

Artistic Reflection by Volodymyr Filippov

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Exhibition: Home – The Land of Silence / Roots and Reflection

Kari Elisabeth Haug

Ski Kunstforening, June 2025

It's About Closeness and Distance

My first encounter with Kari Elisabeth Haug's work was at a group exhibition in Sande in 2023. Among a multitude of visual expressions, her canvases immediately stood out with a different kind of presence – they didn't seek attention, but held the gaze for a long time. This charming, almost introverted impression is the gateway to her artistic world – a space of lyrical abstraction, built on trust in the spontaneous gesture, the free line, and a transparent, finely tuned structure.

Now the viewer is given the opportunity to step into this world through the exhibition *Home – The Land of Silence: Roots and Reflection*. This is not a linear narrative but a spatial universe composed of personal associations, gestures, and images where the individual meets the universal. The exhibition title defines the main coordinates of the experience: home, calm, grounding, and the inner workings of memory. These concepts are not presented directly – they emerge through the exhibition's structure, material choices, and visual language.

The works, displayed in both galleries, are primarily executed in acrylic, ink, and graphite – on paper and canvas. Many are in medium and small format. They invite close interaction: they require one to slow down, to move from a fleeting glance to a deepened contemplation.

Several works can be read as thematic groupings; *Imprint*, *The Body of Silence*, and *Lyca's Song* can be seen as three facets of the work with bodily and sensory memory. Here there is no traditional narrative – instead, a trace arises: of movement, of touch, of a repetitive rhythm. The motif of imprint and vanishing form does not seek metaphor but becomes a kind of presence – a tactile, living, almost breathing practice.

In these works, one can sense the breath of presence: an inhalation – like a pause in experience, an exhalation – like a gesture affixed to the surface. This free gesture becomes an extension of an inner state and is manifested through the canvas, the paper, the lines, the layers of paint. All of this is tied to the memory of home – not in a literal sense, but in a bodily and sensory sense. Thus arises the feeling of "roots" – not as a confirmation of origin, but as a way of being in contact with the earth, the body, the surface.

Kari Elisabeth builds her artistic method with a high degree of internal consistency. Her intuitive approach gradually forms a stable visual system – with a recognizable rhythm, recurring motifs, and a material sensitivity. In this, she is in dialogue with the tradition of Nordic non-academic art: from Inger Sitter to artists of the 1990s, where the path is part of the work, not merely the means to an end.

The series *Lyca's Song* is a special element of the exhibition. Here something resembling a conditional narrative appears: a reminder of childhood, perhaps – a lost landscape that cannot be reclaimed, but which can be felt through color, rhythm, and pause. Here, the artist approaches a state of poetic visuality without losing the simplicity of her means of expression.

It is important that Kari Elisabeth consciously chooses minimal means. Not out of asceticism, but because the expression requires trust in the small. The works do not dictate meaning, do not dominate the space, but create a field of attentiveness – where personal recognition is possible.

Home – The Land of Silence is an exhibition about a fragile sense of belonging. Roots here are not genealogy, but a way of feeling supported. Reflection is not interpretation, but a way of being attentive. And although the artist's voice may appear quiet, her expression is resolute: it is born of an inner necessity.

***Imprint* – A Rhythmic Triptych**

The three works *Breath*, *Undercurrent*, and *The Wind Whispers You* form an unofficial but clearly connected triptych. They create a visual and bodily rhythm – a sequence that can be read as a choreography of breath and simultaneously as a metaphor for diving into water: an inhalation, a tense stillness below the surface, and an exhalation returning to the air.

Breath represents the beginning – an inhalation before the dive. The composition is concentrated, dynamic, like a body filling with air and presence. The surface is saturated, yet still open – an invitation to breathe deeply.

Undercurrent is the pause – the silent but intense state under water. Here lies latent movement, a pressure, an inner stream. It is not silence as absence, but silence as energy – an in-between space filled with the body's own memory.

The Wind Whispers You concludes the rhythm as an exhalation. The ink strokes are light and open, like a release of what has been held – the air leaving the body and returning to the surroundings. It is a whisper, an opening, a resonance.

Thus, these works are united in a sensory and poetic motion, where the rhythm of the body and the breath of the artwork flow together. The triptych *Imprint* is not only about the visible but about how presence leaves traces – on paper, in the paint, and in the viewer's own body.

***The Body of Silence* – An Unofficial Group**

The works *Barefoot on the Earth*, *Conversation in the Night*, and *Roots in the Storm* form a thematically and visually coherent group, characterized by bodily grounding and a poetic relationship to silence. Although they are not presented as a formal triptych, a strong dialogue arises between them – a dialogic space where each work has its own voice, yet the whole creates a form of visual and sensory symphony.

In *Barefoot on the Earth*, we encounter a figure in quiet contact with the ground – a body seeking balance and presence. The painting expresses a physical and emotional openness that connects the body to the earth.

Conversation in the Night is more fragmented and suggestive, yet intimate. It conveys a kind of non-verbal communication where silence is the medium. Here, the body is not visible, but present – like a breath, a condensed pause.

Roots in the Storm introduces movement, but also resistance. Here, the body is anchored in an inner structure, in the roots that hold firm in the face of external turmoil. The silence in this work is charged – not passive, but active.

Together, these three works reflect on the body as a site of sensation, resistance, and presence. Silence is not absence, but a space for attentiveness, contact, and deep resonance.

Volodymyr Filippov, Sande, May 23, 2025

To me, Imprint contains both the concrete and the sensory – it is a trace of touch, of a gesture or an event, but also an imprint in memory, an artistic resonance that affects the viewer. It is both body and impact, form and presence.