

About my work

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My paintings use the most traditional of subject matters. I paint still lifes, landscapes, portraits, the female nude and the choreographed history painting. Yet while apparently following the conventions of representational painting, I aim to challenge its established languages and unsettle its assumptions. I often return to the same subject but change the approach each time. Some paintings are purely experiments in composition, light, colour and technique. In other works, I choose to capitalize on the tension between subject matter and medium - my brush strokes both affirming and contradicting what they depict.

In my work I use a wide variety of painterly styles - not to give a hit parade of different methods - but in order to examine what kind of technique can host what kind of atmosphere. I will in the following try to explain this way of working. But in short, I am in my practice looking at what paint can be made to say and do - but also what it has said and done - and how that can be applied on canvas today. My interest is to question the activity and history of painting as well as being confined in it.

When I decide to do a painting I seldom just start on *one* canvas. I almost always think in multiple frames leaving the idea hanging between the frames in the installed exhibition. For that reason my work is never finished until it is installed. I am more interested in building up a situation in a series of paintings than trying to form a statement in one painting.

No matter how attracted I might be to the strong approaches by other painters in history I am not interested in developing a certain style and be a producer of signature work myself. To me it is not possible to communicate a question through painting just by using a standard format. This problem is an ambivalent brainteaser for me since I admire the play with visuals and the consistence of these artworks. But I also wish painting could be more than that. At least painting for me is more than that. Working out a subject matter in paint is however not only an attempt to communicate a question. It is motivating for me to try to find the exact format for this question. Painting then becomes an examination of what kind of technique can host what kind of atmosphere, as I mentioned above. In that situation politics, emotions and the physicality of paint is cooperating with one concurrent goal - to make a functional painting.

In my studio I establish sceneries using different images - each image and each stylistic method on a separate canvas. I enjoy the building of different visual research achieves, but in the end "meaning" is created in the installation of the show. The installation is the key to understanding my process. I paint whatever and however I like - and by doing so there is a lot of spill energy and spill material - and then the play of making sense of it all is by sorting, trashing and installing the show. I simplify the energy and "publish" the work.

My work focus on the social, psychological and political relationships between the canvases more than it focus on a visual standard for communication and even a thematically point. I am a sampler of things and I can allow myself to forget the pressure of having to perform originality. As I see it, originality today is when you make a choice. For me decision represents "work" as much as the actual implementation of a painting.