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Carolina Söderholm: Superb pictures about the relationship between animals and people

In "The artist named me Nero" EvaMarie Lindahl tells one history from the animal's point of view. Carolina Söderholm looks drawings that deserve attention.

Carolina Söderholm

Art critic and art scientist

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EvaMarie Lindahl, "The Violence (3)", London Zoo.

This is a cultural article. Analysis and values are the writer's own.

Man is a social animal, it is said. But we are not content by socializing with our own kind. Many of us want to also spend time with other species, but pay close attention to our own terms. Cuddle with a cat, border a horse and eat a piece of ox, chicken or pig. That goes for me too. Despite it traditional, biblical view of man as the creation

The krona appears increasingly unsustainable in the time of the climate crisis, there are behavioral patterns and hierarchies of power. That's them which EvaMarie Lindahl reviews when she as a doctoral student critical animal studies show how non-human animals are portrayed in the art.

Now she takes up the Art Hall at Falsterbo Strandbad together with Aleksandra Kucharska in a quiet

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superb exhibition. The two Malmo artists share both the background of the city's art college and the choice of drawing as its main technique. It is also included The pencil's distinctive tip as Lindahl makes it visible border that is constantly drawn between man and other animals. At the same time, she inserts this dividing line at the same time rocking and questioning the values on which it rests.

Because while we have close relationships with a variety of species - which allows us to test medicines on mice, research around pig organ transplants and cold dog for spring best friend - we love to nurture our humanity in contrast to the animal.

EvaMarie Lindahl turns the perspective. In the strong the project "The artist named me Nero" she tells the story not from the point of view of man but of the animal. The lion Nero was one of the 19th century French painters Rosa Bonheurs favorite design. Through the gates of the castle at Fontainebleau where she worked passed carts with housed people animal models in a fighting stream. In Lindahl's drawing and video-based works Nero thinks about how Bonheur, despite that she portrayed the animals as if she understood them, acted across these insights. While Bonheur's pictures expressing love and respect, paradoxically they presume an exercise of power, control and coercion.

It's not just animals that have been exploited for entertainment, research and art. In previous projects Lindahl has signed the story of how people from non-westerners cultures during the time of the big world exhibitions were shown up in the name of primitivism and anthropology. In Falsterbo she illustrates how it is repeated for the outside. With pencil she copies an article from German Spiegel's online edition, if

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the massive criticism of the location of an African cultural festival in the middle of the city of Augsburg Zoo in 2005.

I think of the media storm as the Swedish Norwegian artist duo Lars Cuzner and Mohamed Ali Fadlabi caused in 2014. Just in time for the 100th anniversary of the Norwegian in the constitution they recreated a modified version of "The Congolese Village", which is populated by eighty Senegalese was exhibited in Oslo in 1914. With his projects, Lindahl, like Cuzner & Fadlabi, on how the discussion about colonialism, racism and exoticism must continue to be waged. At the same time, Lindahl insists on his meticulous studies and portrait of animals - imprisoned, stuffed, sculpted - on the need for an even more radical renegotiation of the white man's privileged position. She seamlessly brings it together research, activism and artistic practice in its dynamic work.

Aleksandra Kucharska, "Untitled".

She does not present it in the form of the drawing meaning. The cartoon image requires time, presence and care of both artist and viewer. In its interesting

radio essay for PI's OBS program described the art critic Jessica Kempe a few years ago how the drawing was seen a "service not" to other art forms. But she called it also for an artistic risk project, the traditional one art outsider and resistance activist. Within art history and the art market have often been dismissed as a sketch or feasibility study, rather than as a work in its own right. Yet, it just pokes through one's humility at one special kind of attention.

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Aleksandra Kucharska, "Untitled".

It is a concentration like Aleksandra Kucharska masterfully master and manage. Boldly she goes upstairs scale, without compromising its precision. With she urges hardly noticeable pencil and carbon pen shifts that cause the strains to materialize the gray ice, to sink again into the depths of the grass and the forest. At other times she catches the sun warmly glowing through the leaves, while she is moving between inside and out, dark and light. Above all, she creates a soft and dense spatiality for the thought and the gaze to rest in. It, if anything, is an act of low-key resistance in our rushing times.

Aleksandra Kucharska and EvaMarie Lindahl

The art hall at Falsterbo Strandbad, up to 9/2.

FACTS

Weekend Tips

1. Sunglasses on a pile, a walking dog, the studio's cozy