

KUNSTHAL
CHARLOTTENBORG

AFGANG

MFA

Degree

Show

2017

22 Apr – 28 May 2017

Guide
(DK/ENG)

1. Anne Eckersberg

Teknodiver

Anne Eckersbergs værk tager udgangspunkt i videnskaben om, hvordan lyd høres og bevæger sig i dybhavet. Når vi er under vand, hører vi ikke med ørerne, men med kraniet. I værket må vi derfor tage vores knogler i brug, og lade dem dirigere lyd ind til vores indre øre. Skal vi orientere os i dybhavet, kan vi med undervandsteknologi udsende lyd, der vender tilbage til os med dybhavets rumlige og materielle kvaliteter indkapslet i sig. Ved hjælp af det rum, installationen skaber samt kompositionen og måden hvorpå vi lytter, kan vi tage del i udforskningen af, hvad lyd er i dybhavets rum.

Anne Eckersberg's work takes its starting point in how sound is heard and moves in the deep sea. When we are underwater we do not listen with our ears, but with our skull. Hence the work requires us to put our bones to use, allowing them to direct sound into our inner ear. If we need to find our bearings in the deep sea, we can use underwater technology to emit sound that returns to us with the spatial and material qualities of the deep sea embedded within them. With the space created by the installation, its composition and the way we listen, we can partake in investigating the nature of sound in the deep sea.

2. Anne Sofie Fenneberg

Poppy Capsule

Anne Sofie Fenneberg arbejder i en materialebaseret praksis med keramik, der handler om pynt, hysteri og fetishering af det feminine. I hendes pastelmættede keramiske skulpturer dyrkes pudderlandskaber, frugter og kroppen på en overdreven parfumeret måde, der trækker tråde til blandt andet det *gurlisque*. Hendes arbejde udlægger og dyrker det udskældte forbrugsrum som pigeværelset repræsenterer med inderlighed, besættelse og pyntet overdrev.

Anne Sofie Fenneberg's practice is rooted in her choice of material – ceramics – and addresses topics such as ornamentation, hysteria and the fetishisation of the feminine. Saturated by pastel colours, her ceramic sculptures celebrate powdered landscapes, fruits and the body in an exaggeratedly perfumed manner that draws inspiration from the concept of the *gurlisque*. Her work presents and celebrates a much maligned space of consumption, the girl's room, and does so with an earnest, decorative fervour that borders on the obsessive.

3. Coline Marotta

Hanging out with Manet

What if you stop speaking will you forget the words

I hope I am not too lazy to

become a painter (Coline on the beach)

Looking for luxury

Coline Marotta maler, gerne hurtigt og impulsivt så selv de mest skøre indslag finder vej til lærredet. Billederne er farverige og ofte ret rodede kompositioner bestående af flere rum eller felter. Gennemgående for alle billeder er, at de beboes af personer, som slapper af, eller rettere de forsøger at slappe af. Og det er netop denne spænding mellem, på den ene side at opsøge og forsøge at blive i det behagelige og afslappende element, og så på den anden side kedsomheden og uroen, der kan melde sig efter noget tid, som Coline Marotta er optaget af. Samt helt overordnet, hvor svært det kan være at tolerere at blive i sin egen afkobling og ro. Coline Marottas billeder vrirler med ret tydelige kunsthistoriske referencer, og i sin helhed inkorporeres altså en form for forvirring eller spænding mellem de forskellige figurer og rum, som umiddelbart ikke virker til at hænge sammen eller kommunikere med hinanden. Med få og ret uklare spor leder vi efter et narrativ, en retning og sammenhæng i billederne, selvom det måske netop er det, der er trukket ud af billederne.

Coline Marotta paints – often rapidly and impulsively – in a manner that allows even the maddest whimsies to find their way to the canvas. Her paintings are colourful, often rather messy compositions that comprise several spaces or fields. A recurring feature of all these paintings is that they are peopled by figures who are relaxing – or, rather, are trying to relax. Coline Marotta is interested in this tension between seeking out and maintaining a pleasant, relaxed frame of mind and, on the other hand, the boredom and restlessness that can arise after a while. She is interested in how difficult it can be to stay with your own state of relaxation and calm – and to tolerate such states. Marotta's pictures teem with quite overt references to art history, incorporating a certain confusion or tension between the different figures and spaces, which at first glance do not seem to cohere or communicate with each other. Based on just a few and rather unclear hints we look for a narrative, a direction and a cohesion in the images – even though this may be precisely what has been withdrawn from them.

4. David Minarík

I didn't except anything less

David Minarík's artistic practice can be described as a continual search for meaning in the artistic creative process, and as reflections of how to embed oneself and the realm of the personal within this process. His works should be regarded as part of a wider narrative where no end result is required as such; instead the main emphasis falls on how things acquire meaning and how the I, the Self, is created. According to the artist, the fact that the work is flat or two-dimensional does not necessarily mean that it mimes an increasingly flattened, neo-liberal work. However, it does make perspective – in the work and in the world – more relevant than perhaps ever before. How art perceives the world is important, and this not only concerns all of which we can see and touch, but also our perception of concepts such as pain, history, the imagination and perspective.

kun om alt det, vi kan se og røre, men også vores forståelse af begreber som smerte, historie, fantasi og perspektiv.

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5. Eduardo R. Chain

Tilbage til de glade blomstertider (spandene)

Eduardo R. Chain's graduation project manifests itself in two very different ways and places. At Christiania he will erect a sculpture in memory of Thorkild Weiss Madsen, one of the most prominent and creative voices in the history of Christiania in his capacities as an activist, comedian and a member of the theatre troupe Solvognen. At Kunsthal Charlottenborg, Eduardo R. Chain exhibits fragments from the process behind the large sculpture for Christiania, presenting them in small buckets filled with water. Removed from the context for which they were made, these fragments direct attention to the creative process in itself, the work behind the finished sculpture. The buckets appear to have been taken straight out of Eduardo R. Chain's studio or workshop, and thereby establishing a link between the exhibition and the years of education completed with *Afgang 2017*. The Art Academy is a place and a time where one studies, learns, fails, works and discusses art without necessarily having the same focus on results and end products as on the other side of the graduation show.

lingen sammen med den uddannelse, som afsluttes med *Afgang 2017*. Kunstakademiet er et sted og en tid, hvor man læser, lærer, arbejder, mislykkes og diskuterer kunst, uden nødvendigvis at have samme fokus på resultater og færdige produktioner som på den anden side af *Afgang 2017*.

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6. Gabriel Bott

Jonathans dans / The Dance of Jonathan

Gabriel Bott's contribution is an installation that comprises a range of traces left behind by a humanoid being that has fallen down into the exhibition room and then disappeared again. A wing has been lost, dropped off. A mask, two eyes and black sand are left behind as marks of a temporary presence. The disillusioned subject stumbles after its fall, fumbles around on the floor, supports itself against the wall or banister before disappearing again. The installation orchestrates this dance, the amputated and vulnerable subject, and the mythological undercurrent of these events.

amputerede og sårbare subjekt og hændelsernes mytologiske undertoner, som iscenesættes i installationen.

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7. Hannibal Petersen

"I will buy you a KILLER speech"

Hannibal Andersen has chosen to engage in a parasitic institutional critique where the production of content and the realisation of the work itself are outsourced to others. Specifically, he has hired the director of Kunsthal Charlottenborg to give a speech on the open-

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ing of *Afgang 2017*. Likewise, the speech itself is also a result of commissioning and is written by an anonymous *e-lancer* worker from the “sharing economy” internet platform *fierr.com* - a place where all kinds of services are bought and sold for as little as \$5. The *e-lancer*, the director, as well as the artist, all deal with communication, but do so from widely different positions within the global economy. Hannibal Andersen orchestrates a situation in which the balance of power is shifted, not just between artist and institution, but also between art and labour as institutions.

8. Ingrid Høiskar Borgfjord *22 Autosomer*

Ingrid Høiskar Borgfjords projekt handler om de konflikter og følelser, der kan være knyttet til en kønsidentitet, men også om de rum og tegn som i offentlige rum manifesterer vores kønsnormer. Omdrejningspunktet er toilettet, hvor hun har fotograferet forskellige mennesker og deres ritualer. Herefter har kunstneren gengivet de fotograferede portrætter og situationer i store kultegninger på lærred, hvormed scenerne får et mere poetisk udtryk, og det umiddelbart meget personlige og intime ansporer til en mere overordnet refleksion. Billederne er smukke, og måske fortaber man sig i håndværket og stregen, men samtidig trækker de os også ind i billedernes politiske dimension. Ind i splittelsen og sårbarheden, og rundt om spørgsmålet om, hvad køn betyder i dag? Ingrid's undersøgelse fortsætter på kunsthallens toiletter, selvfølgelig, med flere tegninger og ny skiltning.

Ingrid Høiskar Borgfjord's project is about the emotions and conflicts that can be associated with gender identity, but also about the spaces and signs that make our gender norms manifest in public spaces. The pivotal hub of these investigations is the toilet, a site where she has photographed a range of different people and their rituals.

The artist has then translated the photographed portraits and situations into large charcoal drawings on canvas, imbuing the scenes with a poetic quality and causing what might at first seem very personal and intimate to prompt a more universal reflection. The pictures are beautiful, and you may lose yourself in their lines and craftsmanship, but they also draw us into the political perspective addressed here. Into a sense of vulnerability, of being torn, and into engaging with the question of what gender means today? Ingrid's explorations continue in the toilets, of course, of Kunsthall Charlottenborg, where the artist has added more drawings and new signposting.

9. Jacob Alrø *Pockets of accretion*

Jacob Alrø's stedsspecifikke installation går ikke bare i dialog med Kunsthall Charlottenborgs udstillingsrum, men også med bygningens barokke og klassicistiske spor. Installationens skelet er lange metalstænger, der bevæger sig på tværs af gulvet og højt oppe i luften, som var de i gang med at opmåle og overtage små territorier i rummet. De borer sig også direkte gennem arkitekturen og ender med at forbinde og gro sig selv ind i to, før adskilte rum. Langs, og ved siden af, installationens linjervokser et netværk af former, som umiddelbart fremstår som forskydninger og abstraktioner af udvalgte karakteristika for barokke og klassiske skulpturer. Alle dele er i konstant forhandling og forbindelse med hinanden i rummet og tiden, og uden nogen forløsende afslutning.

Jacob Alrø's site-specific installation engages Kunsthall Charlottenborg in a dialogue that not only involves its exhibition spaces, but also the building's traces of baroque and classicist architecture. The framework of the installation consists of long metal rods that move across the floor

and high up in the air as if measuring the space and taking over little territories inside the room. They also pierce the architecture directly, connecting and growing into two rooms that were previously separate. Alongside and next to the overall lines of the installation we find a network of forms that appear like shifts and abstractions based on selected characteristics of Baroque and classical sculpture. All of these elements engage in constant mutual negotiations and interplay with each other in space and time, with no final resolution in sight.

10. Jens Hüls Funder *Virkelige tudser i imaginære haver / Imaginary gardens with real toads in them*

Jens Hüls Funders satiriske tegninger kaster et kritisk blik på nogle af de scenarier og udfordringer, som kunstneren oplever den institutionaliserede billedkunst lever med i dag. Satiren behandler flere implicerede aktører på vejen, inklusiv Kunstakademiet, Kunsthall Charlottenborg, de kunststuderende selv, kuratorerne, men også den omsiggribende eventkultur og instrumentalisering, som i flere år har udfordret kunstens arbejdsvilkår og position i samfundet. Serien af tegninger vil italesætte billedkunsten som et potentielt misforstået fænomen, som ikke desto mindre synes at beskæftige og interessere store dele af samfundet. Jens Hüls Funder bruger satiren som redskab i sine illustrationer af den spænding, der kan opstå mellem kunstens umiddelbare åbne og socialt orienterede aura og dens tydelige og nærmest automatiske afstandstagen til alt folkeligt, og dermed kunstens potentielt ekskluderende natur. Alle er fortrolige med satirens udtryk, og dermed opløses enhver æstetisk eller klasserelateret kløft mellem beskueren og værkerne.

Stort tak til Kristian Funder og Laurent Gehin.

Jens Hüls Funder's satirical drawings take a critical look at some of the scenarios and challenges that the artist thinks characterise contemporary art today. The satire addresses several of the stakeholders involved along the way, including the art academy, Kunsthall Charlottenborg, the art students themselves and curators, but also the ever-growing event culture and instrumentalisation that has challenged art's working conditions and position in society for several years now. This series of drawings wishes to address art as a potentially misunderstood phenomenon that nevertheless seems to interest and occupy large parts of society. Jens Hüls Funder uses satire as a tool in his illustrations of the tensions that can arise between art's seemingly open and socially oriented aura and its obvious and almost automatic rejection of anything popular, of the “common people”, and the potentially excluding aspects this entails. Everyone is familiar with the formats of satire, and this bridges all aesthetic or class-related gaps between the spectator and the works.

With thanks to Kristian Funder and Laurent Gehin.

11. Jesper Skov Madsen *Light the fuse*

Efter i flere år at have forsøgt at kontrollere sin kunstneriske proces og det endelige output, har Jesper Skov Madsen revurderet sin tilgang til maleriet således, at han i dag er mere optaget af processen som det dikterende element. Materialevalg samt den efterfølgende eksperimenterende proces er derfor tydelig i hans arbejder. På nuværende tidspunkt er Jesper Skov Madsen især optaget af kobber og en form for flammehæmmende stof, der benyttes til brandmandsuniformer. Materialet gennemgår en ukontrollerbar proces, hvor der bliver sat ild til det. Dette kan ikke gøres om, og dermed er der noget på spil.

After several years seeking to control his artistic process and the final output, Jesper

Skov Madsen reassessed his approach to painting. Today he is more concerned with the process as the prescriptive element. Material selection and the following experimental process are therefore present in his work. Currently he is mainly working with the materials copper and a flame retardant cloth used in firefighter uniforms. The treatment of the material, setting it on fire, is uncontrollable and cannot be undone, which also means there is something at stake.

12. Kirsten Astrup

TROE OG AGTSOM / FAITHFUL AND DILIGENT

Kirsten Astrups videoværk er skabt til og i Centralpostbygningen beliggende ved Københavns Hovedbanegård. Bygningen blev opført som hovedsæde for Post Danmark i 1912 og fremstod på daværende tidspunkt som arkitektonisk symbol på dele af samtidens tro på fremtiden, kommunikationen og den moderne civilisation. I dag står bygningen tom, da den for kort tid siden blev solgt og i nær fremtid vil blive ombygget til luksushotel.

Værket er udviklet med udgangspunkt i research af bygningens historie og arkitektur og består af en række handlingstableauer, der hvert er knyttet til en musikkomposition komponeret af kunstneren selv. I filmen møder man en række queer postarbejdere samt ledelsen; et lesbisk par, der har et særdeles godt øje til postarbejderen Atlanta Longlegs. Filmen berører temaer som arbejdsforhold, gentrificering, privilegier, kønsidentitet og velfærdsstatens endeligt, og befinder sig genremæssigt et sted mellem cabaret, DR tv-serie, julekalender og musical-rekviem.

TROE OG AGTSOM er postvæsenets gamle, officielle motto og har været brugt siden enevældens tid.

Medvirkende er bl.a. mezzosopran Nana

Bugge Rasmussen og skuespiller Danica Curcic. Dele af filmens tekstpassager er skrevet af Maria Bordorff.

Kirsten Astrup's video work was created for and in the Central Post Building located opposite the Copenhagen Central Station. Built to serve as the headquarters of the Danish postal service in 1912, it stood as an architectural symbol of the era's faith in the future, communication and modern civilisation. Today the building is empty; it was recently sold and will soon be transformed into a luxury hotel. Based on research into the history and architecture of the building, the work comprises a series of tableaux, each associated with a musical score composed by the artist. In the film we are introduced to a range of queer postal workers and their managers: a lesbian couple with something of a crush on postal worker Atlanta Longlegs. The film touches on themes such as working conditions, gentrification, privilege, gender identity, and the end of the welfare state. In terms of genre it occupies a field somewhere between cabaret, TV drama, a Christmas series and a musical requiem.

TROE OG AGTSOM (Faithful and Diligent) is the old official motto of the Danish postal service that has been used since the days of absolute monarchy.

The cast includes mezzosoprano Nana Bugge Rasmussen and actor Danica Curcic. Parts of the text featured in the film were written by Maria Bordorff.

13. Lydia Hauge Sølvberg

Barok appelsin

Lydia Hauge Sølvberg udstiller to mørke relieffer, en række skulpturelle objekter og en tekst. En liggestol hænger tom og forblæst på væggen, og en trøje ligger på gulvet. Kigger man nærmere på trøjen, ser man, at den har en lille fluekrog som en broche i nakken. Appelsinen på minder os om historiske stille-

ben og sammen med de øvrige genkendelige motiver og teksten udgør de en komposition, som antyder noget mere. Lydia Hauge Sølvberg er interesseret i oversættelsen mellem tegning og skulptur, og i de kompromisser man må lave, hvilket især er tydeligt i reliefferne. Samtidig antydes det, at kompositionen af efterladte genstande behandler det isolerede og destruktive.

Lydia Hauge Sølvberg exhibits two dark reliefs, a range of sculptural objects and a text. A deck chair hangs on the wall, empty and desolate, while a sweater lies on the floor. Closer inspection of the garment reveals a small fishing hook at the neck, rather like a brooch. The orange reminds us of traditional still lifes, and combined with the other recognisable motifs and the text they form a composition that hints at deeper significance. Lydia Hauge Sølvberg is interested in the processes of translation between drawing and sculpture, and in the compromises that must be made, which is especially evident in the reliefs. At the same time the arrangement of objects that seem to have been left behind hints at themes of isolation and destruction.

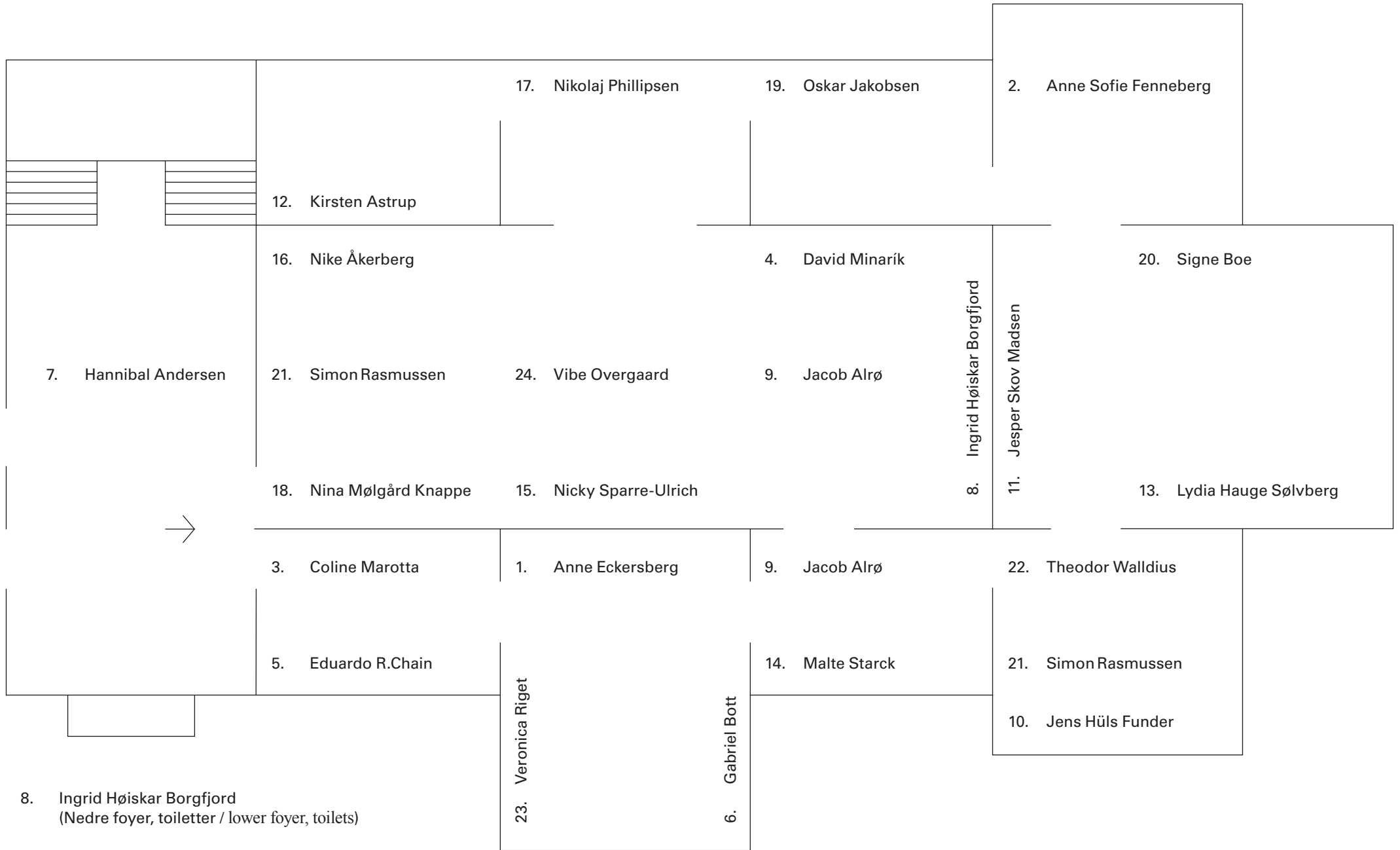
14. Malte Starck

*A series of nudes
The central heating system of
Charlottenborg
A Hydroponic Grow System*

Malte Starcks kunstneriske praksis tager udgangspunkt i sammenstødet mellem infrastrukturelle funktioner, 'det sociale' og billedformernes repræsentation. Han er interesseret i at forstå og illustrere systemer, love og strukturer i samfundet, og de løsninger, påvirkninger og konflikter, de afføder. Malte Starck udstiller en video om Kunstakademiets fjernvarmesystem, der både kigger på fjernvarmesystemet som et statsligt og nødvendigt system, en vedligeholdelsesopgave og et indgreb i livet. Malte Starck bidrager også med en række

malerier, som potentielt kan læses ind i nøgenmaleriets tradition, men samtidig grænser de tydeligt op mod kameratelefonens nyere billedform. Beskæringen af den gengivede krop, lejlighedslandskaberne og de akavede perspektiver viser os en arbejdende relation mellem kameratelefonens og maleriernes billede. Relationen mellem maleri, kameratelefon og video, peger hen mod en anden måde at tænke et system og dets strukturers indvirkning på vores inderste liv. En måde, der medtænker billedets historiske udvikling parallelt med en livsbevarende og livsændrende infrastruktur. Mens videoen kigger på flere parallelle liv, som er underlagt skiftene i vores infrastrukturelle systemer, stiller malerierne billedtelefonens private billedbrug op mod maleriets offentlige historie. Sådan krydser videobillederne og malerierne de generelle og tekniske strukturer, som udgør vores liv, med et blik på forestillingen om vores private og personlige krop.

Malte Starck's artistic practice takes its starting point in a clash between infrastructural functions, the social sphere and the representation of visual forms. He is interested in understanding and illustrating systems, laws and structures in society, exploring the various solutions, impacts and conflicts they generate. Malte Starck presents a video about the Art Academy's district heating system, investigating district heating as a state-operated and necessary system, a matter of routine maintenance, and as an intervention in lived life. Malte Starck also contributes a range of paintings that could potentially be inscribed into art's tradition of depicting nudes, yet also have a very clear kinship with the more recent visual format of camera phones. The cropping of the bodies depicted, the contemporary apartment settings and the awkward perspectives all point towards a relationship between the images produced by camera phones and those created by the art of painting. The interplay between painting,



camera phones and video footage points towards alternative ways of thinking about systems and how their structures affect our innermost lives. Ways that consider the evolution of image forms concurrently with the evolution of infrastructures that preserve and change human lives. While the video considers several parallel lives that are subjected to various shifts and changes in our infrastructural systems, the paintings juxtapose the private consumption of images typical of the camera phone up against the public history of painting. The video images and paintings consider dual perspectives: the general and technical infrastructures that underpin our daily lives – and our conceptions concerning our private, personal bodies.

15. Nicky Sparre-Ulrich (*The Voyage*) 1-2-3-4-5

I Nicky Sparre-Ulrichs værker flyder verdenshistorien sammen med vores egen udvikling i forskellige undersøgelser, der udfordrer vores opfattelse af identitet. På *Afgang 2017* udstiller han en række billeder, hvor forskellige motiver og spor er trykt eller trukket hen over lærredet i flere lag. Det mest centrale sportager udgangspunkt i bronzealderkulturens helleristninger, hvorfra han etablerer en forbindelse til det arabiske Mellemøsten som Danmark handlede med. Arkæologiske fund i den bornholmske muld har derfor indeholdt sølvmonter fra kalifatet i Nineveh (det nuværende Irak). Mønterne blev som oftest smeltet om, og dette foranderlige og vandrende aspekt har altså sin subtile tilstedeværelse i billedernes abstrakte kompositioner.

In Nicky Sparre-Ulrich's works, the history of the world merges with our own narrative in different studies that challenge our idea of identity. At *Afgang 2017* he exhibits a range of pictures where different motives and traces have been dragged across the canvas in multiple layers. The most central

of these motifs takes its starting point in Bronze Age petroglyphs, which he uses to establish links to the Arabic Middle East and its trade with Denmark. Archeological digs on the island of Bornholm have turned up silver coins from caliphate in Nineveh (present-day Iraq). Such coins were usually melted down, and this mutable, migratory aspect is subtly present in the abstract compositions in these images.

16. Nike Åkerberg

Fra højre til venstre / from right to left: 5/1-17, 25/1-17, 13/12-16, 8/12-16, 20/11-16, 24/11-16, 9/11-16, *The Ocean*

Nike Åkerberg maler sig selv og sit barn, som et feministisk statement. Hendes historie er ikke mere unik end, at den spejler mange andre kvinders liv. Taget i betragtning, hvor stor en omvæltning, det kan være at få børn, er der ganske få historier om graviditet og forældreskab i kunsthistorien. Nike Åkerberg engagerer sig altså i et, i kunsten, overset emne, der oftest fremstilles som mindre intellektuelt og relevant, og som netop derfor må udfordres. På billederne vises mor og barn oftest i lidt ubekvemme positurer og med beklemte ansigtsudtryk. Der er en usikkerhed og sårbarhed i portrætterne, som gør at de portrætterede fremstår oprigtige og derfor også mere interessante at gå i dialog med. Flere af ovenstående tematikker er inkluderet i hendes video, hvor hun med et personligt lydspor ind over sine billeder også behandler spørgsmål om kreativitet, og hvad det vil sige at blive og være kunstner.

Nike Åkerberg paints herself and her child as a feminist statement. Her story is not unique; it mirrors the life of many other women. Given the enormous change that having children can be, art history offers only very few narratives about pregnancy and parenthood. This is to say that Nike

Åkerberg addresses a subject that has been largely overlooked in art, where it is often portrayed as a matter of lesser intellectual interest and relevance; a position that requires challenging. The images often show mother and child in somewhat awkward poses, wearing perplexed or anxious expressions. There is an uncertainty and vulnerability to these portraits that make the portrayed seem authentic and real, inviting and accessible. Several of these themes also appear in her video, where she applies a personal soundtrack to her images, addressing issues of creativity and what it means to become and be an artist.

17. Nikolaj Phillipsen *This is the quern*

Nikolaj Phillipsen er interesseret i, hvordan historiske narrativer konstrueres. I sin video *This is the quern* er stenalderkværnen omdrejningspunktet for en undersøgelse og refleksion, som læser kværnen ind i større fortællinger om stenalderens sociale strukturer, design og forholdet til naturen. En stor del af disse kulturhistoriske læsninger er inspireret af den svenske arkæolog Cecilia Lidström Holmberg, men Nikolaj Phillipsen iscenesætter sin undersøgelse i mødet med en robotarm, der i denne sammenhæng både agerer instruktør, kamera og fortællerstemme. Videoen handler derfor i lige så høj grad om robotten og dens blik på kværnen samt på forholdet mellem menneske og maskine.

Nikolaj Phillipsen is interested in how historic narratives are constructed. In his video *This is the quern*, a stone-age quern stone forms the central point of studies and reflections that inscribe the grinding tool into more wide-ranging narratives about the Stone Age and its social structures, design and relationship with nature. Many of these cultural-historical readings are inspired by the Swedish archaeologist Cecilia Lidström Holmberg, but Nikolaj

Phillipsen conducts his study as an encounter with a robotic arm that acts simultaneously as director, camera and narrator. Thus, the video is equally much about the robot and how it perceives the quern stone – and about the relationship between man and machine.

18. Nina Mølgaard Knappe *Fastfrosset tid I, II, III / Frozen Time I, II, III*

I en serie på tre linoleumstryk undersøger Nina Mølgaard Knappe, hvad det vil sige at være en familie. De tre billeder portrætterer hendes egen familie på tre forskellige tidspunkter i dens historie og tilblivelse. Et er fra kort efter fødslen af familiens første barn. Det andet med nyfødt barn nummer to og det tredje er taget med alle familiens fire medlemmer. Billederne er taget spontant med telefonen. Men processen frem til de endelige tryk er anderledes besværlig og tidskrævende. Og her indlejres endnu et personligt lag i værkerne idet ethvert lille snit er blevet overvejet nøje som en fortolkning af billederne selv, den tid de er taget i og hvordan familien var præcis dengang. Det er altså tre nedslag i tid i et familieliv, men det er også en illustration af en proces, der vedholdende bearbejder et hverdagsliv, og dets forandringer, drømme, forventninger og stemninger.

In a series of three linoleum cuts Nina Mølgaard Knappe explores what it means to be a family. The three pictures portray her own family at three different points of its history and gestation. One depicts them shortly after the birth of the family's first child. The second image was taken after the birth of their second child, while the third features all four members of the family. The pictures were originally taken spontaneously with a mobile phone. However, the process leading up to the final prints was rather more laborious and time-consuming. Here yet another personal layer becomes embedded in the works: every single cut is

highly deliberate, carefully considered as an interpretation of the images in themselves, the times at which they were taken and what the family was like at that particular time. Thereby it is three snapshots of family life, but they are also pictures of a process that continually processes everyday life and its changes, dreams, expectations and moods.

19. Oskar Jakobsen *Intelligo*

Oskar Jakobsens installation reagerer på aktuelle transhumane tendenser. Økologisk landbrug dyrkes i dag i bunkere under nogle af de mest forurenede byer. Vi prøver at minimere tiden, vi sover og spiser for at optimere vores personlige performance og tilnærmer os i visse henseender maskinen, både som mennesker og samfund, ligesom vi heller ikke længere kan afkræfte robotens tilstedeværelse i hverken vores bevidsthed eller den nære fremtid. Med afsæt i allerede eksisterende videnskabelige artikler, laboratorie-eksperimenter og virksomheder skaber installationen dele af et scenarie, hvor grænserne mellem natur, hukommelse og teknologi udviskes og vikles ind i hinanden på helt nye måder og stiller etiske spørgsmål, vi ikke kunne forestille os for bare få år siden. Installationen består af firkanterede aluminiumsrør, hvorfra svampe gror og tilføres data inden de høstes, kategoriseres og siden hen konsumeres. Oskar Jakobsen iscenesætter altså en form for videnskabelig *faktion*, der eksisterer som eksperimenter, og som indirekte påvirker, hvordan vi kan tænke teknologi, viden og det at være menneske i dag.

Oskar Jakobsen's installation responds to current trans-human tendencies. Today, organic farming is done in bunkers below some of the most polluted cities in the world. We try to minimise time spent sleeping and eating, in order to optimise our personal performance, and in some respects we

are growing machine-like – as people and as a society. We can also no longer reject the robot's presence, neither in our consciousness nor in the near future. Taking its starting point in existing scientific articles, laboratory experiments and enterprises, the installation creates parts of a scenario where the boundaries between nature, memory and technology have become blurred and interwoven in entirely new ways, presenting ethical questions that we could hardly have imagined just a few years ago. The installation consists of square aluminium tubes from which mushrooms are grown and fed data before they are harvested, categorised and ultimately consumed. Oskar Jakobsen is staging a kind of scientific *faction* that exists in the form of experiments and which indirectly affects how we can think about technology, knowledge and what it means to be a human being today.

20. Signe Boe *It's Running*

Signe Boes værk er en installation af flere forskellige elementer. Centralt er hørespillet, der handler om en mand, der konstant løber, og som er fuldkommen optaget af og fanget i tiden. I løbet af gentagne møder med denne figur, opnår fortælleren en ny forståelse af tiden, som hverken er cirkulær eller lineær, men overlappende og i konstant forskydning. Denne nye forståelse er integreret i installationens andre elementer, og kredser legende og poetisk rundt om emnet tid, og også lidt om ild. Den absurde og filosofiske fortælling omgives således af et tryk, en endnu ikke støbt lysestage i voks samt en kontorstol med bronzeløvepoter, som lægger sig tungt over hjulene.

Signe Boe's installation comprises several different elements. The key part is an audio drama about a man who is constantly running, caught up in the moment. Through repeated encounters with this figure the narrator arrives at a new understanding

of time as neither circular nor linear, but overlapping and constantly displaced. This new understanding is incorporated into the other elements of the installation, which is about the subject of time – and also a little about fire – in a playful and poetic manner. Thus, the absurd and philosophical narrative is surrounded by a print, a wax candlestick waiting to be cast, and a desk chair with clawed bronze feet stepping down heavily on the wheels.

21. Simon Rasmussen *Floater*

Simon Rasmussens installationsværk *Floater* tager udgangspunkt i en 3D scanning af en modernistisk udstillingsbænk, som vi kender fra mange museer verden over, og som siden er behandlet digitalt og CNC-fræsset i gasbeton. Værket indskriver sig i en konceptuel tradition hvor interiør behandles som et skulpturelt element, med en række indbyggede paradokser. Et af dem er at værket ikke refererer til sig selv, men snarere er en materialisering af rummet omkring og imellem kunsten. Ved at placere sig der, hvor betragteren normalt står eller sidder overfor et værk, inviterer installationen til en refleksion over netop denne position og handling – at se på kunst. I dag er det blikket som dominerer i de fleste udstillingssammenhænge. Kroppens fysiske tilstedeværelse er ofte ikke-bestemt eller foreslået på forhånd. Man kan sige, at Simon Rasmussens værk forstyrrer udstillingssituationen ved at påpege og diskutere publikums bevægelsesmønstre. Med sin tvetydige værk-karakter opstår en række spørgsmål som beskueren må tage stilling til. Hvordan skal dette værk, som selv betragter kunsten, betragtes?

Simon Rasmussen's installation *Floater* takes its starting point in a 3D scan of a modernist bench of the kind familiar from exhibition rooms in museums worldwide. The artist has then gone on to modify the

bench digitally and to have the end result CNC-milled in aerated concrete. The work inscribes itself in a conceptual tradition where furnishings are treated as sculptural elements, thereby giving rise to a number of inherent paradoxes. One of these is that the work does not refer to itself, but serves rather to give material form to the space found around and between art. By positioning itself where spectators will usually stand, or sit, in front of a work of art, the installation invites reflection on that particular position and act: looking at art. Today, the eyes, the faculty of sight, dominates most exhibition contexts. The physical presence of the body is often not determined or suggested in advance. One might say that Simon Rasmussen's work disrupts the exhibition situation by pointing to and discussing the audiences' patterns of movement. Its ambiguous nature prompts a range of questions that spectators must consider. How should this work, which in itself observes art, be observed?

22. Theodor Walldius

Fra venstre mod højre / from left to right: *Shared, Imprisoned stroke thrusts back, Double down, Harbinger, What ifs and what evs (elliptical syzygy)*

Theodor Walldius udstiller objekter fra værkserien *Energumen (Work in upon)*. Objekterne vises på et udstillingsmøbel, hvor hvert niveau sætter det enkelte objekt i et specifikt forhold til den beskuende krop. Objekterne er lavet i computerens virtuelle 3D rum og er herefter realiseret i fysisk form gennem 3D print eller fræsning. Theodor Walldius forsøger at reducere objekterne til form, ved at bevæge sig så langt væk som muligt fra genkendelige tegn og ekspressive udtryk. De reducerede former peger på det urimelige i opdelingen mellem en passiv materie og en aktiv form, hvor subjektet repræsenterer den aktive part. Hans tilgang er kritisk og reflekterende, men uden at distancere sig fra sit emne. Derimod vil han bebo de paradokser,

som opstår i et subjekt-objekt orienteret forhold til verden. Objekterne bliver skabt indefra og ud, med indbyggede forskydninger og spændinger, som er det, der holder dem sammen.

Theodor Walldius exhibits objects from his series *Energumen (Work in upon)*. The objects are displayed on a structure where each level places each object in a specific position relative to the observer's body. The objects were first created in the virtual 3D space of computers and then given physical form through 3D printing or milling. Theodor Walldius seeks to reduce the objects to pure forms by distancing them as far as possible from familiar signs and expressiveness. The reduced forms point towards the unreasonable in distinguishing between passive matter and an active form where the subject represents the active part. His approach is critical and reflective without distancing himself from his subject matter. He wishes to inhabit the paradoxes that arise in a subject-object-oriented relationship with the world. The objects are created from the inside out, with built-in shifts and tensions that hold them together.

23. Veronica Riget

Preparations to leave the surface

Veronica Rigets afgangsværker kredser blandt andet om, hvordan man kan oversætte og udnytte hypnotiske tilstande til at skabe billeder og baggrundsmateriale til skulpturelle objekter. Hun har tidligere arbejdet med videodokumentation og visualisering under hypnose, men denne gang bruger hun tegningen som medie. En del af Veronica Rigets værk er således tegnet direkte på væggen under hypnose, hvilket tilskriver værket en subtil performativ karakter. Et af kendetegnene ved hypnotiske tilstande er, at de befinder sig i mellemrum eller overgange, mellem vågen tilstand og søvn. Eller fra at være bevidst og have kontrol til det underbevidste, ude af kontrol. Og det er i dette rum, at nye billeder

og former på alkymistisk vis bliver til for Veronica Riget.

Veronica Riget's graduation piece addresses how one can translate and utilise hypnotic states to create images and source material for sculptural objects. She has previously worked with video documentation and visualisation under hypnosis, but this time she uses drawing as a medium. Part of Veronica Riget's work is drawn directly onto the wall while under hypnosis, imbuing the work with subtle performative aspects. One of the characteristic traits of hypnotic states is that they are in-between states of transition, poised somewhere between sleep and wakefulness. Or between alert consciousness, a state of control, and the subconscious, a relinquishing of control. It is within the alchemy of this in-between state that new images and shapes appear to Veronica Riget.

24. Vibe Overgaard

Turning (Back)

Vibe Overgaard opfatter en officiel fortælling om vores historie og kulturarv som en politisk konstruktion. På denne baggrund er hun optaget af at skabe en mere personlig forbindelse til fortiden gennem krop og materiale. Hun har valgt at arbejde mere indgående med materialet, ler, fremfor med de færdige og oftest ophøjede historiske genstande, som vi møder på kulturarvsinstitutioner. Hun forsøger at lytte sig frem til tidligere tiders brug af ler, hvilket primært har været omkring hjemmet, som at bygge huse og opbevare mad. Formålet er at frembringe viden og historier, som ikke er indskrevet i historiebøgerne, men i selve materialet, ler. Til *Afgang 2017* har Vibe Overgaard skabt en scenografi bestående af en bindingsværksvæg og et sort vinylunderlag som markerer et afgrænset rum, hvori ubrændte, drejede vaser er sat frem. Scenografien aktiveres flere gange i løbet af udstillingen i en performance, hvori danserne og koreogra-

ferne Adriano Wilfert Jensen og Paolo Gili lader kroppen gå i dialog med materialet og trækker den historiske reference ind i samtiden og udstillingssituationen.

Vibe Overgaard considers official narratives about our history and cultural heritage as political constructs. On this basis, she is concerned with establishing a more personal connection to the past through body and material. She has chosen to immerse herself in the material clay, rather than the monumentalized archaeological artefacts found in ethnographical museums. Her objective is that a material can hold inherent information about its use through generations – clay has often been serving domestic purposes, to build houses and store food. With an observant attitude she listens to these narratives inscribed, not in history books but in the material itself. For *Afgang 2017* Vibe Overgaard has created a scenography that comprises a half timbered wall. A black vinyl floor marks out a delimited space in the exhibition where unfired vases are placed. The setting will be activated at several points during the exhibition as dancers and choreographers Adriano Wilfert Jensen and Paolo Gili continues the dialogue with the material, pulling the historical references into the present and the exhibition situation.

Afgang 2017

Kunsthall Charlottenborg
22 Apr – 28 May 2017

Kurator / Curator
Christian Skovbjerg Jensen

Tekst / Text
Christian Skovbjerg Jensen

Oversættelse / Translation
Rene Lauritsen

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Tir – søn 11-17
Ons 11-20 (fri entré 17-20)
Tue – Sun 11am-5pm
Wed 11am-8pm (free entry 5pm-8pm)

Introduktion

Afgang 2017 er mere end en tilbagevendende gruppeudstilling. Det er et midlertidigt konstrueret kollektiv, som udstiller sammen på en af landets mest prominente adresser, for derefter at opløses igen. *Afgang 2017* er afslutningen på seks år uddannelse, og dermed også en ny begyndelse for 24 færdiguddannede kunstnere. Men hvad betyder denne afgang? Og hvad er det, som kendetegner netop dette tidspunkt i en kunstners karriere, og dermed indirekte afgangsudstillingen?

Afgang 2017 præsenterer et mylder af stemmer, medier, farver, materialer og undersøgelser. Der er mange stærke kunstneriske viljer og ambitioner i spil. Afgangsudstillingen er altid flerstemmig og nærmest sitrende af energi, men den er aldrig som tidligere afgangsudstillinger. De 24 kunstnere på *Afgang 2017* lytter, observerer og reflekterer over vores samtid, fremtid såvel som fortid i en udstilling, der blandt andet handler om kønsidentitet, postvæsenet, ler, Kunstakademiets fjernvarmesystem, en stenalderkværn, kunstverdenen, kloge svampe og hvordan lyd høres i dybhavet.

I sammenligning med andre udstillinger kan *Afgang 2017* måske fremstå usammenhængende og indviklet, men forventer man nysgerrigt en flerstemmig og udfordrende udstilling, skabes forbindelserne undervejs og det er netop det, som gør afgangsudstillingen så enestående. Velkommen!

Christian Skovbjerg Jensen

Introduction

Afgang 2017 is not just any recurring group show. It presents a temporary constructed collective that comes together to show their work at one of the most prestigious addresses in the country and then disbands. *Afgang 2017* marks the end of six years of academy education – and, of course, a new beginning for twenty-four graduating artists. So what does this “afgang”, this leave-taking mean? And what characterises this particular stage of an artist’s career and the recurring MFA Degree Show?

Afgang 2017 presents a teeming mass of different voices, media, colours, materials and explorations. Many strong wills and ambitions find artistic expression here. The MFA Degree Show is always polyphonic, and almost trembling with energy, but never the same from one year to the next. The twenty-four artists featured at *Afgang 2017* listen, observe and reflect on our present day, our future and our past in an exhibition that addresses – among other things – gender identity, postal services, clay, the academy’s central heating system, a quern stone, the art world, intelligent fungi and how sounds are heard in the deep sea.

Compared to other exhibitions, maybe *Afgang 2017* can seem intricate, complex and disjointed, but if you come curious and prepared for a widely varied and challenging exhibition, you will find that things amalgamate and connections form as you go along, and this is what makes the MFA Degree Show such a unique experience. Welcome!

Christian Skovbjerg Jensen