



THE AFOREMENTIONED LACK OF CLARITY

Ane Graff at Landings 1

Landings Project Space May 7 - July 17, 2011

'Name, no, nothing is nameable, tell, no, nothing can be told, what then, I don't know, I shouldn't have begun.'

At the core of Graff's work is documentation within scientific research and its possibility of failure. Graff is interested in a scientific research made subjective, personal and questionable. Taking her cue from Samuel Beckett's *Texts for Nothing* (1-13) (1950-52), Graff's work while documenting matter reveals a form of standstill. Or at least – knowing that a complete compilation of pictorial information is not possible – a slowing down of coming into knowing, a recognition of a failure to do so.

Examining, scrutinizing a material, it presents a situation of possibilities: of adding or subtracting meaning, of information excessively unfolding or folding in. Studying the material, Graff finds herself immersed in its surface. Documenting, she scrutinizes a surface that is never a complete and even crust, but instead holds several irreconcilable, contradictory narratives. As in natural science, close observation of the interweaving between existences offers a fractured and re-structured reality. The description of a 1:1 reality is limited to an understanding that there are multiple layers to any surface, both its clear surface and its deep countervailing subtext. At the centre of everything is a question of the relationship between what is visible and what is real.

The detailed realism of Graff's previous drawings have been extended or even replaced. Comprising of different media, the works shown fluctuate somewhere in between detail/intensity and empty space, sealing an uncertain status somewhere in between representation and abstraction. The works offer a subjective synthesis of information where the inconsistent and incomplete prevails. The artworks are built on instability and potential change: uncertain of their origin, their solitary existence and their chosen media.

Ane Graff, born in Bodø, Norway, 1974; currently lives and works between Oslo and Berlin. She completed her artistic training at The National Academy of Fine Arts in Bergen, Norway, in 2004. Upcoming exhibitions include "Whiteout", The Arts Festival of North Norway (with Ane Mette Hol and Josefine Lyche, June 2011), Harstad, NOR, and "Screaming from the Mountain", Sørlandets Kunstmuseum (June 2011), Kr. Sand, NOR. Exhibitions from the last years include: "Patches of Standing Water", Platform China Contemporary Art Institute, Beijing, CH (2010); "Lines on the Move- The Drawing biennale 2010", Moss, NOR; "Life Forms", Bonniers Konsthall, Stockholm, SE (2009); "Sliding", Künstlerhaus Bethanien, Berlin, DE (2009).



Untitled #3
65 x 45 x 5 cm, painted silk and acrylic paint on
wooden board.

Courtesy the artist and STANDARD (Oslo)