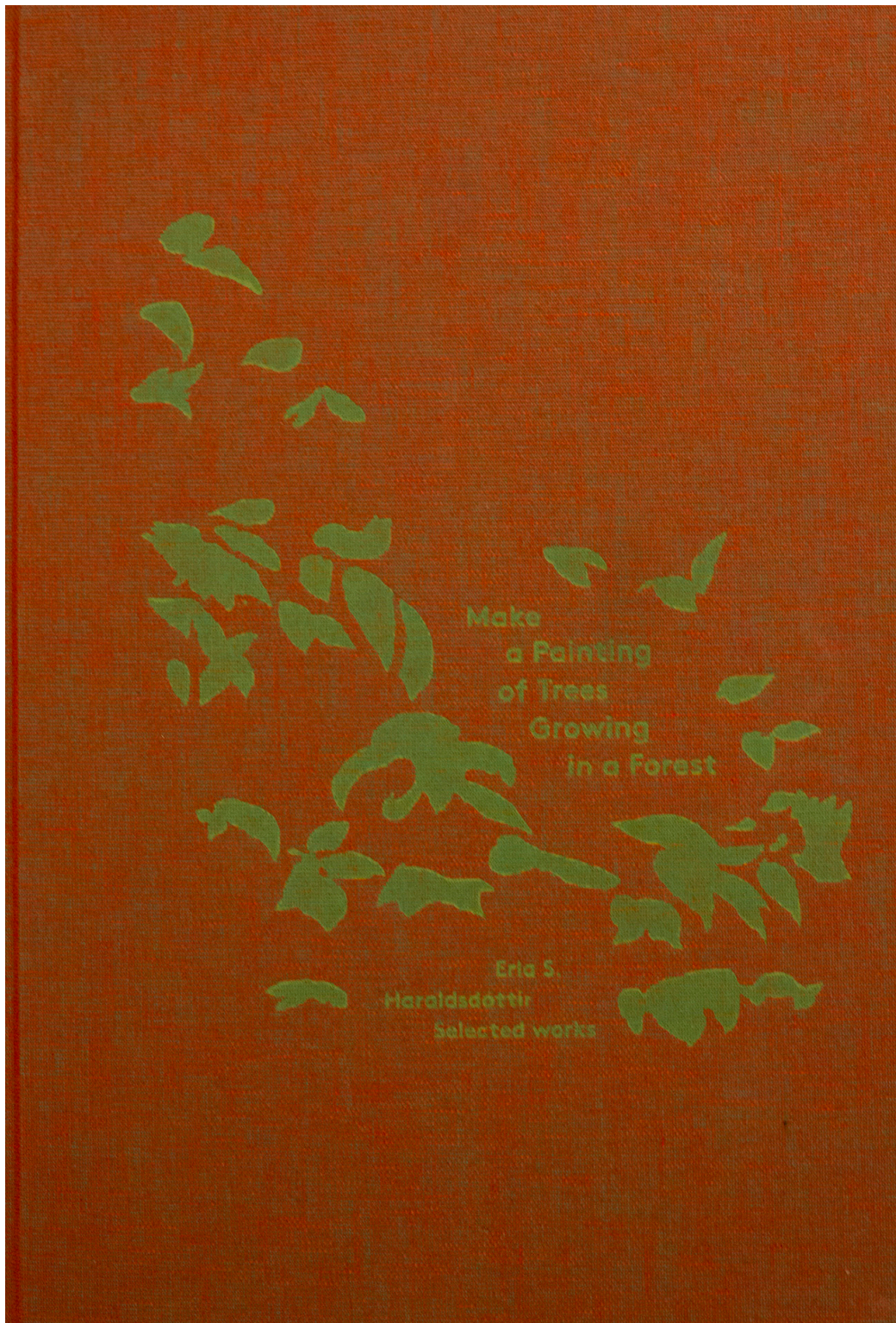


Make a Painting of Trees Growing in a Forest

Erla S. Haraldsdóttir

Published by Crymogea, Iceland
2015

With source materials, references and
paintings of
Erla S. Haraldsdóttir, between 2012-15



What would a relational field look like when not mediated by the logic of commodity transaction?

Erla S. Haraldsdóttir's practice unfolds through delicately expressed moments. The first is the receipt of a task. The title *Make a Painting of Trees Growing in a Forest*, for instance, refers to a task that Erla received, and which provoked her painting *The Coloured Forest in Maine* (2013). Tasks are not a test of Erla's known capabilities; they are anticipations of, or become invitations to, encounters she may have with the unknown in herself.

The second is the nature of encounter with references, or "sources". The references via which we make sense of the world are multiple; they could be a memory, a photograph, a fragment from a conversation, a story, a movie, a book, a piece of music, a moment from history, an artwork. Exploring a reference in order to unlock or enlarge a task affects the way aspects in a reference get emphasized. And so, the tasks Erla receives draw her into fresh entanglements.

In her practice, Erla proceeds by putting herself to a test to lose control, and then to discover and invent. Rather than being consumed by mastery of a medium, Erla's practice, and the openness with which she elucidates it in this book, steers the conversation to questions of how and with what an artist might come to her medium.

Thick with photographs of Erla's paintings made between 2012 and 2015, drawing tasks, references and paintings into a relationship, and with thoughtful texts on Erla's practice by three of her interlocutors from the art field, this is a beautifully designed book on painting as both an act and a deliberate process of artistic discoveries.

(Text by Shveta Sarda, editor and translator)

Designed by: Ariane Spanier Design, Stephanie Becker
Texts by: Christoph Tannert (Director, Kuenstlerhaus Bethanien, Berlin), Dr. Kyllikki Zacharias (Curator, National Museum, Berlin), Jonatan Habib Engqvist (Swedish curator)

Publisher: Crymogeia

Year: 2015

Languages: English

Pages: 128

Dimensions: 170 x 280 (mm)

Binding: Hardcover

Weight: 450 g

Exhibition: Kalmar konstmuseum, Sweden

Hvernig liti tengslasvið út ef það stæði utan við rökvísi vöruskipta?

lðja Erlu S. Haraldsdóttur birtist í varfærinni tjáningu augnablika. Fyrsta skrefið er að fá verkefni afhent. Þannig er til dæmis titillinn *Gerðu málverk af trjám sem vaxa í skógi*, verkefni sem Erlu áskotnaðist og leiddi af sér málverkið *Skógarlitirnir í Maine* (The Coloured Forest in Maine, 2013). Verkefnin fela ekki í sér að prófa þekkta getu Erlu; þau eru fremur (hug) boð um mögulegt stefnumót við hið óþekkta innra með henni sjálfri.

Næst er það eðli stefnumótsins – við vísanir eða "heimildir". Vísanirnar sem við notum til að ljá heiminum merkingu er fjölmargar. Það getur verið minning, ljósmynd, samræðubrot, sögu, kvikmynd, bók, tónverki, brot úr mannkynssögunni, listaverk. Rannsókn á vísun, í því skyni að opna eða víkka verkefni, hefur áhrif á það hvernig ákveðnir tilvísunarþættir eru undirstrikaðir. Þannig draga verkefni Erlu hana á slóðir nýrra flækna.

Í starfi sínu leitast Erla við að koma sér í prófraun í því skyni að missa stjórnina, og í framhaldi af því að uppgötva og finna upp. Í stað þess að einblína á það að ná valdi á miðlinum sýnir hún hann opinskátt í þessari bók, beinir umræðunni að spurningum um það hvernig og með hverju listamaður geti komið að miðli sínum.

Bókin er prýdd fjölmörgum ljósmyndum af verkum sem Erla málaði á árunum 2012-15, og bræðir saman teikniverkefni, vísanir og málverk. Bókin hefur að geyma úthugsaða texta um iðju Erlu eftir þrjá talsmenn hennar á listasviðinu. Því má segja að um sé að ræða fallega hannaða málverkabók sem er í senn gjörningur og meðvitað ferli listrænna uppgötvana.

Hönnuður: Ariane Spanier Design

Textar eftir: Christoph Tannert (forstöðumann Kuenstlerhaus Bethanien, Berlin), Dr. Kyllikki Zacharias (kurator, National Museum, Berlin), Jonatan Habib Engqvist (sænskur kurator)

Útgefandi: Crymogeia

Ár: 2015

Tungumál: Enska

Blaðsíðufjöldi: 128

Stærð: 170x280 (mm)

Bókband: Innbundin bók

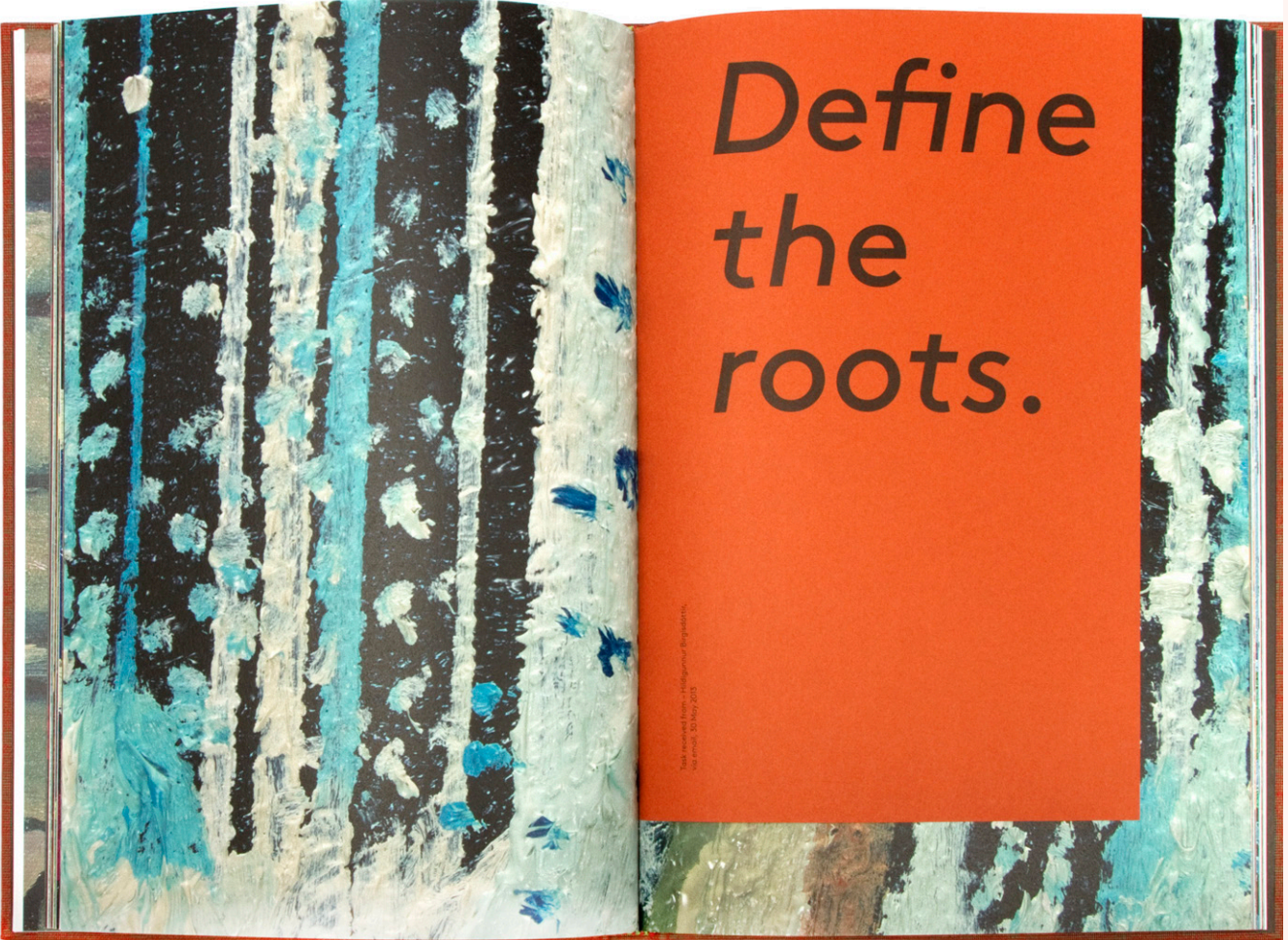
Þyngd: 450g

Sýning: Listasafnið í Kalmar, Svíþjóð, 2015



Define the roots.

Haraldsdóttir, Erla S. Haraldsdóttir
2023

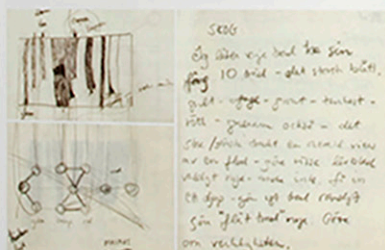


74



75

Strengthened by the Industrial Revolution, the bourgeoisie finally abolished the omnipotence of the Church, and with it the monarchy, while at the same time artists were now given their own freedom. Their works no longer needed to proclaim divine sanction or the caprice of earthly powers. The classical avant-garde reacted to this new-found freedom by taking stock of its own means. Focusing on light and colour, line and space, it soon entered the Elysian fields of abstraction. Only with the horrors of the First World War did it become clear that they were not guaranteed happiness – too much was happening in the outside world. The Dadaists furiously attacked the purely representational imagination of those who believed it was possible to survive the logic of machinery, but without art and those who were responsible for the carnage. In their wake, it was the Surrealists who confronted the world of bourgeois conventions with the phenomena of insanity, desire, and the convulsions of the psyche in order to break out of 'the jail of logic' (André Breton).



top ———
Soll from Wim
Wenders' Himmel
Über Berlin, 1989.
Reference in task
given by Magnus
Sigurðsson.

left ———
Sketch (graphite
on paper) for
The Coloured
Forest in Maine
(Oil on canvas,
260x140cm, 2013)

18

In the games they invented, the Surrealists attempted to unearth a primeval source of creativity that had been buried over the centuries by rationalist thought. The master of such games was the Surrealists' uncompromising spokesman André Breton. He set the rules and insisted that they be followed closely. This is how games such as 'Exquisite Corpse' came about, whereby each participant wrote a part of a sentence or drew part of a body and then folded the paper back so that the next player could not see the previous contributions, or, to name another, 'One in the Other', in which the players were asked to set unrelated terms and expressions in relation to one another so that one seemed to be the very essence of the other, all the while adhering to other strict instructions, such as only eating or drinking things that were green.

In the 1960s, the use of absurd instructions re-emerged in American conceptual art.



right ———
Abandoned cement factory
in Bedzin, Poland, 2013.
Photo: Magnus Sigurðsson.
Source material gathered for painting
The Abandoned Cement Factory
(Oil on canvas, 200x90cm, 2014)

19



With Georgia O'Keeffe's painting "New York, Night" as your starting point, make a triptych that shows three different kinds of light from three distinct sources.

Georgia O'Keeffe, New York, Night, 1944. Oil on canvas. 27 1/2 x 39 1/2 inches. The Art Institute of Chicago, Chicago, Illinois. © 2014 Art Institute of Chicago.