

Johanne Rude Lindegaard: *Shadows in Pieces*

Imagine a matrix imploding, plunging you through an abyss of dimensions, like a hundred mirrors shattering. Imagine cubism on acid as if the squared shapes were multiplied, squeezed, and bleeding into organic shapes. Imagine a dirty, spiraling birth canal rewinding old masters.

It is this swirling, downward slide that creates the basis of *Shadows in Pieces*, emerging Danish artist Johanne Rude Lindegaard's (b. 1987) first grand-scale exhibition at a Danish art institution, created specifically for Overgaden's ground floor. Anchored in a personal experience of the shocking beginning of motherhood, Lindegaard has created a new series of eight monumental, abstract paintings each becoming physical, tactile portals to an illusory underworld.

Lindegaard constructs her giant motifs by folding her canvases into three-dimensional shapes. Building the thick fabric into sculptural layer cakes and then spray-painting it, she invites the acrylic colors to bleed and flounder in the cracks and folds of the canvases, before stretching them on their frames. The eight paintings are installed as architectural and sculptural objects, often to be observed from both sides. With titles such as *Blind Spot*, *Tunnel*, *Wound*, and *Portal*, the works divide the exhibition into chapters, granting the show a narrative undertone.

Most of the abstract works in Lindegaard's series unfold around an epicenter—a hole, suggesting psychedelic channeling, sometimes exalting into something like a manic, bright elevation, sometimes into dissolution, loss of control, personal collapse. And that, in lieu of all its abstraction, is political. Pulling the idea of painting far away from a solely cognitive, optical experience, Lindegaard's work demands a bodily, visceral perception, removing herself from any supposedly free space of abstraction instead moving toward a feminist insistence on heavy, carnal depth.

Biography: Johanne Rude Lindegaard (b. 1987, DK) is a visual artist educated from The Funen Art Academy and The Academy of Fine Arts Vienna. Most recently Lindegaard has exhibited at Brandts, Odense; fAN Kunstverein, Vienna; Gallery Pablo's Birthday, New York; and OK Corral, Copenhagen.

The exhibition is supported by the Danish Arts Council, Copenhagen Municipality's Visual Arts Council and the Danish Art Workshops.

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Two monumental paintings occupy the front space: *Blind Spot* is installed sculpturally in the center of the space allowing itself to be viewed from both sides, while *Element*, with its origami-like fragility, seems to be attacked by loose, cobalt blue brushstrokes.

A motif also appears on walls and panels. Lindegaard has painted an arcade or a set of columns, which mimics the figure of Roman arches repeated in Overgaden's architecture, and creates an illusion of the space becoming seemingly transparent and endless.

In the perspective-shifting abstraction of the paintings, the viewer is forced to oscillate between the myopic, short-sighted, and the long-sighted gaze, asking: What exactly are we seeing, and how do we perceive it?

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Installed across the exhibition's middle space, which is shaped like a long passage, is the painting *Tunnel* (2021). The work has a distinct cubist character and creates the feeling of a classical *raumflucht* (space flight) with its whirling and speed-accumulating double effect. Lindegaard invites us to experience the work in a movement from afar to close up, thus letting our bodily sensation of the work be in focus.

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In the exhibition's third and final room, the color palette has slipped into blood-red tones and the density of the folds on the canvas seem more intense, while the perspective is afloat. Standing, hanging, and leaning against the walls of the room, the paintings take on a bodily character—both as a violent, visual effect on the viewer and as a form of anatomical presence. It is overwhelming—almost sacred—and carnal at the same time.

4 June – 25 July, 2021

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① *Blind Spot*, 2020
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

② *Support*, 2021
860 x 400 cm
Site-specific painting, acrylic paint on wall and panel

③ *Element*, 2020
390 x 290 cm
Acrylic paint and bone glue on cotton canvas

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④ *Tunnel*, 2021
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

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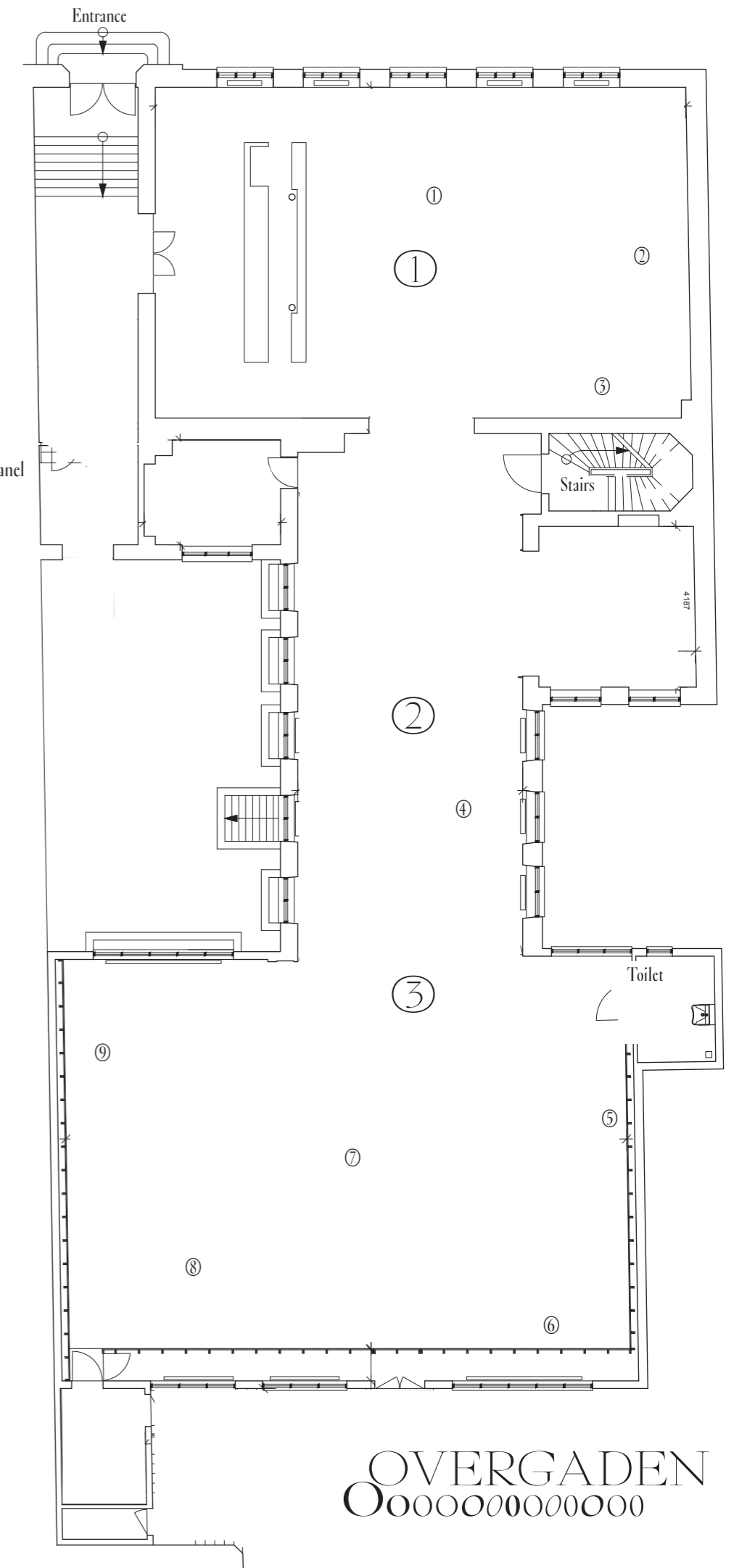
⑤ *Wound*, 2020
370 x 250 cm
Acrylic paint and bone glue on cotton canvas

⑥ *Phantom Kick*, 2021
370 x 270 cm
Acrylic paint and bone glue on cotton canvas

⑦ *Portal*, 2021
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

⑧ *Augmentation*, 2021
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

⑨ *Shadow Diver*, 2020
370 x 250 cm (double sided)
Acrylic paint and bone glue on cotton canvas



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Johanne Rude Lindegaard: *Skygger i stykker*

Forestil dig et system – en matrix – der imploderer og kaster dig ned gennem en afgrund af dimensioner, som om hundredevis af spejle knuses. Forestil dig kubismen på syre, som om dens rektangulære former bliver mangedoblede og flyder ud i organiske former. Forestil dig en beskidt fødselskanal eller spiral, der spoler maleriets mandlige mestre baglæns.

Dette sug af en rutsjetur danner grundlag for den unge, danske kunstner Johanne Rude Lindegaards (f. 1987) første store institutionelle soloudstilling *Skygger i stykker*, som er lavet specifikt til Overgadens grundetage. Forankret i en personlig oplevelse af moderskabets chokerende begyndelse har Lindegaard skabt en ny serie af otte monumentale, abstrakte malerier, der hver især fungerer som fysiske og taktile portaler til en illusorisk underverden.

Lindegaard skaber sine enorme motiver ved at folde malerlærredet i tredimensionelle former og opbygge skulpturlignende lagkager af det grove tekstil, hvorefter hun spraymaler det med akrylfarve. Farverne lader hun løbe ned i folderne og bløde igennem lærredet for derefter at spænde det op på en ramme. De otte malerier er installerede, som var de arkitektoniske objekter, hvoraf flere kan betragtes fra begge sider. Med titler som *Blind Plet*, *Tunnel*, *Sår* og *Portal* opdeler værkerne udstillingen i en form for kapitler, der slår en fortælling an.

De fleste af seriens abstrakte motiver kredser om et epicenter, et hul, der antyder en psykedelisk vej – en opløsning ind i en lys, manisk rus eller et tab af kontrol og personlig kollaps. Og dette er, trods alt dets abstraktion, politisk. Ved at løfte maleriet væk fra en rent kognitiv, synsmæssig oplevelse og mod en mere kropslig, instinktiv og tredimensionel sansning fjerner Lindegaard sig fra den såkaldte frie abstraktion og bevæger sig i stedet mod en feministisk insisteren på en tung, kødelig dybde.

Biografi: Johanne Rude Lindegaard (f. 1987, DK) er uddannet fra Det Fynske Kunstakademi i 2017 og fra Kunstakademiet i Wien. Hun har udstillet på bl.a. Brandts i Odense, fAN Kunstverein i Wien, på galleriet Pablo's Birthday i New York og på OK Corral i København.

Udstillingen er støttet af Statens Kunstfond, Københavns Kommunes Råd for Visuel Kunst og Statens Værksteder for Kunst.

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To monumentale malerier indtager forrummet: *Blind Plet* placerer sig skulpturelt midt i rummet og lader sig betragte fra både for- og bagside, mens værket *Grundstof*, med sin origamiske skrøbelighed, tilsyneladende angribes af løsslupne, koboltblå penselstrøg.

Der aftegner sig desuden et motiv på vægge og paneler. Lindegaard frem-maler her illusionen om bærende søjler og fremmaner dermed det romerske buemotiv, et af Overgadens arkitektoniske kendetegn, som figurerer flere steder i huset. Kunstneren skaber herved en illusion om, at rummet er gennemsigtigt og ikke ender her.

I maleriernes perspektivforskydende abstraktion, tvinges beskueren til at indstille det nærsynede og langsynede blik. For hvad er det egentligt, vi ser, og hvordan ser vi på det?

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På tværs af udstillingens midterrum, der tager form som en lang gang, står maleriet *Tunnel* (2021). Værket har en udpræget kubistisk karakter og skaber med sin snurrende og fartakkumulerende kerne en dragende fornemmelse, en klassisk *raumflucht*. Lindegaard inviterer os til at opleve værket i en bevægelse fra lang afstand til helt tæt på – og dermed lade vores kropslige sansning af værket være i fokus.

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I det sidste af udstillingens rum er farvepaletten gledet over i blodrødlige toner. Samtidig er tætheden og intensiteten i foldningerne på lærredet mere knugende og perspektivisk svævende. Stående, hængende og lænende sig op ad rummets vægge får malerierne en kropslig karakter – både som en voldsom visuel effekt på beskueren og som et anatomisk nærvær. Det er overvældende – næsten sakralt – og kødeligt på samme tid.

4. juni – 25. juli, 2021

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① *Blind plet*, 2020
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

② *Stotte*, 2021
860 x 400 cm
Site-specific painting, acrylic paint on wall and panel

③ *Grundstof*, 2020
390 x 290 cm
Acrylic paint and bone glue on cotton canvas

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④ *Tunnel*, 2021
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

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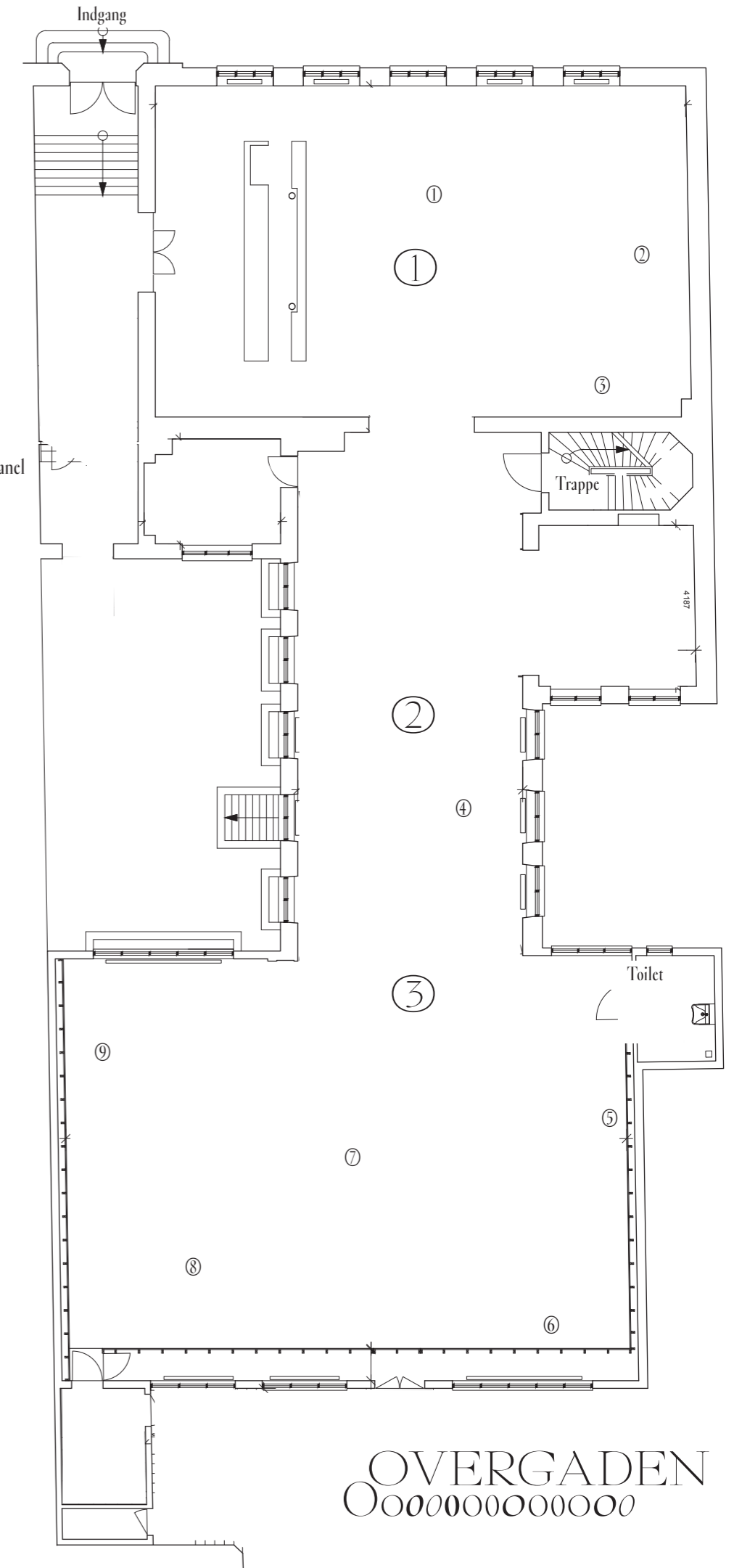
⑤ *Sår*, 2020
370 x 250 cm
Acrylic paint and bone glue on cotton canvas

⑥ *Fantomspark*, 2021
370 x 270 cm
Acrylic paint and bone glue on cotton canvas

⑦ *Portal*, 2021
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

⑧ *Udvidelse*, 2021
370 x 270 cm (double sided)
Acrylic paint and bone glue on cotton canvas

⑨ *Skyggedykker*, 2020
370 x 250 cm (double sided)
Acrylic paint and bone glue on cotton canvas



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