

# WETTERLING GALLERY

## FLOATING

Astrid Kruse Jensen's new works are equally specific photographic and distinctly painterly. Interiors and landscapes are placed in an eternal exchange between a concrete and an abstract reality. She works with photography's ability to show us more than the human eye can capture and thus open up a space that can only be depicted by the photographic gaze. The soft modelling of darkness and the dazzling blur of light. Long exposures give the light the opportunity, like strokes on the surface, to leave tracks of light and repetitions in the subject. The motion of the camera creates ambiguousness and the intrusive layers of structures and traces of the photographic chemistry create a displacement of reality. Astrid Kruse places the photosensitive and chemical process at the center of an exploration of the photographic medium, and in the works, she creates space for depicting the processes visible and letting them play an important role in the process and content...

In Astrid Kruse Jensen's new works, we move into a dreamlike universe from domestic interiors and woodland lakes to the magnificent Icelandic landscape. When the woman with her back turned against us and standing in the great open Icelandic landscape, in the interior or by the woodland lake, her figure is merged into the tonal landscape of mood and memory in a state that almost seems weightlessly floating. The woman is absorbed by the surroundings, she is drawn behind the concrete memories and becomes part of the tonal landscape or the interior spaces.

The close connection – and the constant alternation – between an inner and an outer world can also be seen in Astrid Kruse Jensen's depictions of the house as a construction with both domestic associations and surreal undertones. The interiors become images of states of mind rather than pictures of architectural spaces. Her use of backlight, double exposures and slow shutter speeds dissolve the concrete and delimited form of the space, and instead the interiors are transformed into more or less indefinite abstractions.

Throughout her career Astrid Kruse Jensen has been deeply fascinated with Iceland's uncontrollable nature, as is clear in many series of her work. Her fascination is due to both an appealing for and profound reverence for the Icelandic landscape. In this exhibition the interpretations are gathered into a more abstract image of a landscape that depends on the premises of nature and is formed by both external influences and subterranean activity, making her works mysteriously poetic and intangible reflections of the spiritual.

When interiors and landscapes are thus dissolved in abstractions over moods and states of mind, Astrid Kruse Jensen opens up an endless borderland – a metaphysical universe transcending time and space. In such a parallel world she evokes a human sense of being an inseparable part of something larger, of letting go of the physical ties and becoming one with landscapes and interiors.

The images revolve around states in a constantly changing world. The world we know can be transformed in a split second, and when it happens, the experience of unreality can

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arise. What one knew and previously took for granted is forever changed. In the attempt to grasp the events, one's mental state opens up for a new gaze at reality. One sees the same thing, but never sees it the same way again. One does the same thing, but the sense of the situation is never the same again. One looks inward and outward in one and the same motion, which is neither reality nor fiction, but an abstraction over reality. Slipping in and out of mental states and glimpsing clarity despite a growing awareness of the fragility and perpetual uncertainty of everything. It is being present in several layers of existence simultaneously and therefore also involves both powerlessness and hopeful energy. In this transformative state landscapes, interiors and bodies are merged in an eternal alternation between a concrete and an abstract reality.

Several of the works in the exhibition has a layer that looks like a starry sky. Small chunks of light trickle out of the mountains or lie across the walls – and turn the focus on all that we cannot see or explain, perhaps allowing us a glimpse of understanding of the infinity of the universe.

Astrid Kruse Jensen depicts landscapes and interiors with the same photographic approach, an approach that dissolves the motifs in what can evoke a cosmic infinity – not, that is, with grand visual postulates, but with discreet, poetic suggestions of the connectedness of everything in a metaphysical universe transcending time and space. A humbleness of the fact that the earth has its own life, a life that has existed for several billion years while we humans have only been a small and perhaps transitory part of its surface.

Just as memory is a dynamic form that never ceases, the space, the landscape and the photographic material is in flow in Astrid Kruse Jensen's new works. Her photographs contradict the notion of the photograph as a moment fixed in time. In this way she inscribes the works in a living process where the motifs, the material and memory become one and form part of a larger narrative about states of awareness and being, malleable and dislocated memory.

The ethereal appearance and the visible chemical traces make the photograph appear processual, as if they are simultaneously being developed and fading out, set in motion away from the concrete rendering of reality and nearer to a mental state. In this vacuum between dream and reality Astrid Kruse Jensen examines the concept of memory as a state of awareness, a form of poetic displacement of reality.

Astrid La Cour, 2019