

Ditte Ejlerskov's paintings are in many aspects traditional, referring to art history, putting the very construction of the image in focus. She addresses several classical themes in painting, such as reflections hinting at events outside the image, for instance a reflection in a window, placing us as spectators in the same space as the artist. In her works subtle play between colour tones occur and function as connecting themes not just within singular works, but in entire exhibitions, thus turned into both installations and classical painting at the same time. The theme is never explicit, but exists as pulse and life beneath the stories hinted at in the titles.

Ejlerskov is imagining something that has taken place; mirroring and reflecting it in fragments. And the fragment is essential, but not in Novalis' romantic sense, but rather in bits and pieces, partly unfamiliar, brought into light and given another form by the artist. She combines fragments into something that just happened; a view, a dream, a gift, a promise, or more threatening contexts where the environment and global issues interfere. We find paintings moving in seductive patterns over a decorative surface, as well paintings where our gaze is immersed in dizzying chambers of dreams and hopes. At times the images "go out", turning into furious gesticulation on the verge of the impossible, but at all times with a spark of the power of painting still glowing. Mute black or monotonous grey is always contradicted straight away. A colour shimmers, a structure swings, or another painting has been placed very close, causing anxiety in the threatening silence. In her figurative paintings dialectic oppositions thrive, space opens up, surfaces swaying, colours shimmering in vague tension – her painting is completely different from photographs and plasma screens.

Ejlerskov is not trying to create empathy or wishes to persuade the spectator with obvious gestures, because she is herself also a spectator, the third person in the story, watching. She finds some of her imagery from Facebook, newspapers and other media. She photographs, copies, cuts and pastes. Those are the originals. But that is not the finished work. She then re-combines the paintings in new constellations where they highlight each other, and create new contexts, regarding content as well as colour. A cool hue receives heat by a hinted at drama, small or big, but when combined causing a collision. The deceivingly calm, cool and light surfaces do not invite to consent, but rather to tension and contradiction. The paintings often halt in stillness, as if she just stopped, allowing the spectator to dwell on the painter's gaze. The traces are visible. What did she see? What did she choose? How did she see? In many ways these paintings question our established and conventional like-we-usually-do-view of the media and environments that usually pass unnoticed rise like monuments in front of us. Perhaps they reveal the structures of power. And when she stops in front of people, they are sometimes turned away from us, carrying their own memories, secrets, the paradoxical that lets me as a spectator in.

Combining large and little themes, intimate and very extensive motives results in sore seams where new possibilities for both thoughts and emotions can be found.

Simultaneously the possibility to lose oneself in the poetic secret in the atmosphere of every painting opens up.

It is images full of traces.

Thomas Millroth, 2010