

The 9 Spaces

'The 9 Spaces' is a designated exhibition space at the subterranean basement level of ARoS Aarhus Kunstmuseum, reserved to and specially designed for international light art, video art and installations. For the most part, new acquisitions has been funded from the Carlsberg Foundation's donation to ARoS Aarhus Kunstmuseum of DKK 40m over a ten year period.

The following works are at this point installed The 9 Spaces:



Bill Viola, USA, *Five Angels for the Millennium*, 2001.

The work is the culmination to date of a suite of works that revolve around the human figure in water. On Bill Violas (b. 1951) own account, his interest in this motif was sparked by a childhood episode in which he nearly drowned. *Five Angels for the Millennium* is a monumental video installation which through its five projections creates a contemplative space that envelopes the viewer in sound and image.



Tony Oursler, USA: *Unk*, 2004.

A solid glass tank measuring 2 x 2 x 2 metres filled with water is the setting for a large human head, cast in glass fibre, onto which a face is projected. The darkened space that surrounds the tank adds to the eerie atmosphere. The work is thus a further development of Tony Oursler's (b. 1957) previous productions where he brings dolls to life by means of projected video images.



James Turrell, USA: *Milkrun III*, 2002.

James Turrell's (b. 1943) light work is contrived by artificial light. The viewer confronts a smouldering red light field which is fractured by a blue and yellow light that slit-formingly cuts into it, thus introducing tridimensionality into a diffuse opal-hued light. Instead of a spectacular effect, this shimmering field of colour produces a sense of thoughtful, reticent drama.



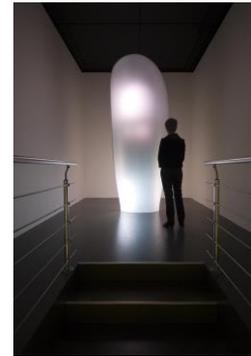
Pipilotti Rist, Swiss: *Dagrystimer i naboens hus (Dawn Hours in the Neighbour's House)*, 2007.

Swiss Pipilotti Rist (b. 1962) has created an installation especially for The 9 Spaces where the guest in just 8 minutes can experience 24-hours. Her unique video/sound installation is staging one of daily life's banal, yet magic moments: the dawn of light. Rist has established a living room with furniture, wall paper, windows and plants. Video, sound and light create different atmospheres in the dawn of light. She seems preoccupied with the seemingly ordinary, well known aspects of life. But there is a twist. There is something strange and unfamiliar about the house –underlined by the fact that the artist has created a home in something as unnatural and alien as the space of a museum.



Olafur Eliasson, Danish-Islandic, *Surroundings*, 2007

The Danish-Islandic Olafur Eliasson born 1967 is a well established, modern artist. Eliasson has earned his fame making large scale artworks that combine natural science with art. In The 9 Spaces at AROS Eliasson combines these two elements yet again with great effect in *Surroundings*. By confronting the viewer with different physical experiments he challenges the sense of sight and makes our eyes see something which is not there. Eliasson thereby seek to create a disorientation in how we interact with the world and how we create the idea of ourselves by interacting with the things that surrounds us.



Mariko Mori, Japan, *Tom Na H-lu*, 2006

Mariko Mori's work is in elegant and fitting manner combining spirituality and cyber technology. Tom Na H-lu was the name given by the ancient Celts to the place where the human soul took up abode before being reborn. To the Celts, Tom Na H-lu was in the shape of a tall monolith. Mori has recreated this monolith in matt glass. The glass sculpture contains a computer-controlled LED light source, which changes colour whenever a star dies and when the celestial bodies known as neutrinos, which are elementary particles created by a fusion between sun and star, move in space. Via the internet this work is linked to a supercomputer in the Super Kamiokande Observatory in Tokyo University.



Olaf Breuning, Swiss, *First*, 2003

In our initial encounter with the Olaf Breuning's (b. 1970), work we see a video projected on to a white sheet. However, the white sheet turns out to be the reverse of an E.T. figure the size of a child, the likeable little space creature from Steven Spielberg's film from 1982. The main figure and narrator in the video is that of Brian Kersetter, a young man who in the course of a video lasting seven minutes takes us along with him to various geographical locations with widely different stories to tell – from the Venetian Hotel in Las Vegas through the Wild West to Amish Pennsylvania in the USA. The video makes great use of echoes from the commercial film industry, including both films and advertisements. We are repeatedly told in the video how bored the narrator is, and how this boredom seems to provide the stimulus for the succeeding actions.