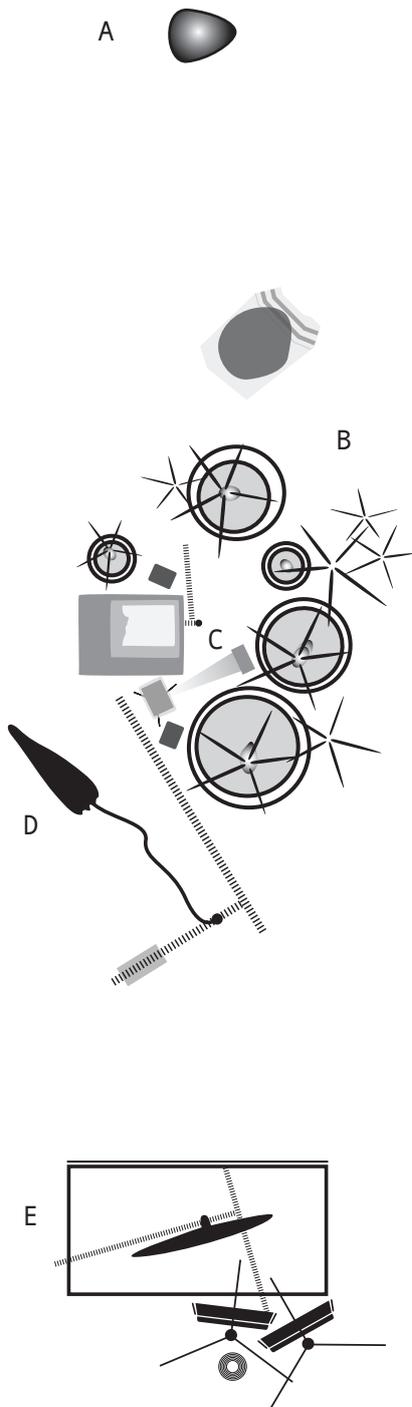


PERYTON, THE SUNSHINE
Episode 07: Martin Erik Andersen,
But who sleeps here?



A. Ashtray, Mother of Pearls. I, 2017
steel, Abalone shield, glass fiber

B. But Who Sleeps Here, 2017
Asmat chair, flatweave, steel,
cardboard, knitting, Brachycton
(bottle tree), Petopentia Natalensis,
bamboo, silver, plant LED-light,
knitting, concrete, paper, silver-
bronze

C. Time to Wake Up, 2015
video, projector, sound

D. Leviathan (Sepik), 2016
steel, knitting, Sepik canoe prow

E. The Art of Self-Defence. II, 2016
steel, knitting, Asmat shield

Window: Ashtray, Mother of Pearls. II,
2017
steel, knitting, Abalone shield,
cigaret, laser

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This first series of exhibitions
at Peryton takes as its name
The Sunshine.

The series pairs sound and vision in
the glow of artificial daylight: works
are staged on a set of aluminium
frames, the room is lit by a
freestanding afternoon window.

In this setting, contributors
(artists, curators, writers) have
been invited to pair an object with a
sound.

As the home to Oberon, a publication
built around rhyme and association,
Peryton is an exercise in locating
the processes and strategies of the
publication in an exhibition program,
in a physical space, within a city and
its sets of communities.

Specifically, The Sunshine takes as
its premise a sort of surrealist
theatricality, where maybe we can
pretend for a second to be in a frozen
moment, at the edge of the day, as the
sun cusps the horizon.

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Martin Erik Andersen is represented in
Copenhagen by Galleri Susanne Ottesen.