

Figurative experiments

Exhibition GEUS January 2009



IPPC chorus

I use the term *Zonation painting* to describe my style. Characteristic for zonation painting is the following seven sub-elements, of which the seventh bullet, probably is the one which provide the largest challenge for the artist, is valuable for the audience who visit the exhibition, and at the same time is somewhat in opposition to prevailing norms in contemporary art:

1. Zonation painting follow *expressionist* styles of paintings after Cezanne and his followers with focus on spontaneity and control, modulation, focus points and integration
2. Zonation painting is inspired by *geology*, e.g. mirroring a developmental way of thinking, something dynamical, where time and space hold the meaning, with fractures, layering, and use of earth colors.
3. Zonation painting is influenced by the arabesque, as a basic form in *human relation*
4. Zonation painting is *phenomenological*, like a jazz orchestra or the stand-up-comedian

5. Zonation painting allow *abstraktions*, with the motif becoming nature, rather than attempting to represent or depicting nature
6. Zonation painting build on a psychodynamic understanding of pictures and object relations according to Melani Klein, Wilfred Bion, Bowlby and Stern, e.g. a relational framework for understanding human perception (figurations)
7. Zonation painting is *figurative*, because the pure forms of abstract painting seems to have been fully explored (inspiration: Bay Area figurative movement, Latin American figurative art)

Zonation in natural science signifies "a subdivision in geographical zones or habitats", like temperature, precipitation, salinity or radiation can subdivide areas into habitats for animals and vegetation. In similar way zonation as part of groundwater protection signify that different areas may be more or less vulnerable in terms of risk of groundwater pollution from these areas, due to different protective capabilities of the subsurface, flow and transport of water. "Zonation" as a painting process, for me is about letting urban landscapes take on form, subjectively constructed, based on drawings and the artists Copenhagen in the mind, in acrylics or oil on canvas, in forms and colors, which can allow space for fantasy, and a diversity of perceptions. When the *abstract expressive (the unknown/the spirit)* is integrated with the figurative (the known/the nature) then we get a zonation painting. Furthermore, it is an advantage if the painting has been created in a collective learning process, with feedback from others.

The exhibition at GEUS January 2009 presents 10 acrylics paintings from my recent series (which also have the title: *Rafting in an iron cage* - originally planned to focus on climate change, but then the financial crisis arrived...):

1. <i>Goal under a cool moon (50 x 50 cm)</i>	1500 kr
2. <i>Old beach (acrylics, 50 x 40 cm)</i>	2500 kr
3. <i>The shadow system always work (acrylics, 100 x 80 cm)</i>	6000 kr
4. <i>NGO's at the storm bridge (acrylics, 80 x 80 cm)</i>	7500 kr
5. <i>The present moment (acrylics, 80 x 80 cm)</i>	5500 kr
6. <i>Red sunset boulevard (acrylics, 80 x 80 cm)</i>	6000 kr
7. <i>Polytechnical students on a trip (acrylics, 80 x 80 cm)</i>	7500 kr
8. <i>IPCC chorus (acrylics, 80 x 80 cm)</i>	7500 kr
9. <i>No skiing in these mountains any more (acrylics, 80 x 80 cm)</i>	3500 kr
10. <i>Bourgeois rollercoaster (50 x 61 cm)</i>	2500 kr

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