

DAVID SVENSSON

The Beginning of an End
 11. januar - 15. februar 2020



Minnesanteckningar / Notes of memory, 2019 - 2020

140 x 110 cm
 collage (old books and linen)



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SPECTA opens 2020 with the solo exhibition *The Beginning of an End* by David Svensson. It is characteristic of David Svensson's practice that the works are based on existing objects, and David Svensson keeps his focus on the light - both the light that has influenced the objects and the light that they themselves emit.

For a number of years, David Svensson has been collecting and working with old books. In his series *Stories*, he has framed books that are around 100 years old. The framed books show page spreads from either the beginning or the end of the books, the pages that are without text. Throughout the lifetime of the books, light has processed the paper so that these pages evoke hints of memories, time and hidden meanings.

In a number of larger, completely new works, older book covers are composed collages, where materiality, color and composition highlight the tactile qualities of the old books. Thus, each work becomes a formal abstraction, while the concrete form and essence of the book is very present.

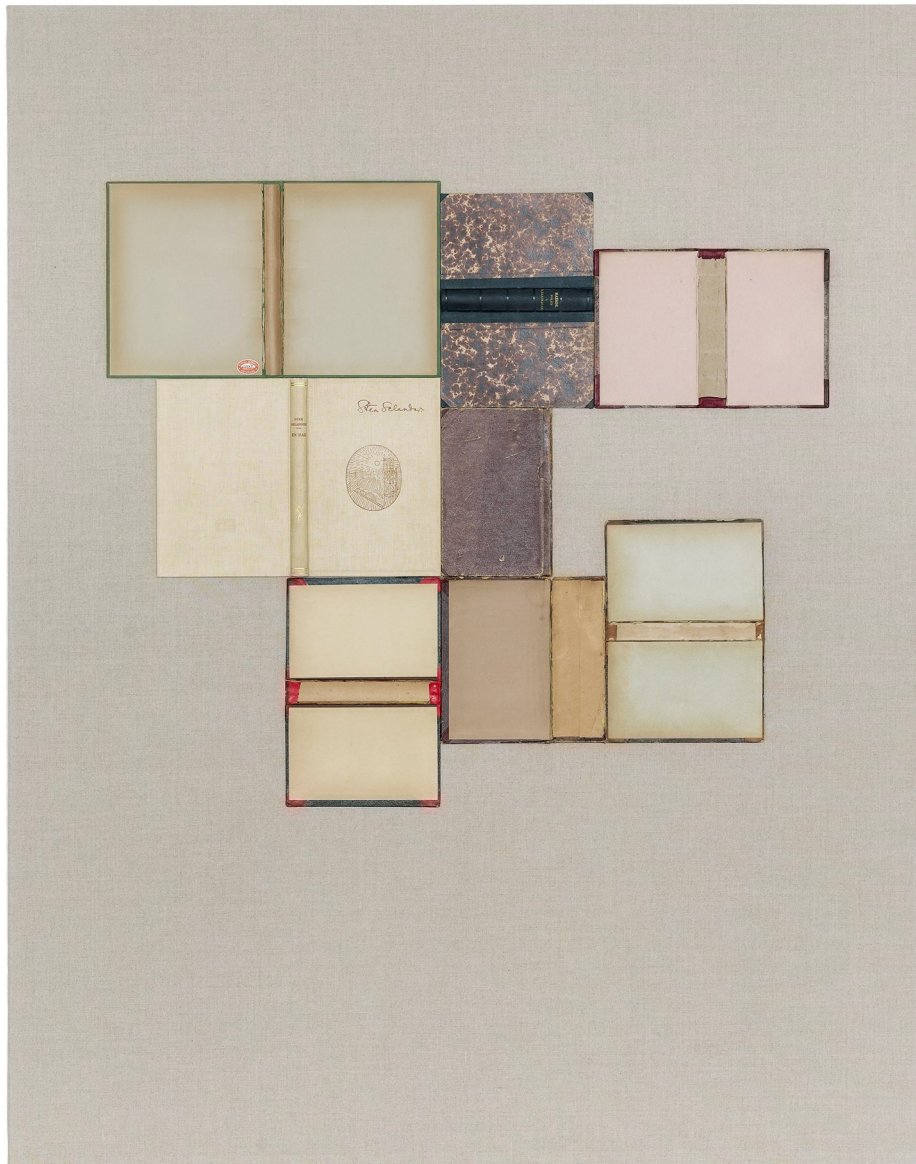
In the 19th century, glassworks in Central Europe began using uranium to make the glass yellow and green. Due to the added uranium, the glass becomes luminescent green in ultraviolet light, and the uranium continues to be picked up by a Geiger counter. Thus, the uranium glass possesses an inherent energy, quite specifically. Through years, David Svensson has collected and purchased uranium glass objects, and in the work *The Melting Down* he has used a number of these objects. Slowly, the objects has been heated to a temperature of 600-700 degrees where the glass begins to melt, losing its original shape. The melting process has been stopped, at a point where in some cases we recognize the original form, in others see the hint of it. In this way, the object encapsulates a time that has passed - something that has disappeared or is in decay and at the same time can still be remembered or seen.

In his public commission *The Radiant Globe* (2014), at the entrance to Skandiaklinikken in Uppsala, David Svensson has also used uranium glass.

David Svensson (b 1973) lives in Malmö, is educated at Konstögskolan in Malmö, Kungl. Konsthögskolan in Stockholm and Statens Kunstakademi in Oslo and he has worked as an artist for 20 years. Svensson has shown solo exhibitions at Moderna Museet, Stockholm, Malmö Konsthall, Krannert Art Museum and Kunsthallen Brandts in Odense, DK, and he has done public commissions throughout Sweden and a few internationally, not least the 350 m² light installation *Life Line* at Citybanans new station; Stockholm Odenplan in 2017. Svensson is represented at a number of museum collections, a.o. Malmö Konstmuseum, Hallands Konstmuseum, Skissernas Museum in Lund, Dunkers Kulturhus / Helsingborgs Konstmuseum, Nirox Foundation (Sydafrika), The Chartwell Collection, Auckland Art Gallery, New Zealand, Krannert Art Museum, Urbana-Champaign, USA. *The Beginning of an End* is David Svensson's fourth solo exhibition in SPECTA.

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Liber Primus, 2019 - 2020

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Close up / Detail

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A tower Mystery, 2019 - 2020

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The Melting Down, 2017 - 18

Dim. Var. (image: 55 x 210 x 120 cm)
uranium glass (modified found objects)

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The Melting Down, 2017 - 18

Installationview

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The Melting Down, 2017 - 18

Closeup