

PORTFOLIO

ØYSTEIN AASAN

WEB:

<http://oysteinaasan.com>

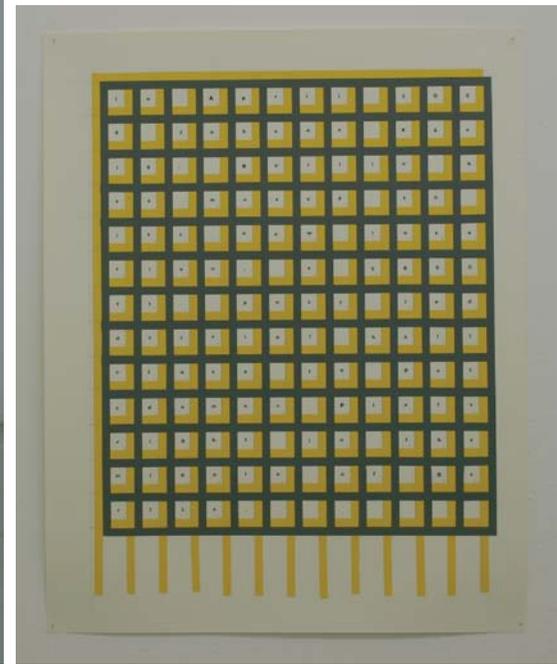
<http://www.psm-gallery.com>

<http://galeriebittel.de/>

<http://lautom.no>

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Display Unit (Big Muff), 2006

MDF, Mirror foil

Text Piece (gallery), 2006

Foil and dry-adhesive letters on paper

Most versions of the Big Muff distortion pedal use four transistor stages. Two of these act as input and output buffers, and two generate the distortion effect

**Installation view, "Every story tells a Picture"
Sparwasser HQ, Berlin, 2006**

boot-leg (but'leg')

v., -legged, -leg-ging, -legs.

v.tr.

- 1. To make, sell, or transport (alcoholic liquor) for sale illegally.*
- 2. To produce, distribute, or sell without permission or illegally: a clandestine outfit that bootlegs compact discs and tapes.*

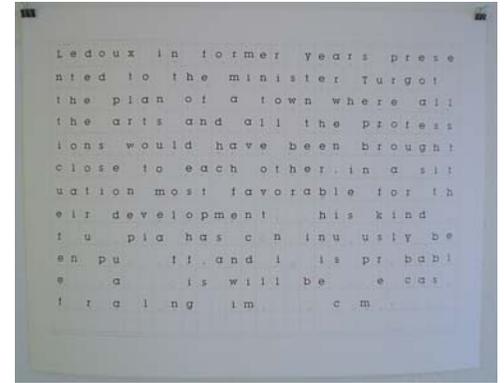
v.intr.

Produced, sold, or transported illegally: bootleg gin; bootleg tapes.

[From a smuggler's practice of carrying liquor in the legs of boots.]

bootlegger boot'leg'ger n.





Three inadequate Descriptions, 2006

MDF, dry-adhesive letters, Inkjet print, plexiglass, free CD's and black foil

Three inadequate Descriptions comprises three different works:
 one flexible sculpture based on a drawing by C.N. Ledoux, of a ball-shaped utopian building from his Salinas city plans.
 Two descriptions of Ledoux's architecture where the letters disappear according to the amount of letters available on four sheets of dry-adhesive letters.
 One bootleg piece with a rerecording of an anti-Vietnam song by John Prine.

The bootleg piece comes as unlimited supply.

"Superstructure Doubled" with Mladen Bizumic

Korridor, Berlin, 2006



Part of a series of bootleg works.
Installed at Kunstraum NOE, Vienna, 2006.

Text works comprises three different descriptions of the music made available on the free disc. One is a technical description of the recording, two are written by the performer. John Prine is an American singer/songwriter who started out in the late 60'ies. The recording is from Brussels 2005.

The sculpture is based on the architecture of the original concert hall in Brussels. It also contains all the left-over dry adhesive letters from the text works.

The bootleg recording comes in unlimited supply.



Display Unit (Brussels), 2006

MDF, Plexiglass, dry-adhesive letters and Polaroid pictures

Bootleg Piece #2 (Brussels), 2006

Free CD's (with John Prine bootleg concert), MDF and Plexiglass

Text piece (Brussels), 2006

Dry-adhesive letters on paper

Text piece #1 (Vienna), 2006

Foil and dry-adhesive letters on paper

Text piece #2 (Vienna), 2006

Foil and dry-adhesive letters on paper

KLARTEXT BERLIN
Kunstraum NOE, Vienna, 2006
Curated by Raimar Stange and Christiane Krejs



Part of a series of bootleg works.

The text work is a technical descriptions of the recording.

The recorded musician, John Prine is an American singer/songwriter, who started out in the late 60'ies. The recording is from Brussels 2005. The sculpture is based on the architecture of the original concert hall in Brussels. It also contains all the left-over dry adhesive letters from the text works.

The bootleg recording comes in unlimited supply.

Display Unit (Brussels), 2006

MDF, Styropor plates, dry-adhesive letters and polaroid pictures

Bootleg Piece #2 (Brussels), 2006

Free CD's (with John Prine concert), MDF and Plexiglass

Text piece (Brussels), 2006

dry-adhesive letters on paper

Installation view "Location Shot"

Erna Hecey Gallery, Brussels

Curated by Raimar Stange



Part of a series of bootleg works.
Installed at Liverpool Biennale 2006.

Text works comprises two different descriptions of the music made available on the free disc. Echo and the Bunnymen is a Liverpool based band. The recording is from Goetenburg 1987.

The bootleg recording comes in unlimited supply.



Bootleg Piece # 3 (Liverpool), 2006

Free CD's with Echo and Bunnymen concert, MDF, Plexiglass and foil

Text Piece # 1 (Liverpool), 2006

Foil and dry-adhesive letters on paper

Text Piece # 2 (Liverpool), 2006

Foil and dry-adhesive letters on paper

"Sinking towards wishy Mountain"

Liverpool Biennial 2006

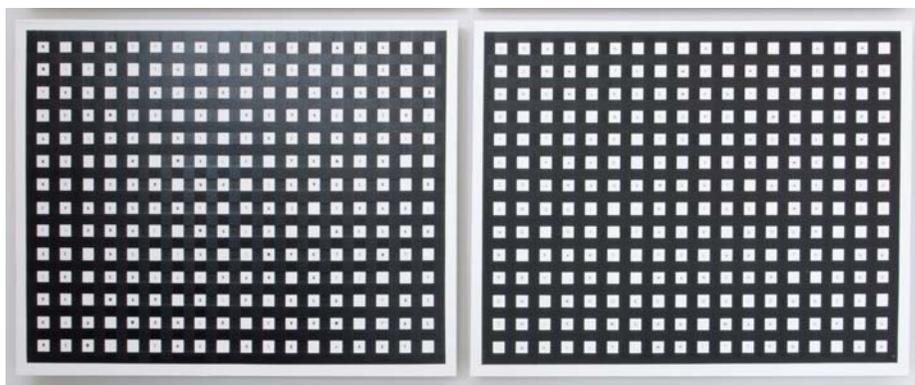


Churches Made From Memory, 2006

C-Prints and MDF, paper and polystyrol

Churches made from Memory is an installation that can be executed five times altogether. For the first version the facades were constructed from memory and photographed from the optimal angle. For each of the following versions the sculpture was reconstructed from the previous series of photography. And thus changing each time.

Installation view Lautom Contemporary, Oslo



Reading Hemingway without guilt, 2006

*Dry-adhesive letters and foil on paper
mounted on MDF*

As a part of a series of works on text and images, "Reading Hemingway without guilt" brings together two different critical texts on the Hemingway hero. Sections of the texts are placed against each other in pairs. The grid system creates all sorts of visual distortion that makes the *reading* of the work difficult. The idea of Hemingway's heroes is a mixture of his own legend and his description of men who needs "a place of order".

***Installation view
"Bare Words", Lautom Contemporary, 2007***



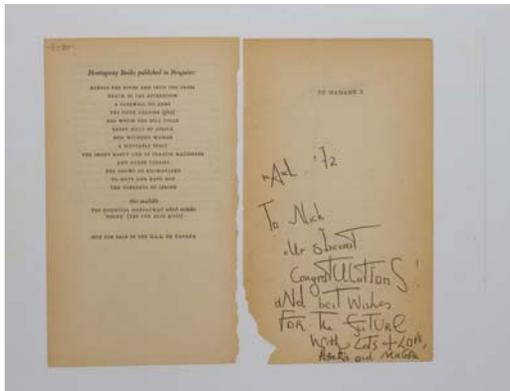
This work is a vast collection of ideas, sketches and notes. The work has three main rules:

1. It can never be shown. If a viewer wants to see it, they have to make an appointment to see it in the studio.
2. It can never be sold.
3. It will never be finished.

When ever its necessary another level will be added to the all ready existing level, and in the end take the shape of a tower.

Never ending Memory, 2006 - ongoing

MDF, plywood, and sketches



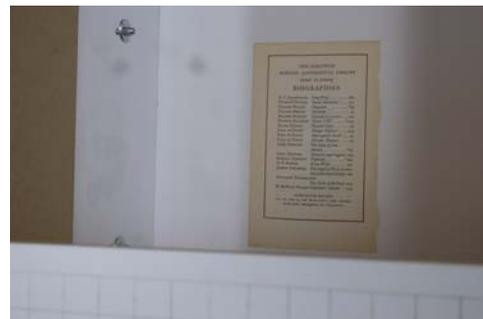
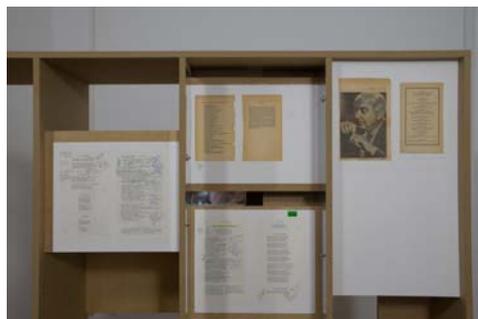
*Installation view "Lights On",
Astrup Fearnley Museum
of Modern Art, Oslo*

The book pages used in this work all belongs to modern literature, the likes of Bernard Shaw and Andre Gide. All the pages are examples of structures surrounding a literary work, like descriptions of other books by the author and dedications.

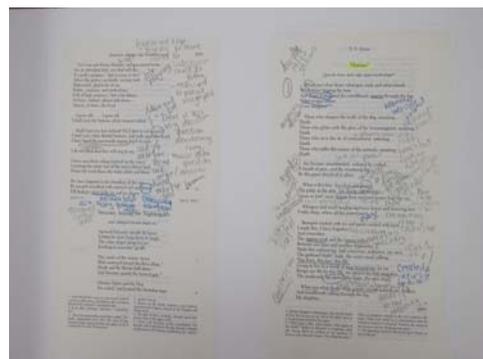
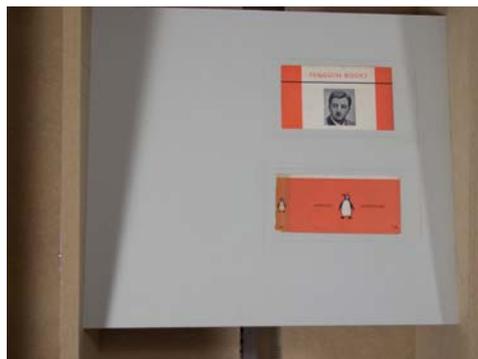
Display Unit(Also by Tennessee Williams), 2007

MDF, Mirror foil, paper and book pages

186 x 140 x 35 cm



*Installation view "Lights On",
Astrup Fearnley Museum
of Modern Art, Oslo*



Display Unit(Meaning death), 2007

The book pages used in this work all belongs to modern literature, the likes of Bernard Shaw and Andre Gide. The pages are examples of structures surrounding a literary work, like descriptions of other books by the author and dedications. And also several pages with scholarly notes from two different readers.

MDF, Mirror foil, paper and book pages

186 x 140 x 35 cm

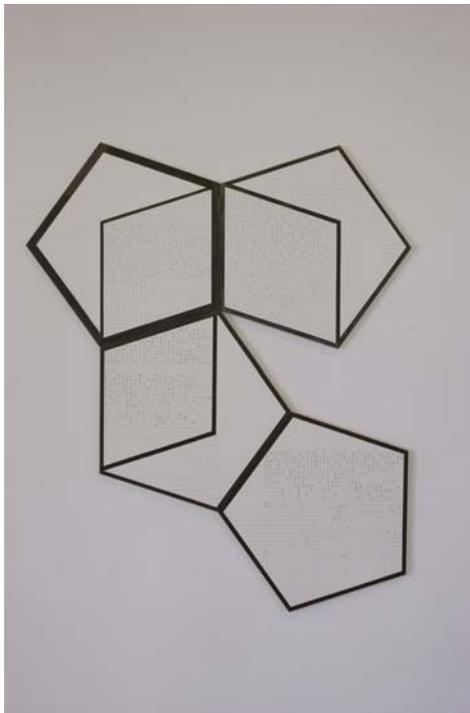


Opinions not necessarily expressed by the author, 2008
MDF structure and plates

Untitled (Wake), 2008
Letraset letters and Ink mounted on MDF

Installation view
"Representations of the artist as an intellectual"

D21 Kunstraum Leipzig
Curated by Leif Magne Tangen

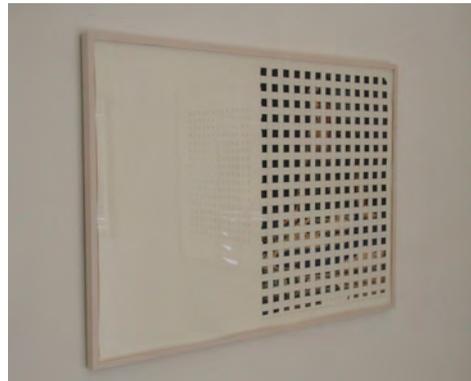




Opinions (not) necessarily (expressed) by the author

Installation view Lautom Contemporary, Oslo, 2008

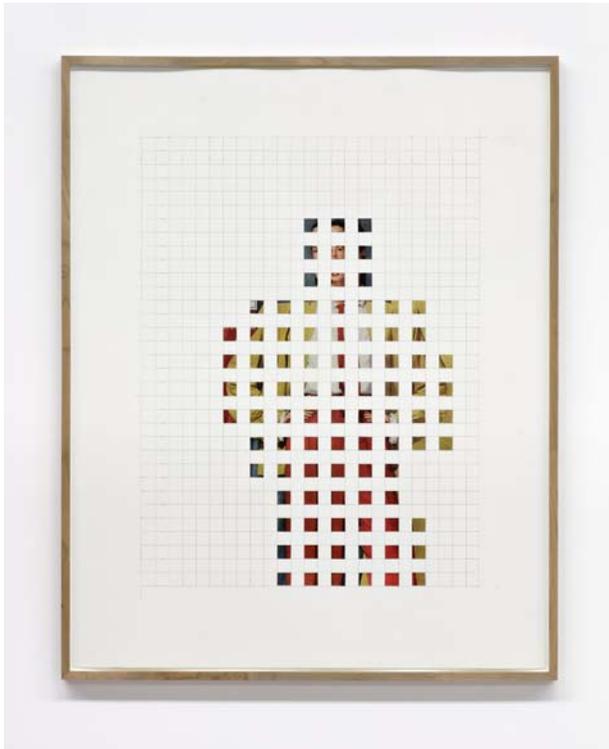
An exhibition where most of the works lacks a known author. Among them a Bootleg Piece with 11 versions of a blues song, also without an originator. And a series of text/image works containing pictures made with "copy negatives". Meaning negatives that exists in multiple copies. All versions of these works carries a description of the photo, but the text changes for each new version of the work.



Installation view "Don't look now", 2008

Galerie Katharina Bittel, Hamburg

This exhibition comprises a series of works based on distortion and the viewers participation in fulfilling the work. The collages are taken from magazine front pages during the WWII and just after. The grid creates a diffusion of the image. The sculptures can only be seen from specific vantage points in the room, and so the viewer must move to find the right angles. The text-image works uses the artists own perspective on a series of photos of planets taken in the 20-ies and 30-ies.



This exhibition has a series of works that all demands different ways of interacting by the viewer. Two archives were shown, one in the artists studio, and one transformed into sculptures. The benches and the platform offered mirror images of the viewer, but one that was gradually distorted by use. The collages all required the viewer to complete the images for themselves, and they all dealt with sexual difference, mute images and masculine/feminine stereotypes.

Whatnot, goahead, wideawake

Installation view, PSM Gallery, Berlin, 2008



This four works use two pictures of a building in Cite Universite in Paris as a template. Views of the building are spread out over four structures.

Display Unit 1 - 4 (Espace Sud), 2008

Installation view "The Repetition of signs",

Alte Fabrik, Rapperswil, Switzerland, 2008

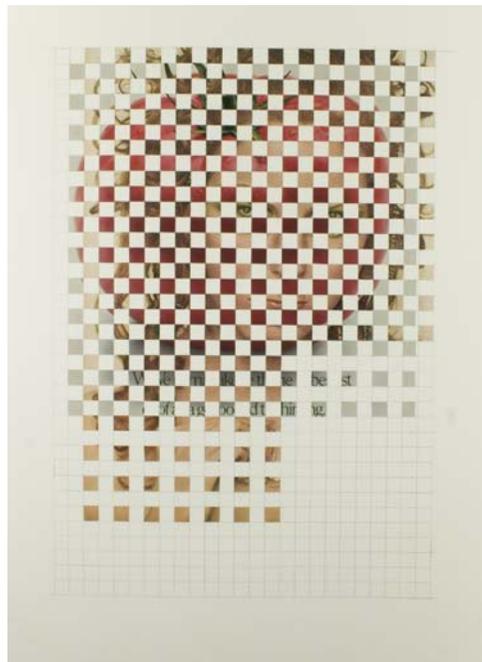
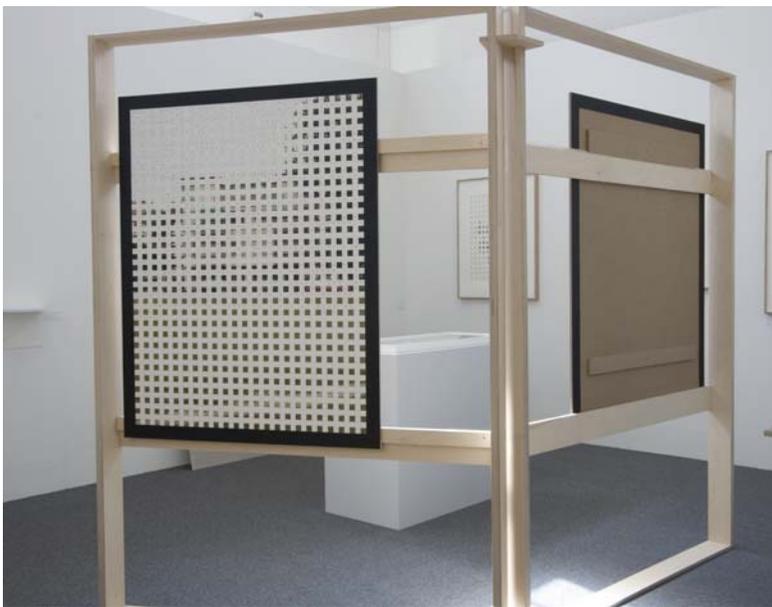


This series of units are all built for showing other artists works, here Nathalie Czech, Max Friesinger and Sophie Erlund and Øystein Aasan.

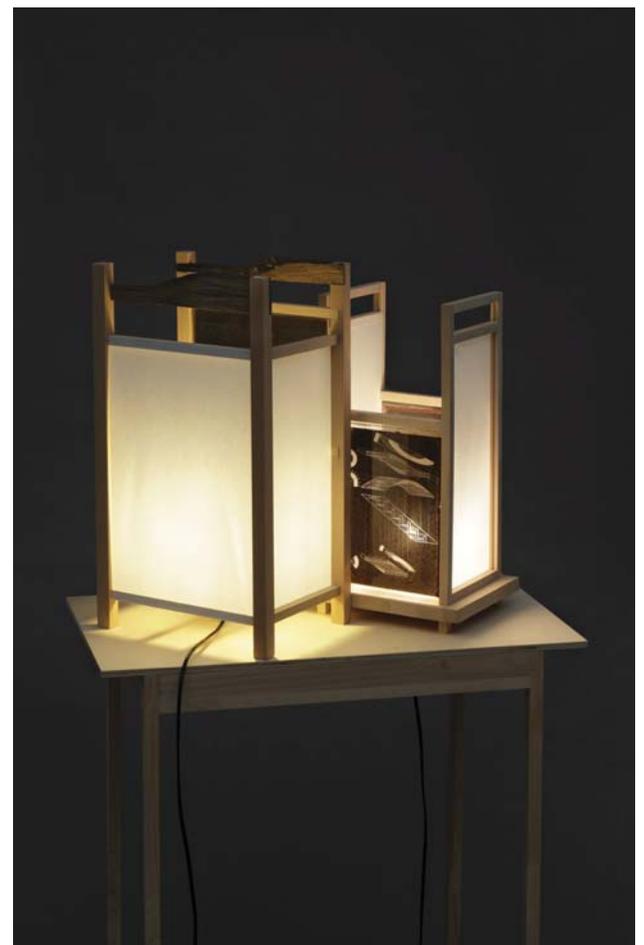
Display Unit (Works Work), 2009

Installation view 7 x 2, Berlin 2009

Wood and other artists works



*Installation view Liste 2009, Basel
with Lautom Contemporary*



For a presentation with Galerie Katharina Bittel at Art Forum Berlin, I produced five lamps with old glass-negatives built into the construction. Then I used the lamps themselves to produce primitive photograms. So by then making sculptures to make images, where the end product is a photo. The glass-negatives all depicted construction methods.

ART FORUM BERLIN, 2009

Installation view and details

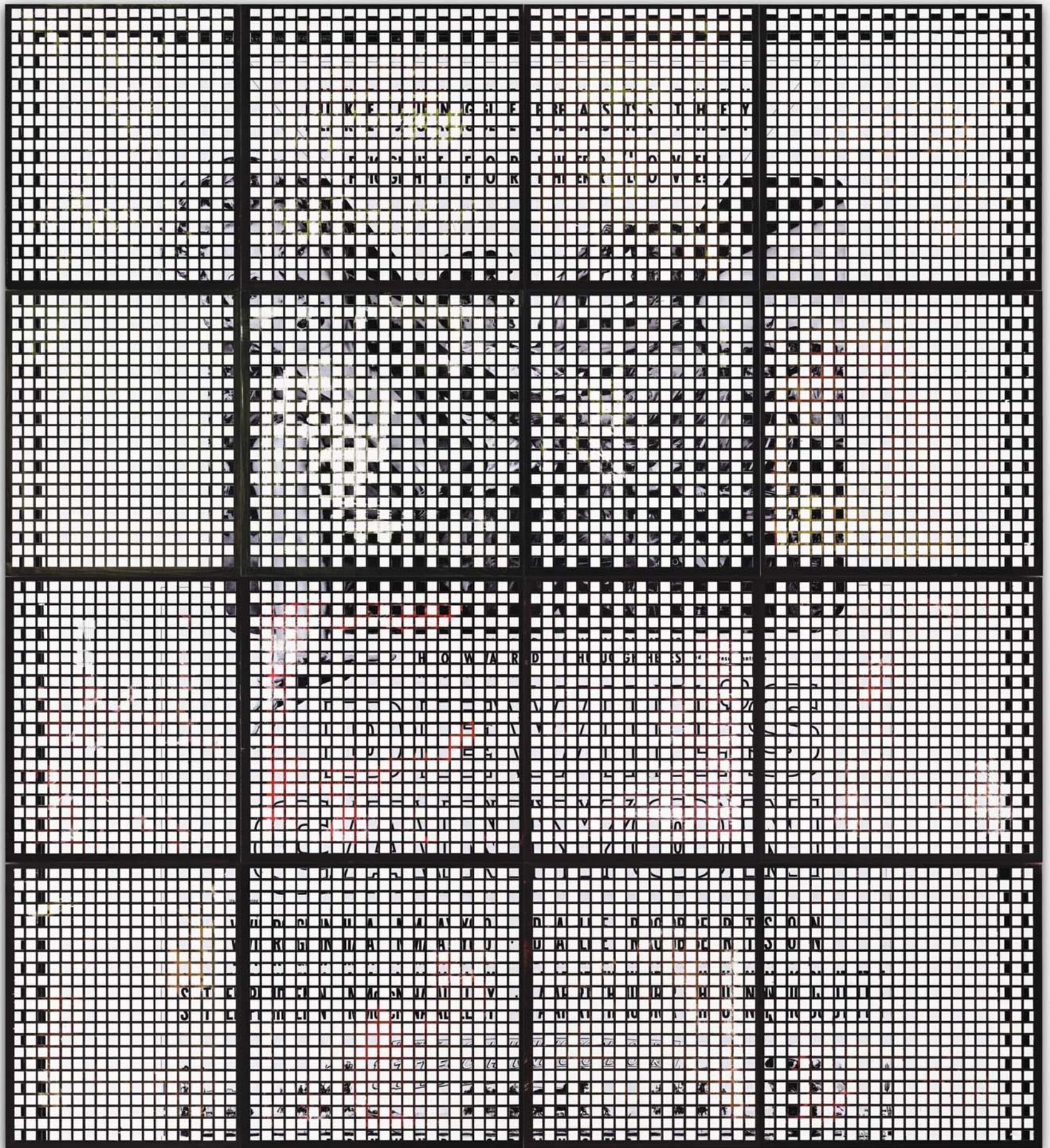


“There is something forlorn about this tribute to memory, a faculty under siege; the anachronistic efforts of the pastime seem to buckle under Aasan’s crisp aesthetic, which itself embraces the currently ubiquitous look of nostalgia. Just like images in the children’s game of Memory, Aasan’s materials—plywood, MDF, anonymous photos, and imagery appropriated from old B-grade culture—pop up all over the place these days. That he can nonetheless invest them with pathos and surprise makes his memory game look indeed like a magic trick”.

Joanna Fiduccia, Art Forum Critics Picks

DOUBLE TROUBLE

Installation view, La Vitrine, Paris



DEVILS CANYON (Like jungle beasts they fight for her love)

*B/W Photography and ink on paper mounted on Alu-dibond
220 x 240 cm*



**"Honky Tonk", 2010
Wood, screws and ink**

This work relates largely to the viewers perception of both the architecture of the space and the surrounding works.

Installation view Kunstverein Arnsberg, 2010



"Babel", 2010
Wood, screws and ink

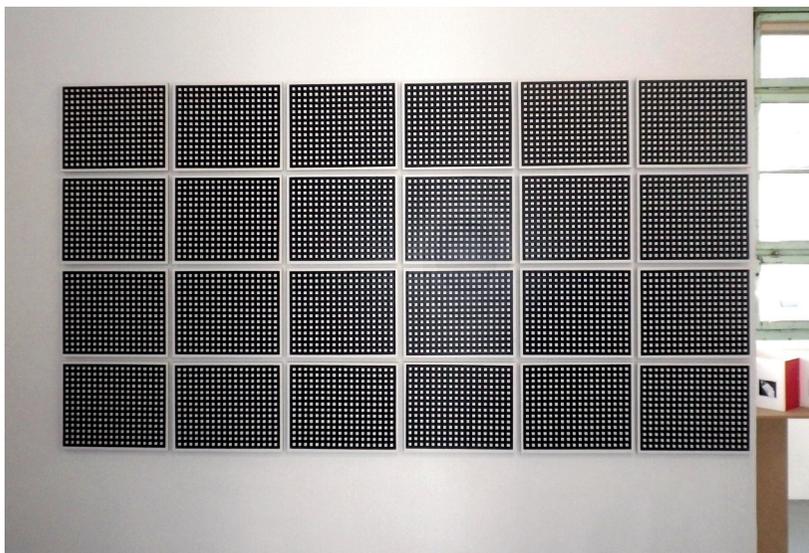
Installation view Galerie Katharina Bittel, Hamburg

This work relates largely to the viewers perception of both the architecture of the space and the surrounding works.



SPOT - ON
2011

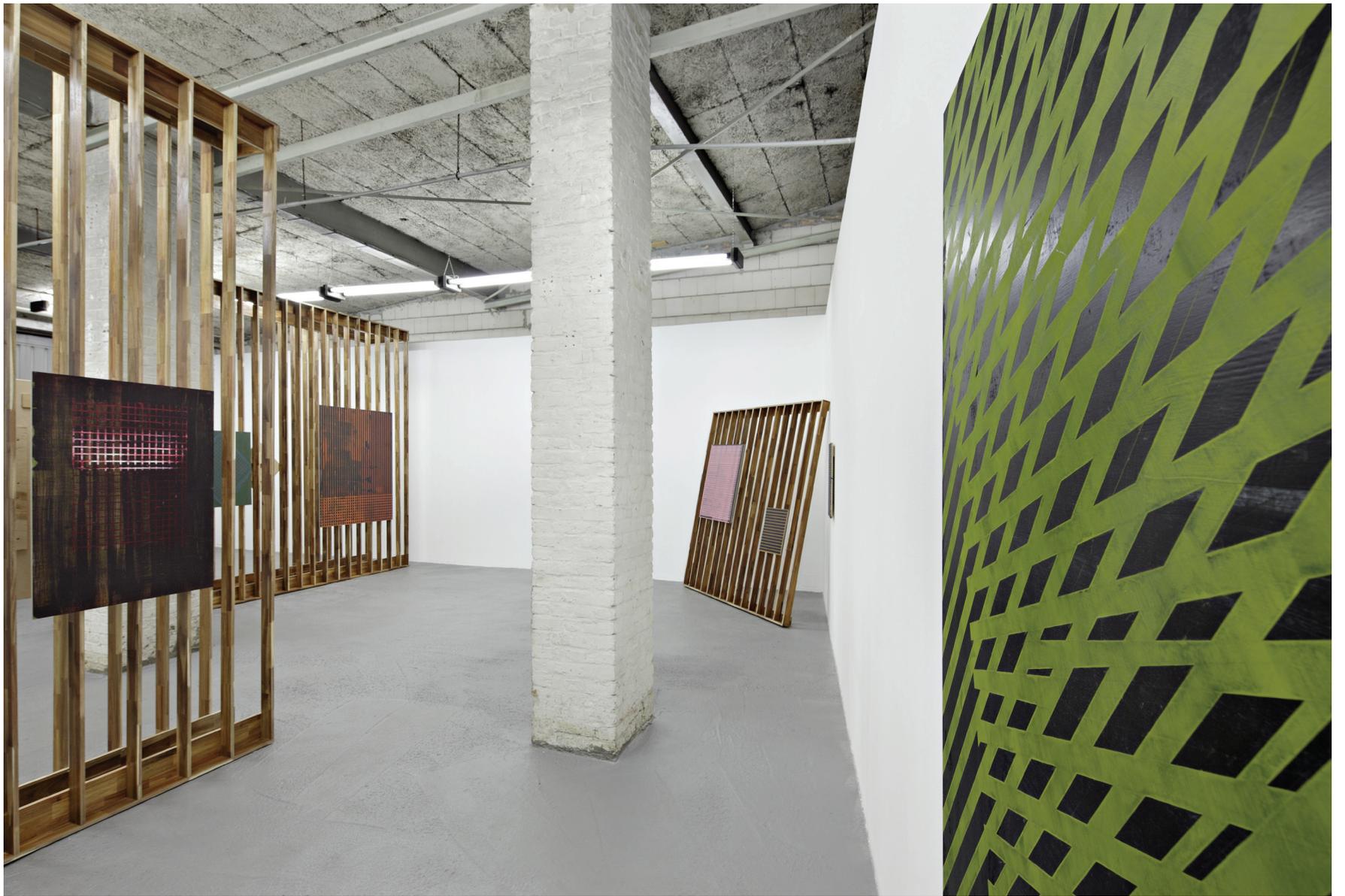
Installation view Sørlandets Kunstmuseum, Kristiansand, Norway



All fun and games (until someone loses an eye), 2011
Installation view FORDE, Geneva



SOLO-SHOW
2011
Installation view
PSM, Berlin



SOLO-SHOW
2011
Installation view
PSM, Berlin



SOLO-SHOW
2011
Installation view
PSM, Berlin



Exhibition design, with Marianne Zamecznik
"Being here now"
2011 Momentum Biennale, Moss



Exhibition design, with Marianne Zamecznik
"Being here now"
2011 Momentum Biennale, Moss



Exhibition design, with Marianne Zamecznik
“Being here now”
2011 Momentum Biennale, Moss



SHUTTERBUG
Installation view "Hypothesis for an exhibition"
Curated by Lorenzo Benedetti
PSM, Berlin



Beyond here, 2011
Collaboration with Paolo Chiasera
Installation view "Hypothesis for an exhibition"
Curated by Lorenzo Benedetti
PSM, Berlin



LORD MEMORY
2011
Installation view
Lautom Contemporary, Oslo



LORD MEMORY
Handmade artist book
2011
Lautom Contemporary, Oslo



HELLO MERCURY
Installation view NADA fair, Miami
With Lautom Contemporary, Oslo