

October 26, 2013.

'Noisy Spaghetti' brings together artists and designers with a particular focus on style as a critical starting point to highlight the affects and effects of aesthetics and its relation to notions of identity. They set out to do this with humor, absurdity and sincerity as their main guidelines.

In much the same way the sarcastic tone of voice can transform the meaning of a sentence to even becoming sarcasm itself, the dramatic shift in the behavior of a close friend can prove contrary to her style: In that moment she is a stranger to you. It might not be the specific components of our inner landscape that truly describes the reality of our selves, but rather how that landscape makes itself known to the world. Perhaps style is the ephemeral structure that connects the shifting particulars of our psyche into a seemingly coherent whole, namely our sense of identity. When that basic framework is then compromised the ground beneath us start to crumble, making for an equally uncanny as well as oddly generative experience. It is this ever-collapsing terrain that Noisy Spaghetti sets out to explore.

Allison Katz' oeuvre is paradoxically characterized by the negation of any coherent stylistic characterization. Each work is done in the mindset to always start over with alternating objectives. Her ability to refrain from any formal or thematic consistency makes her works strangely off kilter as we can never be sure of her intentions, thereby making it difficult to place them within any set discourse. This weird emancipation of figuration sends her work into a sort of cognitive abstraction where there is no hidden content to be decoded, only the confrontation with appearance and what it might evoke within us.

Ditte Gantriis has created a mural based on a cheap pattern bought online consisting of Eiffel towers, croissants and the word "Paris" sprinkled across an absinth-green background. By scaling the pattern to ridiculous proportions it transcends its blatantly obvious statement to dissolve into silent absurdity. Semiotic readings give way to affect. Gantriis brings to light the aesthetic catalogues, which we rely on to classify the world around us, in this case fictionalizations of certain geographies. Things we choose to either dismiss or empathize with are in this lens based on sets of extremely reduced aesthetic parameters, so reduced in fact that when held up for closer scrutiny they seem outright silly.

Lisa Holzer's works in the exhibition centers on how commercial language and gestures to increasing degrees have become internalized as part our self-understanding. Holzer has composed a choral harmony for various nail polishes, each singing their respective slogans across the page of a large format print. By laying bare this clear exploitation of the consumer's desires and hopes, the contents of the texts are left near-meaningless and their calculating intentions amusingly visible with almost Dadaist absurdity. The works are part of the series 'The Passing' which takes its point of departure in Lacan's theory of identity

formation, namely the notion of the Hommelette meaning both "omelet" and "little feminine man".

10-gruppen (Ten Swedish Designers) is a design collective formed in 1970. Their initial designs were inspired by ideas around affordable multi artwork that could transform the home and offer new ways of living. Since then a defining feature for the collective has been an eclectic and humorous combination of stylistic genres. Their particular approach to eclecticism might point towards a utopian vision of bringing people together, not in spite of their differences, but maybe even because of them. For the exhibition we present a series of plates produced in the early '90s. Although released under the same line, each plate was created by individual designers, emphasizing the sense of disparate aesthetic the group has always aimed at achieving.