

KARL PATRIC NÄSMAN - ARTIST STATEMENT

Working mostly with painting, sculpture and objects I often combine several of these mediums in various installations and concepts. I am interested in the different values projected on art; aesthetical, cultural, emotional, economic, and historical values and ask critical questions surrounding them. In painting I relate both aesthetically, socially or historically to its core values.

During the last years I have been imitating different materials that have some sort of cultural value or working with the notion of the copy in relation to originality.

By borrowing from the repetitive and standardized realm of crafts or from the art history/culture, the imitation and the copying as methods have a central role in my current art production.

What differentiates craft and fine art is considered to be a dose of uniquely creative imagination. But what now, or historically is this uniqueness? What distinguishes one piece of contemporary art above another work of art is the content its ideas and substance, not its intentions.

The works in my current practice create a visual illusion that opens up a conceptual split between an appearance of tangibility and the actual physical presentation.

I aim to play around with the art objects very own materiality, yet I don't see these painting or sculptures as only physical illustrations of a conceptual artwork.

My purpose is that my works have a conceptual idea as well as a material presence, produced through different means and methods.

But can painting with all its history and aura surrounding it be dissected into something easy enough for most people to use and share with others? Is there a need for originality in art when we can reproduce almost everything now through accessible means?

More or less, I want to question the originality aspect and the myth surrounding painting as a medium.