
*STOP FOR A MOMENT
PAINTING AS NARRATIVE
opening reception
6:30, Friday March 5, 2002*

Stop for a Moment – Painting as Narrative, taking place in Proje4L – Istanbul Museum of Contemporary Art, consists of figurative works where the emphasis is on the capacity of painting to act as a story – hence, painting as narrative. The works investigate the various ways of making particular, private experiences accessible and public. The position of painting in Turkey is quite similar to the one in the Nordic countries. In these relative peripheries the popularity of painting is very high. Rather than emphasising the conservative attitudes relating to its situation as a market commodity or fetisch, the exhibition puts forward an attitude that is critical and self-conscious.

The first exhibition in Gävle Konstcentrum, Sweden, examined issues such as slowness, 'painting's place' and painting as a place. The last exhibition in the series will be shown at the Wäinö Aaltonen Museum of Art in Turku, Finland, in autumn 2002, and also in the Arken Museum of Contemporary Art in Denmark, from November 2002 onwards.

Opening
18:30
April 5, 2002

Conversation
with the curators,
artists
and guests
from Turkey
11:00 – 14:00
April 6, 2002

The artists featured in *Stop for a Moment – Painting as Narrative*:

Vanessa Baird (NO)
Birgir S. Birgisson (IS)
Niklas Engvall (SE)
Robert Lucander (FI)
Elina Merenmies (FI)
MillaToivanen (FI)
Lene Væring Jensen (NO)

Vanessa Baird's (1963) contribution consists of oil paintings, pastels and watercolours. Baird's works, reminiscent of the tradition of British illustrated children's books, reflect both her own experiences as a woman and a mother, as well as more general topics, such as Norwegian folklore and different stereotypes connected to her native country. Baird manages to put forward a bitter-sweet image of realities surrounding us in a way that is uniquely hers.

Birgir S. Birgisson (1966) has, for several years, worked consistently with a series named *Blond Nurses*. Whereas Baird's hospital scenes are violently explicit, Birgisson uses a more silent approach. His works, which are based on old photographs, are airy, quiet paintings. Their almost invisible quality succeeds in raising disturbing questions about power and control, as well as issues connected to healing and human interaction.
