



FORENINGEN
NORDEN
100 ÅR 1919-2019

Imaginary Landscape is a celebration of the 100 year anniversary of the Nordic Association. The exhibition features the work of 4 nordic artists:

Mats Lindh, Sweden
Petter Solberg, Norway
Susanne Thea, Denmark
Teija Lehto, Finland

IMAGINARY LANDSCAPE

6/1 - 31/1 2019

Kongegaarden · Korsør

ALGADE 25, 4220 KORSØR, DENMARK
Fernisering: 5/1 kl. 14-16

9/3 - 27/4 2019

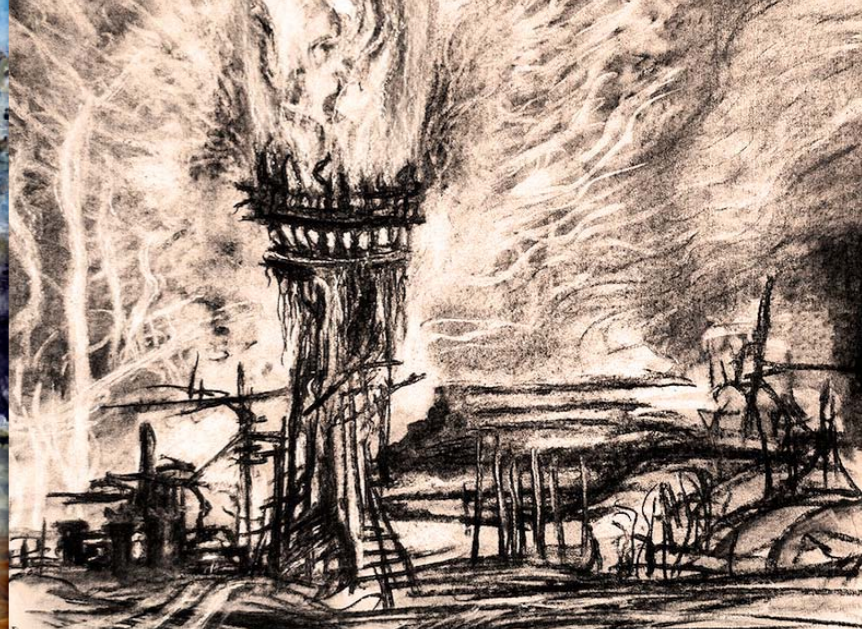
Hässleholm Kulturhus

VATTUGATAN 18, 281 31 HÄSSLEHOLM, SWEDEN
Vernissage: 9/3 kl. 11.15

31/8 - 30/9 2019

Paimion kaupungintalo

VISTANTIE 18, 21530 PAIMIO, FINLAND
Avajaiset: 31/8 kl. 15-17



IMAGINARY LANDSCAPE

Mats Lindh · Petter Solberg · Susanne Thea · Teija Lehto



The exhibition is sponsored by: The Nordic Association from Slagelse Denmark, Hässleholm Sweden and Paimio Finland
Slagelse Kommune Denmark · Korsør Kunstforening



MATS LINDH

Jag föddes 1947 i Dalarna, Sverige. Bor och arbetar i Hässleholm. Jag har studerat akvarell för professor Arne Isacson.

Olje- och akrylmålning på Gerlesborgs konstskola och koppartryck och grafik på Forum Konstakademi i Malmö i Malmö, på 80-talet. Mina verk har utställts i samlings- och separatutställningar runt Skandinavien och Portugal. Jag har också deltagit i Carbo Fria International Bialen och Rockford International Bialn.

Föreställ dig att du rör dig genom ett landskap som om du var ute på en promenad i naturen. Efter en stund känner du att din takt ändrar sig. Dina steg blir kortare och din blick börjar röra sig över terrängen du passerar genom. För första gången på väldigt länge arbetar alla dina sinnen tillsammans. Din näsa med dina ögon; med dina öron, hela din kropp. Allt fokuseras på samma sak— landskapet du befinner dig i. Du registrerar alla detaljer. Sedan lämnar du. Kanske kliver du in i bilen, på cykeln, på planet, på båten som tar dig tillbaka till din vanliga situation, din vardag.

Hur skulle du göra om du ville åter-skapa denna flyktiga upplevelse du precis hade av naturen? Var skulle du börja?

För mig börjar det med en långsam bearbetning av minnet, av upplevelsen. Minnet gör något med opplevelser. Vissa fragment försvinner. Andra förstärks och överdrivs. Ordningen på föremål och händelser kastas runt. Efter en tid, är det som finns kvar kanske bara en doft eller ett ljud – en förnimmelse. Eller som för mig en kombination av färger – en palett.

Minnet av upplevelsen har kondenserats till några få precisa beståndsdelar, men det är i dessa små delar som hela upplevelsen av landskapet döljer sig.

Det är den intuitiva dialogen mellan papper/duk och färg som jag återskapar minne och bilden. Det är samverkan mellan ett minne av ett landskap, en färgpalett, ett papper med specifika egenskaper och en slumpmässig tryckprocess, eller en plåtyta, eller pannå/duk som gör mina bilder så nära naturen själv. Så nära att du nästan kan känna dofterna och höra ljuden.

(EN) I was born 1947 in Dalarna, Sweden.I live and work in Hässleholm. I have studied watercolor for professor Arne Isacsonn. Oil- and acrylic painting at Gerlesborgs art school and copper prints and graphics at Forum Academy of Art in Malmö, in the 80’s.

My works have been exhibited in collective and separate exhibitions around Scandinavia and Portugal. I has also participated in the Carbo Fria International Bialn and the Rockford International Bialn.

Imagine moving through a landscape like if you were out on a walk in nature. After a while, you feel that your pace changes. Your steps are shorter and your gaze begins to move across the terrain you are passing through. For the first time in a very long time, all your senses work together. Your nose with your eyes; with your ears. Your whole body. Everything is focused on the same landscape in which you are. You register all the details.

Then you leave. Maybe you get into the car, on the bike, on the plane, on the boat that takes you back to your usual situation, your everyday life.

How would you do if you wanted to recreate this ephemeral experience you just had in nature? Where would you start?

For me it begins with a slow processing of memory, of the experience. The memory does something with experiences. Some fragments disappear. Others are strengthened and exaggerated. The arrangement of items and events is thrown around. After a while, what s left is perhaps just a scent or a sound - a sensation. Or as it is for me a combination of

colors - a palette. The memory of the experience has condensed into a few precise elements, but it is in these small parts that the whole experience of the landscape is hiding.

It is the intuitive dialogue between the paper or the canvas, the color and the artist that recreates memory and the image. It is the interaction between a landmark memory, a color palette, that makes my images so close to nature itself. So close that you almost feel the smells and hear the sounds.



PETTER SOLBERG

Petter Solberg er en billedkunstner fra Kristiansand. Han jobber parallelt med skulptur, maleri, poesi og animasjon. Solberg har en MFA i billedkunst fra Edinburgh College og Art (2010) og har studert skrivekunst ved Forfatterstudiet i Bø (Høgskolen i Telemark, 2008) og Forfatterstudiet i Tromsø (Universitetet i Tromsø, 2014). Solberg har deltatt i en rekke gruppe- og separatutstillinger i inn- og utland, og har gjennomført kunstneropphold i bl.a. Norge, Danmark, Tyskland og Litauen. Mye av Solbergs arbeid skapes i en kreativ ambivalens hvor prosessen stadig skifter mellom forskjellige uttrykk og materialer, og hvor ulike ideer og narrative muligheter utforskes. Solbergs visuelle uttrykk kombinerer gjerne figurative og abstrakte elementer for å skape ambivalens og en følelse av gjenkjenelse i det ukjente.

Ambivalensen er min største drivkraft. Ambivalens til estetikk, tematikk, form. Ambivalens mellom analyse og mystikk. Forkjærligheten for nøktern realisme, og samtidig troen på billed- og tekstspråkets magi og forføreriske kraft. Jeg ønsker å lage

arbeider som samtidig avslører og tildekker. Idet et element avdekkes, tilsløres et annet. Mysteriet forsvinner ikke, det bare forflyttes.

Jeg tenker serier framfor enkeltverk. Jeg jobber parallelt med ulike 'evighetsprosjekter'. Disse er en del av samme prosess, men med ulike estetiske utgangspunkt. De oppstår gjerne som motreaksjoner på hverandre. Slik forsterkes min kunstneriske ambivalens, slik at jeg aldri er i vater. Der et prosjekt kan sverge til 'less is more', sier det andre 'føkk det! kjør på'. Jeg liker å forestille meg at prosjektene oppstår utenfor meg selv, skapt av 'noen andre'. Dette rollespillet lar meg utforske ideer som ellers ville blitt sensurert ut ifra 'min virkelige' smak. Stort sett forblir denne prosessen et hemmelig verktøy. Enkelte ganger synliggjøres den for publikum, gjerne som et performativt element.

(EN) Petter Solberg is a visual artist currently based in Norway. His work includes sculpture, painting, poetry and animation. Since graduating with an MFA from Edinburgh College of Art in 2010, Solberg has exhibited in both group and solo shows home and internationally, and has participated in residencies in Norway, Denmark and Germany. Much of Solberg’s work is created in a state of ambivalence where the process keeps shifting between different media and materials, and where different ideas and narrative possibilities are explored. The works often consider different aspects of contemporary culture and society, usually expressed within fictional narrative contexts.

My work process exists in a continous state of ambivalence. My ambivalence towards different aesthetics, themes and forms. The shift in interest between analysis and mystery. The love of simplicity and sober realism and the simultaneous faith in the seductive and magical powers of language, both visual and textual. I strive to create work that simultaneously reveal and conceal. As one element comes to light, another element is hidden. The mystery does not disappear, it’s simply displaced. I shift between different expressions like sculpture, painting, animation and text. This al-

lows me to explore recurring themes from different angles. It also allows for ideas and imagery to change and shapeshift over time. What used to be a sculpture, may one day become a poem, and vice versa. The use of different techniques and media also forces me to slow down and take my time with each element, which is why I compare my creative process to a distillation process. This is particularly useful for animation, where, in order to understand movement, I have to slow down.

I prefer working in series instead of single works. I keep working on various neverending projects that are all part of the same overarching process, but represent different aesthetic and conceptual standpoints. These projects tend to start as reactions on previous projects. This way my artistic ambivalence is reinforced, so that I’m always slightly off balance.



TEIJA LEHTO

Teija Lehto on 53 -vuotias Paimiossa asuva kuvataiteilija ja työskennellyt taidegraafikkona 20 vuotta. Työkentelyssään hän on keskitynyt puupiirrostekniikkaan. Lehdon teokset kuuluvat asetelmaitteen piiriin. Niiden aiheina ovat oman arjen yksityiskohdat, kuten ruuanlaitto, kat-taukset tai sotkuinen keittiönpöytä. Viimeisin yksityisnäyttely Lehdolla oli galleria Beckerillä Jyväskylässä 2018. Yhteis- ja ryhmänäyttelyitä on lukuisia.

Apurahoja hän on saanut mm. Suomen kulttuurirahastolta ja Taiteen edistämiskeskukselta.

Teija Lehdon teoksia on mm. Turun

kaupungin, Amos Anderssonin taide-museon, Turun ja Salon taidemuseo-iden, Suomen valtion ja eduskunnan kokoelmissa. Teija Lehto on Suomen taidegraafikot ry:n ja Turun Taidegraafikot ry:n jäsen.

Maisema on tila johon voi mennä sisään. Kokemus maisemasta voi laajeta avaruudelliseksi tai se voi kutistua mikroskooppiseksi. Elämä on koko ajan liikkumista eritasoisten maisemien välillä. Itse löydän teoksiini maisemat kun tarkennan katseeni lähelle. Arkiseen asetelmaan sisältyy maisema, oma pieni todellisuus johon voi sukeltaa. Joku tavallinen, satun-nainen tilanne laajenee, saa syvempiä merkityksiä, muodostuu vertausku-vaksi jollekin mielenmaisemalle.

(EN) Teija Lehto is a 53 year old artist and printmaker. She lives in Paimio in Southwestern Finland. Most of her prints are still lifes, created with traditional woodcut technique, using oil-based inks. She likes to depict commonplace everyday themes, and items connected with cooking, table setting or kitchen clutter. Her latest private exhibition was at Gallery Becker in Jyväskylä, Finland, in 2018. She has taken part in several group and common exhibitions both in Finland and abroad.

Grants: Finnish Cultural Foundation and Arts Council of Finland Works in Collections: The City of Turku, Amos Anderson Art Museum, Turku Art Museum, The State of Finland, The Parliament of Finland Memberships: The Association of Finnish Printmakers, Turku Printma-kers Association

Landscape is a place you can immerse yourself in. As experience it can expand to spatial dimensions or shrink to microscopic. Life as a human being is all the time transition between different levels of landscape. My way of making a landscape picture is focusing on objects close to me. An everyday still life contains its own little reality which I can dive into. A ran-dom, conventional situation expands, gets deeper meanings, becomes an allegory for a mental landscape.



SUSANNE THEA

Naturen består af elementer som inspirerende redskab til at skabe finurlige universer hvor der tages udgangspunkt i det genkendelige skandinaviske og universelle landskab.

Det rå, naturformede, det døde, ødelagte, naturkatastrofer, det krigshærgede, menneskeskabte, romantisk, farverigt, årstids, fortids. Som omformes og genfores af kunstnerens processer bestående af følelser, tanker, og ideer som hver farve og form igangsætter. Der er ingen grænser eller censur for fantasi, politiske holdninger, eller kunstneriske udtryk. Udstillingens værker består af fortid og nutid og forestillingen om fremtidens landskab og det imaginære landskab skabes.

Susanne Thea er uddannet i Australien og Danmark og arbejder inden for genrene: træsnit, kobberætsninger, maleri, installation, udsmykning, skulptur og kunstvideo. Hun arbejder frit, nutidigt og eksperimenterende. Hendes udtryk er intenst og fabulerende, det vækker på en gang både humor, gru, alvor og det erotiske sanselige.

Susanne Thea billedsprog har tiltrukket international bevågenhed og hendes kunstværker er præsenteret og indgår i samling på: Musée d’art et d’histoire Baron Gérard, Bayeux, France, Frankrig, Trelleborg, Nationalmuseet, Museum of Printing History, Houston, Texas USA National Printing Museum, Dublin Ireland. Fiji Museum, Suva Fiji. University of the West of England, in Bristol, England, Fyns Kunstmuseum.

Susanne Thea har modtaget udstillinglegater og rejselegater både i Danmark og i udlandet. Hun er medlem af: Danske Grafikere, Kvindelige Kunstneres Samfund, Dansk Billedkunstner Forbund, Livsmedlemskab

af Mid America Print Council, Fyns Grafiske Værksted, Gæsteatelier Hol-lufgård, Næstved Grafiske Værksted, Masnedø Sommerudstilling, Kongegårdens Sommerudstilling.

(EN) Nature consists of elements that may serve as inspirational tools for the creation of ingenious universes based on the familiar Scandinavian and universal landscapes.

The raw, naturally shaped, the lifeless, the destroyed, natural disasters, the war-torn, man-made, romantic, colourful, seasonal, ancient landscape as shaped and recomposed by my creative processing of emotions and ideas, each of its own hue and shape. There are no limits to, nor censorship of, the imagination, political views or artistic expression. My work displayed at the exhibition represent past and present and ideas of how the landscapes of the future and the imaginary landscapes may be created.

Susanne Thea was trained as an artist in Australia and Denmark and works with wood carving, copper etchings, painting, installation, decoration, sculpting and art videos. Her expression is intense, allowing her imagination free rein, and at one and the same time evoking feelings of humour, horror, seriousness and sensuous eroticism.

Susanne Thea have attracted international attention and her artwork is represented at: Musée d’art et d’histoire Baron Gérard, Bayeux, France, Museum of Printing History, Houston, Texas, USA National Printing Museum, Dublin Ireland. Fiji Museum, Suva Fiji. University of the West of England, Bristol, England, Funen Art Museum and Trelleborg, Nationalmuseum, Denmark She has received exhibition and travel grants both at home and abroad, and is a member of the association of Danish Graphic Artists, Danish Women Artists’ Association, the Danish Visuel Artists’ Society, lifetime membership of Mid America Print Council, Funen Graphic Workshop, Gaesteatelier Hol-lufgaard, Næstved Graphic Workshop, Masnedoe Summer Exhibitions, Konge-gaardens Summer Exhibitions.