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Sala Montcada, Fundació "la Caixa"

IMAGE

What I can say about image is that all my work deals with imagery and image, and how we react to images, and pre-justifications about image.

I'm very interested in cliché and the close to cliché, and very often I find something new that I have never seen before and I start from there and get enough interest to make a piece from that.

SOUND

Sound is also very important in my pieces. I work with Tobias Bernstrup most of the time to make the sound. The sound sort of emphasizes the feeling I want, emphasizes the image, takes the viewer in the right direction or towards what I want to express with an image. Without the sound the images for me speak another language. So, the combination for me with the image and sound is very important.

DETAIL

There is a strong focus on details in my work, the close-up is very important, almost the extreme close-up, and the way I crop details. I find it very interesting to be focused on one finger or one object, for me is very important. But, I don't know, I can say that I have always been fascinated by product advertisement, images for instance to sell clothes, where they show a pair of socks and they just display the product and the image is supposed to look neutral but it doesn't look neutral; for me it is heavily loaded with something, maybe tension, for me those images have some tension, so I'm trying to bring those considered very neutral images into the works to play with that.

TENSION

There is always a tension or a strong feeling of something happening that you can see and feel in my work.

TIME

The time in my work... Some things are very slowed down, for me it is more very much about how long the spectator watches an image, and not so much

about how long it takes to do an action. It is more about the voyeuristic point of view, how much time I want to spend with the image or with the emotion.

SLOW

It is also about time, that very often I slow things down, and for me when I edit... the edit I do, I've never thought that they are really in slow motion. I've always thought that this is how I look at things when I look outside the camera, and if it is played in real time everything goes too fast, and I don't have time to see all these things.

DESIRE

I think the starting point from why I make works at all is because I have a desire to look at things. I would not be able to create any piece if I wouldn't film it myself. And there is always in my work a desire that goes beyond my own desire. I tried sort of bring my own desire to expand. I would be bored to film. I also work very much with disgust and my desire for disgust or all this things, because I think it is important. I would never be able to just stay with filming things that I like to see, because it would be so boring for me.

FRUSTRATION

I am never satisfied with my works until half a year later, when they have left me. It is like a relationship, is like and old boyfriend, and then I don't see any problems. I'm very frustrated with the pieces when I work, but there is a frustration within the work as well, and people seem to... and I noticed it and I like it... that there is a frustration within the spectator and the viewer who watches my work, and I'm very happy when I see that.

NARRATIVITY

All my works are not narrative in a sense that there is a story that I'm trying to tell. The narrative language I think it is more logic, that is, one sequence happens after another. In terms of that, the narrative is very simple and based more on abstract and logic than anything else.

REALITY

I always try to be very close to reality and real, and if I would make dream like films it would be very very different, very more brutal and scary probably. I always like the very neutral and the sort of blank when nothing really happens or when images are tense without being intense in themselves, when you can't really find the wrongs if you start to analyse it but the wrongs are still there. That's reality for me.

NEW GRAVITY

My interest in that work came about when I moved here to New York. I went to this club, and the club was full of people who normally, in a stereotype way, you wouldn't say it's the person that goes to a club. This was a more boring average type of guy who look a little bit like a geek and a computer nerd, and they listen to very hard Synth music, and I thought this matched very well with my interest in computer games and on-line environments, and I realized there was a new type of young kid that was very confident, that had an aesthetics around him that fascinated me a lot. So I started to combine these things, so the piece has also an integrated computer animated character. Basically I think in that character as a software that has a logic that doesn't have any gravity, and this is also in a close relation with what you feel when you are on-line, and you are in a new virtual world which for me is also a bit like the effect of being in a club, that you have no limits, this type of feeling. So it is an attempt to understand that, and the video is sort of a result of my thoughts around this things.