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Clay Ketters værk er præget af en kompromisløs hyperklarhed, hvad enten det gælder maleri, skulptur, installation eller fotografisk arbejde. Selvom han følger en udviklingsmæssig sti, der ser ud til at være helt logisk, formår Ketter igen og igen at overraske beskueren ved en kompetent og skarp kombination af indhold og udførelse. Hans uortodokse enkelhed, der er gennemsyret af eksistentielle temaer, henviser til en ambivalent - og til tider melankolsk - accept af det banale.

Ketters rene og nøgterne former har til stadighed udfordret grænserne mellem håndværk og kunst, delvis på grund af deres håndværksmæssige præcision. Der er dog gennemgående en atmosfære af vedvarende fravær, som fremmer fornemmelsen af, at der på samme tid foregår en afklaring og en tilbagekaldelse af markørerne for denne sondring. Hans praksis er uden tvivl ikke repræsentativ eller figurativ; derimod har den fællestræk med dokumentarens logik, omend forvrænget. Referencer til Ketters egen visuelle kulturarv er uomtvistelige - den amerikanske Neo-Avant-Garde, Pop Art, Minimalisme og Post-Minimalisme - men disse spøgelses møder en klar afvisning fra kunstneren, så snart han nærmer sig den mindste tilstedeværelse af enhver afgrænsende dogme. Dysfunktionelle, blotlagte og fejlagtigt placerede "omformulerer" han sine objekter og "malerier" og deres industrielt ladede oprindelser og fremhæver herved sprækkerne dybt nede i materiet af en tilsyneladende sociokulturel sammenhængskraft.

Clay Ketter (f. Brunswick, Maine 1961) bor og arbejder i Malmø, Sverige.

Han har bestridt lærer - og lektorstillinger på Det Kongelige Danske Kunstakademi i København.

Hans seneste soloudstillinger : My Use of Photography – KANT København / Q&A –Cecilia Hillström Gallery, Stockholm / Recalcitration – KANSAS, New York / Ah Pook Was Here, Galleri Ping Pong, Malmö / New Photography, Sonnabend Gallery, New York / See What I Mean, – Bartha Contemporary, London.

Seneste deltagelser i gruppeudstillinger : Adventures of the Black Square: Abstract Art and Society 1915 - 2015, Whitechapel Gallery, London / Post Pop: East meets West, Saatchi Gallery, London

Repræsentation i offentlige samlinger : Arken, Ishøj / DK / Astrup Fearnley Museet for Moderne Kunst, Oslo / Brooklyn Museum [USA] / Museum of Contemporary Art, Chicago [USA] / Walker Art Center, Minneapolis [USA] / MCA San Diego [USA] / Falckenberg Collection, Hamburg [DE] / MMK Frankfurt [DE] / MUMOK, Wien [AT] / Louisiana, Humlebæk [DK] / Moderna Museet, Stockholm [SE] / Prada Foundation, Milano [IT] / Saatchi Collection, London [GB]

Clay Ketter's work is characterized by an uncompromising hyperclarity, be it painting, sculpture, installation or photographic work. Although following an evolutionary path which appears to be completely logical, Ketter manages to take the viewer by surprise again and again, by a skillful combination of content and execution. His wry simplicity imbued with existential thematics allude to an ambivalent-while, at times, melancholic-acceptance of the banal. Owing in part to their matter-of-fact precision, Ketter's purified forms have been recognised as challenging distinctions between craftsmanship and fine art, whilst an atmosphere of persistent absence permeates throughout, facilitating the simultaneous illumination and refutation of these distinctions. His practice is arguably non-representational and may be paired with the logic of documentary, albeit warped. References to his own visual arts cultural heritage are unmistakable-the American Neo-Avant-Garde, Pop Art, Minimalism and Post-Minimalism-while these spectres are nevertheless rejected by the artist when sensing the slightest presence of any and all dogmatic stasis. Dislocated, exposed and dysfunctionalised, his objects and "paintings" bend their industrially laden origins, highlighting the fissures deep within the fabric of apparent sociocultural adhesion.

Clay Ketter (b. Brunswick, Maine 1961) lives and works in Malmø, Sweden.

His teaching experience includes tutor and guest lecturer posts at the schools of Painting, Sculpture Charlottenborg, and Walls and Space at the Royal Danish Academy of Fine Arts, Copenhagen.

His recent solo exhibitions include My Use of Photography – KANT Copenhagen / Q&A –Cecilia Hillström Gallery, Stockholm / Recalcitration – KANSAS, New York / Ah Pook Was Here, Galleri Ping Pong, Malmö / New Photography, Sonnabend Gallery, New York / See What I Mean, – Bartha Contemporary, London.

Recent participation in group exhibitions: Adventures of the Black Square: Abstract Art and Society 1915 - 2015, Whitechapel Gallery, London / Post Pop: East meets West, Saatchi Gallery, London

Representation in public collections include:

Arken, Ishøj [DK] / Astrup Fearnley Museet for Moderne Kunst, Oslo / Brooklyn Museum [US] / Museum of Contemporary Art, Chicago [US] / Walker Art Center, Minneapolis [US] / MCA San Diego [US] / Falckenberg Collection, Hamburg [DE] / MMK Frankfurt [DE] / MUMOK, Vienna [AT] / Louisiana, Humlebæk [DK] / Moderna Museet, Stockholm [SE] / Prada Foundation, Milano [IT] / Saatchi Collection, London [GB]