

Urd J. Pedersen

Trang Luft

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Catalog II
December 2023

II

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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Urd J. Pedersen
Trang Luft
Installation view
2023



Urd J. Pedersen
Studie #5, 2023
Linocut on paper, museums glass and painted frame
31 x 23 cm (paper) / 37,5 x 44,5 cm (framed)

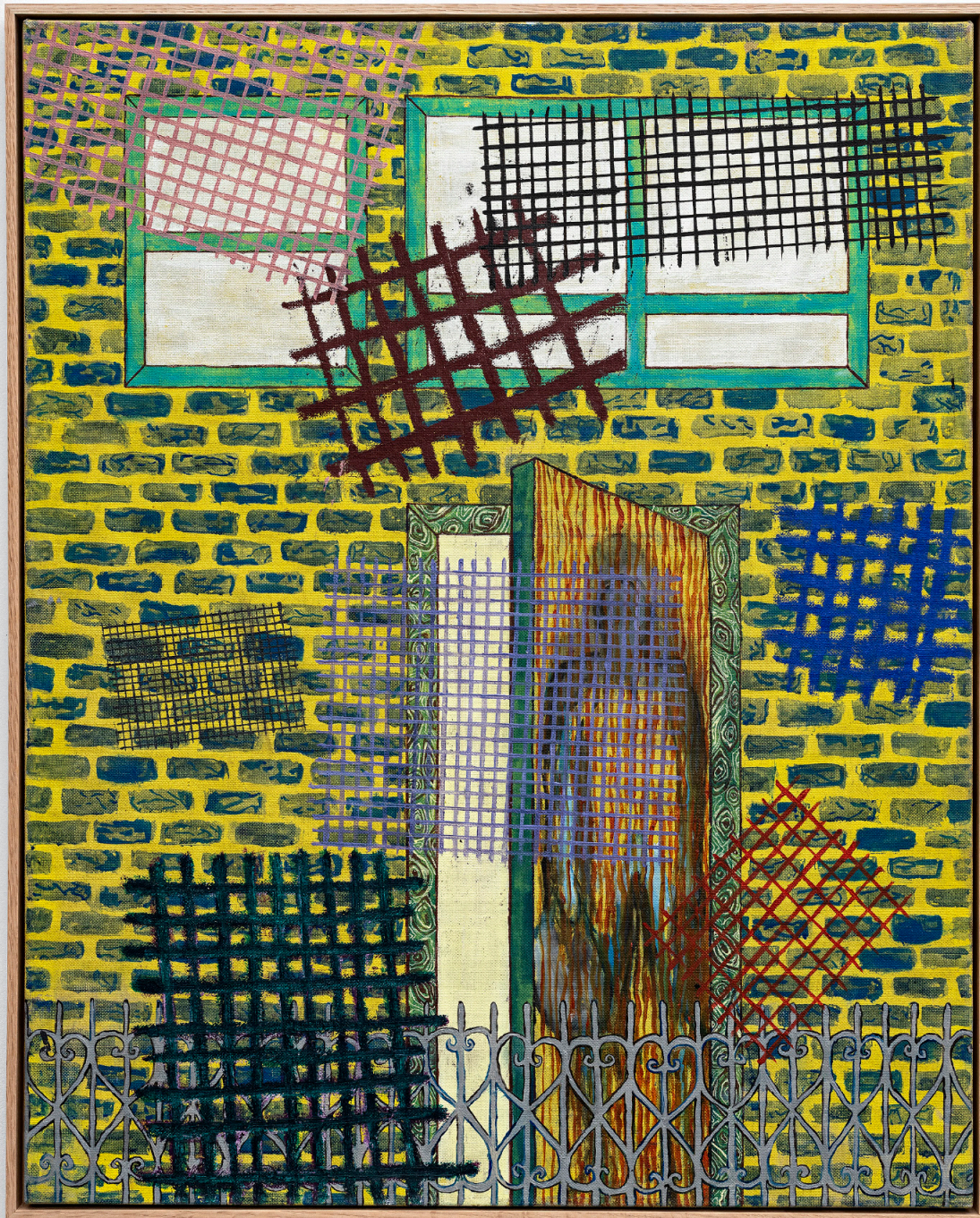
CTUJP. 007.2023



Urd J. Pedersen
Studie #11, 2023
Linocut on paper, museums glass and painted frame
31 x 23 cm (paper) / 37,5 x 44,5 cm (framed)

CTUJP. 008.2023





Urd J. Pedersen
TRANG LUFT

Urd J. Pedersen
Trang luft, 2023
Tempera, oil and oil stick on linen canvas, oak frame
82,5 x 67,5 cm

CTUJP. 006.2023



Urd J. Pedersen
TRANG LUFT

Urd J. Pedersen
Rytmsk mønster, 2023
Tempera and oil on linen canvas, oak frame
88,5 x 68,5 cm

CTUJP. 001.2023



Urd J. Pedersen
TRANG LUFT

Urd J. Pedersen
Interesse for savn, 2023
Tempera, oil and gold leaf on linen canvas, oak frame
61,5 x 52,5 cm

CTUJP. 002.2023



Urd J. Pedersen
*oppmerksomhet, og, oss, og,
oppmerksomheten, også,* 2023
Tempera and oil on
linen canvas, oak frame
87,5 x 112,5 cm

CTUJP. 003.2023



Urd J. Pedersen
TRANG LUFT

Urd J. Pedersen
Andres minner av rom, hendelser og gjenstander, 2023
Tempera and oil on linen canvas, oak frame
112,5 x 87,5 cm

CTUJP. 004.2023



Urd J. Pedersen
Hva kjennetegner det gode liv?, 2023
Tempera, oil and linocut on linen
canvas, oak frame
67,5 x 82,5 cm

CTUJP. 005.2023

Urd J. Pedersen
BIOGRAPHY

Urd J. Pedersen (b. 1989) graduated from Oslo Academy of the Arts' MA program in 2018. Her work has been shown both in Norway and abroad. Previous solo exhibitions include *Tilstedeværelset* at Van Etten, Oslo (2023), *Kvinnefengsel & Erotiske lengsler* at Femidomen, Nesodden (2022), *MOTTO* at Stormen, Bodø (2022), *Herfra til Hollywood* at Centralbanken, Oslo (2021), *Felles glede* at Elephant Kunsthall, Lillehammer (2019), *Selvsankeren* at Rogaland Kunstsenter, Stavanger (2019).

Pedersens work has been included in group exhibitions such as *Home grown* at Galleri Tom Christoffersen, Copenhagen (2022), curated by Beatrice Alexanian, *PAPER PLANES* at STANDARD (OSLO), Oslo (2021), Vestlandsutstillingen 2020, curated by Elise By Olsen, *TEMPO TEMPO TEMPO* at Kistefos Museet, Oppland (2019), curated by Rhea Dall.

Urd J. Pedersen is a member of the duo *BRUGD*; an alt–electronica–circus noice duo with Brage J. Pedersen. From 2015 – 2017 Pedersen co–founded and directed the alternative exhibition space Galleri Slursula, in Oslo, together with artist colleague Liv Ertzeid.

Urd J. Pedersens work is represented in public and private collections, including The National Museum of Norway, Oslo, The Norwegian Parliament Art Collection, Oslo, Stavanger Art Museum`s collection among others.

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