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NOORA SCHRODERUS

M.O.

4 April – 5 May 2024

Noora Schroderus's second solo exhibition at Galerie Anhava is titled *M.O. (Modus Operandi)*. The Latin term refers to a person's typical way of functioning, and is often used in the context of criminal investigations. Noora Schroderus's *modus operandi* is to examine humanity by manipulating materials and meanings, often with a dash of self-irony thrown in. Alongside scale and form, words and rules tend to stretch in unexpected directions in her work. Composed from letters made of brass, plastic, chalk and other materials, the overarching theme of the exhibition asks: What's in the box? What lies behind words? Why is it so?

The new sculptures move from bare conceptualism towards insightful materiality and sharp humour. Schroderus examines power and gender, questions authorities and looks upon rules with reservation. Such seeds of doubt were sown in her already in primary school, when the pupils were told with *absurd severity* not to eat crispbread for dessert; her work *School Memory* is based on that injunction. Although such an exhortation may seem harmless to an adult, it nevertheless illustrates the limited agency children have to resist the seemingly arbitrary rules imposed by adults. Today, similar feelings of frustration are aroused by bureaucracy, social media and empty talk.

Reference Letter is a reproduction of an actual letter of recommendation Schroderus wrote for an application based on a googled template. Later, having called the entire process into question, she felt that the act of typesetting letters for the artwork was a kind of penitence. In *Nato Alphabet*, Schroderus creates a reality in which NATO member states have committed to spending at least two percent of their defence budget on arts and culture. In that reality, NATO's phonetic letters *A for Alpha* and *P for Papa* are replaced by *B for Bohemian* and *H for Humane*.

Schroderus has in recent years become fascinated by the hugely popular genre of true crime, in which the majority of the victims as well as of podcast hosts and listeners are women. The consumption of true crime as entertainment has been interpreted as a way of preparing for potential danger or of dealing with trauma and experiences relating to crime. Schroderus's *True Crime Crafts* is a series of textile artworks that depict objects found at crime scenes in Finland. The contrast between soft material and gripping subject matter is staggering. The classic fabric patterns and everyday objects from Finnish homes remind us that Finland is the second most unsafe country for women in the European Union. Violence is typically committed in private spaces, such as one's own home, by one's own partner.

– Oona Latto

Noora Schroderus (b. 1982) lives and works in Salo, Finland. Her solo exhibitions have been presented at Passagen Konsthall, Linköping (2023); Taidetila Raami, Nokia (2022); Kunsthall Grenland, Porsgrunn (2019); and Turku Art Museum (2017). She has participated in several group exhibitions, including at the Jyväskylä Art Museum, Rovaniemi Art Museum, Borås Art Museum in Sweden and Wäinö Aaltonen Museum in Turku. Schroderus has work in numerous prestigious collections, including those of the Kiasma Museum of Contemporary Art, the Gösta Serlachius Foundation, the Wihuri Foundation and the City of Norrtälje.