

METTE STAUSLAND
ROBERT WOOD
Drawing – Construction

23 June – 3 September 2016

Opening: Wednesday, 22 June 2016, 7 p.m.

The artists will be present.

Welcoming speech: Dr. Max J. Aschenbrenner,
Honorary Consul for Norway in Munich

The gallery is open from 8 to 27 August by appointment only.

In the case of **Mette Stausland** (b. 1956 in Kristiansand, Norway) drawing proves to be a diversely structured creative process. The artist, who graduated at the Royal Academy of Fine Arts in Stockholm and today lives in Basel and Denmark, dedicates herself to observing emotional events on the one hand and, on the other, explores external relationships – for instance, of space and signs or gestures – between universal knowledge and individual sensitivities. Her materials are simple – paper, pen, chalk, scissors – the results complex. In this way the feelings of spontaneity and unpredictability in her works – qualities to which the drawing is naturally bound – fuses with the skilled and deliberately executed fluency and movement, contrasting to the solidness of the at once abstract and organic body and form. They bear witness to the tension within the artistic action, to creative consideration and received intimacy.

Drawings appear in their originality as clear-sighted views through a window into the artistic process, so that the observer becomes complicit in the Other. (Eckhard Schneider)

Drifting poetry, teasing uncertainty and propitious stability become manifest, qualities with which Mette Stausland as a dancer – an activity she had to give up after an accident – is all too familiar with. Openness and opacity alternate and communicate with one another. Nevertheless, as a whole it is rather less about uncovering and revealing solely personal motifs than primarily about the visualisation of intellectual pulses per se. With this, Stausland refers in the broadest sense to one of the most essential factors of identification in modern and present day art: grid or lattice works, deciphered by Rosalind Krauss as a key motif of non-representational expression in the second half of the twentieth century. With Stausland this form turns with an autonomous pre-eminence into a metaphor for the artistic state of being, as if the author had steeped her message within the rhythmic ‘musical scores’ of her work, inventing her own representative language.

Robert Wood (born 1957 in Toronto / CA): „Although the three-dimensional works in the exhibition adopt some of the formal conventions of architectural model making it is perhaps more useful to think of them in relation to drawing – that is drawing as thought made visible.

If they are to be seen as models, then these are models that test rather than plan, speculate rather than solve and favour process over product.

If they are to be seen in relation to architecture, then it is a personal architecture that makes it’s way towards a tangible equivalent to the different stages of creative thought and memory and their complex and often contrary interplay. It is a journey that often involves a myriad of references, such as, improvised games, lexicons of temporary structures, follies, pavilions and building sites.

Structures and assemblies form a field of memory, analysis and representation at points balanced between the wreckage of things remembered and the foundations of things yet to be constructed. Similar to the architecture of ‘follies’ in the 17th and 18th centuries and ‘pavilions’ of the 20th and 21st centuries, they are more concerned with the potential of buildings and ruins to embody *meaning*, rather than their functional purpose.

By their nature these are fragile, provisional constructions that hint rather than state. They test processes at the interface of sculpture and architecture, design and improvisation, metaphor and measure. Despite the façade of precision, they have more in common with the ‘sketch’ where ambiguity is productive and meaning variable.“

CV Mette Stausland

Education

1980 – 82 Vestlandets Kunstakademi, Bergen, Norway
1982 – 84 Kunstakademiet Stockholm, Sweden
1984 – 85 Jan van Eyck Academie, Maastricht, Holland

Grants and Residencies

2015 Kuratorium Kanton Aargau, Switzerland
2015 UBS Kulturstiftung, Switzerland
2013 Stiftung für Die Graphische Kunst in der Schweiz, Switzerland
2012 Residency Jseph Albersfoundation, Connecticut, U.S.A.
Kuratorium Aargau, Switzerland
2008 National grant, Norway
2007 National grant, Norway
2006 Kunstkredit Kuratorium Aargau, Schweiz
2003 and 2006 National grant, Norway
2006 Kuratorium Aargau, Switzerland
2000 City of Basel art grant, Basel, Switzerland
1997 and 1996 Vederlagsfondet, Norway
Kuratorium Aargau, Switzerland
1995 Hans Trudel Art prize, Switzerland
1994 and 1993 Vederlagsfondet, Norway
1987 Kuratorium Aargau, Switzerland
1985 and 1984 Travelgrant, Norway
1984 Vest-Agder stipend, Norway

Collections

Kunsthhaus Aarau, Switzerland
FRAC Auvergne, France
Danie and Florence Guerlain Collection, Paris, France
Graphische Sammlung ETH, Zürich, Switzerland
Basel-Landschaft, Basel, Switzerland
UBS Art Collection, Zürich, Switzerland
Vendsyssel Kunstmuseum, Denmark
Sørlandets Kunstmuseum, Norway
Kunstmuseum Aarau, Switzerland
Norsk Kulturråd, Norway
The City of Aarau, Switzerland
The City of Zürich, Switzerland
The City of Kristiansand, Norway
Koro, Oslo, Norway
Premio Biella Incisione, Biella Italy
Norges Brannskole, Tjeldsund, Norway
Kantonspital Aarau, Switzerland

CV Robert Wood

Education

Glasgow School of Art
BA Sculpture 1975-79
MA Sculpture 1979 - 80

Exhibitions (selected)

- 2015 'Correspondences' Kristiansand Kunsthall, Norway (two person)
- 2014 'Modell und Utopie', Galerie Trudelhaus, Baden, Switzerland
- 2014 Group Show, Galerie Marc DePuecherdon, Basel, Switzerland
- 2014 'Mehr Salz', Salzhaus, Brugg, Switzerland
- 2013 'Loop', Villa Renata, Basel, Switzerland (two person)
- 2012 'Imellom', Vendsyssel Kunstmuseum, Hjørring, Denmark (two person)
- 2012 'Ten Years' Vendsyssel Kunstmuseum, Hjørring, Denmark
- 2010 Post 20:10, Aalborg, Denmark
- 2009 Nordjysk Kunst NU, Aalborg, Denmark

Collections

Work is represented in collections in USA, Bulgaria, Canada, Switzerland, Denmark and the UK.

Residencies

Gjæstetier, Hollufgaard, Denmark – Konstpidemin, Goteborg, Sweden – Künstlerhaus, Boswil, Switzerland

Teaching

Senior Lecturer in Sculpture, University College Falmouth (now Falmouth University) 1990-2012