

ANDERS SOIDRE **November 11, 2016 – February 17, 2017**

Vernissage: Thursday, November 10th, 6 – 8 PM
in the presence of the artist

For the Swedish artist's second exhibit with the gallery, Anders Soidre (1970) has chosen to concentrate on transformation, secrecy, and minimal space objects. Packaging, wrapping, content, found objects and an on-site intervention are presented in Basel. As an artist with a penchant for engineering and precision, he risks the uncertainties of painting in situ with a wrapped metal object instead of his paintbrush to add lightness and hues to the concrete forms.

The paintings are minimalist objects in neutral, muted colors. Soidre has reframed old paintings and made the frame the center of attention. Suddenly, the structure previously used to bring added value to landscapes and portraits is apparent and the re-constructed frame reduced to the bare essentials of its design while the painting remains hidden and only the back of the canvas is partially visible. Just as traditional figurative paintings had secret references and messages to patrons, the new works of the Destroying Angel series keep these and the main subject under a tight wrap. An opening allowing access to the back of the painting is the only clue to the content of the object hanging on the wall, inviting our imagination to create a traditional image of times past that has been discarded by the previous owner. A contemporary presentation lets our imagination create a new history and imagery.

Transformation of perception has come again to the fore with the European Art Foundation triptych (2016). Which is more valuable, the content, packaging, presentation or impact? What is more important, the work for which a prize is attributed or the prize received? All leave traces, some are physical, others are sentimental, financial, reputational. Depending on media presentation we interpret and accept news differently. Historical presentation relates the events to the times they took place in, however, when taken out of context, misconception occurs and both the message and implications change.

As each country has a different culture it stands to reason that the construction industry and related security measures also differ. Soidre has taken the poles marking construction areas and presents each of them in a unique, beautifully constructed box, as if barriers were delicate and needed to be supported and presented for viewing on the wall instead of on a construction site limiting access. The sharp edged painting creates geometric forms that add beauty and imply cleanliness to an object that is often treated harshly. Art vs found object. Transformation of construction site to high quality office or residential spaces is a process that continues to evolve as fences become locks. Just as the poles in the ground delineate access zones, once transposed into made to measure cases they open the imagination to interpretation of limits, shapes, access.

The gallery will be closed for the holidays between December 17, 2016 and January 3, 2017