



**Skulpturi.dk**  
Sydhavnsgade 28, 1. tv.  
2450 Sydhavn SV.  
[www.skulpturi.dk](http://www.skulpturi.dk)  
(se vejbeskrivelse her)

*pressrelease*

## **Apart at the seams**

Opening: Friday the 7<sup>th</sup> of March from 5 to 8 pm.  
March 8<sup>th</sup> through April 13<sup>th</sup> 2009.

Participating artists: Martin Erik Andersen, Thomas Bang, Anders Bonnesen, Ib Braase, Jørgen Carlo Larsen, Christian Lemmerz, Heine Klausen, Bjørn Nørgaard, Kirsten Ortved.

We proudly welcome you to Apart at the Seams, an exhibition of Danish process based sculpture from the sixties until today. The process based praxis is alive and kicking in contemporary sculpture. By contrasting contemporary process based works with works by artists whose careers began much earlier, we hope to bring about the depth and reflection that process based sculpture deserves. The idea is simply that bringing these works together will open up to new questions concerning and new experiences of what process based sculpture is.

The works in the exhibition raise a number of questions: How does it influence the reception of an artwork that as a viewer you are able to follow each detailed step of the creative process? What does it matter how the work is built and why does it refer to its own conditions for coming into being? What roles do the motions of the body and the physical working conditions play? What is the relationship between the studio and the exhibition space? Indeed, what characterises these spaces which the process based sculptures occupy and produce? How are these processes related to society? Can a working process be political? What is the beauty of it – is there such a thing a beauty in progress or beauty within a process? Does process based sculptural work only refer to the here and now of work and life – or could it also make sense to speak of process metaphysics? Is the process based work primarily related to chaos or is it rather an example of a different kind of order? Does process based work constitute open and democratic communication or is it an attempt to close the sculpture off and to resist translation into other fields, i.e. into language? These are some examples of the discussions which seem to be raised and to be sensible (in more than one sense) in connection with the exhibited works. Generally speaking, process based sculpture is in defence of fragile and unstable spaces and objects. In the majority of the exhibited works that these intermediary circumstances are not just physical characteristics, rather the process seems to be a way of thinking, a way of producing meaning.

Sincerely

Anders Bonnesen, Heine Klausen, Magnus Thorø Clausen