

Knut Ivar Aaser

Å entré

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Catalog III
January 2024

III

Christian Torp
IN DEFENCE OF THE CATALOG

Exhibitions represent a cost intensive delay to selling art that it is hard to see how dealers benefit from, other than by how it creates an obstacle to participation in the art market in the form of high entry costs. Competition is limited, but at the price of increasing volatility, as maintaining your operation is relatively expensive (you need the means to rent and staff a suitable space in a central area). Still, even dealers on the precarious margins of the market celebrate this practice. This reveals a commitment to an archaic ritualism that contrasts the increasing pace in markets elsewhere, where actors are either eager to onboard any practice or innovation that cheapens production and distribution costs, or awaiting inevitable doom.

This ritualism likely has to do with a need to scaffold the idea that art is *more* than a commodity. That it exists outside the profane realm of economic transactions, its price only a fumbling approximation of a value that is essentially non-fungible. But despite our pretensions otherwise, economic evaluation still attends to our interactions with art, even when it manifests only as vague impatience. It reminds the spectator that appreciation in any form, including that of a pure attentive presence before the object, is in the end an investment of resources, an opportunity cost. Time too is money, they say, which is probably why art increasingly is rewarded for the efficiency of its appeal, its *immediacy*.

The catalog has a long standing as a practical commercial vehicle for art. Its convenience and distributability solves the cognitive dissonance generated by a desire for art paired with reluctance towards an economy of presence that solicits involuntary, appreciative behaviors from audiences and collectors. The catalog retains a modicum of suitable ‘context’ that online marketplaces lack, yet without requiring human or object to show up for a cumbersome song and dance of veneration in a rarified space, to consecrate art’s presumptuous otherness. The catalog distills the work into its concrete qualities (dimensions, materials, year, bio) and gives a test of its photogeneity — all one needs to decide, really. And you can flick through it at leisure.

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5% kunstavgift will be added on all sales.

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Page 4 & 9:

Knut Ivar Aaser
Å entré
Installation view
2024



Knut Ivar Aaser
Bukett, 2024
Image transfer and monotype print on paper,
mounted on aluminum board
54 x 58 cm
Unique

CTKIA. 001.2023

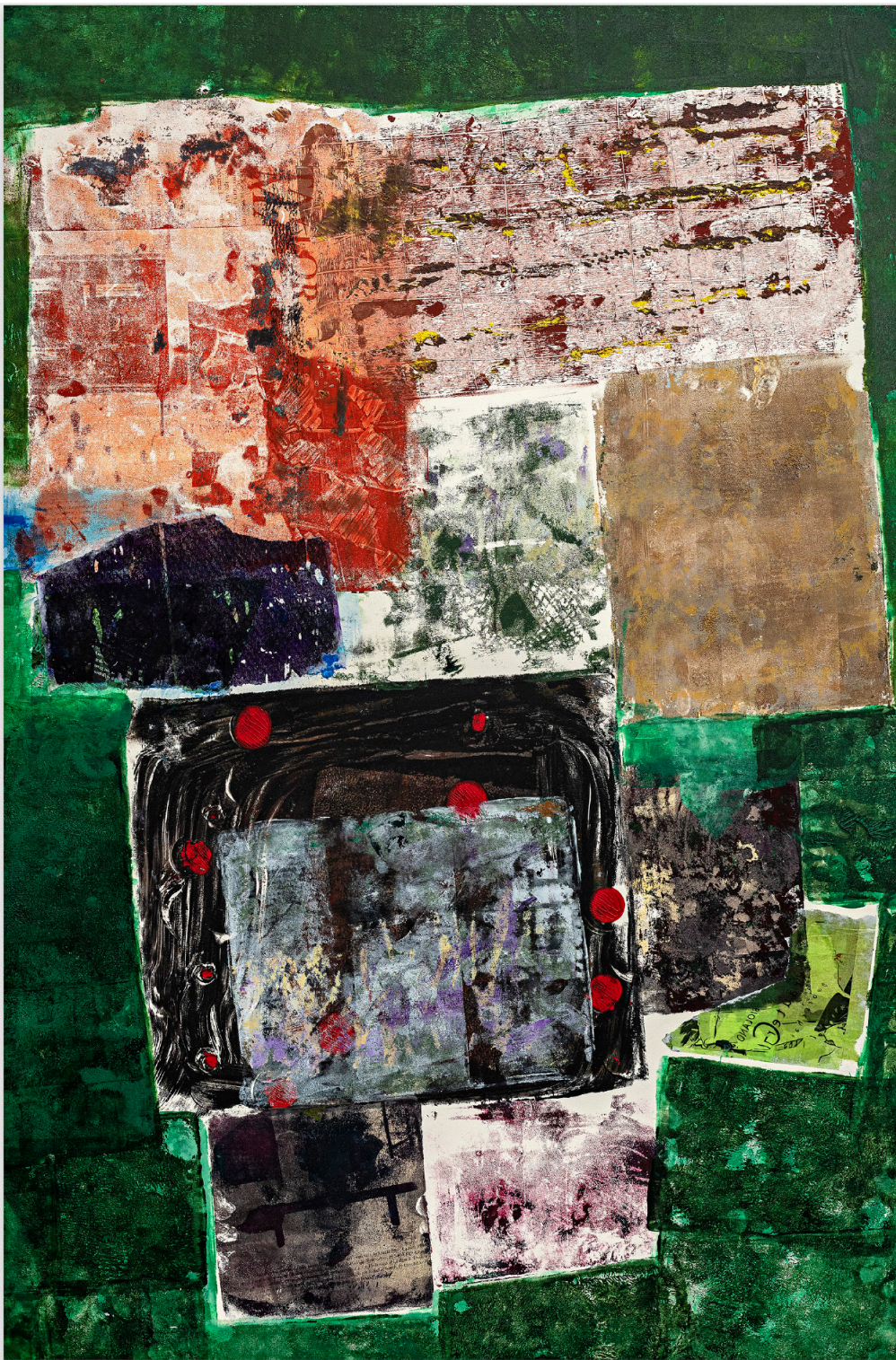




Knut Ivar Aaser
Å ENTRÈ

Knut Ivar Aaser
Staffasestykke, 2024
Image transfer and monotype print on paper,
mounted on aluminum board
97 x 64,5cm
Unique

CTKIA. 002.2023



Knut Ivar Aaser
À ENTRÉ

Knut Ivar Aaser
À entré, 2024
Image transfer and monotype print on paper,
mounted on aluminum board
97 x 64,5cm
Unique

CTKIA. 003.2023



Knut Ivar Aaser
Å ENTRÈ

Knut Ivar Aaser
Kaminhyllegarnityr, 2024
Image transfer and monotype print on paper,
mounted on aluminum board
97 x 64,5cm
Unique

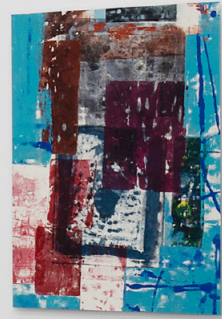
CTKIA. 004.2023

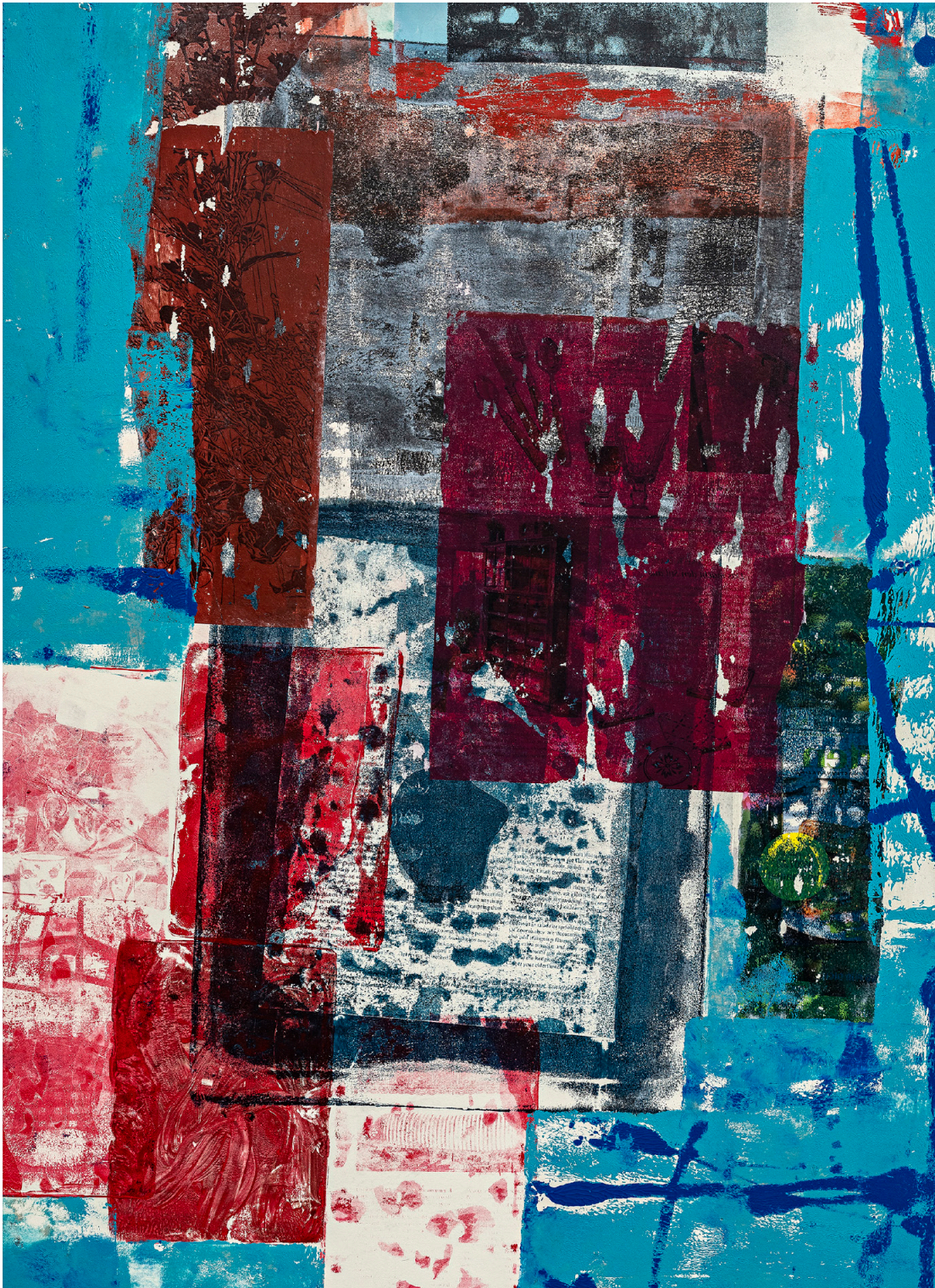


Knut Ivar Aaser
À ENTRÈ

Knut Ivar Aaser
Artisjokk, 2024
Acrylic, image transfer and monotype print
on paper, mounted on aluminum board
97 x 64,5cm
Unique

CTKIA. 005.2023





Knut Ivar Aaser
Å ENTRÈ

Knut Ivar Aaser
Dekketøy #2, 2024
Image transfer and monotype print on paper,
mounted on aluminum board
77 x 56cm
Unique

CTKIA. 006.2023

Knut Ivar Aaser
BIOGRAPHY

Knut Ivar Aaser (b. 1986) graduated from the Oslo Academy of the Arts' MFA program in 2014. His work has been shown both in Norway and abroad.

Previous solo exhibitions include *Very Special Ordinary Person* at Künstlerhaus Bethanien, Berlin, Germany, (2023); *Chiquenaude*, Santolarosa, Oslo, Norway (2021); *DEKK*, Caravan, Oslo, Norway (2019); *Bordskikk*, Felix Gaudlitz, Vienna, Austria (2019); *Today's Bouquet, Versus a Bouquet that Conveys Very Similar Days*, VI, VII, Oslo, Norway (2016).

Selected group exhibitions include *DÉCEMBRE* at Centralbanken, Oslo, Norway (2023), *Compound*, Systema, Marseille (2023); *Paper Planes*, Standard (Oslo), Oslo, Norway (2021); *Skogssnufvismen*, Santolarosa, Torino, Italy (2019); *KDW*, Rogaland Kunstsenter, Stavanger, Norway (2017); *My Home is my Castle*, Tbilisi Triennial, Center of Contemporary Art Tbilisi (2015), *Unshelling and Shelling Again*, Kunsthall Stavanger, Norway, (2014).

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