

# Cecilia Hillstrom Gallery:

Anna-Karin Rasmusson  
*THE CARE*  
20 February–28 March 2020

Those previously familiar with Anna-Karin Rasmusson's highly acclaimed works will immediately recognize her distinct visual idiom. Rasmusson's works move freely between painting, installation and animation in an intuitive process where one thing leads to another. The scenographic framing is rough and seemingly sloppy in its expression, and as is always the case in Rasmusson's installations, in an exceptionally conscious dialogue with the site itself.

In the exhibition's video installation, *THE CARE (2020)*, Rasmusson continues her analysis of the inherent states, roles and power relationships of being. The duality between the inner and outer worlds of existence are brought into sharp focus. The word care easily associates to the formalized and salaried caregiving in the service of the community that can entail an involvement in both the earliest phase of life as well as the final stage of intellectual and bodily degradation. Needs vary over time, whereas the roles of the helper and those in need of help, advantage and dependency, remain more or less the unchanged.

It is difficult not to read similar fragments of a lifecycle into Rasmusson's latest piece, presented in the form of a life-size floor projection. In one sequence, two figures create a kinship around a very small creature, and in another, a frustrated body lurches back and forth in anguish. Yet another shows an abject figure surrendering to an intruder from the subconscious, who somewhat triumphantly blackens existence. The super-ego's upper-hand advantage. Leaking, skinless bodies, deprived of their outermost protective layer, trapped on the limited space formed by slipshod beds made of taped-together scraps of paper – the fragile platform of everything. The atmosphere is feverish and claustrophobic, and at times tender-hearted. The various layers of the projections interact and intervene with each other, clumsy hands awkwardly try to help, comfort, console and caress. It is all deeply human, disturbing and moving.

Pia Kristoffersson