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SØVNRYKK

Nordic Perspectives

Arild Horvei Instanes, Søren Krag, Bjørn Mortensen,
Anthony Charles Morton, Manuel Portioli

curated by Emanuela Romano

Opening on March 13th 2025, 7:30 pm

13.03.25 – 03.05.25

A PICK GALLERY is pleased to present *Søvnrykk - Nordic Perspectives*, group show with artworks by Arild Horvei Instanes (Bergen, Norvegia, 1990), Søren Krag (Silkeborg, Danimarca, 1987), Bjørn Mortensen (Bergen, Norvegia, 1977), Anthony Charles Morton (Sud Africa, 1992) and Manuel Portioli (Reggio Emilia, 1987).

Søvnrykk - Nordic Perspectives offers a captivating vision of contemporary Norwegian art, bringing together five artists whose visual languages and sensibilities vary but who share an interest in universal themes like identity, environment, spirituality, and technology. This collective show creates a space for interaction, tension, and mutual enrichment, resulting in an exhibition path that intertwines points of convergence and divergence.

One notable shared focus is a reflection on the relationship between material and immaterial, which many artists explore with different but complementary approaches. **Søren Krag** and **Antony Charles Morton** both investigate spirituality, despite their distinct styles: Krag blends technology with sacred imagery, referencing religious symbols through digital media, while Morton, with an abstract and theoretical approach, constructs meditative spaces inviting inner contemplation. Both thus reflect on spiritual dimensions but do so in ways that mirror their respective leanings - Krag with a lo-fi digital aesthetic and Morton with the physicality of painting and abstract symbolism.

Another theme uniting these artists is the environment. Krag and **Bjørn Mortensen**, in particular, present differing interpretations of the relationship between art and sustainability. Krag confronts the plastic problem using Lego bricks as a symbolic medium to reference the ecological impact of plastic, while Mortensen takes a more material approach, working directly with clay in a way that evokes an ancestral connection to the earth. **Manuel Portioli**, for his part, explores the sensory relationship with the environment through abstraction, inviting the viewer to a perceptual reflection that goes beyond representing nature to emotionally engage the observer.

Divergences within the group emerge clearly in their techniques and cultural influences. For example, **Arild Horvei Instanes** develops an “extended painting” that uses an airbrush on fabrics, pushing beyond two-dimensionality to create a visual dialogue that aims to involve the public directly. In contrast, Morton focuses on a theoretical and philosophical painting

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style, drawing on the abstraction of Miró and Bess to build symbolic narratives. Street art and pop culture characterize Portioli's language; as the only Italian in the group, he brings an urban and provocative expression that distinguishes him from Krag's spiritual minimalism and Mortensen's formal ruggedness.

The artists' cultural specificities further enrich the project. Krag brings his Danish background with an aesthetic that combines sacred images and technology, enhancing the collective's imagery with elements of Christian iconoclasm and Islamic geometries. Morton, with South African roots and Japanese influences, introduces theoretical complexity that fosters a profound connection between art and philosophy. Meanwhile, Portioli adds a distinctly Italian and Mediterranean contribution, marked by intense colors and an aesthetic inspired by street culture, contrasting sharply with Krag's formal simplicity or Mortensen's organic materiality.

In sum, *Søvnrykk - Nordic Perspectives* emerges as a diverse project that succeeds in fostering dialogue among artists with different backgrounds and approaches without forcing stylistic synthesis. The diversity of techniques, themes, and cultural influences is the strength of this collective show, capable of promoting Norwegian art in Italy and stimulating reflection on universal themes such as spirituality, environment, and identity. This plurality of perspectives, rather than fragmenting the project, strengthens its value, offering a rich and polyphonic curatorial proposal that opens new avenues for dialogue and connection between seemingly distant artistic worlds.

The exhibition will run until May 3rd, 2025.