

JESPER RASMUSSEN

(b. 1959)

- Lives and works in Aarhus, Denmark. Works with sculpture and photography.

Jesper Rasmussen is preoccupied with reality. Or rather of how art can challenge our perception of what is real. He works with concepts such as scale, perspective and space, as he shifts the depicted in relation to what we think we know. In all of Jesper Rasmussen's works we find an element of immediate recognition, a reference to everyday life, but both the sculptures and photographs appear as abstractions. His motifs range from formally based spatial images of buildings and actual interiors to the more recent landscapes and forest images. Nothing is as it seems to be.

Buildings are deprived of their function, they are familiar and yet not. Light falls incorrectly in the living room or clearings in the wood. Stair jumps in scale and do not lead naturally from one point to the next. The world is turned upside down, at once subtle, yet also very radically.

Although the starting point usually is 1:1, the works are still relatively complicated to orient themselves in. Whether the camera angle and artist position is identified, the viewer is not necessarily wiser on either the subject's angle, size or image size ratio. Like the British sculptor Rachel Whiteread, Jesper Rasmussen experiments in formal based work items, to examine how space is created, interpreted and experienced. The displacements serve the overall purpose of creating uncertainty and ambiguity. Both formally and conceptually.

In the photo-based images and monumental sculptures there is always a strange atmosphere. The works seem unpredictable, surprising and humorous, but they also stage the Freudian concept of '*das unheimliche*'. They signal both something sinister and require the presence of something domestic or confidential. You think you've been there before, but there is a meaningful moment when language is not sufficient. What you see cannot be explained. It is in the space between the familiar and the unexpected that perception is challenged. Jesper Rasmussen draws in other words on familiarity as a measure of our experience, but uniquely it is not. The reality is after the encounter with this universe no longer quite the same.

Please also refer Jesper Rasmussen's CV