



LILLA KONSTSALONGEN Malmö:

Gerhard Nordström, watercolors and  
paintings GALLERYWALLNER, Malmö:

Kazuo Kadonaga LUNDS KONSTHALL

GERHARD NORDSTRÖM fills his watercolors and low rings from Österlen and Crete with sensual, tangible life. You get the feeling of being on the spot, to see with him a virgin Crete, wrapped in ice, and an Österlen, if surrounded by a strong blue sky and clouds that pass around.

Where Nordström's oil painting refines and illuminates for disturbing nature, volcanic eruptions as well as exaggerated technological interventions, the watercolors are based on balance, the multicolored, complex and confluent balance that is life's own. You get to see shimmering sections of nature, but you also get to think about their future through the contour of a volcanic mountain or a hint of a battle sky - clouds.

In the watercolor "July Day" is Österlen as virgin as Crete, painted for the first time. Trees and meadows are covered in a damp haze. Nordström must have gone out after a rain to find the freshly

washed before it had even disappeared with the haze. The distant relationship between it and the trees in "Tree on

"stand", a black-toned aqua rell, makes it possible to create closeness to the thoughts of an untouched nature with question marks after. The image spans a wide space that is as crucial to the continued life of the trees in the process as the soil they grow from. But that they should be there as obvious companions on the human path is no longer self-evident.

In the gallery next to the dominee, the rooms are made of tree trunks, carefully planed logs of different lengths and thicknesses that act as wholes. The species is cedar that has a pink plant marrow. The exhibitor, Kazuo Kadonaga (born 1946), came more from Hokusai Province in Japan. It is a wooded province, where his family has a sawmill, which gives him unlimited access to wood. Wood is an original material that, even though it has been squeezed out of glass and concrete, continues to exist even in the conscious, Kadonaga says. It is alive, i.e. changeable, even in the dried state, because it is gradually changing by the air.

Kadonaga slices a log in half and towards the plant direction. Cracks then open gradually, bends stand up. For the most part, however, he cuts the wood horizontally into centimeter-thick boards, small clays at the top and bottom, wider the annual rings come into vibration. He thus creates a tension over the entire surface. in the middle, so that the log character is maintained, but glued together so that.

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# KEEP LIFE ALIVE

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The simplicity of the AIF images suggests that it is hardly a question of art anymore. Here the AIFs speak for themselves, but for mediating paraphrases. That, of course, is wrong. Josefsson has tried to reach a formal economy that will both document and convey that they competed more with each other than against each other this tension allows him to experience the difference between the inner and the outer movements. When the saw blade enters the wood, it becomes alive with the pattern that arises by itself, with the movement along the endless annual rings. When you look at the works, their physical beauty leaves a strong impression on your eyes, but it is the awareness of the life, the breathing and the vibrating space that the organic material brings to those who enter the body and that allows an interpretation of the women in Japanese life and production. Kadonaga creates an atmospheric sphere that you can visualize as when you walk with a light in the dark and suddenly become aware of the atmosphere the light rays travel in. His work is not form, just cutting it.

Through the cutting, he wants to keep alive that the smallest part means something to life and to growth, a principle that has received its most subtle layout in the log that has been cut into leaf-thin slices according to the wood's own growing structure. The discs are loose and the air moves in them.

It is at once the forest and saw the atmosphere of the work with scent and collected song inside. In Lund Art Gallery, today's sports are seen in a larger perspective. Seen for what it is worth in relation to the AIF of the 20s and 30s, the Workers' Sports Association, which worked alongside the Swedish Sports Confederation, stood out before the Olympic competition and had their own Spartaciads. Before the AIF pictures, you can feel a confidence in sports as an activity and community. That confidence can also be seen in today's sports pictures. At a glance one of a jump in the periphery, such as a glimpse of a demonstration rings are shown in connection with Lund Bollklubb celebrating its 60th anniversary. "Sports pictures-Sam hällsspegel" he has called out the position. Sports, which have increasingly become elite sports and thus measurement and exclusion, have set aside images that have a language that is both report-based and expressive. Depictions from different areas of life are added to each other, society and sports are weighed into each other, reflect each other. Much is implied and yet appallingly clear. The commitment to elite sports as a commercialized show is tamed with irony. The irony sticks its needles in, for example, Björn Borg as victory falls to its knees and kisses its prize, while young jobseekers are depressed at the employment service, or in ABBA who appear like angels in the sky.