

HORDALAND KUNSTSENTER

Make Default

**Marco Bruzzone, Jan Freuchen, Magnhild Øen Nordahl, Linn Pedersen,
Phillip Raiford Johnson, Sigmund Skard and André Tehrani**
8th of April – 29th of May 2016

***Make Default* is a sequel to the exhibition *Soft Measures* - curated by Tehrani and Anthea Buys for the project room at WIELS Contemporary Art Centre in Brussels in 2014 - which explored collective activity, intuition and a shared sensory field of communication as tools for exhibition making. *Make Default* reunites the same group of artists, in a presentation of new works that employ and investigate systemic approaches.**

Following on the Brussels presentation, which focused on the immediacy of haptic attractions, the exhibition at Hordaland Kunstsenter reflects on standardised values and investigates how units of measurement, color values, formats and linguistic systems all work as preselected options for artistic production. Either by highlighting the technological and cultural infrastructures that condition the production of cultural objects, or by making use of more idiosyncratic systems as an artistic approach, the exhibition explores the usage of systemic models as artistic tools.

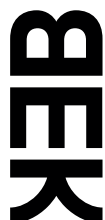
The artistic method of outsourcing the production process to a system attributed with creative autonomy has historical precedents in the generative submovement of systems art from the 1960s and 70s. Within this tendency – which centered on aesthetical and technological explorations of natural, cultural and social systems – the artwork was frequently presented as the deterministic end product of a given recipe or method. The exploration of such systemic parameters as presets for the production of artworks makes space for a point of tangency between the conditions of artistic production and the software defaults of computer technology.

On the opening night at 20:00, Sigmund Skard performs his work entitled *Laus Skrue 2*.

Make Default is initiated by André Tehrani, and produced with generous support from The Arts Council Norway.



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Marco Bruzzone (b. 1974) is an artist living and working in Berlin. Recently his work has been exhibited at Gillmeier Rech (Berlin), Kunstverein Arnsberg (DE), Museo Hermann Nitsch (Naples, IT), Chateau Shatto (LA), Paradise Garage (LA), WIELS (Brussels), MJ (Geneva), Almanac Project (London), Tag Team (Bergen, NO), Veneklasen Werner (Berlin), Palais de Tokyo (Paris), Isabella Bortolozzi Galerie (Berlin), Kunsthalle Basel (Basel) and Oslo 10 (Basel). From 2014 Bruzzone is represented by Gillmeier Rech (Berlin).

Jan Freuchen (b. 1979) is an artist based in Kristiansand, Norway. He holds a degree from Bergen Academy of Art and Design. Recent projects include the exhibition *Close, but no cigar*, Meat & Marble, Havana (2016), and the book *Columna Transatlantica* (Forlaget Press, 2015) as the book series *SPAREBLUSS* (Lord Jim Publishing, 2016).

Magnhild Øen Nordahl (b. 1985) is an artist who lives and works in Bergen. She holds a degree from the Royal Institute of Art in Stockholm, and from Bergen Academy of Art and Design. During the past year Nordahl has presented a publicly commissioned sculpture in Sogndal, Norway, entitled *Parallell Sogndal*, the exhibition *Occupational Knots* at Stavanger Kunsthall, and taken part in the Norwegian Sculpture Biennial *Art Belongs to Those Who See It* at the Vigeland Museum, Oslo.

Linn Pedersen (b. 1982, Sortland, Norway) lives and works in Kristiansand, Norway. She holds a degree from Bergen Academy of Art and Design, as well as from Central Saint Martins, London. Recent exhibitions include the solo shows *Plain Air*, *Entreé*, Bergen (2015), *Frokost i det grønne*, Kristiansand Kunsthall (2015), *Sedimentality*, Galleri MELK, Oslo (2013) *Floor Arrangements* Künstlerhaus Bethanien, Berlin (2012), and the group exhibitions *Close, but no Sigars*, *Meat & Marble*, *Havana* (2016), *Beyond G(l)aze*, KODE 2, Bergen and Suzhou Jinji Lake Art Museum, Suzhou (2014-2015), *Sparebankstiftelsen DNBs stipendutstilling*, Oslo Kunstforening (2014), *Soft Measures* (with Jan Freuchen), WIELS, Brussels (2014), *Elastic Measures* (with Ole Martin Lund Bø and Jan Freuchen), SINNE, Helsinki (2014), *Disclaimer*, Galleri Opdahl, Stavanger (2013), *Vårutstillingen*, Fotogalleriet, Oslo (2013).

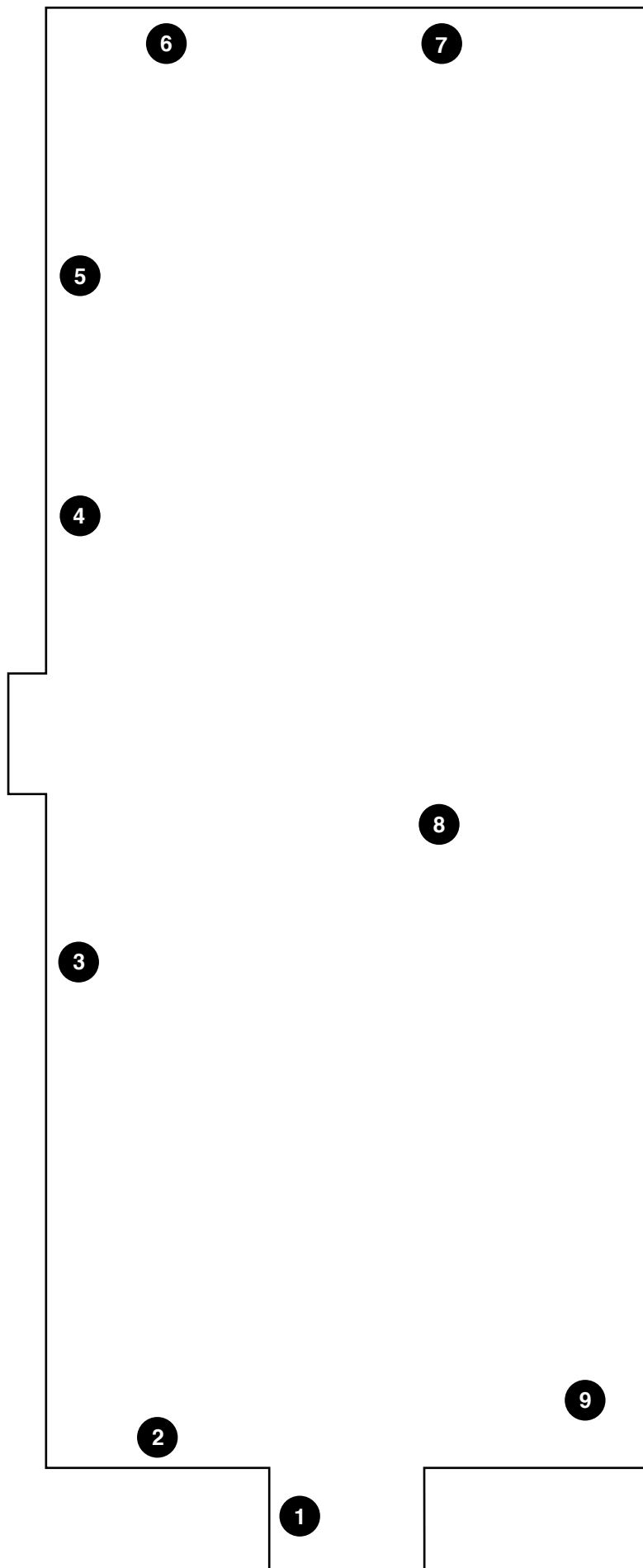
Phillip Raiford Johnson (b. 1986) is an interdisciplinary artist based in Johannesburg, South Africa. He received his Masters in Fine Arts from Goldsmiths, University of London in 2013. Recent solo exhibitions include *Half Man Half Beast*, 56Pim, Johannesburg (2015). Recent group exhibitions include *Maker Library Network*, Vitra Museum, Germany (2015); *Business as Usual*, STCFTHOTS, Leeds, UK (2015), *Soft Measures*, WIELS, Brussels (2014); *Science Fiction: Myths of the Present Future*, FACT, Liverpool (2014).

Sigmund Skard (b. 1952) is an artist who lives and works in Valevåg, Sveio in Hordaland county. He holds a degree from the Oslo Academy of Fine Art. Latest exhibition: *Winter Solstice*, Hovinveien 10, Oslo (group exhibition).

André Tehrani (b. 1980 in Tønsberg, Norway) is a Norwegian visual artist who currently lives and works in Oslo. Recent group exhibitions include *Förbannad Vare Du* (Kunstnerforbundet, Oslo, 2014), *Soft Measures* (WIELS Contemporary Art Centre, Brussels, Belgium), *Sound vs. System* (Kunsthall Oslo, 2013), *This House* (Palais de Tokyo, Paris, France, 2013), *MONIKA STRICKER* (CAB Art Centre, Brussels, Belgium, 2013). Solo presentations include *Some General Thoughts on Wreckage* (Tegnerforbundet, Oslo, 2014), *Idiot Cards For a Bygone Revolt* (NoPlace, Oslo, 2013) and *Lost Allusions* (Entrée, Bergen, 2013). His next solo presentation is *The Miracle of Rigid Fluids* at Kunstnerforbundet, Oslo (2017).

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Hordaland Kunstsenter, April 8th - May 29th, 2016



1 Marco Bruzzone

Cleavage (Piglet)

Alkyd paint on canvas, triangular stretchers
28 x 28 x 40 cm
2015

2 André Tehrani

Industrial Painting (Cloudy Concrete)

Acrylic primer and lime paint on Belgian linen
Wall console in spray painted iron, two spray
painted iron rods
100 x 10 000 cm
2016

André Tehrani's paintings on spliced rolls of canvas revive a painterly method first developed by the Italian situationist Giuseppe Pinot-Gallizio in the late 1950s, namely that of Industrial Painting. Tehrani's *Industrial Painting (Cloudy Concrete)* – which measures one hundred square meters – makes use of Pinot-Gallizio's distinctive format for the purpose of spatially displaying the metric system's basic unit. The long stretch of canvas is covered with a type of household lime paint developed to imitate the tonal variations of concrete surfaces, a material that makes the work suggestive of Pinot-Gallizio's utopian proposal from the late 1950s of decorating the national network of Italian freeways with abstract-expressionist compositions.

3 André Tehrani

Discovery 2009 (Lucerne Green/Keswick Green)

Tinted polycarbonate and automotive paint
on aluminium, steel frames
Two panels, 67,6 x 125 cm (each, unframed)
2016

André Tehrani's automotive paintings are made with digitally cut pieces of tinted polycarbonate. The plastics are custom shaped to fit the window surfaces of existing car models and are mass produced auto accessories designed to reduce light transmission into the interiors of vehicles. In Tehrani's diptych *Discovery 2009 (Lucerne Green/Keswick Green)*, the tinted shapes are mounted on aluminum panels with patented automotive paints. The pair of contrasting greens correspond to some of the colour options available for the make and model that the plastic is shaped to fit, specifically the 2009-model of Land Rover's Discovery.

4 Magnhild Øen Nordahl

How to Make a Utah Teapot

Video, 10 minutes and 55 seconds
Filmed by Anders Hultgreen
Produced with the kind support of Bergen Centre
for Electronic Art
2016

Magnhild Øen Nordahl's video piece *How to Make a Utah Teapot* shows ceramic artist Anne-Lise Karlsen wheel throwing a Utah Teapot, a standardised reference object common in 3D modeling software. The model was developed by computer scientist Martin Newell in the mid-1970s and the computer-generated teapot has since then achieved a unique cybercultural status due to its widespread usage as a standard function in the feature libraries of 3D modeling software.

5 6 Marco Bruzzone

Cleavage (Burri I)

Cleavage (Burri II)

Alkyd paint on canvas, triangular stretchers
28 x 28 x 40 cm / 20 x 20 x 20 cm / 20 x 20 x 20 cm
2015

7 Phillip Raiford Johnson

Geometries of Paradise

Graphite pencil on Belgian linen, PVC piping, clay
322 x 210 cm
2016

In Phillip Raiford Johnson's work *Geometries of Paradise*, the centralized geometrical structure is appropriated from the field of neuroscience. The diagram has been used as a tool for measuring cognitive function in patients with cognitive disorders or brain damage. Patients are asked to copy the symbol and a diagnosis is assisted by the results of the test. In this way, the symbol becomes a diagnostic device which renders visible the hidden and less understood physical processes involved in the act of drawing. Raiford Johnson attempts to examine the fundamental practice of drawing as a bio-mechanical process, while simultaneously engaging in conventional modes of picture-making associated with the production of imagery and ornamentation.

8 Jan Freuchen

L'homme qui ne savait pas rire

Various materials, variable dimensions
2016

Jan Freuchen's installation *L'homme qui ne savait pas rire* elaborates on a scene from the Norwegian cinema classic *Mannen som ikke kunne le* ("The man who couldn't laugh") from 1968. In this clip, the actor Rolv Wesenlund portrays a character visiting the Norwegian National Gallery, engaged in uncomfortable inspection of an abstract sculpture by the Danish modernist Robert Jacobsen. As in many of Freuchen's previous installations, the gallery is depicted as a kind of machine for self-observation and a structure wherein artistic intentions and the viewer's projections form an unresolved relationship. With comedic demeanor, Freuchen's installation reveals the museum visit as conditioned by a network of social codes and cultural expectations; an awkward scenario in which pedagogy, etiquette and institutional aura inform the reception of the artwork.

9 Linn Pedersen

Extra Extra Work #1-4

Various paints on textiles, clay and paint on canvas,
vacuum cleaner bag with debris on padded plinth
54 x 70 cm / 42 x 65 x 30 cm / 39 x 49 cm / 39 x 49 cm
2016

Linn Pedersen's installation *Extra Extra Work* consists of several types of material fragments that have been accumulating on her studio floor during the course of previous productions. The material by-products from – among other projects – her photographic and sculptural series *Sedimentality* (2013), *Stratus* and *Frokost i det grønne* (2015) are compressed in a vacuum cleaner bag on a left-over plinth from her solo show *Floor Arrangements* (2012). The wall pieces are framed segments of various textiles, originally used to protect the studio floor from wet clay and tinted fluids. In *Extra Extra Work*, the residue from Pedersen's preceding projects create a methodological framework for a second constellation of objects; a surplus material leaving the circulatory system of the studio and reappearing as new conglomerates in the gallery space.