

The following works from Iceland feature seven artists whose take on triangulation is pushed to the limits of metaphorical uses of the term, exploring the purely geometric as well as the aesthetics of ephemeral notions of time and memory. In *Country Gong* by Kristín Scheving, the artist looks at the role of sound and vision in determining memory. In *AV Machine* by Sigurður Guðjónsson, a media apparatus searches for a flickering signal while an audiocassette tape rotates through layers of tape representing the aesthetics of time as a ruin. In *Now We Are None* by Dagrún Aðalsteinsdóttir, the theoretical and practical are entwined with the an intimate love story exploring the dialogue that is constantly taking place between them. In *DeCore (Rosen)* by Dodda Maggý, symmetrical compositions translate sound into visual form; a love triangle is formed between the formal, the sensorial, and the mystical. In *Misty Blue Rain* by Ásdís Sif Gunnarsdóttir, a mirror is used as an instrument of perception in a dialogue between a man and a woman. In *Colorwheel* by Logi Leo Gunnarsson, 36 geometrical pen and ink drawings are positioned like the numbers in a clock, rotating in a circular motion until they merge. In the unpronounceable *ll0ll* by Raket Jónsdóttir, silently flowing movements are the result of a magnetic field that attracts and repulses constantly along the continuum of two extremes that await an interruption by a third force.

Kristín Scheving, Sveitagong (Country gong), 2015, 2.12 minutes

The film takes place by the artist's grandmother's farm where she spent time as a child. In the work, Kristín is re-living her memories of the place through her niece. Glitches are used in the work to represent glitches in the artist's own memory where she is aware of the difference between glorified childhood memories vs. reality. The gong music was important to the artist in realizing the work as many memories for the work appeared during gong sessions. The artist also uses deformed sounds as the link between beautiful memories vs. sad memories. Memory is never a 100% true source as there is always an aspect of fantasy interacting with them.

Sigurður Guðjónsson, AV Machine, 2016

AV Machine's visual presence arrives from a not-so-distant past as a manufacturer's conundrum – a compact unit (audiocassette player and television screen combined) of convenience that is not so convenient for the human senses. This 'dead' media apparatus flickers with a familiar glow on its miniscule screen, the pale blue light of which is self-generated, correlating to the fuzzy, crackling closeness of its search for a signal. The distant deep bass notes filling other corners of the space amplify the closeness of the unit's audiovisual presence.

Dagrún Aðalsteinsdóttir, Now we are None, 2016, 22.02 min HD video

This work is an attempt to see how the theoretical and practical are entwined in the personal and to see how they are in constant internal dialogue. This work explores the connection of art with erotic mysticism, where the need to meld with others in order to expand or dissolve is the drive.

Dodda Maggy, Decore Rosen, 2016

Animated symmetrical compositions explore the experimental possibilities of translating sound into visual form with a technical mastery of the formalities of harmonics and how these form the basic formations of the universe. With a dynamic interplay between the parts and the whole in the image, the patterns appear as though in perpetual evolution, like a kaleidoscope. The love triangle is formed between the formal, the sensorial, and the mystical.

Ásdis Sif Gunnarsdóttir, Misty Blue Rain, 2012

The video captures a conversation between a man and a woman, in an oneiric atmosphere. The man's voice empowers the artist who seems to be waking up from a magical and transportive dream. The man asks her crucial questions about her existence that she answers with reflections on surviving. The tool for this mystical awakening is a mirror, an instrument for perception of her transformation in space and time.

Logi Leo Gunnarsson, Colorwheel, 2017

In this work, 36 pen and ink drawings consisting of 12 yellow, 12 red, and 12 blue. Each drawing depicts organic geometric forms that have been tangled and cluttered. The drawings are positioned like the numbers in a clock and move in a circular motion, with one color appearing after another until they attempt to merge.

Rakel Jonsdottir, II0II, 2016

This work uses the symbolic forms of shapes, colors, and figures to represent the realm of the psyche. Silently flowing movements of black and white are due to alternating attractive and repulsive forces, generated by a periodic magnetic field originated from within. Resonating between two extremes, the viewer has to ask what other forces exist besides these and how a triangulation would interrupt or contribute to this flow.