



PSM
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Sophie Erlund ***Lived Synchronicity***

Opening reception:

Saturday, November 10, 6 – 9 pm

Duration of the exhibition:

November 13 – December 22, 2018

PSM is delighted to present the fourth exhibition of the Danish artist Sophie Erlund with the gallery under the title: *Lived Synchronicity*. The current exhibition ties in with the physical-media as well as the theoretical content of Erlund's work to date, but in its continuation condenses the interweaving of space and sound installations, sculptures and kinetic works into a new density and depth, which activates an active and physical awareness for the viewer with all their senses.

The center piece of the exhibition and the eponymous work is the audio-video installation *Lived Synchronicity*. The walk-in installation consists of word play of sorts from text fragments of the essay "To Reverberate" (1936) ('Reverberation') by Russian philosopher Eugene Minkowski and walk-in-rear-projection-screens that visualize a 4-part video work. Minkowski and other of his contemporaries - like u.a. Gaston Bachelard, Hannah Arendt or Gilles Deleuze - have studied how images resonate, build and overlay with one another, a phenomenon we normally only know from the world of sound. In the world of sound, we know how layering can create such a massive structure that distortion eventually occurs.

Sophie Erlund places this question in an expanded form at the center of her research in *Lived Synchronicity*, and on this subject creates a medialized Gesamtkunstwerk in a visually perceptible context, in which images build up, reverberate, and influence one another to ultimately create distorted or reminiscent pictorial compositions in the mind 's eye of the observer.

All works in the exhibition relate to each other visually as well as conceptually. Wherever the viewer fixes their eye, a form, a line, a color, or a movement echoes something that you have just seen in another work a second ago. For example, the round white ceramic tubes appear time and again, weaving themselves into and out of the images and are stretched to a wild collage of images, mixed with other recognizable images such as machine parts or wood surfaces, or fine structures like hair, which then reappear as shapes of real hair on a different screen. The tubes are circles that move across the painted-leather-conveyor-belt, mixed with completely reduced shapes that relate to the black wooden bodies in the other space in the *Human movement*. Saw blades, chains and machine parts appear everywhere on the screens, in *Human motion*, as part of the conveyor belt and in the voice of the androgynous narrator, whose voice even weaves into the visual landscape in front of the visitor.

The rooms breathe, have crescendi and silence. The space is sonorous and silent at the same time. It is alive and full of movement, where even the static *Human Motion* sculpture appears in full forward motion. The carved imprints on the plasterboard, objects in the videos and the drawings on the leather conveyor find a rhythm and comment on this rhythm. The show is about punctuation, markers, logic and patterns;

It's essentially about sound.

REVERBERATION TEXT

If
after having fixed before the mind's eye the primitive form
we ask ourselves the question
of knowing how this form comes into being and fills itself with life

we discover a new category
dynamic and vital
a new property of the universe

to reverberate
To restore it is the point of this study

In a more abstract realm
we can ask if the material fills the space entirely
but there too it will be a matter
as it is hardly difficult to realize
of a relationship developed on the design
and the contents of the container
and having
like in the preceding cases
a static character
a character in which nothing will be changed
if we attribute to the matter the property of moving
in one form
or in another
in space

If
we ask ourselves the question
dynamic and vital

of knowing how this form comes into being
and fills itself with life
we discover before the mind's eye
the primitive form

after having fixed a new category
a new property of the universe

to reverberate
To limit it is the point of this study

And this life itself will reverberate
to the depths of its being
through contact with these waves
sonorous and silent at the same time
will permeate within
will vibrate in unison with them
will live through their life
intermingling with them all a while

This will be the very essence of the phenomenon "to reverberate"

If
we discover a new property of the universe
we ask ourselves the question

of knowing how the dynamic and vital primitive form
comes into being
and
after having fixed this form before the mind's eye

a new category
fills itself with life

to reverberate
To connect it is the point of this study

The world filled itself with sounds
with resonance
with waves sonorous but silent

It is this filling that will serve the main theme

If
knowing how this form comes into being and fills itself with life
we ask ourselves the question
of having fixed a new property of the universe

we discover a new category
dynamic and vital

before the mind's eye
after the primitive form

to reverberate
To question it is the point of this study
To fill it is the point of this study

This takes us back to reverberation, which also is one of the
pillars on which rests all phenomena relevant to lived
synchronicity

It is in silence that sympathy or contemplation reverberates

It seems although this depth comes out of the distinguishing
characteristic of the world of sounds, no other method penetrates
as directly, as naturally all the way to the core of my being than
the experiences born of this world.

This takes us back to reverberation, which also is one of the
pillars on which rests all phenomena relevant to lived
synchronicity

It is in silence that sympathy or contemplation reverberates

It seems although this depth comes out of the distinguishing
characteristic of the world of sounds, no other method penetrates
as directly, as naturally

This takes us back to reverberation, which also is one of the
pillars on which rests all phenomena relevant to lived
synchronicity

A painting, a building can give me a keen aesthetic pleasure, but
when I look at them, my admiration will go towards them. It is only
a melody, it is only sound that penetrates as such in depth and
really reverberates to my core, as it does outside me.

All phenomena relevant to lived synchronicity

A painting, a building can give me a keen aesthetic pleasure, but
when I look at them, my admiration will go towards them. It is only
a melody, it is only sound that penetrates as such in depth and
really reverberates to my core, as it does outside me.

This penetration in depth, this reverberation we bring back anew
to the problem of the particular structure on which rests, from the
phenomenological point of view, each modality of perception

Psycho-physiology leaves out the elementary sensations.

This reverberation is thereby way more permeative, than the
opposition between the self and society
Such as is the usual conception of psychology

A melody, a symphony, even a single sound above all one of the
solemn and deep prolongs in us
Penetrates all the way to the core of our being, resonates, really
reverberates within us, as does equally a wave of sympathy

But the elementary sensations are products of abstraction
while we always search above all for the immediate in life.