

(translated from Icelandic)

# art\*zine

## TITLES IN THE NEIGHBORHOOD GALLERY

29.09.2017

Guðmundur Thoroddsen's visuals are special and somewhat striking. On his collages one can see strange men who seem to wander in some form of emptiness, some in suits and others on the underpants, but all of them seem to be very down to it; they are focused and busy with something we do not really know what is. Guðmundur himself says that these are just "males doing something that they think is remarkable but is just hell crap and runaway".



Although these works are humorous, it is possible to see some social criticism in them - a controversy on the masculine community that elevates men's jobs and activities, which, however, often does not seem to have a dog's whiteness on what they are dealing with and messing up over and over again. Collages are a particularly good tool for getting such messages forward, and so they were used when artists first used this method a hundred years ago. In the treatment of Dadaists, such as Hanna Höch, the collage became a political weapon in which advertising material and magazines were given a new life. Clippings also became popular after World War II, where they were well used to challenge and make fun of a Western consumption community, such as Richard Hamilton and Erró.

Hence, the fact that collages need only be about political content is far removed. This is a visual medium and calls for the same visual discipline and painting or photograph. This is evident from Guðmundur, as he has previously worked with both painting and sculpture, and his collages are far from being a demand for clips and motifs. In them, well defined depth or three-dimensionality, although Guðmundur allows himself to play with proportions and dimensions. The image structure can work at first glance, but when it comes to it, it is carefully thought out to underline the futility and self-reliance of the men.

The works are humorous but the fun is often greedy gray. There is something childish with these men and the place on them. They feel like the fate of the world depends on them, they stumble and move forward and themselves feel everything they do terribly remarkable, if not exactly heroic. The clay works in the exhibition underline this thinking of the male man. These are the kind of jars reminiscent of sports trophies, embellished florets that reminiscent of the penis. In this way - Gudmundur seems to be saying - the men reward themselves and each other for imaginary accomplishments, thus maintaining the myth of their own merit and importance.

-Jon Proppé

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The text is a text that is written for the exhibition The Shrine which is on 30.09.17 - 28.10.17

Main picture with article: Tittlingaskíta (2017), earthenware and glaze. 26,5x16x15cm. Guðmundur Thoroddsen.