

Uddrag af Jens Asthoff
Blik på billeder
Aurelia Sellins malerier

Italienske bjerglandsbyer, pittoreske facader der reflekteres i vandløb under hængende træer; en solnedgang over en sø og bølgende trækroner: langt den største del af Aurelia Sellins motiver stammer fra italiensk postkort idyl.

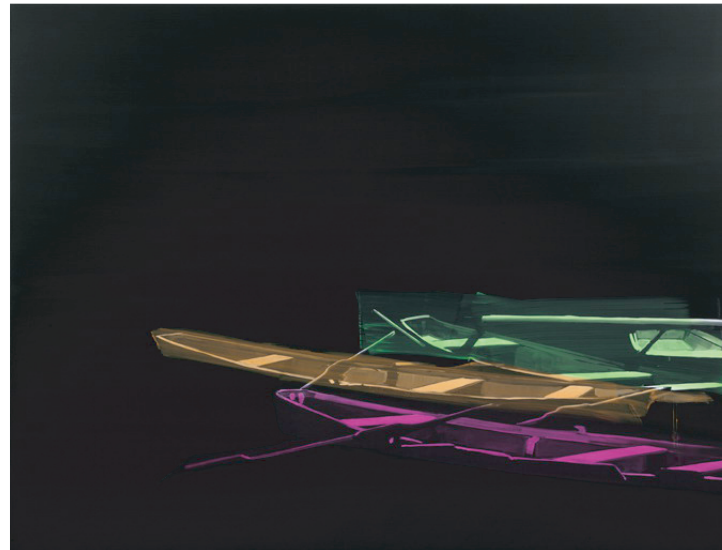
Det er som oftest fysiske steder der portrætteres på postkort, steder som anskues for at være mindeværdige – så mindeværdige at de bør foreviges på et billede. Ikke alene bruges æstetikken fra det romantiske landskabsmaleri, postkortene simplificerer som regel også motivet, indtil det ender med at blive ren kliché. Sellin tager motivisk udgangspunkt i disse imponerende perfekte idylliske naturlandskaber samt atmosfæriske landsbyer – men også hendes konceptuelle udgangspunkt skal findes her.

Sellins malerier forbinder to egentlige modsætninger: på den ene side er de minimeret i deres udtryk via brug af få penselstrøg. På den anden side udvinder Sellin lige præcis dét, der gør billedet atmosfærisk, dét vi anskuer for at være pittoresk. Valget af disse motiver og billedsektioner afhænger helt af formelle kriterier, som hun dog i praksis anvender rent intuitivt. I denne kontekst skal det nævnes, at Sellin aldrig maler sine udvalgte motivers hele, men at hun kun udvælger de elementer, som hun finder passende at understrege.

Typisk for Sellin er hendes restriktive udvalg af motiver: vand, både, bjerge og fiskerlandsbyer etc. Hun sammenligner selv dette med ”motiver i still-leben maleri”, som også forbliver identiske, afhængig af genre selvfølgelig, men som ændrer sig alt efter, hvilken maler der anskuer det. Det er ikke Sellins intention at forblive realistisk i sit udtryk. Hendes malerier er ikke rene abstraktioner, men bevæger sig på kanten af abstraktion da hun reducerer det oprindelige motiv til et minimum. Dette er også tydeligt i de malerier som refererer til den franske maler Paul Cézanne. Ligesom Cézanne opløser Sellin billedets rum i farvede dele. Ligeledes koncentrerer de sig begge om et mindre antal af motiver samt temaer. Sellins mål er også her at fokusere på atmosfæren samt det pittoreske i Cézannes malerier.

Både i Sellins referencer til postkort samt til Paul Cézannes malerier dirigerer hun vort blik. Udvalgte elementer i den originale komposition kommer til syne, og ved at fjerne den egentlige kontekst ændrer hun også vigtigheden af, og vores forhold til, den egentlige reference eller det originale værk. Derved skaber hun et nyt billede, som er et fragment af det originale, men som samtidig er sit eget nye hele.

Aurelia Sellins mål er ikke blot at male men at praktisere denne radikaliseret af maleriet. Man dristes til at sige, at Sellin maler malerier for at beskrive malerier.



AURELIA SELLIN CONTROLUCE

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taken from Jens Asthoff's
Views on Pictures
Aurelia Sellin's Painting

Italian mountain villages, picturesque facades reflecting on the water under low-hanging branches, the lakeside setting sun: a great deal of Aurelia Sellin's subject matter is derived from Italian postcard idylls.

Postcards depict locations that are meant to be remembered; places whose beauty is so worthwhile that they are eternalized in a picture. Not only does it utilize the aesthetic of traditional landscape painting, the common postcard also simplifies its subject matter, often resulting in mere cliché. Sellin derives her subject matter, as well as her conceptual starting point, from such picture-perfect postcards of impressive natural idyll and village-atmosphere.

Her paintings seem to connect two contradictory tendencies. On the one hand, her paintings are restricted to minimal actualizations – a simplicity of brush strokes. On the other hand, Sellin abstracts and thus accentuates that which often makes the picture atmospheric – that which is seen as ”picturesque”. The choice of such subjects, often sections of pictures, is dependent on specific formalized-criteria that she applies by intuition in her practice. In this context it should be noted that Sellin never paints the subject as a whole, but uses only elements that appear capable of accentuation.

Sellin typically focuses her attention on the imagery of water, boats, mountains, fishing-villages etc. She compares these to ”subjects in still-life painting”. These too remain identical, depend on the genre, and differ only in the way they are perceived by the painter. Her intention is not realistic representation of these images – although they are representational, her paintings are reduced to such a minimum that they border on the nonrepresentational. This can also be seen in paintings in which she references Paul Cézanne. Like Cézanne, Sellin resolves the space of the composition into colors while concentrating on few subjects and themes.

In her references to both idyllic postcards and to the work of Paul Cézanne, she directs our view to certain elements within the original composition. Through the removal of the initial context, she changes the importance of and our relationship to her initial reference point. Thereby bringing forth a new composition that is both a mere fragment of the original and a new whole.

Aurelia Sellin's goal is not simply to paint but to put into practice this radical simplicity of painting. One could say that Sellin produces paintings in order to describe paintings.