

Tørreloft

AGA WORKS

Ansøgning til Rådet for Visuel Kunst

Billedekunstnere:

Lydia Gifford (GB)

Owen Armour (SE/AU)





Lydia Gifford
Tidligere værker





Owen Armour
Tidligere værker



We are applying for an exhibition at AGA Works with Lydia Gifford (GB) & Owen Armour (SE/AU) April – May 2021.

The exhibition consists of Owen Armour, working on the edge of sound and sculpture, and Lydia Gifford, working on the edge of painting and sculpture. Concerns of weight, presence, sense of contained and potential movement connect their practices, but directed in different forms and media, with varied points of reference. At AGA works we will set these in dialogue with each other, as well as within the heavy industrial 'transport' space, a space for loading and unloading. The space will resonate, physically and imagined, with the sounds, movements, textures and visual elements, in a new series of sound works and paintings made for the garage.

Lydia Gifford's work use painting as a vehicle to explore physical movement and the passage of time. Her work highlights and manipulates concerns between painting and object, the choreography of movement amongst people, structures and within places. She uses found and constructed materials, often heavy wood and solid structures, in contrast with the soft and looseness of paint and fabric. They hang on the wall, stand on the floor, recline and writhe. The colour is limited, meaningful and yet heavy, highlighting gesture and surface, private and public moments. The works are playful, layered and minimal, maintaining a tension of potential combustion or action. At AGA Works she will make a new series of paintings and structures that inhabit and respond to the garage's metal shutters, gray tiles and concrete floor.

Owens work is imperfect and unkempt, the objects are agnostic in their material makeup, the sound is void of organized rhythms, and the texts are stricken of formality. He works via chance, mistake, and personal history to find a place for his mind to rest, using opposing materials forces, heavy, light, soft, hard, silent and loud to accomplish a concept as reality & fantasy.

Armour's exploratory interest in sound led him into the field of sculpture, in practise, he envisages the sounds as physical impact, a strong force that implores the objects into another realm. He works at the intersection of sculpture and sound as an essence, the structural breaking points of material and time.

The exhibition is the fifth in a series of projects at a new non-profit exhibition venue, AGA Works. The exhibitions take place in the old AGA gas / air factory, current studios for about 50 artists, Vermlandsgade 61. We are initiating projects in a large industrial garage space which opens up to Vermlandsgade, to be seen both inside and outside. The location of the old AGA factory, with the slogan '*Making our world more productive*' sheds light on 'production,' the industrial background and future of the area.

Tørreløft is an independent non-profit exhibition platform for experimental contemporary art, and has been run by visual artists since 2015. Tørreløft has moved out of the original premises at Amagerbro, and is now housed in the old AGA factory in a primarily industrial neighborhood at the start of Amager. The idea of the project is to invite artists who often work in dialogue with the surroundings in the form of site-specific works, and who can open up an exciting dialogue with the public space and the local audience. There is the possibility of monumental works with scale of space, and artists will be encouraged to incorporate local history and establish new forms of collaboration.

The exhibitions can be seen from the outside, regardless of how COVID-19 develops and is accessible to all. In this way, the local audience will have the opportunity to experience physical art in this otherwise isolated and screen-based era, both art-seekers, as well as those who otherwise will not necessarily come in and engage with contemporary art.

Owen Armour's Proposed work descriptions for AGA Works

Image 1.

Death Knell (2021)

Percussive score

Steel, Galvanised iron, aluminium, paint and wood.

Inspired by the Indeterminate graphic scores of American composer Morton Feldman. Freedom from ridged composition and the drudgery of kinetic sculpture. Deth Knell is an exposition on uncontrolled silence, the steel sculpture stands as a self-supported frame at an above-average human height. A metal panel at head height is filled with graphical musical score like components of different makeup, at its most active these free objects squeak an almost silent song with their own indeterminate movement from the interaction from the elements penetrating the garage at there most dull they roar with gripping silence, as in Morten Feldman's seminal percussion work "The King Of Denmark" a message of hope and freedom of oppression.

Image 2.
Death Knell (2021)
Percussive score
Steel, Galvanised iron, aluminium, paint and wood.

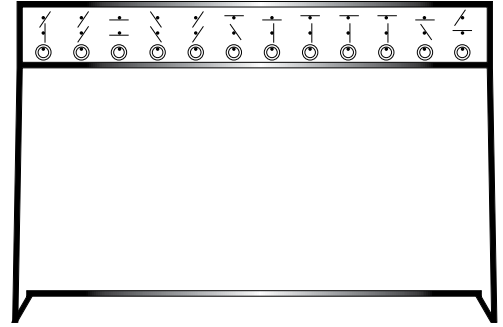


Image 2.

Dirigent (2019/2021)

The body of the conductor lays as a sacrifice to silence, but it's a sloping scale.

Cement, plywood, aluminium, water, vaseline

The dichotomy of a conductor keeping time and directing a sound of chaos and silence is lost on this block of concrete, the impression is hoisted up on a cello plinth sloping away to the audience, for safety sake rails are in place so the sacrifice stays intact as one could try and pick up the remnant of the director's body it's only made of water and vaseline, the elements could play a roll, frozen one could help the conductor be re-joined and carried away as his position has already been filled.

Image 2.
Dirigent (2019/2021)
The body of the conductor lays as a sacrifice to silence, but it's a sloping scale.
Cement, plywood, aluminium, water, vaseline

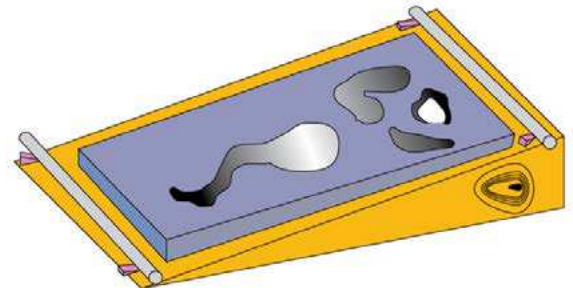


Image 3.

Mitt (2021)

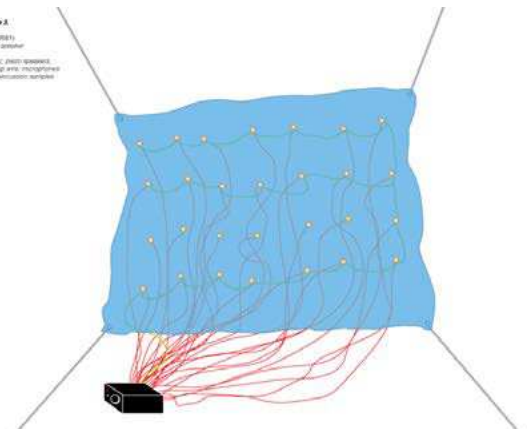
Mesh speaker

Heavy plastic, piezo speakers, hookup wire, microphones and percussion samples.

The interpreter of the wind and noise from the elements and transferred to sampled percussion playback.

The work is made up of 28 micro surface buzzer speakers floating on thick plastic, stretched and covering a portion of the room, augmenting the view and audible space. The rooms impulses (wind, rain and foot-steps) are transferred (Via microphones) to stoic impressions of percussion (samples) and the plastic wall performs as an array of 28 voices.

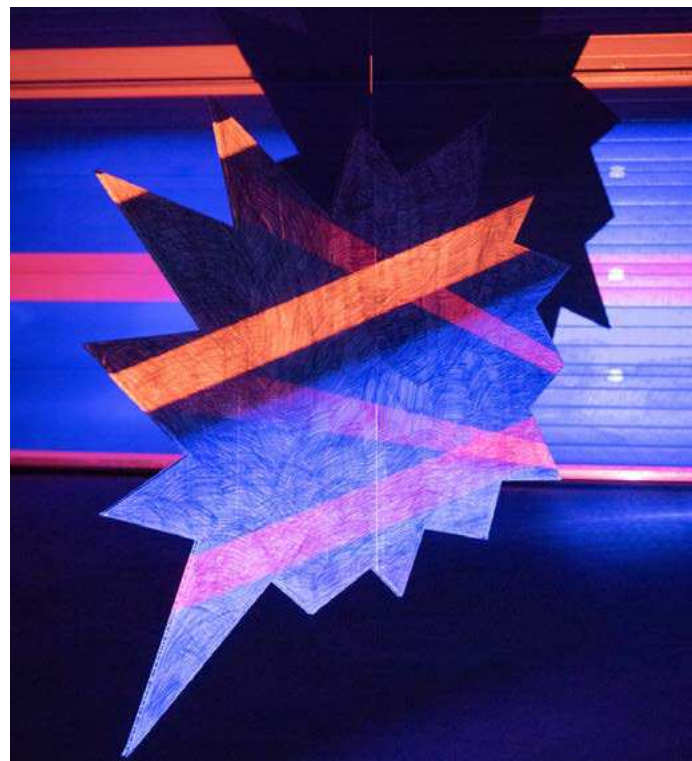
Image 3.
Mitt (2021)
Mesh speaker
Plastic, steel, speaker, hookup wire, microphone and percussion samples





Tidligere udstillinger
AGA Works, 2020 -21
Maria Zahle, DEAP, Sarah McNulty,
Magnus Frederik Clausen, Sonia Almei-
da, Anna Moderato, Steffen Levring





x-tra

SÓNIA ALMEIDA & MAGNUS FREDERIK CLAUSEN "STANDARD ERROR (SE)"



Friday, November 20,
2020, 17:00 –
Friday, December 4,
2020, 13:00

AGA Works, København
Vermlandsgade 61,
København, 2300,
Denmark ([map](#))



Sónia Almeida & Magnus Frederik Clausen "Standard Error (SE)"
(installation view). Photo: Sonia Almeida & Magnus Frederik Clausen.

Press Release, November 2020

**FOR THE SECOND SHOW IN THE NEW
AGA WORKS SPACE, TØRRELOFT
PRESENTS SÓNIA ALMEIDA &
MAGNUS FREDERIK CLAUSEN.**

Contemporary Art Daily

December 7th, 2020

Sónia Almeida, Magnus Frederik Clausen at Tørreloft



Contemporary Art Venues
Sponsored Listings



Catriona Jeffries
Vancouver, Canada