

POINT OF CONFUSION

*Point of confusion*  
Exhibition with Elina Salminen & Leander Schönweger  
from August 30 to October 17, 2020 at Plagiarama

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du 30 Août au 17 Octobre 2020 à Plagiarama

Edited by **PLAGI ▶ R ◀ M ◀**

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The works of Elina Salminen and Leander Schönweger lead the viewer to experience a certain form of confusion, be it sensory, visual, sound or mental, in relation with our own cultural constructions.

Elina Salminen creates compositions that bring painting to the front door of the installation. The pictorial interventions are in the order of the infinitesimal. The phenomena linked to color and light emerge, while the artist leads us to the limits of our sensitive perceptions.

Leander Schönweger is interested in architecture as it shapes the society in which it is part of, and the trouble it generates. The artist opacifies our relation to the work, emphasizing the way in which the environment develops a form of control over the viewer.

In focusing upon this area of confusion, the artists allow us to perceive the beginning and the end of it, as well as the tipping point. Their approach thus allow the viewer to become aware of a kind of limit between himself and the works with which he is confronted.

Curator Yuna Mathieu-Chovet

FR/

Les œuvres d'Elina Salminen et de Leander Schönweger amènent le spectateur à expérimenter un certain point de confusion, qu'il soit sensoriel, visuel, sonore ou mental, en lien avec nos propres constructions culturelles.

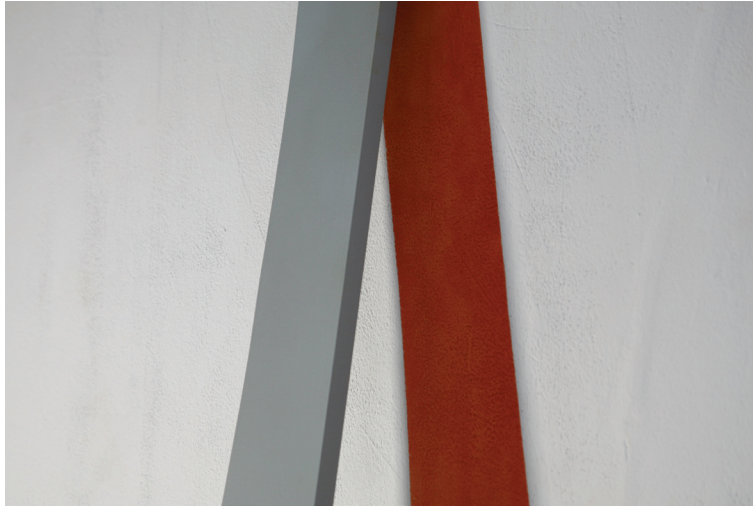
Elina Salminen crée des pièces qui portent la peinture au seuil de l'installation. Les interventions picturales sont de l'ordre de l'infime. Les phénomènes liés à la couleur et à la lumière affleurent, tandis qu'elle nous conduit aux limites de nos perceptions sensibles.

Leander Schönweger s'intéresse à l'architecture en tant qu'elle façonne la société dans laquelle elle s'inscrit et au trouble qu'elle génère. L'artiste opacifie notre rapport à l'oeuvre, soulignant la manière dont l'environnement opère une forme de contrôle sur le spectateur.

En pointant cette zone de confusion, les artistes nous permettent d'en percevoir le début comme la fin, le point de bascule. Leurs pièces permettent ainsi au spectateur de prendre conscience d'une forme de limite entre lui-même et les œuvres auxquelles il est confronté.

Commissariat Yuna Mathieu-Chovet

# Elina Salminen



**In the shadow**, 2020

Elina Salminen  
*wood, pigment, light*  
variable dimensions

**Hatch**, 2020

Elina Salminen  
*ceiling painted with fire*  
64x64 cm

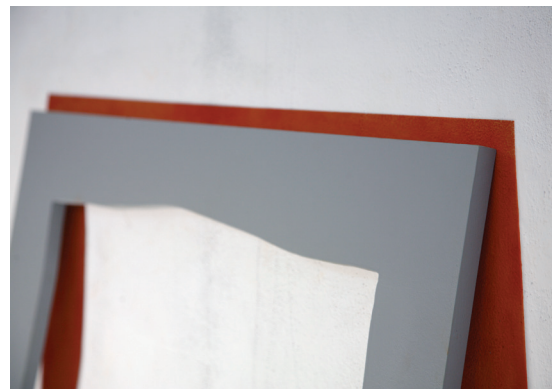
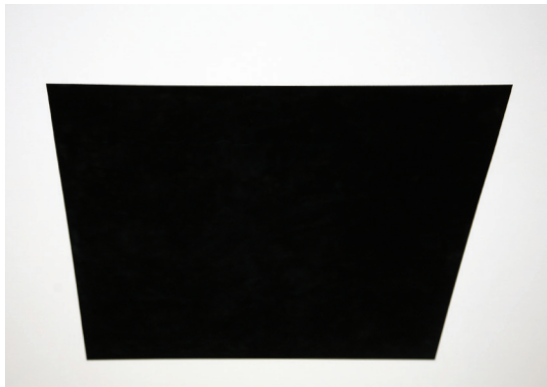
Signs of light

The bond between the eyes and the image to be seen is a space where the seeing, the visible happens. In this space, a tension, a desire to look, intensify and create the object, the perceived. For Goethe, a similar movement takes place when the sunlight comes in touch with the darkness. Like the sunlight, the eyes make the world visible. More precisely, the light holds the power of activating the visibility, but with a somehow orphean condition: too strong to be looked at, the light striking the shadow and awakening the colors makes the eyes blind. It's like a flash: the visibility turns active with light, and the perception is happening just before and right after it's passage. The present is too bright to be seen.

So it's a question of a fraction of time, of a border of time to be caught in it's passing instantaneity.

And more. The consideration of Goethe comes to say that looking cancels the seeing, that seeing depends on a blinding light: the eyes burn. The eyes burn to be able to see, as the sun blinds the eyes but without it there's no possibility to see. Therefore, colors are what remain, at the limits of the passage of the burning light, they are signs of light.

Elina Salminen, August 24, 2020.



Elina Salminen is born in Helsinki, Finland in 1977. She studied french literature in Paris and obtained a postgraduate degree in 20th century french poetry in 2003. After a few years in Helsinki she moved to Brussels and graduated from the *Royal Academy of Fine arts of Brussels (ARBA)* in 2016. She is laureate of the *Prix Macors* at the *Mediatine art contest* (2016), of the *Prix Moonens* (2016) and obtained a *Cocof* scholarship to work in residency at *MAAC (Maison d'Art Actuel des Chartreux)* from july to december 2018. Her works have been showed in *Halles St Géry* (Brussels, 2016), in *Musée d'Ansembourg* (Liège, 2017), in *The Council of the European Union* (for Finland's presidency in 2019) and in exhibition spaces around Belgium. 'Point of Confusion' is the artist's third exhibition at *Plagiarama*.

Leander Schönweger is born in Meran, Italy in 1986. He studied Sculpture & Multimedia at the *University of Applied Arts Vienna* (2007-2014) and participated at the postgraduate Programm *HISK* in Ghent (2017-2018). He went on the art residency from *Galerie Krinzinger* (2020), exhibited at the group show 'objets trouvés - verloren voorwerpen' in Bruges (2020), 'Open Skies' at *Wiels* (2019), *Burgfestspiele Wilhelmsburg* in Ulm (2018), *the 15. Istanbul Biennial* 'a good neighbour' (2017) and was at the *Fogo Island Art residency* in Canada (2015).

# Leander Schönweger



## **Outhouse, 2018**

Leander Schönweger

*mdf, wood, paint, electronics, aluminium*  
144x102x105 cm

## **Buckingham Palace, 2020**

Leander Schönweger

*mdf, wood, paint, electronics, aluminium*  
131x47x59 cm

## **Sketch #71, 2019**

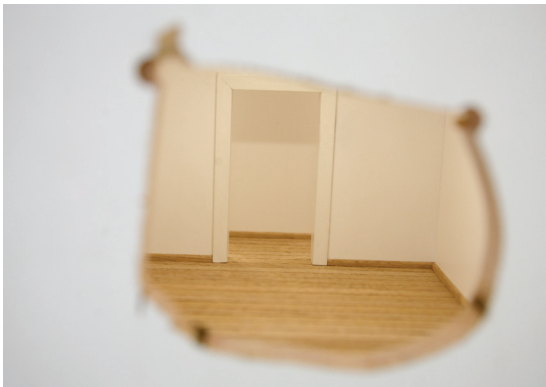
Leander Schönweger

*ballpen on folded A4 paper, framed*  
23x29x2,5 cm

## **Sketch #43, 2019**

Leander Schönweger

*ballpen on A4, framed*  
31x40x3 cm



## Going Nuts

Outhouse and Buckingham Palace are like two nuts. One is cracked in order to get a glimpse of its inside, the other one is completely freed from its shell. The nuts are houses or at least a continuation of identical rooms. If it is a continuation of rooms, the shell of the nut (since completely gone) might have never been here. The rooms might have continued infinitely and the object is just a random outtake of this infinite universe of rooms. Of course it isn't, it's just an object. But if it would be an infinite universe of a continuation of rooms, if somebody would be on one floor, this person would not be aware of the other infinite amounts of floors since there is no connection between the floors. Since your floor is infinite, this lack of knowledge is not a limit, you will still have enough space. Having access to the other floors would give you a bigger infinity, then just the infinity of your floor, but then again, the rooms are just always the same, so it won't make your experience richer. Here the other nut is more rich. More limited though on the other hand as well. I've never seen the Buckingham palace from the inside, but from the outside, as I remember, the Buckingham Palace "[...] that is, the main massing of the original stone, taken by itself would have displayed a certain ponderous architectural quality were it possible to have ignored the circumfusion of those mean dwellings that swarmed like an epidemic around its outer walls. They sprawled over the sloping earth, each one half way over its neighbor until, held back by the castle ramparts, the innermost of these hovels laid hold on the great walls, clamping themselves thereto like limpets to a rock. These dwellings, by ancient law, were granted this chill intimacy with the stronghold that loomed above them. Over their irregular roofs would fall throughout the seasons, the shadows of time-eaten buttresses, of broken and lofty turrets, and, most enormous of all, the shadow of the Tower of Flints. This tower, patched unevenly with black ivy, arose like a mutilated finger from among the fists of knuckled masonry and pointed blasphemously at heaven. At night the owls made of it an echoing throat; by day it stood voiceless and cast its long shadow."

– Mervyn Peake: *Titus Groan*, (1946)

Leander Schönweger, August 24, 2020.

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