

Gunilla Åkesson unlimited.

- New works by Gunilla Maria Åkesson

There is something going on. There is something that moves. Smooth and glossy, the sensual objects float between life and death. Between motion and stillness. Runny glaze playfully clings to the flowing forms. Clear soft colours in semi-transparent layers sing of lightness and sensitivity, whilst the free expression of the forms establishes authenticity and spontaneity.

These are Gunilla Åkesson's latest works.

With this series of new light sculptures, Gunilla Åkesson again turns her gaze outwards after a long period of soul-searching. The softly hand-modeled objects are expressive abstractions of organic forms. The expression is light and free with an intuitive immediacy. There is sensuality – physicality in the new works. They almost seem alive with their curvy bulging forms. At times, swelling - inviting. At other times, contorted, as if in pain. In contrast, they simultaneously express a bony decay that suggests death and transience.

Now and again, the smooth glossy surface is broken by holes. Again, the dialectics of life and death is emphasised. On the one hand, the holes are reminiscent of the empty hollows of animal skulls; on the other hand, they are evocative of the orifices of the human body. Gunilla Åkesson also uses the holes to play with the idea of an inner and an outer space. The holes hint at a secret mysterious inner space, that we can't possibly explore, but whose existence we acknowledge. At the same time, the work interacts with the surrounding space. Air moves about in the room and inside the work, which creates a relation between the object and the surrounding space. The viewer is drawn into this communication as an interpreter of the work.

The colours are bright and light and add a playful easiness to the works. The rich, freely running glaze, applied in layers, emphasises the mobility of the forms. The glaze runs down the sides and creates small lakes in the grooves and hollows. Comes to a rest one upon another – hiding and deepening each other. The colour combinations are fresh and feminine.

These works represent a new direction in the ceramics of Gunilla Åkesson. Having spent several years seeking the essential, the very core of her own being, she has now opened up and is moving outward again. The style is self-confident and freer, letting lively spontaneous works flow from her hand. Whereas before, she created dense works through lengthy deliberations and deep reflections, she now has a more direct, almost uncensored style that may be less intellectual, but definitely isn't less complex.

Av

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