

*The art of small differences* by Torben Sangild

‘ONE Copenhagen’ is a wonderful exhibition, subtly harmonious, while ‘The Buzz of Urban Surroundings’ is uneven, though it presents some interesting photographs.

Entering the miniature gallery, Stalke Up North, the viewer immediately sees only one work, even though there are twelve. The others are so subtle that an art-trained eye is required to spot them. The stand-out work is Carl Andre's fifteen massive copper blocks--though under normal circumstances it might be overlooked because it's almost the same colour as the reddish-brown floor. Andre is best known for placing bricks on the floor, a gesture that he has varied over 44 years without exhausting possibilities. The copper blocks are cut so light settles in directional stripes depending on how each is set.

It's beautiful and almost overwhelming compared with most of the other works: A thin rectangular cut in the wall, a classic by William Anastasi, Soren Dahlgaard once covered another square on the wall with palm oil, and a plaster triangle on a plaster wall by Dove Bradshaw. Here is the art of tiny differences, the art of making almost nothing.

ONE Copenhagen is a tribute to the late artist Sol LeWitt, who joined two of the 1960's main American styles: Minimalism and Conceptual Art. Though some may be prejudiced against these art forms, it is worthwhile to remember that Minimalist objects are not about simplicity alone, instead they are about reduction of means harmonizing with the place they occupy, they illuminate spatial relationships and point out the room itself. Conceptual art is not just intellectual gymnastics, but usually resolves in concrete, sensuous expressions. In spirit with LeWitt, ONE is a tight concept in which each work is made from a single material, each distinguished from the other. Six Americans and six Danes.

Torben Ebbesen has solved the problem with a lovely little piece not immediately noticeable because it appears like a small peg protruding in the corridor. Upon closer inspection a bubbling whirl of metal appears. The material is magnetized iron, actually a number of magnetic disks, including shavings left over from machining. The discs are stacked horizontally into a tower, the debris clinging like wild moss or mold onto the tower. Though inorganic, it's rigorously conceived, and appears almost to be alive.

At the more conceptual end, Nikolaj Recke placed three small felt pads on the wall. They are the dots on i's in the phrase ‘I Miss Sol LeWitt’, the exhibition's only direct reference to him. Hornsleth previews a good idea for an upcoming work, in which he plans to immerse in the Mariana Trench 5,000 blood samples from people around the globe in order for a broad range of genes to be documented after humanity's demise. Here the star-shaped bronze container, a miniature of the giant that will contain the blood samples, pierces the wall with one of its points.

It is a delightful little exhibition - very subdued, agreeable, but not for everybody.

GALLERY POULSEN in its first year consistently focused on typical masculine interests--motorcycles, weapons, comics and naked ladies. A matured Poulsen, has now opened to female artists, inaugurated with an exhibition curated by Ann Sophie Stærk. Her theme of images of city and nature includes a presentation of her own paintings in which she represents a house and a deer chaotically surrounded by recognizable elements as abstract colour lines. Executed in the current painting trend, with attention to the surface, yet offering perspective into the picture plane, though they aren't among the best of the genre. Her selection of photographs is more interesting.

Astrid Kruse Jensen has been working for years photographing in the dark, her pictures get better and better. The motifs are in some ways banal - a jetty with and without a woman - yet the atmosphere exudes something very disturbing. Even the lesser-known Camilla Rasborg plays with some interesting strings. Especially applicable to her photo-reliefs that frustrate perception in a fascinating way. We see winter shots in a park, but the relief and her play with the jagged style of pixels similar to her paintings means that the feeling of quietude is subverted. One looks inward to the picture, discovering its depth, but one's gaze is thrown back, and becomes dizzied. Also Ruth Campau blocks seeing but in a milder and quite different way.

A mirror is broken and painted with black acrylic in sharp, crystalline forms, appearing like two crushed stars. Thus one's mirror image is fractured. It is an uneven exhibition, with strong photography--and a salute to Poulsen's expanded repertoire.

**DISCRETION.** In this room there are 7 works, but most are so subtle that one can not immediately spot them. On the floor is Carl Other: ‘15 CuION’ (copper, 2002), and the window Melissa Kretschmer: ‘Grace's Light’ (wax, 2002/2009).

**DARK.** What does the woman in red doing out on the bridge in the middle of the night? Astrid Kruse Jensen: ‘She Was Looking for Herself’ 2008 Photo: Gallery Poulsen