

GABRIEL ROLT
PRESENTS:

NORWEGIAN SUMMER

04.07–22.08.09

OPENING:
4 JULY, 17HRS

ANE METTE HOL
TORIL JOHANNESSEN
STIAN EIDE KLUGE
KRISTIN NORDHØY

GALERIE GABRIEL ROLT is pleased to present new works of four young Norwegian artists: Kristin Nordhøy, Ane Mette Hol, Toril Johannessen and Stian Eide Kluge. Each has a scientist-like rigor and complexity in the research and development of a work. Their practices combine a highly conceptual and theoretical process with an emotional, human involvement, which frequently relies on a high level of craftsmanship.



KRISTIN NORDHØY
Fall, 2009
Masking tape, acrylic paint
300x570 cm

Kristin Nordhøy (Oslo, Norway, 1977) will present three recent drawings and a site-specific wall-piece consisting of masking tape and black acrylic paint. Her drawings are severe, intense, monumental works. The lines and shapes accumulate into abstract, almost sculptural structures. Though it has a formalistic appearance, the hand of the artist – the direct physicality – is always apparent in Nordhøy's work.



ANE METTE HOL
12 COLOR DRAWING, NO. 3, 2009
REPRODUCTION OF GREYBOARD.
MATERIALS ARE PAPER, CHARCOAL,
CHALK, COLORED PENCIL AND GLUE.
100 X 70 X 0,3 CM.

In '12 Color Drawing' by **Ane Mette Hol** (Bodø, Norway, 1979) she has created an illusion of a grey cardboard. It appears to be a piece of cardboard leaning against a wall. Blank, unadorned, it bears the hallmarks of abstract, minimal sculpture. The object, however, is no ready-made; it has been created entirely by the artist. Two white cardboards have been joined in order to get the right thickness and Hol has used chalk, charcoal, pencil and 12 coloured pencils to recreate the surface of a cardboard

Hol pursues this contradiction – of investing large amounts of time and craft into making something that appears entirely manufactured – throughout her drawings. She often reproduces books and printed pages, capturing even the blemishes of the paper and faults in the printing. Hol is exploring the limitations, effects and possibilities of mechanical and personal reproduction. In Duplication (After Xerox Untitled #2), Hol has reproduced duplicates of failed Xerox copies left behind at a copy machine, each and one of the 8 almost identical copies has been meticulously drawn, she has thereby also reproduced the imperfections of the copy machine. At galerie Gabriel Rolt we will show 4 of this series of 8 drawings.



STIAN EIDE KLUGE
UNTITLED DRAWING # 16 (SIDEWALK)
[FROM "THE ACKNOWLEDGEMENT",
A SERIES AND PUBLICATION IN PROGRESS]
2009 DRAWING PENCIL ON PAPER
29,7 X 21 CM

Stian Eide Kluge (Oslo, Norway, 1977) inhabits a similar space in relation to drawing. He shares with Hol a focus and meticulous attention to detail in his reproductions and reinterpretations of existing materials – from books, photos, other people's drawings. The intentions in these densely worked pencil studies, however, are more emotional, idiosyncratic. For Kluge, the act of drawing is almost an attempt to retrieve or understand something from his past. For instance, in "THE ACKNOWLEDGEMENT", he has made a series of drawings about his father who recently died. There are drawings of holiday snaps, photographs that belonged to his father and illustrations about ageing. In one work, Kluge remakes a drawing his father did as a 12-year-old child. To reproduce another's work,

one seeks to understand the process, intention; to learn how and why it was made; to see how they saw. Therefore, in this piece, Kluge is trying to understand and be closer to his father. Kluge is using drawing almost as therapy – as a cathartic, informative act.

Kluge's works strays between mediums and intentions, from personal works like these to more playful, conceptual approaches. In The Complete Beatles, for example, he mixed the entire back catalogue of the Beatles into one song. As well as making a vinyl record of the subsequent music, Kluge presented it as a wall drawing, each track described by a line of different colour and length.



TORIL JOHANNESSEN
VARIABLE STARS
INSTALLATION VIEW, OSLO KUNSTFORENING JAN 2009. 17 B&W PHOTOGRAPHIC PRINTS, 17 ALUM CRYSTALS ON TABLE, 3 PENCIL DRAWINGS, 6 TELESCOPES.

Toril Johannessen (Harstad Norway, 1978) made 'Variable Stars' as an enquiry into a group known as The Harvard Computers – unqualified women who were employed by The Harvard College Observatory in the early twentieth century to process astronomical data. Though the women were considered cheap, accurate labour, they went on to make many important findings and theories as a result of the data they collected. Johannessen takes their theories of measuring distance in space as the starting point for this work. Using the original archive of photographic plates – stunning images of light emitted from stars – alongside growing crystals, an array of telescopes and suite of drawings, 'Variable Stars' inhabits a space between art installation, museum exhibit and laboratory.

These artists are intrigued and inquisitive about their lives, histories, surroundings. Their works stray between the realms of art, science and personal biography, making visual interpretations of ideas, resolutions, concepts that are often abstract and intangible. For both the viewer and artist, these works carry an awe and wonder at the process and content.