

Magnus Frederik Clausen
RAL 6002
May 25 - September 8, 2018
CGK

*Green, a colour of life, represents freshness and security. While it creates a restful atmosphere, it also possesses the intense power of nature.**

The construction of the City Circle Line and the M4 line, expansions of the current Copenhagen Metro system, began in 2011. By 2030, once the twenty-four new stations will be operative, the daily ridership is expected to triple from 200,000 to 600,000 passengers. Due to the engineering works, many streets and squares in Copenhagen have been screened off with high fences to separate the building sites from properties and traffic routes. These walls, made of green painted plywood**, have been a permanent part of the cityscape for the past few years now.

On show in OKKERRUMMET at Carlsberg Byens Galleri & Kunstsalon is a replica of two sections of the metro fence by Magnus Frederik Clausen - an object that for the artist has both a very specific function and a strong symbolic meaning.

A wall is usually built to separate people and spaces, but in this case it is a means to the end of connecting neighbourhoods and making the citizens move easier and faster. With rapid transit infrastructure getting widespread, the city expands in dimension and density. Art plays quite a crucial role in this phenomenon, as low-income artists and creative communities often increase the flair of semi-peripheral, unattractive areas until the moment they become too expensive for their budget and they resettle further away from the city center.

People inhabiting the city experience urban development on a daily basis, but rarely remark it on a conscious level. In this sense, the metro fence is not only a functional element of the incessant city growth, but also a metaphor of it: by occupying a peripheral spot in our line of sight, the green wall is a substantial presence that anyhow gets hardly observed with full intent.

In line with the long tradition of the ready-made, Magnus Frederik Clausen trusts the ability of modest objects to carry meaning, and to appear familiar and yet so radically alien when displaced - with the addition that the object is here not appropriated but mocked, and located in a room that is far from being a white-cube.

The exhibition space is in fact nested into a building that has played a quite crucial role in Copenhagen's urban development, which amplifies the impact of the sculpture on display. Once triggered, the references in *RAL 6002* will start bouncing into each other like in an echo, eventually composing a call for awareness towards our everyday urban landscape and the place we occupy in it.

* https://www.jotun.com/de/en/b2b/colours/Powder-colours/RAL/RAL_6002.aspx

** The green shade is the standard that unifies all metro fences in Copenhagen, that can be built in different structures and heights

Paola Paleari, Copenhagen, 2018