STANDARD (OSLO)

"Therein / Thereof / Thereto" 13.02.2021-13.03.2021 / Preview: 13.02.2021 / 12.00-16.00

Nina Beier / Milano Chow / Isabella Ducrot / Ceal Floyer / Isa Genzken / Anna Glantz / Ghislaine Leung / Jumana Manna / Michaela Meise / Josefine Reisch / Julia Rommel / Simona Runcan / Anna Schachinger / Anne Truitt



STANDARD (OSLO) PRESS RELEASE

There are no directions to let you know the location of Harriet Backer's gravestone at "Vår Frelsers Gravlund" ["Our Saviour's Cemetery"] in Oslo. It is a shame one could say, but it was a shame already 50 years ago. Now, it is well beyond embarrassing. The sign at the entrance to the cemetery - which informs tourists and other visitors where to find the grave of Henrik Ibsen, Edvard Munch or any other distinguished Norwegians – can not be bothered about one of the greatest painters and certainly one of the greatest female artists of Norwegian art history.

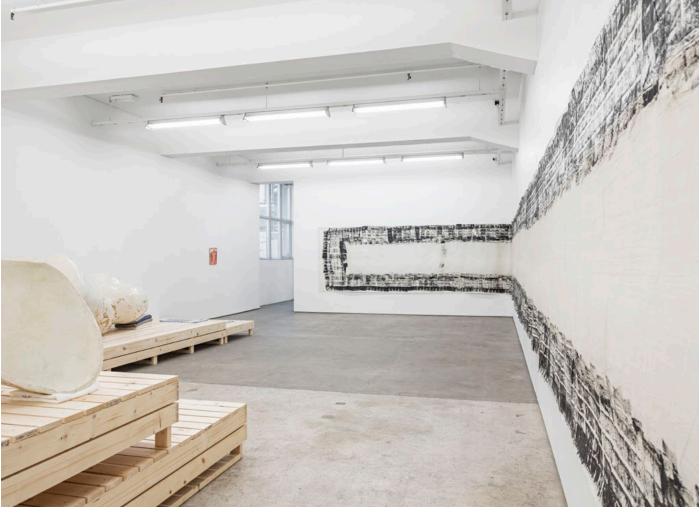
Then again, Harriet Backer would not necessarily have been expecting such a privilege. After all, she lived her life during a time when women were left to expect less of any sort of privilege. Born in 1845, she was brought up on the outskirts of Oslo in a home with a great interest in literature, theatre and music. But, being less musically gifted than her two sisters, the twelve year old Harriet was told by her mother: "If you will stop playing the piano, you will rather - once you reach the age of confirmation - be given permission to study painting." The young Harriet was both enthused and distressed, being equally in love with music and painting. Nonetheless she joined a girls only painting class in Oslo under the auspices of Norwegian landscape painter Johan Fredrik Eckerberg at the age of 16. Years of private lessons, with Eckerberg and Knud Bergslien, were combined with copying the old masters and traveling around Europe to see the major museum collections. Her sister, Agathe, had long since proven her talent as a singer and pianist, so Harriet was sent along by her family as an escort – from Berlin, to Leipzig, to Florence, to Rome, to Naples, to Copenhagen, to Cologne and to Weimar – the latter place where Agathe was performing with Franz Liszt. Being rated second to her sister's talent and rated second to any male painter, laid the foundation for an artist that would end up second to none.

Her output was modest though; a mere 180 paintings is what she managed to finalise before her death in 1932. They are all realist in terms of style and substance – while also showing great awareness and mastering of the new rules for colour and composition set by the Impressionists, and later Cezanne and Matisse. Most commonly Backer's paintings depict interiors, and fairly frequently they depict the women that are inhabiting them. From grand apartments in Paris, where she spent a good portion of her life, to an ever more modern Oslo, that she eventually returned to, Backer took an interest in the zones of the architecture of her time that were designated to women being on their own. Time and time over, she would render women in rooms and moments being away from the family. These are the rooms where women would retract to read, study, entertain themselves or indeed be engaging in conversations with other women. And while some of these activities depicted are fairly mundane and some of them indeed are confirming the gender stereotypes of the time, what is striking is that Backer allowed for her women to inhabit these paintings without the presence or dominance of men. As would be the case with one of her finest works, "Interiør med figurer" ["Interior With Figure"], which she painted in 1886 during her time in Paris. A woman can be seen as she taking a break from sewing. The garment and sewing kit is resting on a table in the foreground. The woman is standing in the background, looking out through an open window. A young girl is seated on the floor in front of her with a book in her lap. It is one casual moment of the steady stream of moments making up everyday life. It is at the same time a carefully cropped moment of two women each captured as they are turning their attention to what is outside of the room and what exists beyond the current scenario.

27 years after this painting was completed, women would be granted the right to vote in Norway. Backer's handling of the composition – anchored by two triangles – balances formal concerns with the critical concerns at the core of the painting. Never one for agitation, her paintings nonetheless make up the most comprehensive portrait of the steadily evolving emancipation of women in Norway. As were her life choices pushing the boundaries of her time; being an unmarried woman, sharing her apartment with another woman while trying to make a living as a painter in Paris. When Jens Thiis, director of the National Gallery in Oslo, delivered his eulogy at her funeral, he thanked her on behalf of the museum and praised a certain classicist quality to her works that was capable of building a bridge between the past and present. That present is now past and in our present there is only one woman whose name has been found worthy for that sign by the entrance of "Vår Frelsers Gravlund" – that of Camilla Collett (1813-1895). The writer, who is generally considered Norway's first feminist, is somehow given this spot as a consequence of her work, but where she is laid to rest her work seems to have had little consequence. Harriet Backer's name is one of too many names missing from that sign.

This exhibition is made possible by the contributions by Nina Beier, Milano Chow, Isabella Ducrot, Ceal Floyer, Isa Genzken, Anna Glantz, Ghislaine Leung, Jumana Manna, Michaela Meise, Josefine Reisch, Julia Rommel, Simona Runcan, Anna Schachinger, and Anne Truitt; as well as the generous support of Eivind Aadland, Erling Kagge; The Approach, London; Galerie Gisela Capitain, Cologne; Chapter NY, New York; Essex Street / Maxwell Graham, New York; T293, Rome; Ivan Gallery, Bucharest; Galerie Noah Klink, Berlin; Sophie Tappeiner, Vienna.

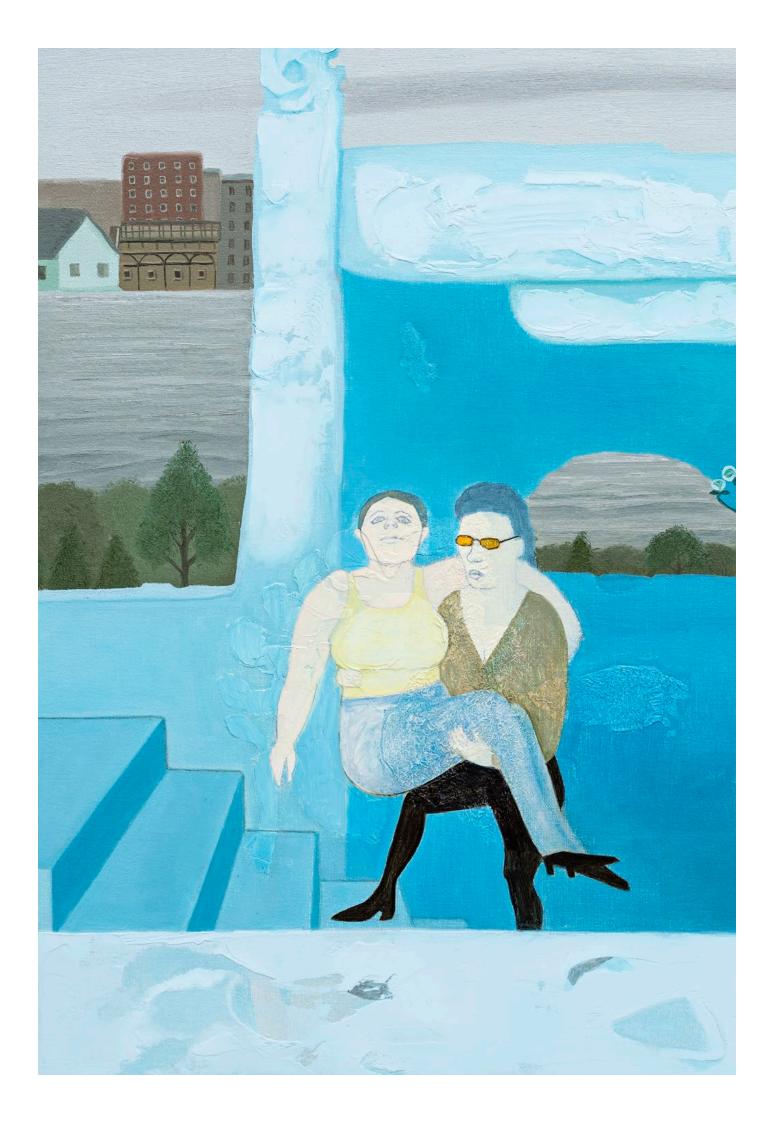






Anna Glantz Ascending II 2021

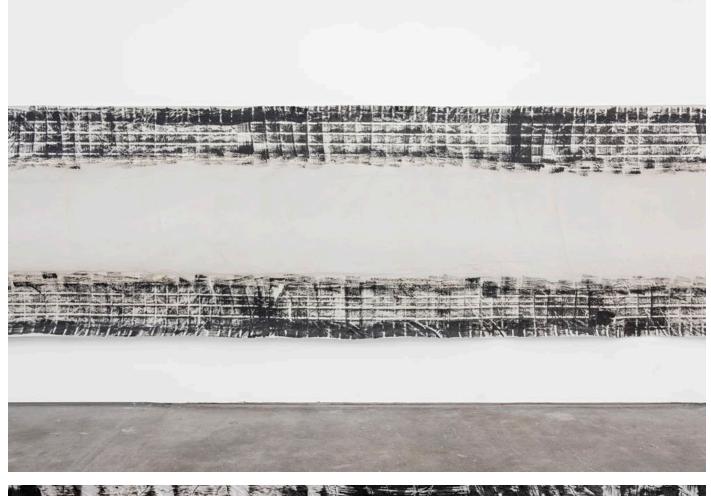
Oil on canvas 50.8 x 61 cm / 20 x 24 in Unique / SOAGL/P 2021-002

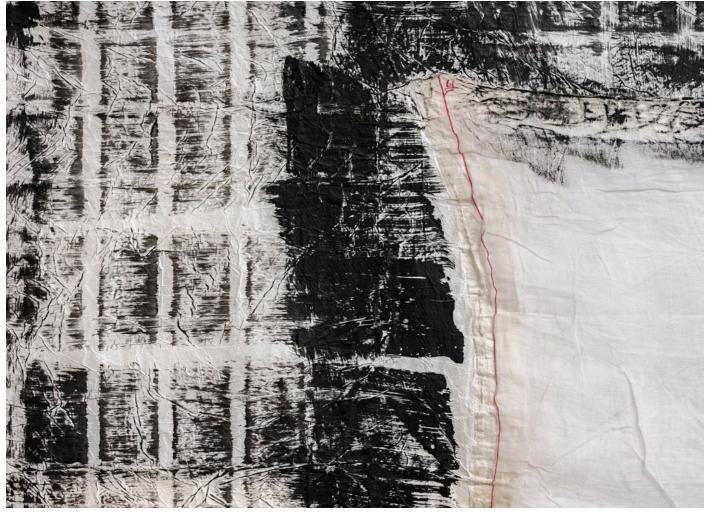


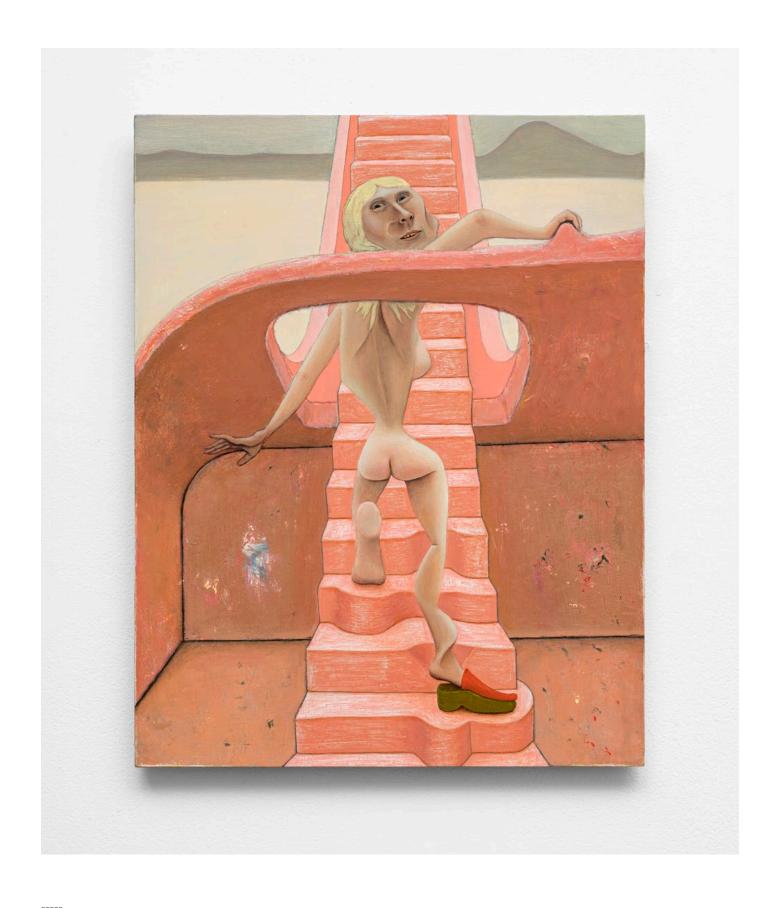


Isabella Ducrot Turbante 2014

Textile on paper and pigment 149 x 1,800 cm / 58 2/3 x 708 2/3 in Unique / SOID/TW 2014-001

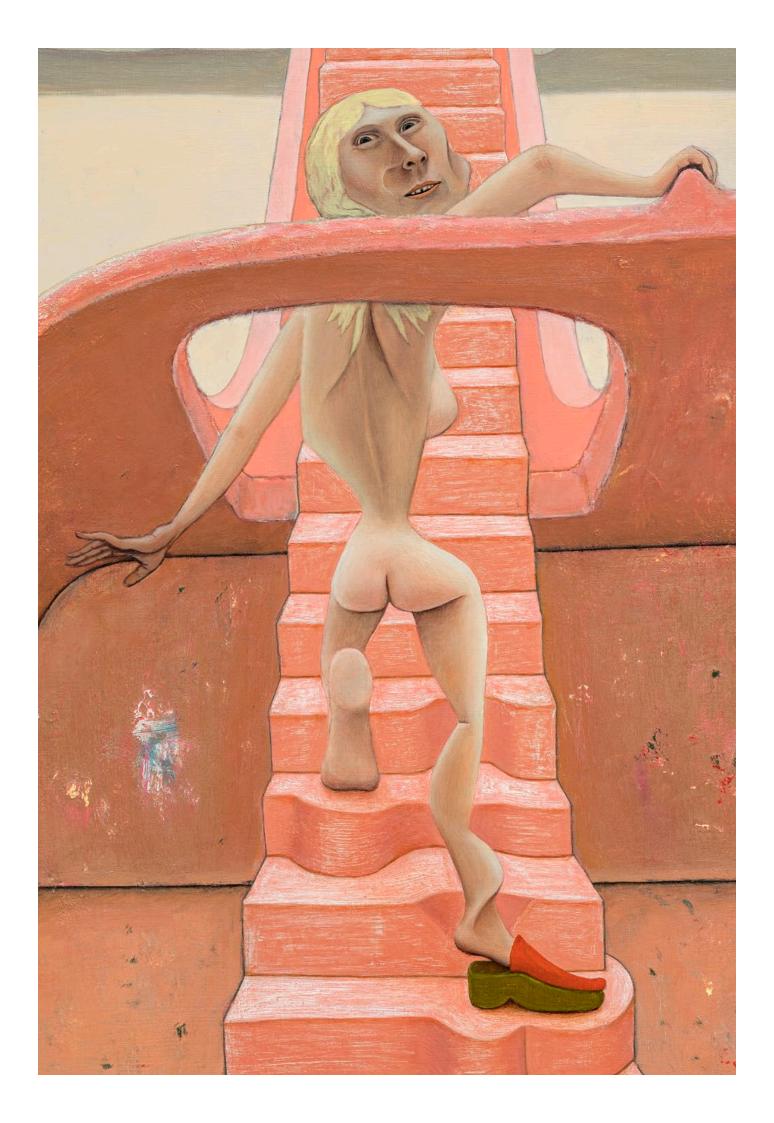






Anna Glantz Ascending 2021

Oil on panel 35.6 x 27.9 cm / 14 x 11 in Unique / SOAGL/P 2021-001



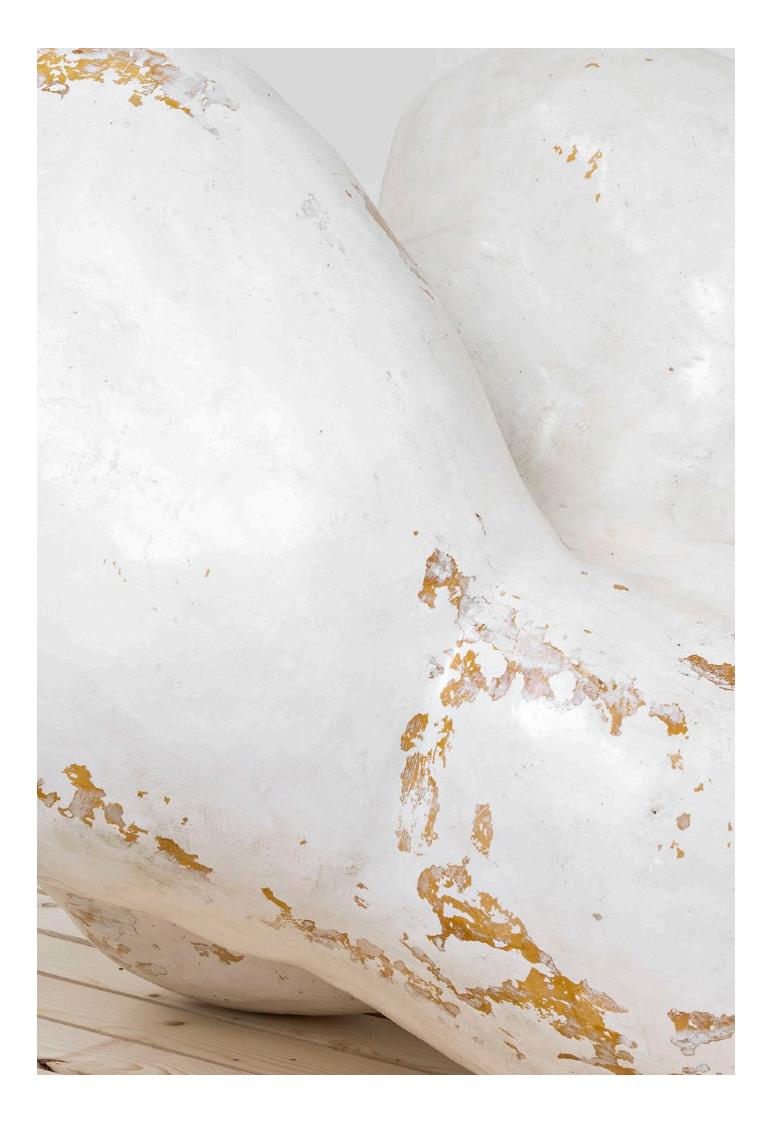






Jumana Manna *Armpit* 2018

Acrylic, lacquer 110 x 125 x 210 cm / 43 1/3 x 49 1/4 x 82 2/3 in Unique / SOJM/S 2018-001





Jumana Manna Armpit shell 2018

Acrylic, lacquer 100 x 65 x 220 cm / 39 1/3 x 25 2/3 x 86 2/3 in Unique / SOJM/S 2018-002



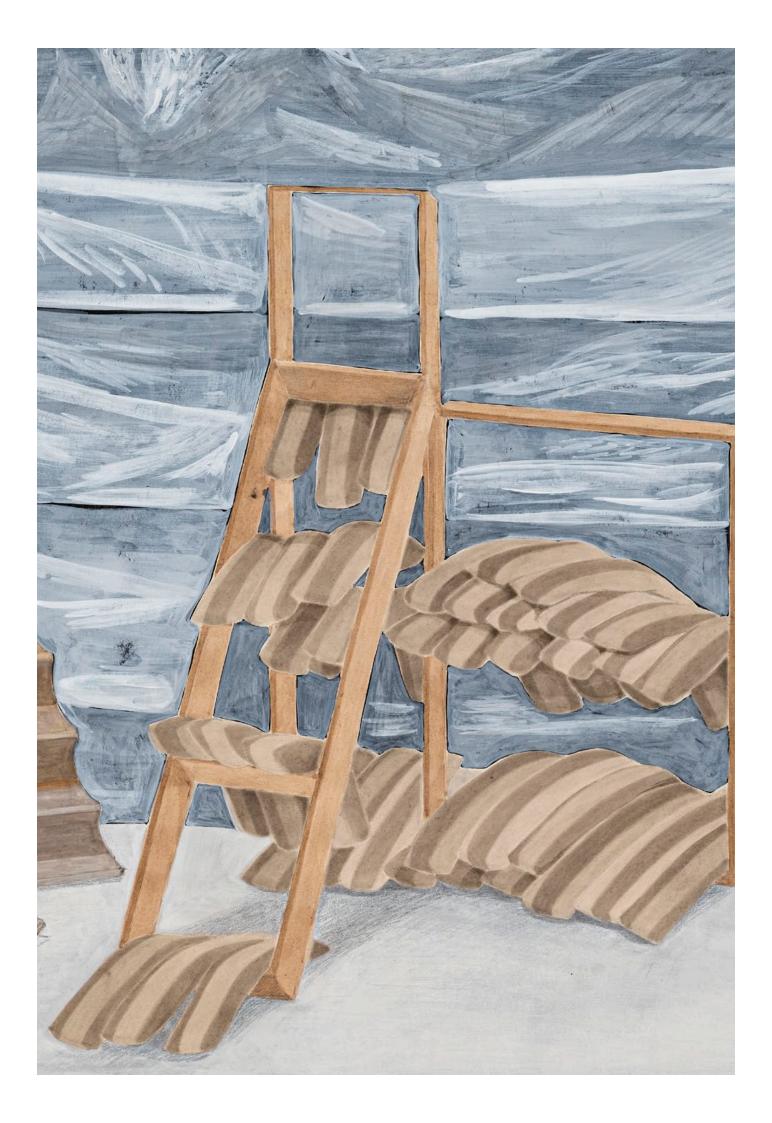






Simona Runcan Natură moartă (Legile echilibrului) / Still life (The Principles of Equilibrium) 1983 - 1986

Drawing, pencil and gouache on paper / Framed 75 x 101 x 4 cm / 29 1/2 x 39 3/4 x 1 1/2 in Unique / SOSR/D 1983-001





Simona Runcan Natură moartă (Legile echilibrului) / Still life (The Principles of Equilibrium) 1983 - 1986

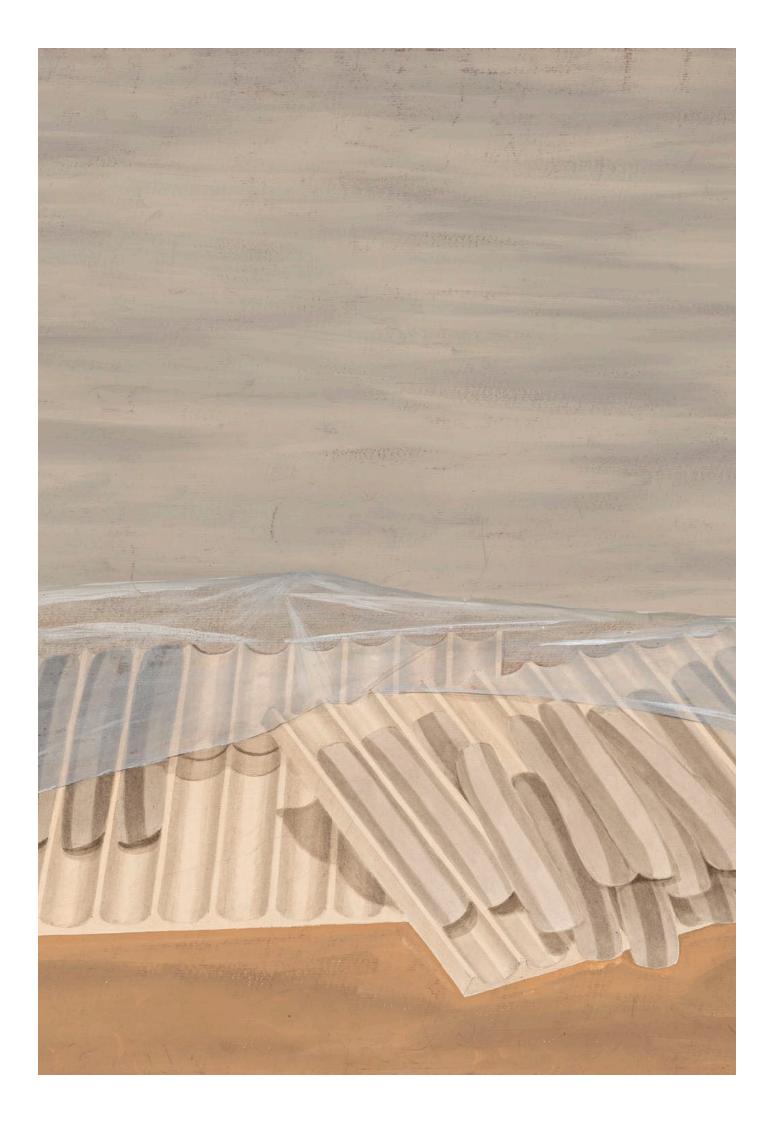
Drawing, pencil and gouache on paper / Framed 75 x 101 x 4 cm / 29 1/2 x 39 3/4 x 1 1/2 in Unique / SOSR/D 1983-002





Simona Runcan Natură moartă (Legile echilibrului) / Still life (The Principles of Equilibrium) 1983 - 1986

Drawing, pencil and gouache on paper / Framed 75 x 101 x 4 cm / 29 1/2 x 39 3/4 x 1 1/2 in Unique / SOSR/D 1983-003





Simona Runcan Natură moartă (Legile echilibrului) / Still life (The Principles of Equilibrium) 1983 - 1986

Drawing, pencil and gouache on paper / Framed 75 x 101 x 4 cm / 29 1/2 x 39 3/4 x 1 1/2 in Unique / SOSR/D 1983-004





Simona Runcan
Natură moartă (I egile echilibrului) / Still l

Natură moartă (Legile echilibrului) / Still life (The Principles of Equilibrium) 1983 - 1986

Drawing, pencil and gouache on paper / Framed 75 x 101 x 4 cm / 29 1/2 x 39 3/4 x 1 1/2 in Unique / SOSR/D 1983-005





Michaela N

Michaela Meise Umgekehrte Satztische 2007

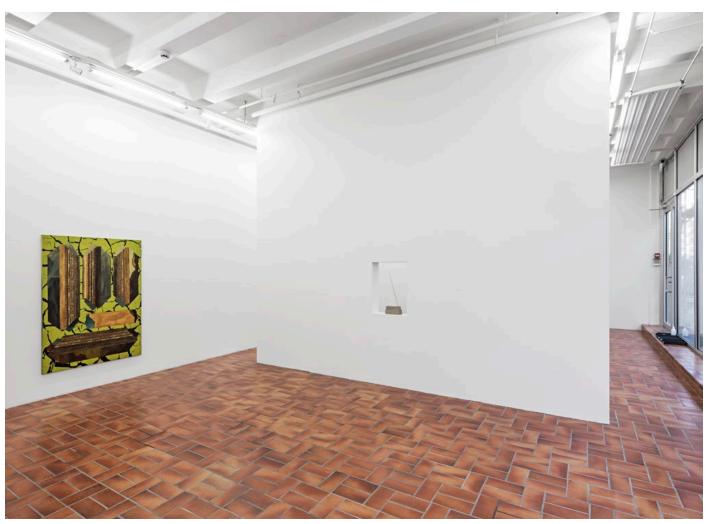
Wood, stain, resin oil, cork and three parts 80 x 55 x 45 cm / 31 1/2 x 21 2/3 x 17 3/4 in Unique / SOMM/S 2007-015

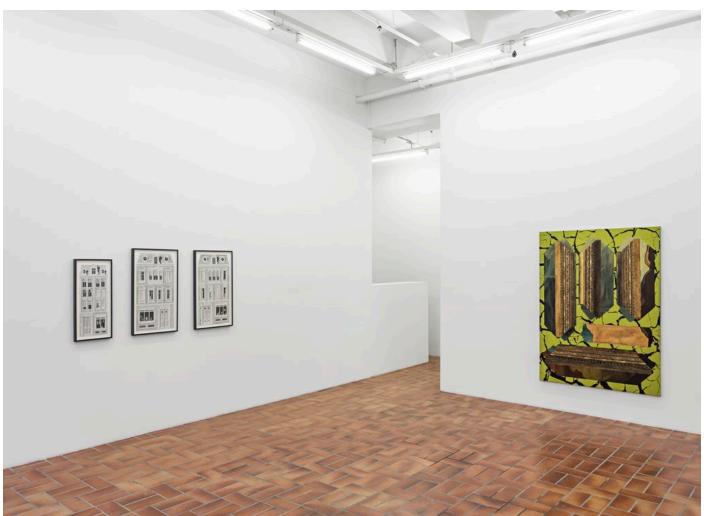


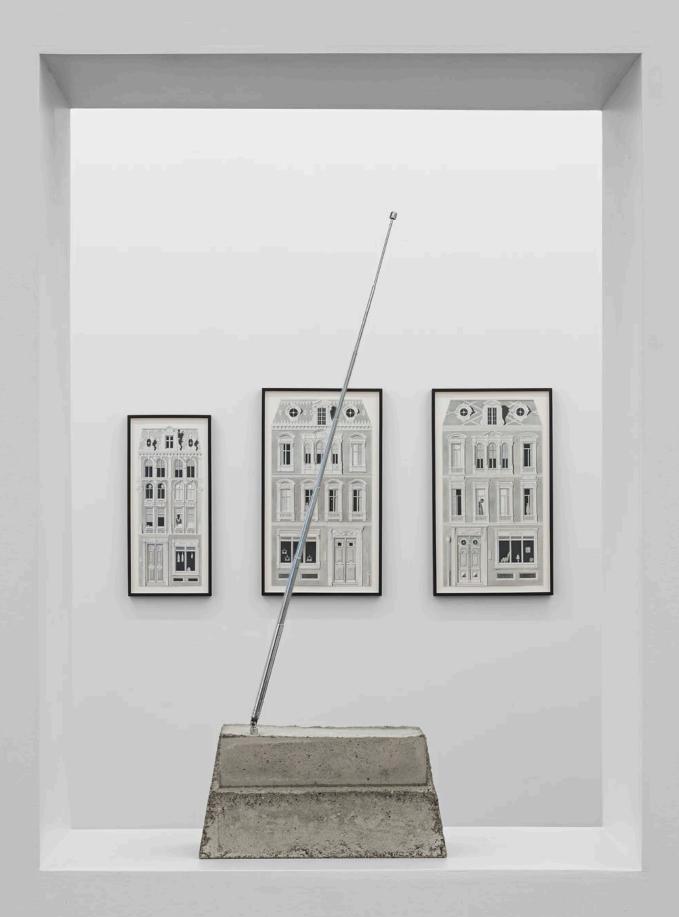
Isa Genzken Weltempfänger 2016

Concrete, antennae 10.5 x 21 x 8 cm / 4 1/4 x 8 1/4 x 3 1/4 in Unique / SOIG/S 2016-001

Private collection of Eivind Aadland



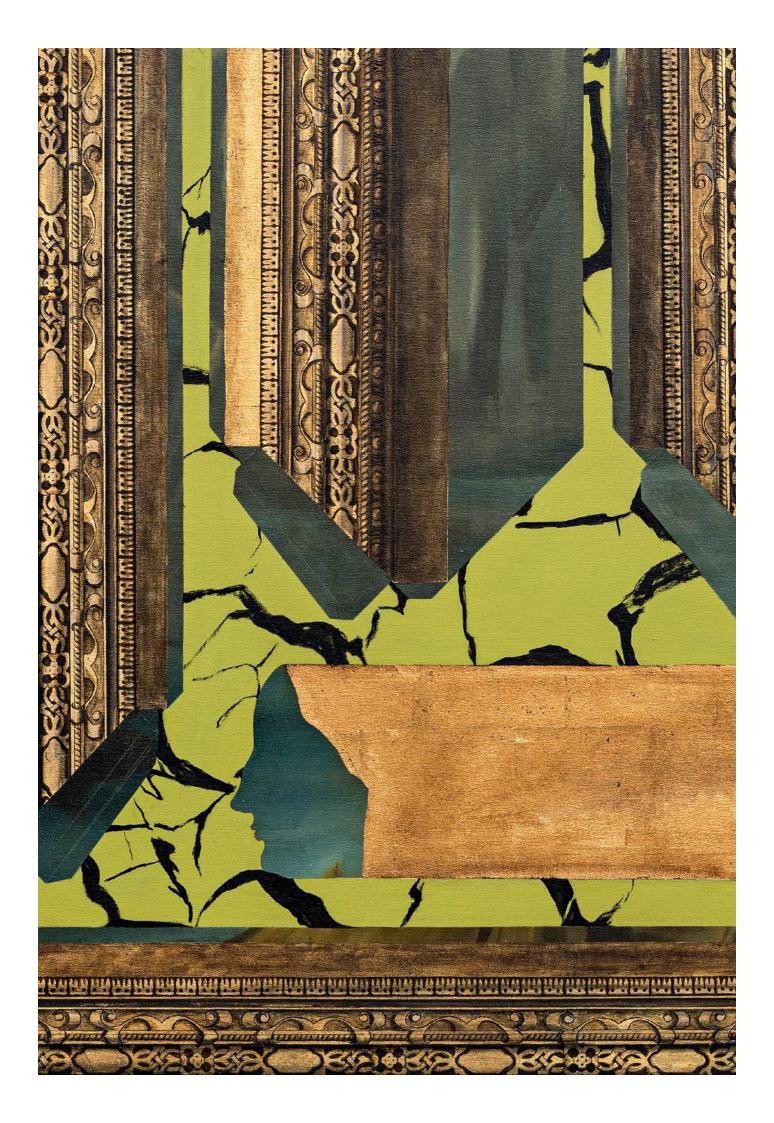






Josefine Reisch ML Terrex 2020

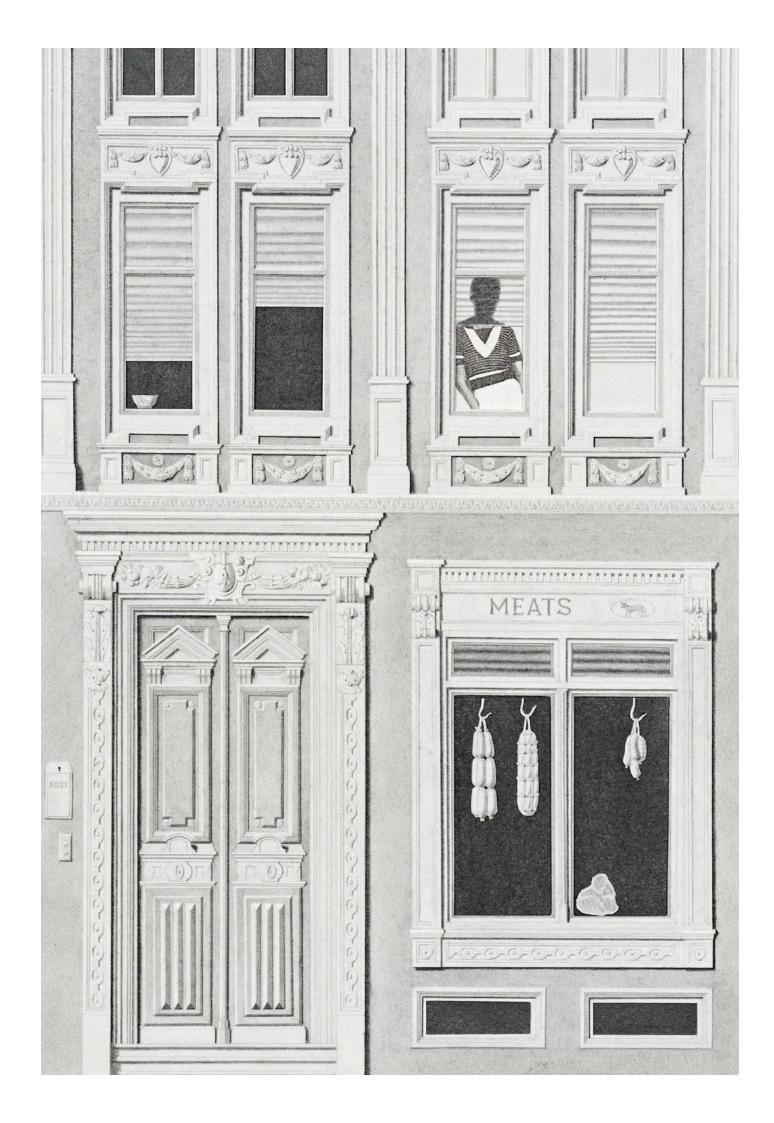
Oil and metal leaf on canvas 115 x 160 cm / 45 1/4 x 63 in Unique / SOJRE/P 2020-001





Milano Chow Facade (Meats) 2020 - 2021

Graphite, ink, acrylic, and photo transfer on paper / Framed 68.5 x 31.5 x 4 cm / 27 x 12 1/2 x 1 $\frac{1}{2}$ in Unique / SOMCH/D 2020-001





Milano Chow Facade (Intimates) 2020 - 2021

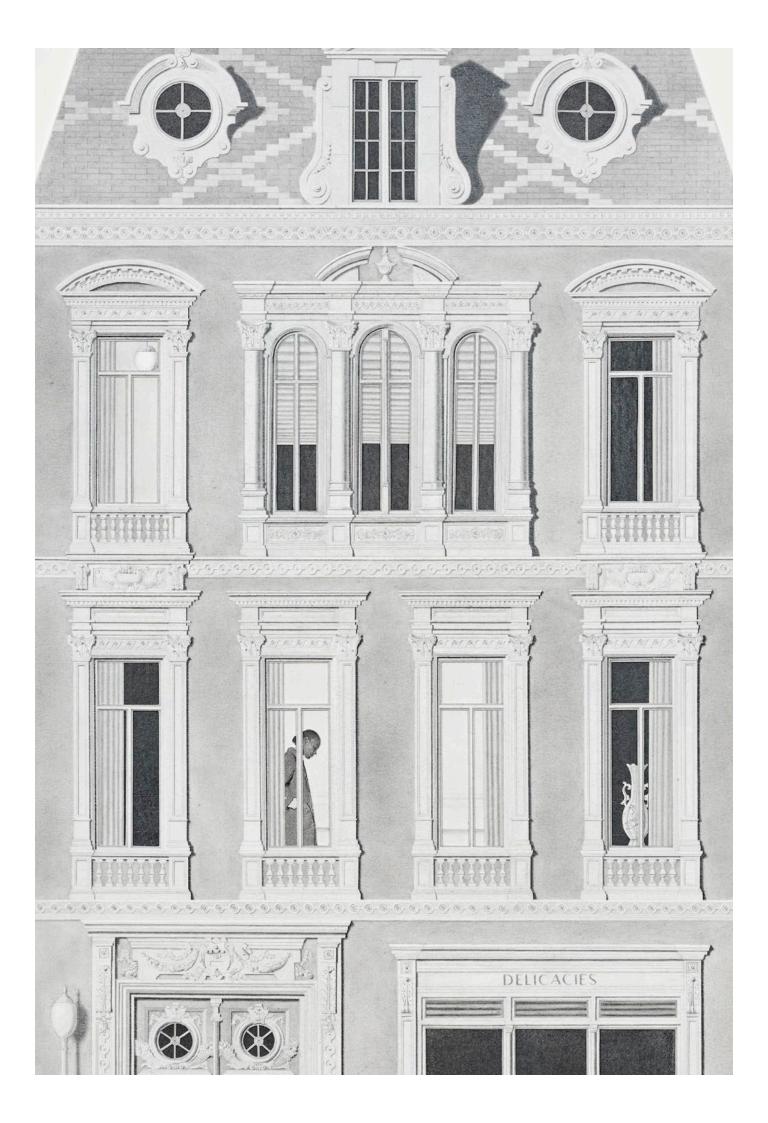
Graphite, ink, acrylic, and photo transfer on paper / Framed 79 x 45.5 x 4 cm / 31 x 18 x 1 $\frac{1}{2}$ in Unique / SOMCH/D 2020-002





Milano Chow Facade (Delicacies) 2020 - 2021

Graphite, ink, acrylic, and photo transfer on paper / Framed 79 x 45.5 x 4 cm / 31 x 18 x 1 $\frac{1}{2}$ in Unique / SOMCH/D 2020-003

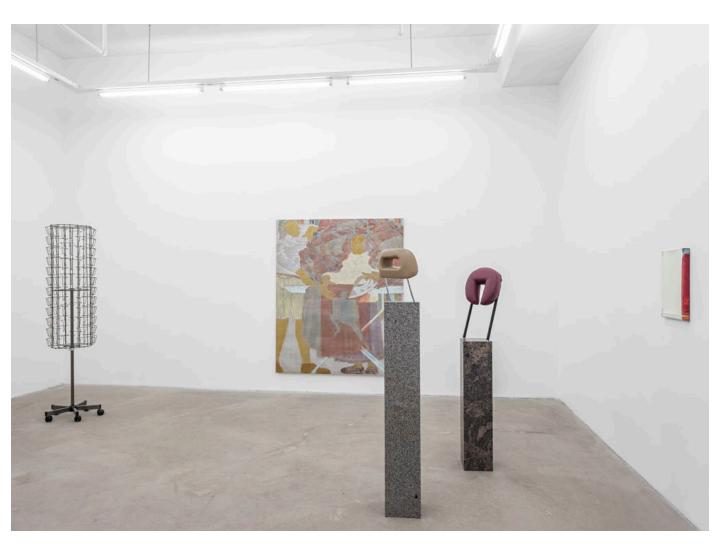




Chielaina I au

Ghislaine Leung *Bread* 2020

The exhibition space to be filled with the scent of freshly baked bread Edition 3 of 3 + 2 AP / SOGL/I 2020-001/3







Julia Rommel Newt 2020

Oil on linen / Wooden stretcher 40 x 30.48 x 1.9 cm / 15 3/4 x 12 x 3/4 in Unique / SOJR/P 2020-006



Nina Beier Real Estate # 03 2013

Universal car headrest, leather, monitor, cable, aluminium and granite ("Verde Maritaka") 118 x 27 x 26 cm / 46 1/2 x 10 2/3 x 10 1/4 in Unique / SONB/S 2013-003

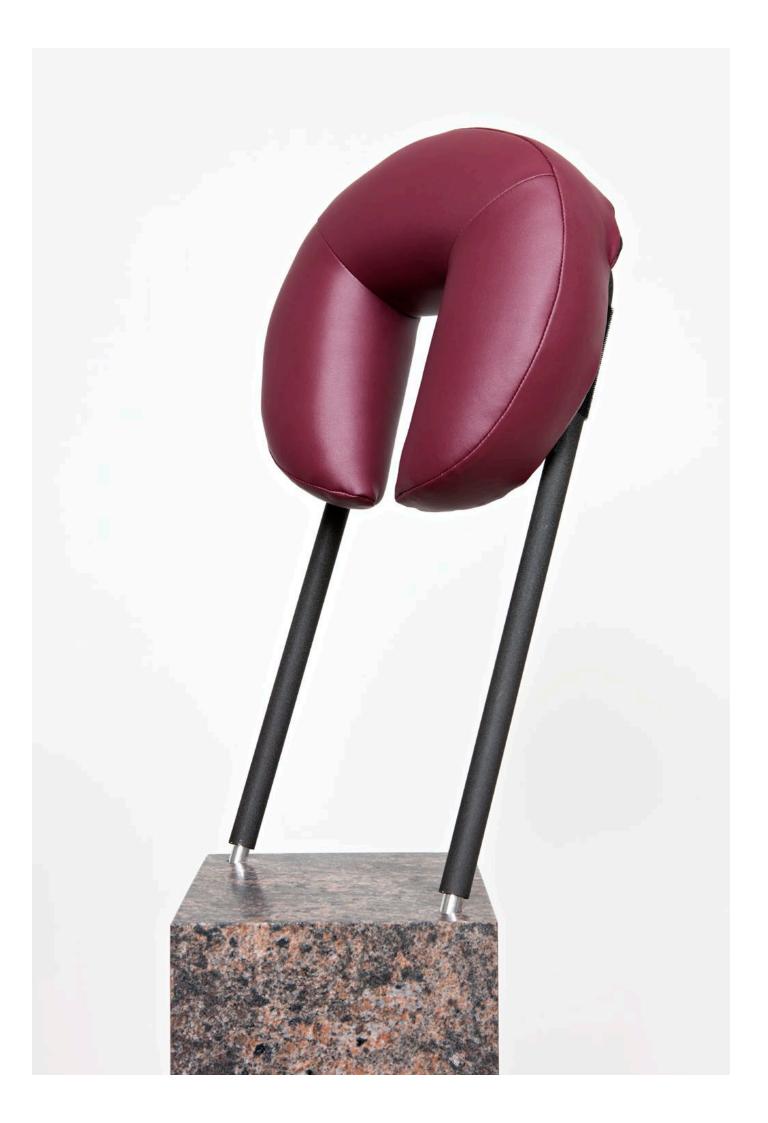




Nina Beier Real Estate # 05

Massage chair head rest, synthetic leather, aluminium, velcro and granite ("Decó") 142.5 x 28.5 x 28.5 cm / 56 x 11 1/4 x 11 1/4 in Unique / SONB/S 2013-005

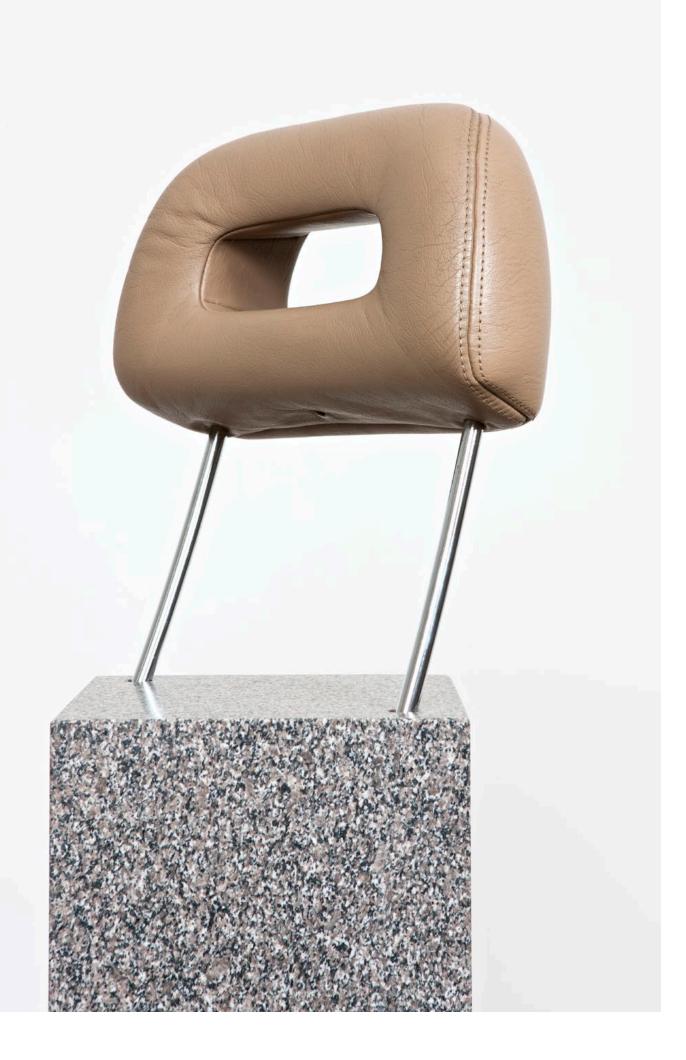
2013

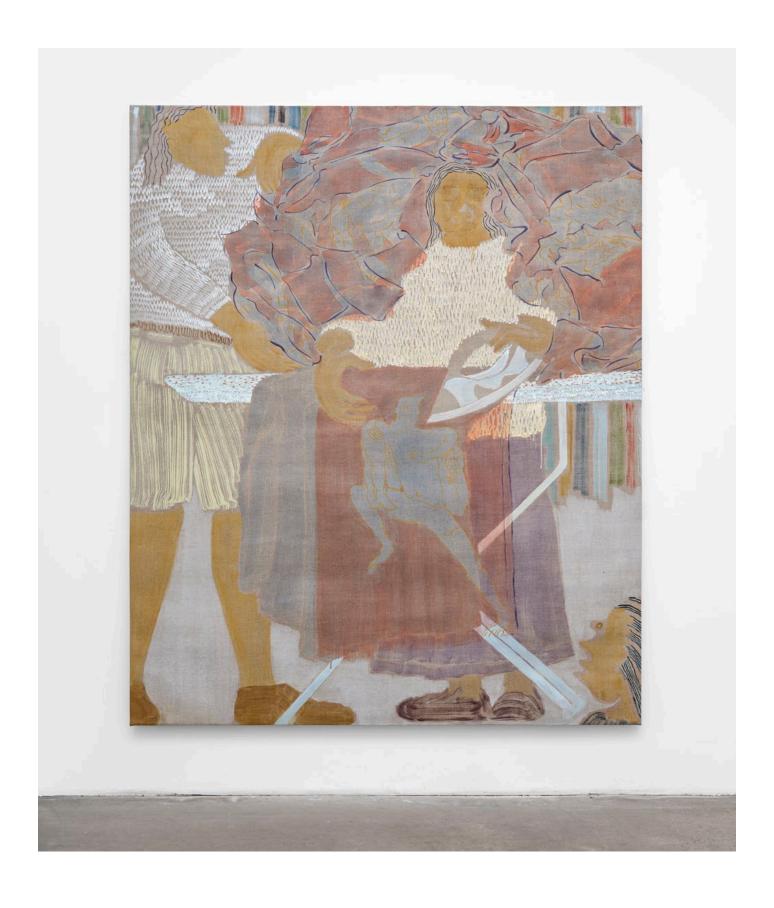




Nina Beier Real Estate # 06 2013

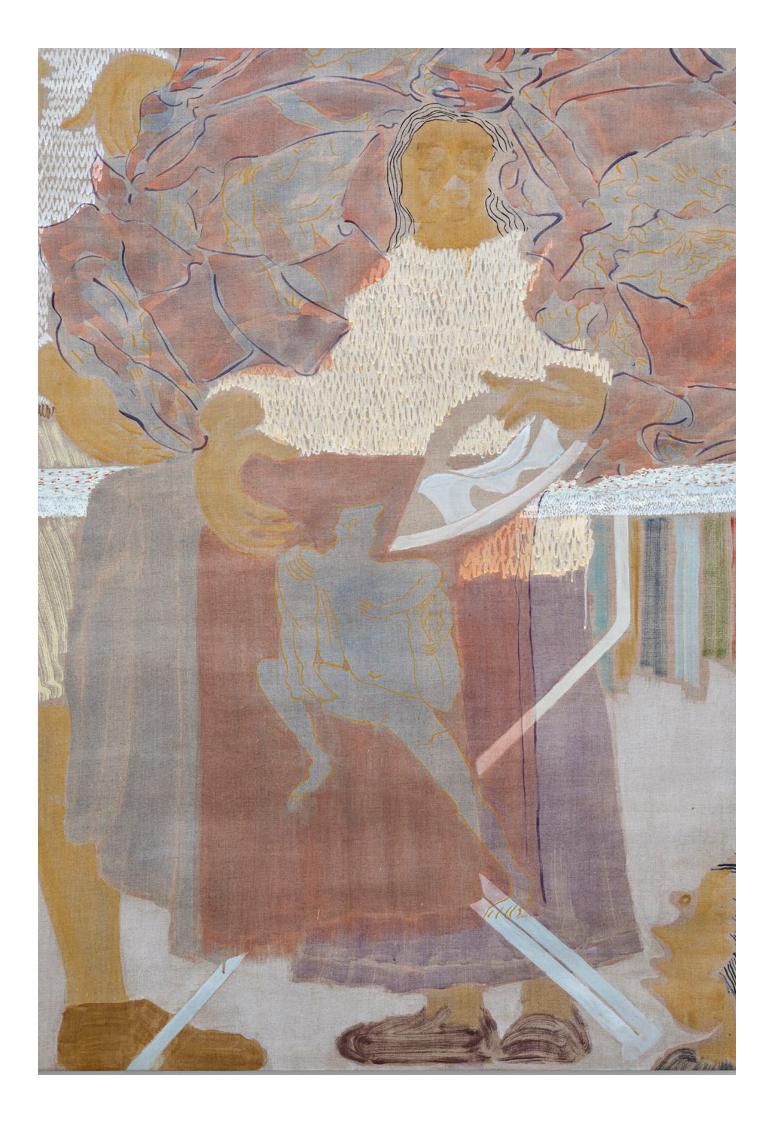
Chrysler Voyager headrest, leather, aluminium and granite ("Sienite della Balma") 150.5 x 24 x 25 cm / 59 1/4 x 9 1/2 x 9 3/4 in Unique / SONB/S 2013-006





Anna Schachinger Büglerinnen 3 2018

Oil, ink and acrylic on linen 180 x 150 cm / 70 3/4 x 59 in Unique / SOAS/P 2018-002









Ceal Floyer Wish You Were Here 2008

Postcard holder 179 x 41.5 x 41.5 cm / 70 1/2 x 16 1/3 x 16 1/3 in Edition 2 of 3 + 2 AP / SOCFL/S 2008-001

Private Collection of Erling Kagge

I got accustomed to sneers in the sixties. I thought my hide had been toughened. But I think the opposite has happened. I am more vulnerable. In those days, I was just generally tougher. But this morning, I feel clear. It didn't last long.

6 MARCH

The tendency to complete a gestalt is so strong that it is surprising so many people have trouble finishing tasks. It just shows the inherent difficulty of getting anything physical accomplished. Matter is stubborn. Only dogged effort brings a concept into an arena in which it can demand the serious attention we give a challenge to our own physical selves. It is here that "conceptual art" tends to be, using Alexandra's adjective, "lame." The concept, remaining merely conceptual, falls short of the bite of physical presence. Just one step away is the debilitating idea that a concept is as forceful in its conception as in its realization.

I see that this might be considered an intelligent move. The world is cluttered with objects anyway. The ideas in my head are invariably more radiant than what is under my hand. But something puritanical and tough in me won't take that fence. The poem has to be written, the painting painted, the sculpture wrought. The beds have to be made, the food cooked, the dishes done, the clothes washed and ironed. Life just seems to me irremediably about coping with the physical.

8 MARCH

The current series of sculptures is finished. As I took my hand off the last one at 6:45 last evening, I felt like going on and on,

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making more. But the desire had a febrile echo. I was glad to wash my hair, have a very deep and very hot bath, and sit down in candlelight with my young crew around me digging into plates piled with spaghetti, cottage cheese, salad, French bread, with ice cream and hot, bubbly chocolate sauce to top it all off. I felt a little heavy after all this, glad it was dark and time for bed, glad the major strain of the studio work is over for a while.

It is peaceful to sit here in the morning sun and know that my sculptures are finished. Whatever happens now cannot change what has already happened to me in having made them or to them in having been made.

I am bone tired.

12 MARCH

I have been under more strain than I realized. The cold or flu I have been walking around with has now seized me. I was flattened yesterday and am only slightly better today.

The principal symptom is dizziness and I ask myself whether this relates to my mother's death, dizziness having been the first sign of her brain tumor. I now feel her death hard upon me. Her fifty-fourth birthday was September 11, 1941. She died on October 27, 1941, forty-six days later. My fifty-fourth birthday is March 16th; forty-six days later is May 2nd.

I feel astonished that I am as old as she was when she died. Do I know as much as she did, she who seemed to me to know so much and to be so at home with it? Am I that faded? Is my skin as transparent? Do I look as delicate as she did? As fragile? I am living what feels to me like a vigorous life inside a body undeniably as old as hers was. Yet my

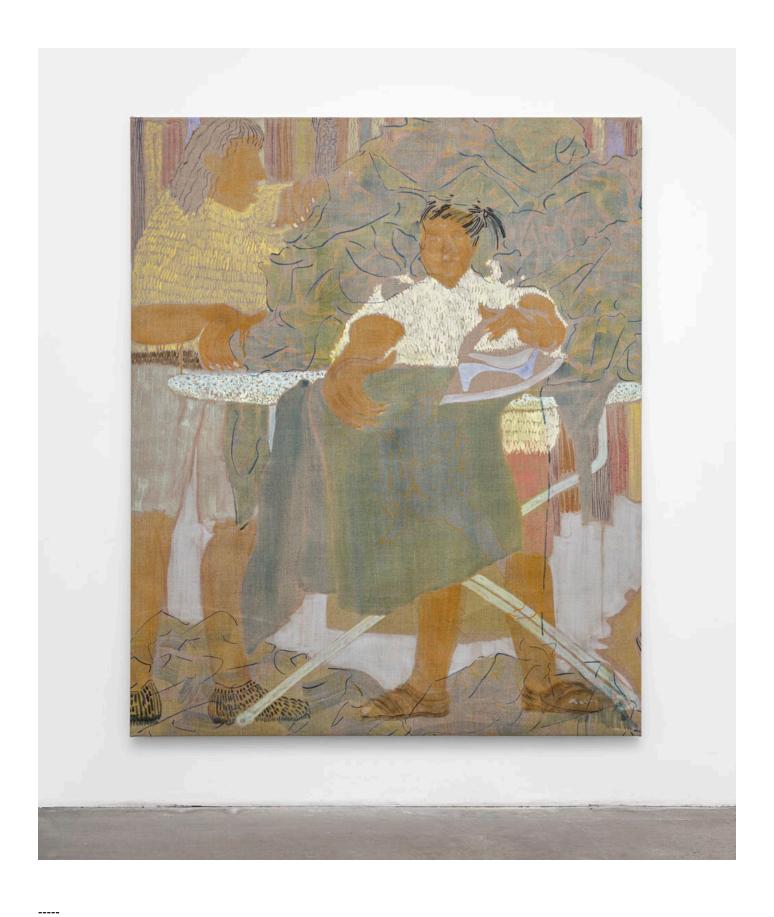
DAYBOOK 147

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Anne Truitt "Daybook: The Journal of an Artist" 1982

Pages 146-147, Paperback, Simon & Schuster, New York, 2013 SOATR/BP 1982-001

STANDARD (OSLO)



Anna Schachinger Büglerinnen 2 2018

Oil, ink and acrylic on linen 180 x 150 cm / 70 3/4 x 59 in Unique / SOAS/P 2018-001

