

PRESS RELEASE  
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PEER IN PEER OUT/Contemporary Scandinavian Art opens at The Moore Space on Saturday, May 12 from 7-10pm. This video program is coordinated in conjunction with the Scottsdale Museum of Contemporary Art and includes the following artists: Knut Asdam, Jesper Just, Andrea Lange, Lars Lauman and Pia Lindman.

Intertwining themes of contemporary global politics and the ancient politics of interpersonal relationships, this video program is part of a larger exhibition taking place simultaneously at the Scottsdale Museum of Contemporary Art, sampling contemporary visual art in Scandinavia today— presenting work by artists from a vast geographic region with diverse yet related histories. The term “Scandinavia” (applied to the Nordic nations of this European peninsular region) came into general usage during the 18th century. The subtitle for the exhibition—Peer In, Peer Out—is taken from a sculpture by American artist Robert Smithson, a pioneer who forged connections between timeless natural phenomena and the indoor space of the art gallery. The artists chosen for this exhibition similarly balance an interior state of being with a global sense of belonging in our linked world.

Born in Copenhagen, Denmark, Jesper Just’s films are deeply influenced by film noir aesthetics of the likes of Hitchcock and Fassbinder. The three films that comprise Trilogy take the viewer on a surreal search for personal meaning and love, via an exploration of solitude, obsession, perversion, self-loathing; and ultimately beauty and dignity. Just’s process entails complicated film production including camera operators, set designers and lighting technicians; and which he serves as both director and editor. In the resulting works: tableaux vivants with fractured and obscure narratives, and almost no conversation, Just presents a young man, the actor Johannes Lilleore, in an ambiguous exchange with an older man. Amidst lush and often-times camp scenery, melancholic dramas rise to climax. The Finnish Screaming Mens’ Choir participate throughout as the older man’s alter-ego in exchanges that end in uncertain denouements.

In her on-going project, Finnish artist Pia Lindman reinterprets gestures of mourning, relying exclusively on images of people displaying grief culled by the artist from The New York Times. Provoked by the events of 9/11, the artist has since expanded the project to include manifestations of grief from around the globe. As the collection of images is amassed, Lindman then acts out each gesture in front of a video camera, transforming a posture originally distributed by a mass medium into a performative endeavor. Then, the artist creates stills which she traces into minimal, linear drawings. This process follows a progression from newspaper to performance to drawing revealing processes of mediation that involve reproduction, authenticity and interpretation.

Knut Åsdam describes his films as “architectural, like the conjunction of the social, personal, paranoiac and public.” The spaces depicted are generic--those that you can find in any city. Language is carefully orchestrated and formal: it does not serve a linear

narrative but rather shares center stage with the characters and settings. Finally depicts two men and a woman, their relationships to one another and to their environment. The video unfolds in a mix of beauty, theatricality and the commonplace.

By means of found footage, Norwegian artist Lars Lauman creates a story through montage by which he attempts to make the case that Morrissey, the singer for the rock band The Smiths, had anticipated the untimely death of Princess Diana. By overlapping images with encrypted evidence: video clips of the group, designs from record jackets and lines from Morrissey's songs, the artist shrouds urban mythology in conspiracy theory.

The takes for Andrea Lange's video were made on the final day of the last millennium, on New Year's Eve 1999. While preparing for the big New Year's celebration, Lange became aware of the fact that people in the hotel rooms across from her house, were all doing the same thing. In the background Radio NRK P3 was continuously playing Motorpsycho's Vortex Surfer, as a countdown for the new millennium. The video, which was edited three years later, is a strong and distinct marker of time. This video is framed with the sharp shrill of a melancholic rock music that sets a tone of nostalgia and expectation.

This exhibition is sponsored by Craig Robins, Rosa de la Cruz, Eugenio Lopez/La Coleccion Jumex and Miami-Dade County Department of Cultural Affairs, the Cultural Affairs Council, the Miami-Dade Mayor and the Board of County Commissioners. Additional support was provided by the Office of Contemporary Art (OCA) in Norway.

The Moore Space is a non-profit art space located at 4040 NE 2nd Avenue, 2nd floor in Miami's Design District. Regular hours are Wed-Sat, 10am-5pm and by appointment.