

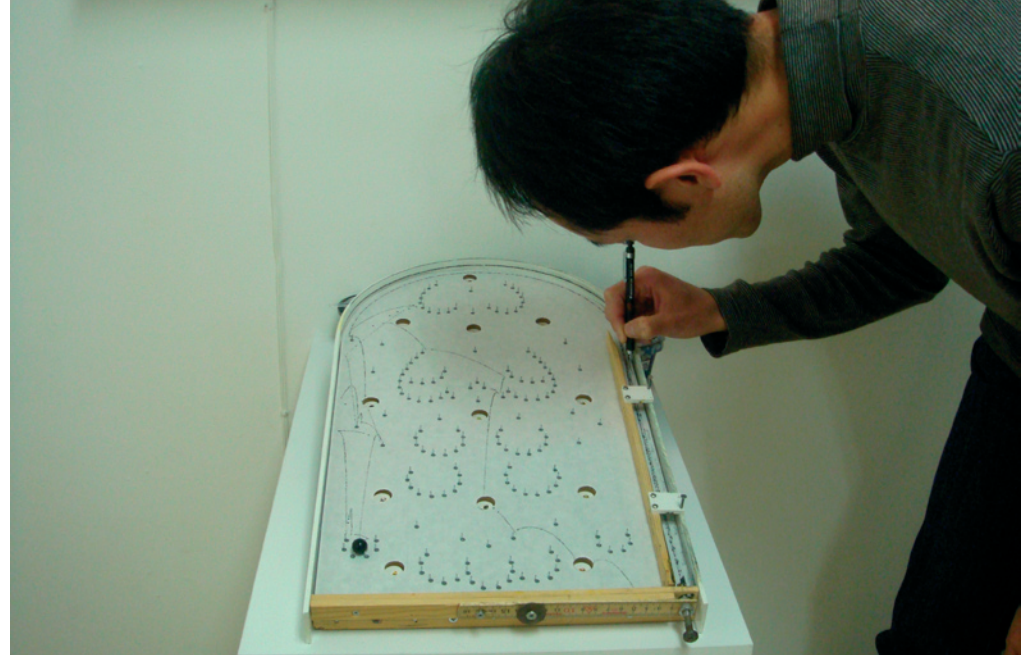


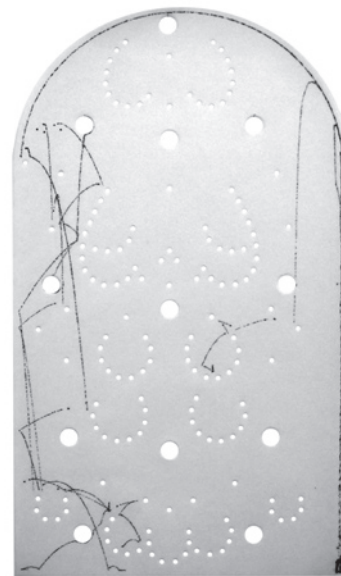
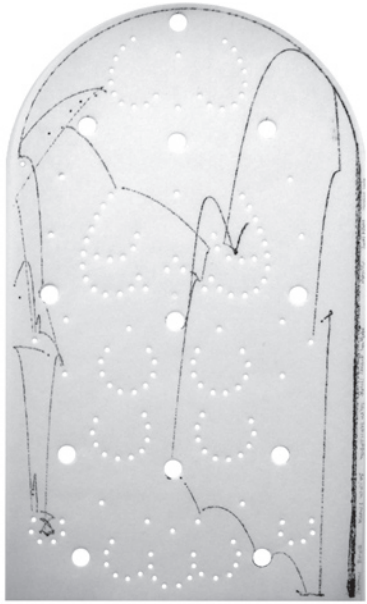
From the opening in Gallery Ray, Nagoya, Japan. 2007-11-11

During my short stay in Japan 2002, I was wondering how popular the Pachinko game is, and visited some halls. I remembered that in my childhood we used a much simpler ball-game, a wood-plate with nails and holes, and five iron balls, called Fortuna after the God of Fortune. And I was surprised that it was exactly the same in Japan, where it today is developed to a very technical / impersonal thing and only seems to be a commercial play. When I came home I visited some folk culture museums and it was possible to take photos of several different types, and some of them I measured and draw accurately. Subsequently I made some copies, in a way so it is possible to cover the bottom of the plate with suitable paper for printing. The ball is inked before it is put on the paper, and shot of with the spring fixed on the plate.

The viewers was invited to finish the prints at the opening, everything was prepared, as we were able to put up ten finished print at boards mounted on the wall. Five persons had a shot on each paper, properly signed - and we all shook hands on the co-oporation, fifty viewers participated!















Since 1991, Klavs Weiss has continuously worked with objects and their imprints, always shown alongside of each other as a package work. The objects role is therefore not used singularly as a practical link to its graphical reproduction, and neither has it claimed the status of a sculpture. This interdependence between object and print creates a space, a visualisation of a process, which becomes vital for the work.

In 2000-2001 he created a series of works containing 17 small, strictly geometrical basic shapes in iron and their imprints. The idea is that the prints can be impersonal and just as objective as the iron figures. The seventeenth shape, the ball, does however create a problematic situation. Today the series only contains 16 pieces. However, the remaining ball created an unexpected space for a completely different work which is still in progress. The only relationship between this and the past works is that it is still the object that leaves the ink impression, but from here onwards the emphasis is more on limitation.

The first Ball-print series are executed in the back of Klavs Weiss' car on the roads of Jutland in Denmark. In the car there is a tray in which a sheet of paper is placed, and carefully with the exact time and place taken down. An inked ball is put in the tray, and after this the car drives for two kilometres. Then the ball is taken out and the new time and place is noted. The sheet of paper is replaced with a new sheet, the new time and place is written down and a newly inked ball placed in the tray and so on and so forth. This way each print becomes a graphic documentation of the journey, the exact route and the vehicles movements from destination to destination.

Using the same principle, approximately 70 prints were created in the streets of Trois Rivières in Quebec, Canada, in 2002. Here the car is replaced with a pushcart causing the artist to work directly in the public space, creating open meeting and dialogue. From here it is not far to the development of one of his present works 'Fortuna' in which the guests at the opening will be invited to take an active part.