

Magnus Thierfelder

As if taken from a comic strip, two angry-looking shapes on the wall are heavily arguing, so busy trying to position themselves that the thought of solving the conflict seems out of reach. In previous works such as *YesYesYes NoNoNo* (2007) the importance of contrast comes across as a central aspect in Magnus Thierfelder's work; not only in a formal sense as in his contrasting compressed visual language where things left out are as essential as what is included, but also in the way he plays with dualities or opposites in the subject matters he addresses.

Thierfelder's inspiration is drawn from the city and from common cast offs that are found in our artificial surroundings. Urban components, such as drainage pipes, electrical cords and office plants are collected from a noir world where Thierfelder seeks symbolic life functions within objects, and where these inanimate things are often found to be quietly rebelling. This subversive resistance counteracts and investigates the weak spots of stagnating power structures, and embraces the huge potential that can be found in what's overlooked, the anti-monumental, and even in what is considered to be a failure, such as the leak from a water pipe that is given the title *Fountain* (2004) and the group of lamps in *Untitled (pause)* (2005) that even though they are plugged in, quietly hang their heads in a collective protest, refusing to spread any light.

In the exhibition at von Bartha Garage, Thierfelder puts special focus on recurring elements in his past production. The house, the window, and the shadow are all pieces in a larger rebus and important components of Thierfelder's visual language. The works in the exhibition seem to touch upon how to find ways to let go to find balance in a chaotic and turbulent world, but also points at the ambiguity and disbelief connected with this enterprise. In *Shadow of Doubt* (2008) the shadow of the artist has multiplied itself, offering the choice of two directions; and in *Disintegration* (2008) we find ourselves faced with a city balancing in between construction and collapse. Even though the houses in this city are merely set pieces of facades, they trigger an emotional association that comes with their human characteristics, and also by the way they are placed in the gallery space: like groups of people standing around, waiting for a decision to be made to guide them in the right direction.

By playing with contrasts like different scales, Thierfelder puts our ability to construct an entity out of fragments to a test. Using black and white or other dualities like inside and outside should not be mistaken for a world consisting only of dichotomies, but rather this is a method by which to clarify and open our eyes to integral relationships, the double sided nature of all things and how to understand oneself as part of a complex surrounding. The juxtaposition makes us more aware of shades of gray, the in betweens, and helps us understand that the world can be both extremely complex and very predictable at the same time

Emma Reichert, curator, Malmö