

Press Release

European Artist Group Exhibition

EORUM SANAI (Ice Man)



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Title EORUM SANAI (Ice Man)

Period Feb. 2 2012 (Thu)- Mar. 25 (Sun)

Venue Arario Gallery, Cheonan

Artist Nine artists including Bo Christian Andersson

Works 30 pieces including paintings, videos and sculptures

Arario Gallery Cheonan introduces 30 pieces of artworks by artists from Sweden, Norway, Iceland, Belgium, Germany, the Netherlands, and Switzerland at its first exhibition in 2012, <EORUM SANANI (Ice Man)>.

The exhibition title, 'EORUM SANAI (Ice Man),' is directly in reference to Novelist Murakami Haruki's short story "Ice Man." In this story, the protagonist is simply called "ice man" from beginning to end, without any mention of his actual name or any hint at personal backgrounds. He is a man without a history about how he lived in the past, what he will be doing in the future, or what he should be doing; the only thing the readers know is the fact that he is there at the present moment in which he exists. Murakami weaves how this entity encounters and lives on with a woman in our lived reality from the perspective of the other gender into his visual and fantastic texture of a style, a signature move he makes in his works.

This exhibition illuminates the romantic element of contemporary art by way of the "ice man," the main character of Murakami's "Ice Man." The dominating atmosphere of the exhibition consists of cold order, a tendency commonly found in the participating artists who were born and are working in Sweden, Norway, Iceland Belgium, the Netherlands, Germany and Switzerland. The parts that describe the cold image of the ice man in the story or the vastness of the Antarctic plains where the main characters take their vacation, endows the narrative with a surreal and romantic feeling. The awe we feel towards Nature, as ones who have been captivated by the present, draws out the paradoxical coexistence of pleasure and pain in the face of the great unconquerable Nature, when we try to shed our limited, secular selves and reach out towards the infinite universe. The snow-covered planes seen in the videos of Guido van der Werve from the Netherlands or Sigurður Guðjonsson from Iceland, extensive landscape of endless glaciers generate a bottomless sense of the sublime, in contrast to the lone figure of the man standing in the face of this scene. The characters in these videos are introduced as seekers of divine salvation, a competitor of nature itself, or even a fantastic entity that nullifies its own existence.

To the ice man in the short story, things in the present cannot be connected to the future – they remain as presences in the present. To the ice man, the present is a like a point on a two dimensional screen – the moment one designates a moment, it becomes the past. The irony of suspended, endless feedback loop of time can be effectively expressed in the video. Sigurður Guðjonsson's piece where the sound of a bell rung by a nurse standing without a foothold endlessly repeating itself, or Maria Nordin's work in which a screen capture of a girl in a film is reproduced into various drawings and then threaded together in to an animation, would be

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prime examples.

The ice man is referred to only in his relationship with his beloved. He exists in the present, without a past or future – and he is beautiful precisely because he is an evanescent being. A love locked in the present is destined to be tragic. The relationship between the ice man, who is cut off from everything, and his beloved, races towards death the moment it is born – a fate. The woman realizes that the completion of their love in fact signifies self destruction and annihilation, as the relationship progresses. Thereby, the story comes to its denouement in the vacuum of the two protagonists' existence. The extreme realism of Christian-Pontus Andersson's sculpture, where the beautiful, perfect human body is used as a metaphor of an ideal state, and the geometric installations and sculptures of Swiss artist Mai-Thu Perret, who has been influenced by Bauhaus and Russian Structuralism, implies the gap between ideal and reality, and efforts to sustain the ideal.

The ten exhibiting artists, including Guido van der Werve, who has been nominated by the Netherland's most influential contemporary fine arts award Prix de Rome, in 2010, Sigurður Guðjonsson, who is Iceland's representative contemporary artist, and Mai-Thu Perret, who participated in 2011 Venice Biennale Arsenale special exhibition, are all young powers who are now actively engraving their presence in the global art scene, centering on Europe. We hope this exhibition would be an opportunity for the visitors to meet works that carry the European aesthetics, freely crossing and intersecting various genres such as video, painting and sculpture.

Participating Artists

Bo Christian Larsson	b. 1976, Sweden
Christian-Pontus Andersson	b. 1977, Sweden
Guido van der Werve	b. 1977, The Netherlands
Helmut Stallaerts	b. 1982, Belgium
Mai-Thu Perret	b. 1976, Switzerland
Maria Nordin	b. 1980, Sweden
Sara-Vide Ericson	b. 1983, Sweden
Sigurður Guðjonsson	b. 1976, Iceland
Ulla von Brandenburg	b. 1974, Germany
Vibeke Slyngstad	b. 1968, Norway

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Artist Info

Bo Christian Larsson, b. 1976, Sweden



Bo Christian Larsson, born in Sweden and currently working in Munich Germany, is an active artist who produces large scale drawings, installations, performances, and objet works. The drawings are individual works, but they are also used as blueprints for installations and performances, serving as the foundation of his creative process. He pursues the most common method of artistic creation, namely that of using pencil on paper, on which he adds layers of airbrushing and acrylic paint, and presents unique and symbolic figures of standard and abnormal proportions, such as lines, figures, mechanical structures, chains, books, columns and diamonds.

Bo's works feature various kinds of structures devised by people whose aim is to protect themselves from external environments. The houses, buttresses, religious facilities and bunkers in the pieces all function as ways of protecting mankind from external enemies, violence, disasters, darkness and evil. The humanity invents stronger, more convenient shelters as evolution picks up pace, but the artist sees them with a different perspective ; they deprive mankind of the possibility of negotiating and harmonizing with the environment, creating even more powerful virtual enemies, consequently aggravating isolation and conflict.

Selected Solo Exhibitions

- 2012 Bo Christian Larsson, Gallery Vogt, New York, USA
Bo Christian Larsson, Kalmar Konstmuseum, Sweden
- 2011 Bo Christian Larsson, Kunstverein Braunschweig, Braunschweig, Germany
Bo Christian Larsson. Still Standing in the Mud of Time, Gallery Bo Bjerggaard, Copenhagen, Denmark

Selected Group Exhibitions

- 2012 EORUM SANAI, Arario Gallery, Cheonan, South Korea
Socle du Monde Biennale, Herning Museum of Contemporary Art, Herning, Denmark
Falling Down From Grace, Rostock Kunsthalle, Germany
- 2011 Jahresgaben 2011, Kunstverein München, Munich, Germany
Colliding Discourses, Shiryaevo Biennial, Samara, Russia

Public Collections

- Hamburger Kunsthalle, Kupferstichkabinett, Hamburg, Germany
- Pinakothek der Moderne, Munich, Germany
- Kristinehamns Konstmuseum, Kristinehamn, Sweden
- Statoil Hydro Collection, Oslo, Norway

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Revolution Blues, 2011, Acrylic on Canvas, Oil painting, Airbrush, 210x210cm

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Christian-Pontus Andersson, b. 1977, Sweden



Christian-Pontus Andersson, born in Sweden, is known as one of the newly rising artist, commended as a “perfected” sculpture equipped with artistic sensibility and skills through his 2007 solo exhibition “Cry Me the Sorrows”. The artist simultaneously contrasts and relates beauty and annihilation by describing the human body, destined to mortality, with the equally beautiful yet vulnerable material of ceramics.

His earlier works feature strong human bodies that seek perfection and the geometric forms they present, reminiscent of Matthew Barney’s early videos. These works take on the roles the artist endows upon them, and form a specific network. The artist uses meticulously established geometric structures and beautiful androgynous bodies as symbols of perfect idealism.

Meanwhile, in his recent works, the artist produced beautiful and realistic body sculptures where the artist’s affection is clearly delineated, using himself, mother, father and friends as models. The thoughtful countenances of the figures, their contrast to the mutilation of body parts, and the ironic situations where the characters are tied to taxidermied birds or riding an immobilized lamb, exposes the delusions of safety and peace shrouding those who toil for a peaceful and secure state of existence in the face of reality, shattering the perfect ideal.

Selected Solo Exhibitions

- 2011 Farewell Eden, Christian Larsen Gallery, Stockholm, Sweden
- 2007 Cry me the Sorrows, Christian Larsen Gallery, Stockholm, Sweden

Selected Group Exhibitions

- 2012 EORUM SANAI (Ice Man), Arario Gallery Cheonan, Korea
- 2009 Statens konstråd, Art Lounge, Stockholm, Sweden
- 2007 Graduation Exhibition, Konstfack, Stockholm, Sweden
- 2006 Ung konstnär stipendiat, Kristinehamns konstmuseum, våren 2006, Sweden
- European Ceramic Context 2006, Bornholm, Denmark
- 2005 Kandidatutställning, Konstfack, Stockholm, Sweden
- 2004 Pinakothek der Moderne, München, Germany

Awards

- Ida Unmans Donationsfond, 2003 och 2004
- Fabrikör J.L. Eklunds Hantverksstiftelse, 2005 & 2006
- "Ung konstnär stipendiat" Kristinehamns Konstmuseum, 2006



297km (Coming Soon), 2011,
Hand painting on ceramics, Stuffed lambs, cloth, steel, 101(h) x80x33cm each, 2 pieces set



The Gatekeeper Rested His Eyes, and Unauthorized Person Snuck In
2011, Fiberglass, canola, Stuffed swan, 115(h) x50x40cm

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Guido van der Werve, b. 1977, the Netherlands



Born in the Netherlands, Guido van der Werve studied various fields in a number of Dutch universities, including industrial design, archeology, musical composition, Russian literature and language. The artist has since produced performance based videos, and is now recognized as the leading force in describing the sensibility of visual images, going against the dominance of socially activist imageries. Werve's works, each numbered to show the direct relation between music and image, engender an instantaneous and sensual effect through its refreshing imageries and musical sensitivity. The camera moves very slowly or rotates, and slowly draws out the emotional reaction of the audience without relying on any grandiose drama.

'The King's gambit accepted' in the title of work No. 12 <Nummer Twaalf: variations on a theme, The King's gambit accepted, The number of stars in the sky, And why a piano can't be tuned, Or waiting for an earthquake> is the move that countres Kings Gambit, which is the Chess opening favored by chess masters in the early 19th century, and is in reference of the strategy that originates from the following maxim: "The best way to react to King's Gambit is to accept King's Gambit." Work No. 12. Consisting of a variation of three motifs, conveys the foreboding of countless stars in the sky, unturned piano and upcoming earthquake, through the direct and intuitive method of sound, music and imageries of beautiful natural sceneries.

Selected Solo Exhibitions

- 2011 Emotional Poverty, Galerie Juliette Jongma, Amsterdam, NL
Number Twelve—New Media Series, Curated by Tricia Paik, Saint Louis Art, USA
- 2010 Nummer twaalf, Prix International d'Art Contemporain de la Fondation Prince Pierre de Monaco, Chapelle de la Visitation, Monaco
Nummer twaalf, Luhring Augustine, New York, USA

Selected Group Exhibitions

- 2012 EORUM SANAI (Ice Man), Arario Gallery Cheonan, Korea
- 2011 Nuit Blanche New York, New Museum, New York, USA
Venice Biennial, Venice, Italy (Ukrainian Pavillion)
Prix de Rome 2011, Smart Project Space, Amsterdam, N
- 2010 Future Generation Art Prize, Pinchuk Foundation, Kiev, Ukraine

Public Collections

- Dallas Art Museum, USA / LVMH, Paris, France
- Museum of Modern Art, NY, USA
- Museum Boijmans van Beuningen, Rotterdam, The Netherlands

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Guido van der Werve

Numer Twaalf:variations on a theme, The King's gambit accepted, The number of stars in the sky,
and why a piano can't be turned, Or waiting for an earthquake_2009_4k video with sound,
marshall chess club, Mt.St.Halens & San Andreas Falult, USA_40'00"

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Helmut Stallaerts, b. 1982, Belgium



The works of Helmut Stallaerts, an artist from Belgium, tells the story of a dark and absurd world and people who live in this universe. The characters, faceless and without names, are thrown into irrevocable and unavoidable situations, and the screen hints at the workings of a great power. The wardrobe of the characters, ranging from 19th to early 19th century, and the background (stage) settings lean towards surrealism, and the audience sense an invisible force that governs our lives in public spaces such as the stage in the screen, the congress or the altar.

Selected Solo Exhibitions

- 2012 The Bubble Blower, Galerie Baronian_Francey, Brussels, Belgium
- 2011 A Great Void, Johnen Galerie, Berlin, Germany
- 2009 Play, Galerie de Saint Luc, Brussels, Belgium
Stage, Galerie Baronian_Francey, Brussels, Belgium
- 2008 BE-PART, Platform voor actuele kunst, Waregem, Belgium
I Remember nothing, IBID Projects, London, UK
- 2007 1+1= 3, Johnen Gallery, Berlin, Germany
Pan-Optic, Johnen + Schottle, Köln, Germany
- 2006 Großes K – Sing mit, Einzelpräsentation / solo presentation Johnen Galerie,
Art Forum Berlin, Germany
- 2005 Eschaton- The Knowledge Of The Last Things, OneTwenty Gallery, Gent, Belgium
- 2004 In Memory of The Dead And Things That Will Never Happen, OneTwenty Gallery,
Gent, Belgium

Selected Group Exhibitions

- 2012 EORUM SANAI (Ice Man), Arario Gallery Cheonan, Korea
- 2011 Zaaïen en Wieden, Cobra Museum, Amstelveen, Netherlands
Utopie-vervreemding, Sint-lukasgalerie, Brussels Belgium
- 2010 Lebenslust und Totentanz, Kunsthalle Krems, Austria
Hareng Saur. Ensor and Contemporary Art, SMAK, Gent, Belgium
Susan and Michael Hort Collection, New York, USA
Säen und Jäten. Volkskultur in der zeitgenössischen Kunst, Städtische Galerien Bietigheim,
Ravensburg, Wolfsburg, Germany

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Giocare Su, 2009, Paint on canvass, 206x301cm



Detailed

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Mai-Thu Perret, b. 1976, Switzerland



Mai-Thu Perret, a Swiss artist who derives her inspirations from Dada, Structuralism and Bauhaus, has initiated and sustained a utopian narrative called The Crystal Frontier for the past ten years, forming a utopian female community in the deserts of New Mexico and working on various forms of art (stage setting, wall painting, and video) based on this experience. The artist emits countless ideas and narratives through a most detailed and variegated form of collaboration, to the extent that her works have seldom anything in common. Her works also cross into fields that branch out of traditional art, such as music, fashion and drama. She graduated from the English department in Cambridge University, and is now dividing her time between Geneva and New York. Her participation in the 54th Venice Biennale in 2011 marks the summit of her artistic career.

Selected Solo Exhibitions

- 2012 Timothy Taylor Gallery, London, UK
- 2011 The Adding Machine, Aargauer Kunsthau, Aarau, Switzerland
Mai-Thu Perret, Spectra in Cycle L'éternel détour, séquence d'été 2011, Mamco, Geneva, Switzerland
The Zurich Art Prize 2011: Mai-Thu Perret, Haus Konstruktiv, Zurich, Switzerland
Le Magasin, Grenoble, France
- 2010 An Ideal for Living, University of Michigan Museum of Art, Ann Arbor, USA
Flag, Swiss Institute, New York, NY

Selected Group Exhibitions

- 2012 EORUM SANAI (Ice Man), Arario Gallery, Cheonan, Korea
- 2011 ILLUMInations, Venice Bienale, Arsenale, Venice, Italy
Helvetii Vulcans, MUDAC - Musée de design et d'arts appliqués contemporains, Lausanne, Switzerland
Abstract Possible: The Tamayo Take, Rufino Tamayo Museum, Mexico City, Mexico
- 2010 Close Your Eyes in Order to See, Praz-Delavallade, Paris, France
High Ideals & Crazy Dreams, Galerie Vera Munro, Hamburg, Germany

Awards

- 2011 Zurich Art Prize
- 2006 Swiss Federal Prize for Fine Arts
Kiefer-Hablitzel Art Prize

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Mercuria, 2009 (2012 Reproduced), Neon, 195x135cm
Installation View from the exhibition



Installation View from the exhibition

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Maria Nordin, b. 1980, Sweden



Maria Nordin, the winner of the Beckers Art Award (Sweden's important art award for new artists) in 2011, using watercolor for her drawings as well as animation, maximizing the visual and sensual effects created by the water and pigments being absorbed by paper. The artist features characters in strange poses, intertwined and relying on one another. Nordin's drawings quietly speak of her interest in the body and violence, using paper that wrinkles under the weight of water, almost like soaked human skin; meticulous brush touches; soft pink and Sienna hues.

The drawing animation series featured in this exhibition are based on her variation of scenes from Rainer Werner Fassbinder or Pedro Almodovar films, and their recreation into a unified animation video. For instance, <Two Seconds of Pain> is taken from a scene in Pedro Almodóvar's *All about My Mother*; the broadly smiling face of the character becomes mottled, and the audience see how the emotion of joy turns into pain. As similar but subtly differing drawings overlap, it becomes difficult for the viewers to discern the facial expressions – this imparts an uncanny feeling. A freeze shot of a suspending screen, drawings of these moments, animations where the same moment is varied in form – shared time is unpacked in different ways.

Selected Solo Exhibitions

- 2011 Acting Out, Teatergalleriet, Uppsala, Sweden
- 2010 Hide and Seek, Galleri Mejan, Stockholm, Sweden
- 2009 illa Galleriet, Göteborgs Konstförening, Sweden

Selected Group Exhibitions

- 2012 EORUM SANAI (Ice Man), Arario Gallery, Cheonan, Korea
- 2011 She's in the Picture, Centrum för fotografi, Stockholm, Sweden
- Today's Specials, Galleri Magnus Karlsson, Stockholm, Sweden
- 2010 Anna-Lisa Thomson stipendiater, Uppsala Konstmuseum, Sweden
- 2009 Vårsalongen, Liljevalchs Konsthall, Sweden

Awards

- 2011 Beckers Art Award
- Swedish Arts Grants Committee, one-year working grant

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Behind The Laughing Veil, 2011, watercolor on paper, animation video
Drawing: 16 pieces set, 21x30cm each, Black&white video with sound, 02"loop



Two Seconds of Pain I, 2008, watercolor on paper, animation video
Drawing: 75x105cm (1 sheet),Black&white video with sound, 02"loop

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Sara-Vide Ericson, b. 1983, Sweden



Sara-Vide Ericson was born in Sweden, graduated from the Royal Institute of Art, and is now working in Stockholm. Her works focus on expressing human relationships and the body language of self-ego-image. The characters in the drawings, posed upon the artist's request, appear to be reserved towards the inroads of external forces. The artist delivers the theme of self defense against misunderstandings and lies found in our society through people who expose the weakest parts of our body, namely the neck and stomach. Whereas her earlier works centered on the lineup and conflict among people, their minds and her own self-awareness, her recent pieces talk speak of the interaction and transformation of the self, ego and image, through duality.

Selected Solo Exhibitions

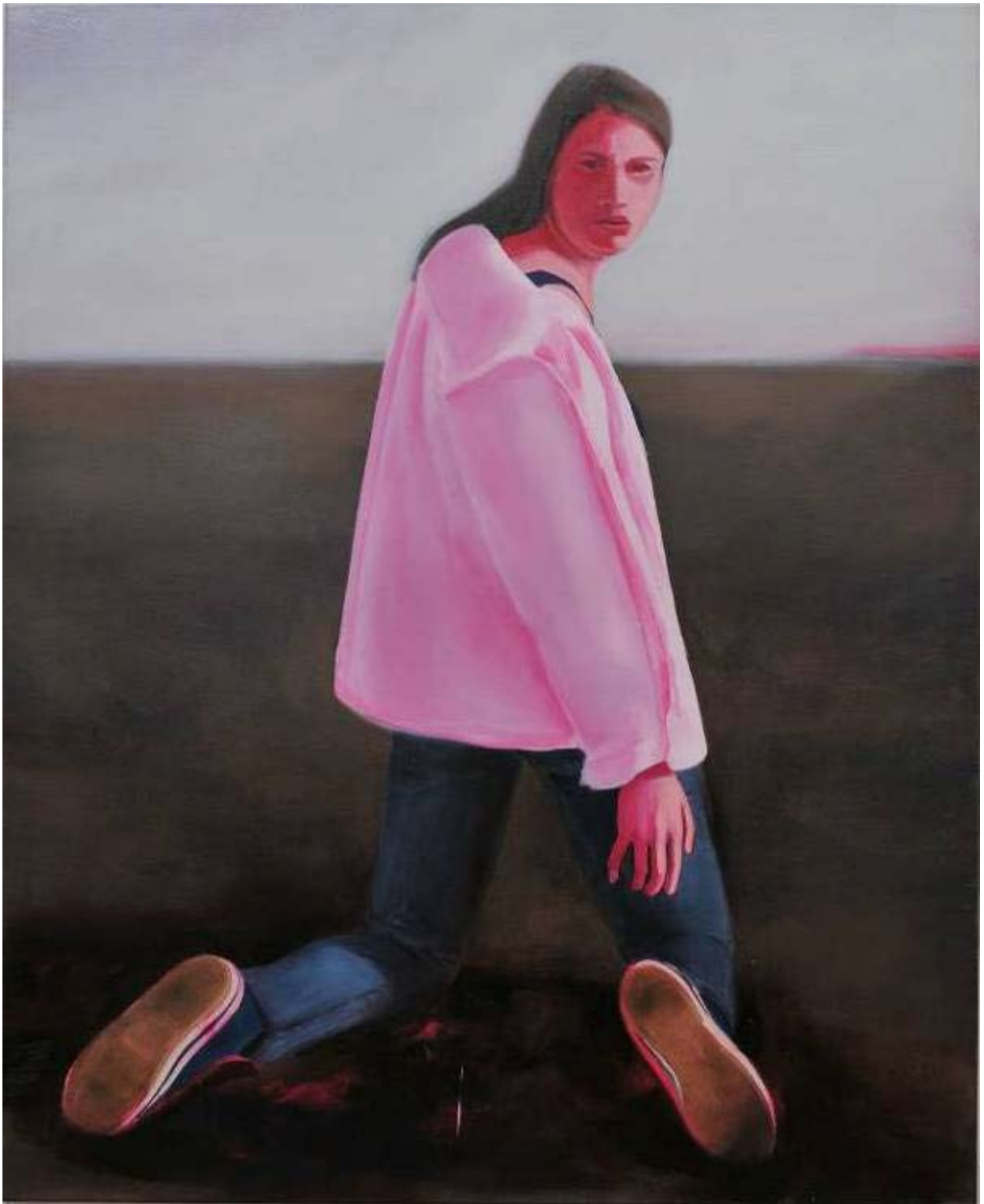
- 2010 LIAR, Galleri Magnus Karlsson, Stockholm, Sweden
- 2008 SHE WOLF, KKH, Stockholm
- 2007 Hälsinglands Museum, Hudiksvall
Bollnäs Konsthall, Bollnäs

Selected Group Exhibitions

- 2012 EORUM SANAI (Ice Man), Arario Gallery, Cheonan, Korea
Group exhibition at Kunsthalle Rostock, Rostock, Germany
- 2011 North by New York: New Nordic Art, Scandinavia House, New York, USA
Lust and Vice, Nationalmuseum, Stockholm, Sweden
The Return of The Losers (group show), Kalmar Konstmuseum, Kalmar, Sweden
- 2010 My name is not Susan, Norrtälje Konsthall, Norrtälje
Jubileumsutställning, Ljungbergmuseet, Ljungby

Awards

- 2011 Swedish Arts Grants Committe, international cultural exchange
- 2006 Märta och Axel Bengtssons fond



I only want what I can't have (I only need what I don't want) I, 2011, Oil on canvas, 160x130cm

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Sigurður Guðjonsson, b. 1976, Iceland



Sigurður Guðjonsson was born in Reykjavik, the capital of Iceland. He is one of the leading figures in Icelandic contemporary art, a rather unfamiliar field for the Korean audience. The cold but beautiful nature featured in his video and photography, a signature trait of Iceland, seem almost unreal. Also, he uses music along with his imageries – the music he composed adds to the ambiguous and fantastic atmosphere of the images.

The main character in his work <Deathbed (2006)> explores, or rather invades, a rundown house left with its sheer bone structure, standing solitary on a white, endless wasteland, wearing a hood. The mysterious people he encounters, whose faces we never see, could be figments of his imagination or mere memories – the audience cannot tell. His works, as shown above, ambiguously points to a post-apocalyptic situation exposed to the madness of a lonely settler. Nevertheless, these horrible and grotesque figures retain a link to something in our own lives, ceaselessly absorbing our consciousness.

Selected Solo Exhibitions

- 2012 Hafnarborg, Institute of Culture and Fine Art, Hafnarfjordur, Iceland
- 2011 Tromsø Kunstforening, Tromsø, Norway
Frankfurter Kunstverein, Rostrum, Malmö, Sweden
- 2010 South by South West, Reykjanesbaer, Iceland
Alessandromarenaproject, Turin, Italy
- 2007 Reykjavik Art Museum, Reykjavik, Iceland

Selected Group Exhibitions

- 2012 EORUM SANAI, Arario Gallery, Cheonan, South Korea
- 2011 Perspectives-On the Borders of Art and Philosophy, The Reykjavik Art Museum, Reykjavik, Iceland
SOUND FIELDS, National Gallery of Iceland, Reykjavík, Iceland
Almost Tangible, Arario Gallery, Beijing, China

Public Collections

- Reykjavik Art Museum, Iceland

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Asylum, 2009, HDV with sound, 20'00" loop

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Deathbed, 2006, HDV transferred to Blu-ray or DVD with sound, 20'00"

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Ulla von Brandenburg, b. 1974, Germany



Ulla von Brandenburg, born in Karlsruhe Germany and currently working in Paris, uses various media for her pieces – including drawing, video, film, special installations and performance. Her works, reflecting set design and visual art, were mainly influenced by the arts and humanities of late 19th century, hinging on literature, visual art, drama, film, photography and psychoanalysis.

Chorspiel in the exhibition was performed four times over a period of three days in 2010 at Lilith Performance Studio in Malmö, Sweden. This piece reminds the viewers of Thomas Mann's *Buddenbrooks*. The four actors, serving as family, peacefully carry on their own lives, but the harmony of the family is disrupted by a dangerous young vagabond. However, the vagabond is also one who endows them with new opportunities. As seen in the title of the work Chorspiel, which means choir game, music as the centerpiece of the setting is composed by the artist herself, resembling mixed chorus hymns or classic elegies. Most of all, the discrepancy found between the lyrics she wrote and the facial expressions of the actors, and the consequent changes, form the key structure of Brandenburg's art world.

Selected Solo Exhibitions

- 2010 Neue Alte Welt, Art: Concept, Paris, France
Chorspiel, Lilith Performance Studio, Malmö, Sweden
- 2008 Ulla von Brandenburg - whose beginning is not, nor end cannot be, IMMA, Dublin, Ireland
Art Unlimited, Art 39 Basel, Switzerland
Passengers: 1.8, CCA Wattis Institute for Contemporary Arts, San Francisco, CA, USA
Ulla von Brandenburg ? Wo über dem Grün ein rotes Netz liegt, Kunstverein, Düsseldorf, Germany

Selected Group Exhibitions

- 2012 EORUM SANAI (Ice Man), Arario Gallery, Cheonan, Korea
- 2011 Museum of Contemporary Art, Detroit, USA
Schirn Kunsthalle, Frankfurt, Germany
A Geographical Expression, Fondazione Sandretto Re Rebaudengo, Turin, Italy
- 2010 THE YVONNE RAINER PROJECT, BFI Gallery, London, UK
Melbourne International Arts Festival 2010, Melbourne, Australia
The Crystal Hypothesis, Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy
Fast Forward 2, The Power of Motion, Media Art Sammlung Goetz, ZKM, Karlsruhe, Germany

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Chorspiel, 2010, black & white HD & DVD Blu-ray with sound, 10'35''

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Vibeke Slyngstad, b. 1968, Norway

Vibeke Slyngstad, born in Norway, studied documentary and animation film in addition to matriculating at the National Academy of Art. Her drawings and paintings are the result of approaching the objects based on the collection of various data, such as photographs and sketches. She produced the Modern classics series from 2004 to present, and was invited to participate in the exhibition project "The Collectors," planned by the artist duo Elmgreen and Dragset at the Northern Europe and Denmark section at 2009 Venice Biennale.

In her Modern Classics series, which reflects the key characteristics of contemporary architecture, she generates conflict and tension through contemporary architecture and the humans who reside within. The work appears to have captured a certain incidence that had taken place in a modern structure – the fractured narrative includes the irrational relation between an unresolved situation, and the building as well as the human entity located within this event. Focusing on the influences these structures hold over mankind, she sets forth various psychological and social motifs, reaching beyond mere architecture.

Selected Solo Exhibitions

- 2011 OSL contemporary, Oslo, Norway
- 2010 Galleri Christian Larsen, Stockholm, Sweden
- 2009 Galleri MGM, Oslo, Norway

Selected Group Exhibitions

- 2010 polis, polis, potatismos- utställning om et brott, Malmö Kunsthall, Sweden
- 2009 The Collectors, The 53rd Venice Biennale–The Nordic, Venice, Italy
- 2005 Ålesund Kunstmuseum, Norway

Public Collections

- Kredittbanken, Norway
- Norsk Kulturråd, Norway
- Norsk Hydro, Norway Statoil Hydro Art Collection, Norway
- Telenor collection, Norway
- Ålesund Kunstforening Collection, Norway



Modern Classics – Sverre Fehn I, 2010, Oil on Canvas, 182x260cm



Hotel Savoy, 2010, Oil on Canvas, 70x92cm

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Installation View at ARARIO GALLERY CHEONAN



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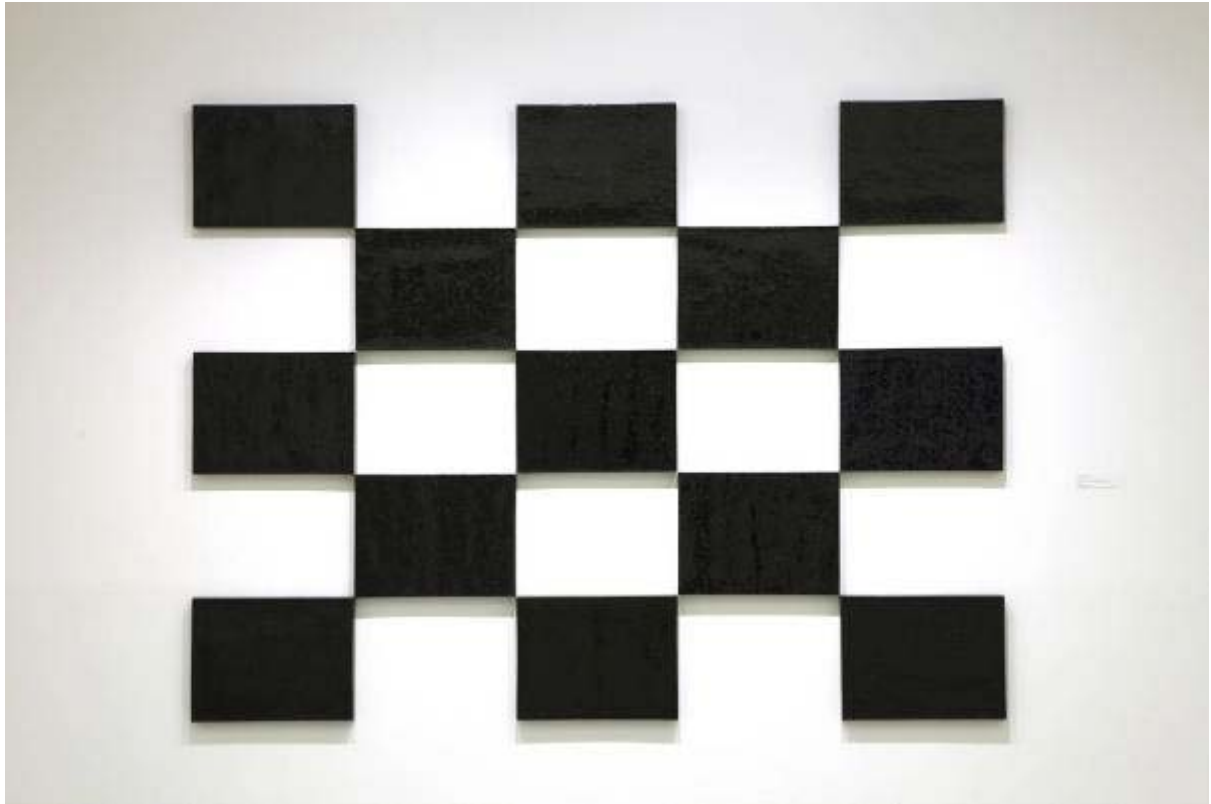
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[Image courtesy of the Artist and Arario gallery](#)

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© Visitors

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Visiting Hours

Tue - Sun 11:00 am – 07:00 pm

* Closed on Mondays