

There are No Rules in Pointing

Kate Davis and Henrik Olesen

Transmission Gallery, Glasgow, 2005

Kate Davis' domestic scale works look at the relationship between subject and object. In recent works like 'Three Form Study' (2004) and 'Participator' (2004) and the 'Participant series' (2004), drawings and sculpture have been utilised to create a three dimensional world complemented and completed by the addition of the viewer. By involving sculptural elements Davis places the power balance between the viewer and her drawings in the hands of the viewer. In doing so, she offers an alternative pattern, which is open to multiple readings.

Henrik Olesen's artworks question the sexually political effects of everyday conventions. Contemporary and historical materials serve as the starting point for this inquiry. These materials include visual and textual representations drawn from the fields of architecture, the history of industrialization, the imposition of legally sanctioned punishment, verdicts handed down by the courts of law, the geographic and demographic distribution of capital, the natural sciences, and the history of art. Olesen uses the techniques of appropriation, manipulation or contextual shifting to explore the theme of stigmatisation, criminalisation, and repression of homosexuality.