

the recipients of the carnegie art award 2000 the jury's motivation

Mari Slaattelid

Mari Slaattelid has been awarded the Carnegie Award worth 500,000 Swedish crowns for two works with a visual beauty that spans the entire history of painting, from the marking of body with paint to the late modernist monochrome. Slaattelid's artistic strength is demonstrated through her having gathered this tremendous stretch in one idea and thus giving it contemporary form. The photographed young girl's face mask does not quite manage to conceal her susceptible, wondering look at what is happening. The works reciprocally illuminate, as we interject our knowledge of the maturing from child to adult. In Slaattelid's work, the revered monochrome's genderless essence has landed in our world, where beauty is also associated with colour that contaminates in the form of eye shadow registration in make-up manufacturers' clearly defined concepts. It gives cause to contemplate beauty and to wonder whether identity in personal style doesn't allow for greater potential than the headings Sophisticated, Elegant, Active and Sports.

Hreinn Friðfinnsson

Hreinn Friðfinnsson is the recipient of a Carnegie Award worth 300,000 Swedish crowns for his three works that ingeniously manifest the primary foundations of painting: the existence of colour in white light, made visible by refraction through a prism, the visual presence of colour on the surface, and the material presence of colour as pigment. Applying the analytical methods of conceptual art, and the penetrating, precise questioning approach of the scientist, he brings out the very core pre-requisites of painting. However, the fantastic power of these works lies not least in the artist's ability to transform these pre-requisites into a purely visual, poetic delight and painterly experience.

Petri Hytönen

Petri Hytönen has been awarded the Carnegie Award of 200,000 Swedish crowns. Hytönen has also mastered the classical watercolour on a large scale, a technique that he himself calls the most neglected use of materials. Drawing has always been a characteristic feature of Hytönen's work, and his watercolours frequently incorporate both elements. His *On an Afternoon Walk* combines the poetic Finnish national landscape with a jubilant procession. The watercolour catches the blue tones of the afternoon snow, and the sense of space is brilliantly achieved. The whole work speaks of the openness of the art of painting and of the possibilities for visual narrative, for the generation of captivating and sometimes absurd ideas and mental associations. In the exhibition *Self-analysis/clearing the table* at Kiasma, Museum of Contemporary Art in Helsinki, 1999, Hytönen showed his artistic production to date in the form of an endless cavalcade or as a kind of stream of consciousness. It brought out the fascination and strangeness of Hytönen's imaginary world, a world that is, nevertheless, generally linked with something concrete in his immediate surroundings.

John Kørner

The Jury has awarded John Kørner the scholarship to a young artist of 50,000 Swedish crowns. Kørner displays a considerable mastery of the art of painting. His subjects – sunsets and (sections of) landscapes – are derived from the classical tradition, which Kørner reinterprets in a delightfully humorous and cheerful manner. In his painting *Slap Å* (Relax), it is the transcendental nature of the landscape that, via its title and choice of colours, is converted into a kind of mental slap-stick design, while the fragmentary post office appears as more of an investigation into how much – or rather, how little – is needed in order to produce a picture. This sense of looseness can also be detected in Kørner's superb grasp of the economy of colours, and his work *Cinema 3000* ends up drawing the entire suite of paintings in to a cunningly scenic reality. Kørner produces paintings for the eye; his colours are intensified into a theatrical mixture of artificialness and genuine effects.