

# Esther Schipper

Esther Schipper is pleased to present the fourth solo exhibition of Grönlund-Nisunen.

Tommi Grönlund (1967) and Petteri Nisunen (1962) have been working together since 1993. Technology, sound and light are the base materials of their work. The artists examine issues such as space and physical phenomena. Their sophisticated installations often play with the physical laws of nature and explore sound and space in a modest, low-tech manner. Originally trained as architects, their examination of urban/social space and nature still makes up a large part of their work. In addition to numerous solo and group exhibitions, they have also completed major commissions in public spaces.

In Berlin, Grönlund-Nisunen are showing new works that explore the sculptural interpretation of physical phenomena. Fundamental forces of nature such as magnetism and gravity form the starting point for this artistic exploration whose phenomenology constitutes a minimalist use of form.

The first work one sees, or hears, upon entering the gallery space is *Unstable Matter, 2013*. Several thousand steel balls have been placed on a 150 x 150 cm large metal surface, which subtly tilts from one side to the other. Depending on the inclination angle, the balls begin to roll to the lower edges, continually forming changing patterns.

The second work, *Plane, 2013*, depicts the balance between gravity and attraction. A field of twenty vertical steel cables has been adapted to the gallery space. The cables run between the ceiling and the floor, but are separated in the middle. Magnets, which hold the individual cables taught, are attached to the separate ends, allowing them to nearly meet.

A series of black and white silver gelatin prints can be found along the walls, framing the two installations. Referencing classic vintage photography, the photographs, which were hand-printed by the artists themselves, have a close affinity to Pictorialism, but also to avant-garde works of the 1920s. They depict various constellations of a luminous, centrally photographed sphere in front of a black background. It remains open as to whether these are images of the sun or compositions with an artificial light source.

*Spring Field, 2012* consists of vertically aligned metal springs that run between the ceiling and the floor. The installation encompasses nearly the entire second room of the gallery. The springs are set in permanent oscillation through electrical impulses, accompanied by a rhythmic clacking. Here as well, the central work is accompanied by a series of drawings. Created in the tradition of architectural sketches, the pencil and ink drawings depict variations of central themes in the exhibition.

Exhibitions (selection): *The 7th Wave*, Helsinki Art Museum (2012); *Cage 100 – Opening Spaces for Action*, Galerie für Zeitgenössische Kunst Leipzig (2012); *The Morning Line*, TBA21 Vienna (2011); 3. Moskau Biennale (2009); 27. Biennale von Sao Paulo (2007); *The 1st*, Moderna Museet, Stockholm (2004); *Berlin North*, Hamburger Bahnhof, Berlin (2004). Grönlund-Nisunen curated the Nordic Pavilion of the 49th Venice Biennial (2001).

Grönlund-Nisunen are part of *Freq\_Out*, a workshop of 12 artists, with presentations at Moderna Museet, Stockholm (2012). *Freq\_Out 9* on 21.02.2013 at Stedelijk Museum, Amsterdam.

Public commissions: University of Technology, Tampere (2013); Arabianranta housing projects, Helsinki (2012 und 2013); Emporia Shopping Center, Malmö (2012); Kv Lusten, Hornbergs Strand Apartments, Stockholm (2011); Nye Ahus Hospital und Bergen University, (2007).

Awards: Edstranska Stiftelsen (2004), Finnish State Art Award (2001), Stina Krook Foundation (2001).

Grönlund-Nisunen live and work in Helsinki. Grönlund runs the music label Sähkö Recordings. Nisunen holds a professorship for Contemporary Art at Aalto University, Helsinki.