

Sanna Marander

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The content of this show remains, literally, to be defined. And though the X, a mathematical term amongst other things, seems to be the causal nexus of the works, there is little interest in logics but rather a desire to cross the border toward a dreamlike state of mind where facts and knowledge don't have their usual authority, or follow their usual order. The large wallpaper drawings from 2006 – 2007 ask questions and offer new questions or apparent absurdities for answers, like “—Is my doubtfulness inappropriate?” “—Doubt everything.” In fact soon we will understand that the X in reality is a stand in for the doubt, the unanswered question, as if we all were math students gone astray or indeed had a dream where, as we know, nothing can be resolved. Through a series of more recent works the artist then continues to explore the intimacy of thought and it's potentially absurd consequences. In W.B.'s valise (wall), 2009, a number of apparently unrelated elements, yet at the same time strangely connected, are put in relation to each other: the black suitcase of unknown content that disappeared with Walter Benjamin in 1940, Magritte's painting La clef des songes, and the word for suitcase in Persian, a censored word in today's Iran. In To MS. X, an almost 200-year-old letter written by the philosopher Soren Kierkegaard has gained a new life as a work where the female viewer will have the possibility to participate. The envelope and the suitcase appear, again like the X, as containers of unknown content and direction. And the repetition of the X's is accompanied by the repetition of an image, the one of the invitation card, which in each situation, even though literally repeated, has a different role to play. Just like the theme of repetition that has a major role to play for Kierkegaard, a returning figure in the artist's world.