

**The 4th Auckland Triennial *Last Ride in a Hot Air Balloon*, 12 March – 20 June 2010**  
**Tove Storch (1981, Denmark)**

### **The Adventure of Illusion**

When facing one of Tove Storch's sculptures it is quiet - completely quiet. There are no vociferous political slogans, interactive fun or adventurous bang for a buck. Silence. All real action takes place in one's inner world.

Formally Storch works from a minimal and tight concept, where she examines the conventions and borders of the sculpture. In this perspective she is a minimalist of the old school. But there is more going on than purely formal questions and sculptural shifts. The works often contain a kind of poetry. Here we return to the silence and Storch's ambiguous sculptures.

On the outside and from a distance the rectangular showcases appear tight and solid. In a closer view the harmony is disturbed and it is clear that the immediate is carrying a secret, an untold fate of an unknown object that never quite reveals itself. The sealed form is all at once a prison, a coffin in dissolution, a lump of ice cut out of the past - a searching thought in the spectator. Thus Storch's works starts a process where a thought wanders from the artist and obtains a new reality in the beholder. And it is in this interaction between surface and interior, the tangible and the intangible that the process and the displacement occur in the meeting with Storch's sculptures, and by that; the adventure.

It is a binding meeting where you automatically end up drifting in a gaze. And you are meant to. You are gently trying to articulate what you have just encountered. You are on an inner adventure. But unlike guides in the real world, Storch is silent but leads you with small steps and finger points across the art history, outside the usual categories and into the distant corners of the explainable. Storch is namely actively approaching the inexplicable. Through the reflections her works initiate, she questions the human perception of form, time and space. These are complex ideas revealed in physical form, creating presence and an almost bodily experience, a kind of spacious awareness, when they are strongest.

In Storch's work with the material is the ability to seduce, but also an ability to address the complex, make an idea physical in a very simple and condensed language. With few means she gives language to the nature of form, space and senses. An existential meeting where we most of all meet ourselves and our limits of speech.

Storch is a contradictory and searching artist. And if you walk closer, then you will see traces of time in the meticulously executed work and then discover that what you thought was solid is hollow, the formally tight is staggered. The works appear as an insolvable

problem. A friction in itself, where content is generated by virtue of the hints that Storch's works deliver and the viewer's ability to complete the adventure.

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