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Stalke Up North exhibits art of subtle differences

The show ONE Copenhagen is almost invisibly delightful

When you enter the tiny gallery Stalke Up North, just a single work of art is apparent, although there are twelve. The others are so subtle that one must use art-trained falcon eyes to see them.

Bricks on the floor

And even the effect of the most obvious work in the galleryspace is one which under normal circumstances might be overlooked, namely Carl Andre's fifteen massive bronze (sic. copper) bricks in almost the same color as the maroon parquet flooring. Carl Andre is known for just that, putting bricks on the floor, and he has done this in a variety of ways for 44 years, without believing he has exhausted the possibilities of its initial hold. The cubes are cut and polished, leaving the light to reflect stripes in different directions, depending on how each brick is placed.

It is beautiful and almost overwhelming in comparison with most of the other's works.

Subtle works

A pencil-thin rectangle cut in the wall is a classic by William Anastasi (a wall, where once there was fat made by Soren Dahlgaard); and a polished plaster triangle on the plaster wall by Dove Bradshaw.

We are moving in the world of subtle difference, where the art is about doing almost nothing.

The exhibition *ONE Copenhagen* is a tribute to the late artist Sol LeWitt, who conjoined two of the most important 1960s American art directions: Minimalism and Conceptual Art.

Not only simple

Since there are some stereotypes about these art forms, it must be remembered that minimalist objects are not only about the simple but about the compact –that is without internal differences and without tensions, and therefore point to the space itself and to spatial relationships. And it reminds us that concept art is not

just immaterial intellectual gymnastics as a rule, but, is also concrete sensual expression.

In LeWitt's spirit, *ONE Copenhagen: Six Americans and Six Danes* maintains a tight rule: one work of art in one material per artist.

Magnets

Torben Ebbesen has solved the task with a wonderful little work that is not readily observed because it projects from the wall in the entrance way like a hook, but when one comes close, a vibrant world of metal opens up.

The material is magnets, specifically a series of magnetic discs, and the chips that were left over from their processing. The discs were stacked as a horizontal tower and the leftover chips attach themselves like wild moss or mold all over the surface. The inorganic material becomes, with this very tight concept, almost alive.

Felt and blood

At the more conceptual end, Nikolaj Recke has placed three small, discrete feltdots on the wall. They are dots over the i's in the phrase 'i miss Sol LeWitt,' the exhibition's only direct reference to LeWitt.

Perhaps Kristian von Hornsleth has had a good idea for a future work, where he will immerse 5,000 blood samples of people from around the globe in the Marianer Trench, so that a broad range of humanity's genes will be available after humanity is wiped out.

At the exhibition only a bronze miniature of the giant, star-shaped container, which will include the blood samples, is seen.

ONE Copenhagen is a delightful little exhibition - very subdued and not for everyone.