

Moder Jord
Kalmar Konstmuseum 2013

Curator: Martin Schibli
Curatorsassistent: Emmeli Person

Material, vax, glass, textile, wood, plastic, dough, marble, and spyglass

Special thanks to: Marcus Vallien

Text by Katarina Sjögren

Åsa Jungnelius's exhibition at Kalmar konstmuseum is an exploration of gender and consumerism. It also considers urban and rural society, nature and culture, in a variety of materials.

In recent years Åsa Jungnelius's oversized, glossy and enticing objects have attracted considerable attention both at exhibitions and in people's homes. Moving from Stockholm to Småland and the Kosta glassworks, Åsa shifted her focus from the consumerism of the city to a consideration of the forest. In her work she views nature as something that is consumed. Småland's forests are a key element of the economic system in the region; however, this can be brutally be thrown into disarray by the forces of nature. Forestry is often a very rough job and is still dominated by men. Using a forest seems to be yet another manifestation of consumerism, far removed from big city shopping, albeit still part of a constructed identity.

The "hole" and the "pole", symbolic of female and male genitalia, are central themes in Åsa's work and evident in such creations as her shoes, lipstick and obelisks: it's found in her search for great depth, the hole that is powerful, sublime, reverent. In searching for a way to convey the power of the hole, Åsa Jungnelius worked with detonations in the forest. The work is documented in films which are shown in conjunction with the material that formed as a result of these detonations.

At the opening of the exhibition Åsa will create a new piece of outdoor art in Stadsparken. She plans to let a piece of construction machinery penetrate the ground: the machine's pole will break the ground up to form a hole, it's power remaining long after the machine has gone. Åsa uses a variety of materials in the exhibition ranging from wax, photography, and objects found in nature. Glass, which has always been her trademark, is present in the form of a glittering rainbow colored teepee, which is both a nod to the New Age as well as the contemporary view of nature and spirituality, contrasted with the notion of how the forest is a commodity.

Åsa Jungnelius was born 1975 in Stockholm. She is based and works in both Småland and Stockholm. She was educated at the University College of Arts, Crafts and Design in Stockholm and was recently appointed as a lecture there. Åsa has had numerous exhibitions in both Sweden and abroad; these include Vida Museum, UKS in Oslo, Norrköping Museum of Art and Eskilstuna Museum of Art. She has collaborated with Crystal since 2007 and her work is included in the National Museum of Fine Arts amongst others. She is a member of WeWorkInaFragileMaterial, an art

collective. Presently Åsa is working on a piece which will be on public display at Hötorgshallen in Stockholm from Spring 2013.