

TANGIBLE DREAMS

The works in the exhibition create visual illusions that open up a conceptual split between an appearance of tangibility, of the works mass and feel, and the actual physical objects present. Karl Patric Näsman plays around with the art objects very materiality. Both the uniqueness of the artwork and the subjective vision of the artist are being questioned here.

While Näsman's paintings borrow from the repetitive and standardized realm of crafts, imitation has a central role in all art production. Näsman's faux surfaces require a great deal of skill and training to produce. What differentiates craft and fine art is considered to be a dose of uniquely creative imagination. But what now, or historically is this uniqueness. It is almost always still imitation. What distinguishes one piece of contemporary art above another is a perceived skill, but this time in the spinning of ideas.

Yet I don't see these painting and sculptures as only physical illustrations of ideas. They have a physicality and material presence and they have been produced through skilled labor, which has been acquired through careful training. An object value can be viewed independently of the conceptual idea behind the artworks production, and I think in this instance that is integrally important for an understanding of the work as a whole. As is the recognition of the work and craft involved in the production. Another aspect that is often undervalued in relation to the conceptual in contemporary art production.

While drawing attention to these structures that govern art production and valuation Näsman still somehow manages to create uniquely interesting works of art. And this is not a bad contradiction.

Suvi Lehtinen, curator based in Berlin, Germany.

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