

ANDERSEN'S CONTEMPORARY

Pressemeddelelse

PIA RÖNICKE

Dream and action find equal support in it

13 MAY - 19 JUNE 2011

Andersen's Contemporary is proud to present Pia Rönicke's second solo exhibition in the gallery: *Dream and action find equal support in it* - a comprehensive installation consisting of different elements and media: video, audio, slides, posters and sculptural screens - all mutually interacting and reflecting each other.

Pia Rönicke's initial inspiration for the installation *Dream and action find equal support in it* was three curious images: First, a photograph showing the mirroring of a bathroom and a window on a mirror placed in the bedroom of the house E1027, created by the Irish architect and interior designer Eileen Gray 1926-29. Next, a drawing of a multi-reflecting, scenographic space, created by pioneer performance and dance artist Loïe Fuller in 1893. The third and final image is the artist Hannah Höch's self portrait from 1917. The portrait shows a circle of five women regarding each other or, the same woman who, via mirrors, multiplies to stand in a circle with herself.

Reflections and fragmentations - both of space, body and identities - are echoed in Rönicke's installation. The focal point is particularly the aforementioned Eileen Gray's unique ideas about architecture and the people who inhabit it. Unlike her contemporaries who firmly believed in stark aesthetic forms in architecture and design, it was essential for Gray to consider the resident and the resident's psychological and spiritual needs. Gray was concerned with sensuous aspects and the actual lives lived in architecture: the mobile rather than the static; the flexible rather than the solid; ultimately: how architecture is only complete when the occupant is interwoven with it and makes it dynamic.

Dream and action find equal support in it (a Gray quote) is at the same time a dialog between Gray's ideas and a visual and spatial experimentation with them. Rönicke has created a series of screens that intentionally refer to Gray's famous flexible screens. On one of these screens, slides are shown referring to Gray, only the projection is re-lected from a mirror, thus transforming the image, while challenging spatial concepts. The same can be said about the movie displayed on the gallery wall; it is recorded in an apartment but only through mirrors, which dissolves the spatial unity in favour of a focus on movement and process. This is further reflected on the gallery's walls, on which are mounted a long frieze of posters; an unfinished series of photographic montages of Eileen Gray's contemporaries in design, architecture, performance and art. Together, the elements become a dynamic meditation on possible relations between space, object and individual.

Rönicke's works appear often as heterogeneous collages that combine photos, audio, video, drawing and architecture in studies of urban planning and modernist conceptions of the city. Her works frequently question the policies and conventions underlying the environments our daily lives are lived in. Rönicke has previously worked with "subjective documentary" i.e., created her own works, that refer to both historical and living persons, for example: Rosa's Letters from 2007 or Without a Name (2005), each both telling a personal and general history.

Pia Rönicke (b. 1974) graduated from the Royal Danish Academy of Arts and from CalArts - California Institute of the Arts, USA. Rönicke has previously had solo exhibitions at Moderna Museet, Stockholm, in 2001, Tate Modern 2005, Lund Konsthall 2006, Casco in Holland 2008, Montehemoso in Spain and Walden Affairs in The Hague. She has also participated in numerous group exhibitions including Manifesta 4 in 2002, The Venice Biennial in 2003, U-TURN Quadrennial for Contemporary Art, Copenhagen 2008 and the Musée d'Art Contemporain de Montréal, 2010.

For further information and press images please contact Andersen's Contemporary by phone +45 46 97 84 37 or email info@andersen-s.dk

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