

KUNSTHAL CHARLOTTENBORG



Kirstine Roepstorff
Renaissance of the Night
16 Jun – 12 Aug 2018

Guide DK/ENG

Introduktion Aukje Lepoutre Ravn

Renaissance of the Night er titlen på den hidtil mest omfattende soloudstilling af den danske kunstner Kirstine Roepstorff (f. 1972). Udstillingen er iscenesat som én gigantisk totalinstallation, der udfolder sig over 11 udstillingsrum i hele kunsthallens sydfløj. Her præsenteres flere end 75 værker i form af maleri, collage, skulptur, mobiler, betonrelief, gobelin og installation.

Da Kirstine Roepstorff i 2017 repræsenterede Danmark ved den 57. internationale kunstbiennale i Venedig, dannede den danske pavillon ramme om hendes projekt *Influenza. Theater of Glowing Darkness*. Udstillingen *Renaissance of the Night* i Kunsthall Charlottenborg er skabt i forlængelse heraf og fortsætter kunstnerens undersøgelse af mørkets potentiale.

Som en af sin generations mest markante og alsidige kunstnere har Kirstine Roepstorff siden 1990'erne udstillet i hele verden. Centralt i hendes arbejde er en vedvarende undersøgelse af grænserne mellem menneskets indre og ydre verdener. Relationen mellem individ og samfund såvel som spørgsmål om menneskets og naturens komplekse forbundethed løber tillige som røde tråde gennem hendes kunstneriske praksis.

Med en dyb fascination for tilværelsens åndelige og metafysiske dimensioner, åbner Kirstine Roepstorff med *Renaissance of the Night* op for tanken om en ny kosmologi, hvor mennesket som intuitivt og æstetisk sansende væsen står i centrum og prikker til vores rationelle verdensopfattelse.

Mørkets skjulte potentiale

De seneste år har Kirstine Roepstorff været stadigt mere optaget af

fænomenet mørke. Mørket er i sin yderste potens det universelle urstof, hvorfra alt liv kommer, men begrebet rummer vidtrækkende associationer. Selv om mørke først og fremmest er et fysisk fænomen, en mangel på lys, forbindes det også med aspekter af menneskets psyke såvel som følelser af frygt, angst og uvished. Når dagslyset fortrænges af mørket, forsvinder det differentierede spektrum; farver, former og grænser smelter sammen, og et altomsluttende mørke besværliggør menneskelig interaktion.

Måske derfor bruges mørket ofte som en metafor for det ukendte; skyggesiden, det ubevidste og mystiske eller endda som billede på angst, ondskab og død. Vi tænder et lys i nattemørket for at opretholde forestillingen om den verden, vi kender. Og det på trods af, at vi opholder os i mørke mindst en tredjedel af vores liv, i den dybe søvn, hvor vores kroppe lader op.

Ud fra tesen om at vi befinder os i en overbelyst verden, hvor lyset – hvad enten det kommer fra solen eller vores digitale skærme – dyrkes som ren sandhed, mens mørket associeres med det ukendte, er Kirstine Roepstorff interesseret i at udforske mørkets skjulte og sanselige potentiale. Kan mørket opleves som et sted for kontemplation og transformation snarere end blot at repræsentere det store ukendte? Hvad sker der, hvis vi giver os hen til det mørke – også når vi er vågne? Disse overvejelser danner grundlaget for udstillingen *Renaissance of the Night*.

Fra skumring til daggry

Med inspiration fra konkyliens organiske form er udstillingsarkitekturen tilrettelagt som en spiralbevægelse fra det ydre mod det indre, hvor lyset gradvist aftager og mørket tætnes jo længere

man bevæger sig mod centrum. Publikum inviteres til at gå gennem et goldt og tilsyneladende ufrugtbart landskab af grus og beton over løftede plateauer og langs flisebelagte stier. Heriblandt står og hænger værker som antydninger af natur og opløste forekomster. Materialer, former, tid og landskab smelter sammen og de enkelte udstillingssales rumlige afgrænsning opløses.

Abstrakte landskaber

Udstillingens mange værker er skabt i perioden 2007-2018 og er udvalgt og sammensat tematisk og rumligt fremfor kronologisk. Mens værkerne i de første tre rum antyder temaer som porøsitet, opløsning og balance, fokuseres der i de følgende rum på skygger, energier og spirende processer mens opmærksomheden rettes mod de mellemrum, der kan opstå mellem definerede former.

Et gennemgående værk er maleriserien *Illustrations*, der hænger fordelt i udstillingen i forskellige formater. Kirstine Roepstorff selv kalder værkerne for *waterings*. Alle er de malet med en lag-på-lag akvarelteknik på rå, ubehandlet lærred og har en palet af sarte jordfarver, der træder frem som pigmentaflejringer fra vand. De monumentale lærreder fremstår som abstrakte landskaber med den horisontale linje i fokus. Som svævende og vibrerende flader løfter de sig ud fra væggen og ind i rummet mod beskueren og antyder en næsten fatamorganisk fornemmelse af passeret tid.

Klang, resonans og tætheder

Længere inde i udstillingen, hvor mørket for alvor har sænket sig, sættes der fokus på lyd. Den uløselige sammenhæng mellem friktion, vibration, klang og resonans har

gennem en længere årrække inspireret Kirstine Roepstorff til at arbejde med visualisering af lyd i sine billeder.

I *Klangmenschen*, der er en serie af mobiler, arbejder hun primært med messing; et materiale der kendes fra blæseinstrumenter qua dets evne til at resonere lyd. Mobilerne i udstillingen, heriblandt *Klangmenschen im Spiegelbild*, *The Poet*, *Kind*, *The Carrier* og *The Gardener*, adresserer den usynlige og immaterielle påvirkning, der konstant finder sted mellem alle fysiske legemer, der sætter universet i svingninger.

Collagerne *Sleeping* og *In The Before* i udstillingens sjette rum arbejder tilsvarende med en formgivning af lyd, mens fornemmelsen for tæthed forstærkes i det efterfølgende rum.

Det glødende mørke teater

Centralt og inderst inde i udstillingens spiral findes Kirstine Roepstorffs spektakulære lys- og lydteater *Theater of Glowing Darkness*. Værket blev skabt til den Danske Pavillon på Venedig Biennalen i 2017 og præsenteres på Kunsthall Charlottenborg i en ny form.

I et sort aflukket teaterum, hvor kun sporadiske lysglimt finder vej, udgør det fysiske mørke den immaterielle scene. Her udspilles en dialog mellem to kvindelige figurer: Black River og Midwife. Black River repræsenterer med sin kraftfulde og nærmest skræmmende stemme matriarken til det ukendte, mens Midwife fremstår som den erfarne guide, hvis personlige historie udgør den centrale handling.

Dialogen mellem de to udfolder sig som en opløst fortælling, der i fragmenter beskriver forvandlingen af menneskets forhold til mørket fra decideret modstand til en tilstand af overgivelse og accept. Historien er i sin essens en moderne myte om

livets cykliske væsen og mørkets tilstedeværelse som en fundamental del af både livet og døden.

En sammenhængende verden

Efter teatret sluses publikum ud i lyset igen i udstillingens sidste rum. Her hænger den majestætiske gobelin *Renaissance of the Night*, som har givet udstillingen sin titel. Den syv meter lange gobelin er håndvævet i Paris over seks måneder og skabt med garn i hundredvis af forskellige farvenuancer.

Som et tværsnit gennem et sediment og med et renæssancelignende perspektiv, giver gobelinen et billede af en kosmisk sammenhængende verden. De skyggefulde bjerge i landskabets baggrund illustrerer mørkets materie, mens de antropomorfe opadspirende former antyder forskellige stadier af liv og igangværende proces. Gobelinen ikonografi står således som en afsluttende nøgle til hele udstillingens symbolik.

Introduction Aukje Lepoutre Ravn

Renaissance of the Night is the title of the most comprehensive solo show ever presented of the works of Danish artist Kirstine Roepstorff (b. 1972). Staged as one vast, immersive installation, the exhibition extends across eleven galleries throughout the south wing of Kunsthall Charlottenborg. It presents more than 75 works that span many media: painting, collage, sculpture, mobiles, concrete reliefs, tapestry and installation art.

When Kirstine Roepstorff represented Denmark at the 57th international art biennale in Venice in 2017, the Danish pavilion formed the setting of her project *Influenza. Theater of Glowing Darkness*. The exhibition *Renaissance of the Night* at Kunsthall Charlottenborg builds on this project, continuing the artist's exploration of the potential of darkness.

One of the most prominent and versatile artists of her generation, Kirstine Roepstorff has exhibited her art throughout the world since the 1990s. A key aspect of her practice resides in her continual probing of the boundaries separating man's inner and outer worlds. The relationship between individual and society as well as questions regarding the complex interconnectedness between mankind and nature are also recurring themes in her work.

Building on a deep fascination with the spiritual and metaphysical dimensions of life, Kirstine Roepstorff's *Renaissance of the Night* paves the way for a new cosmology where the intuitive, aesthetic and sensuous aspects of humanity take centre stage – a position that challenges our rational outlook on the world.

The hidden potential of darkness

In recent years, Kirstine Roepstorff has grown increasingly interested in the phenomenon of darkness. Darkness is

ultimately the universal, primordial matter from which all life comes, but the concept encompasses many widely different associations. Even though darkness is primarily a physical phenomenon, an absence of light, it is also associated with aspects of the human psyche and with feelings of fear, anxiety and uncertainty. When daylight is banished by darkness the differentiated spectrum disappears: colours, forms and boundaries merge, and full, all-encompassing darkness renders human interaction impossible.

Perhaps that is why darkness is often used as a metaphor for the unknown: for the shadow aspects of life, for the subconscious, the mystical – even as a symbol of fear, evil and death. We light up the darkness of the night in order to maintain our illusion about the world we know. This in spite of the fact that we live at least one third of our lives in darkness, in the deep sleep that our bodies require to replenish themselves.

Based on the thesis that we live in an excessively lit world where light (whether from the sun or from our digital screens) is hailed as a signifier of pure truth while darkness is associated with the unknown, Kirstine Roepstorff is interested in exploring the hidden and sensuous potential of darkness. Might darkness be perceived as a locus for contemplation and transformation instead of simply representing the great unknown? What happens if we surrender to that darkness – even while awake? These ideas form the basis for the exhibition *Renaissance of the Night*.

From dusk till dawn

Inspired by the organic shape of a conch shell, the exhibition architecture is arranged as a spiral movement from the outside in. The light gradually dims and recedes while the darkness grows denser the closer you get to the centre. Audiences are invited to pass through a seemingly barren landscape

of gravel and concrete, walking on raised plateaus and along paved paths. Works of art are placed and hung in this setting like hints of nature and dissolving fragments. Materials, forms, time and landscape meld and merge, dissolving the spatial boundaries of the individual exhibition rooms.

Abstract landscapes

The many works featured in the exhibition were created during the period 2007–18. They have been selected and are presented thematically rather than chronologically. Whereas the works in the three first galleries point towards themes such as porosity, dissolution and balance, the following two galleries focus on shadows, energies and emergence while directing attention to the spaces that may arise in between defined forms.

A recurring work is the *Illustrations* series of paintings, examples of which are placed throughout the exhibition. Kirstine Roepstorff describes these works as *waterings*. Varying in format, they are all done in layered watercolours on rough, untreated canvas in a palette of delicate earth tones that resemble pigment sediments left by water. The monumental canvases form abstract landscapes, focused on a horizontal line. Vibrant, almost hovering, they appear to lift themselves away from the wall, into the room and towards the spectator, evoking a mirage-like sense of time past and passing.

Sound, resonance and density

Further inside the exhibition where the darkness has settled in earnest, we focus on sound. The inextricable connection between friction, vibration, tone and resonance has inspired Kirstine Roepstorff to work with visualising sound in her pictures.

In the series of mobiles entitled *Klangmenschen* she primarily works with brass; a material familiar from wind instruments, which utilise its ability to resonate. The mobiles featured in the exhibition – including *Klangmenschen im Spiegelbild*, *The Poet*, *Kind*, *The Carrier* and *The Gardener* – address the invisible, immaterial mutual interaction that constantly takes place between all physical bodies, thereby setting the universe in motion.

The collages *Sleeping* and *In The Before* in gallery six of the exhibition take a corresponding approach to giving sound physical shape, while the sense of density is enhanced in the following gallery.

A glowing, dark theatre

At the very centre of the exhibition's spiral we find Kirstine Roepstorff's spectacular light and sound piece *Theater of Glowing Darkness*. Originally created for the Danish Pavilion at the 2017 Venice Biennial, it is presented here at Kunsthall Charlottenborg in a new form.

Inside a black, shut-off theatre space where only sporadic glimpses of light find their way in, the physical darkness sets the immaterial stage. Here, we hear a dialogue between two female figures: Black River and Midwife. With her powerful, almost frightening voice, Black River is a matriarch of the unknown, while Midwife is the experienced guide whose personal narrative constitutes the central plot.

The dialogue between the two unfurls itself as a dissolved narrative which describes, in fragments, the transformation of humanity's relationship with the dark, moving from resistance to a state of surrender and acceptance. The story is essentially a modern myth about the cyclical nature of life and

about the presence of darkness as a fundamental aspect of life and death.

A coherent world

After the theatre, visitors are let back out into the light in the final room of the exhibition. Here we find the vast, majestic tapestry *Renaissance of the Night*, which gave the exhibition its title. Seven metres long, the tapestry is made out of yarn in hundreds of different hues and was hand-woven in Paris over the course of six months.

Resembling a cross-section through strata of sediments and employing a Renaissance-like perspective, this tapestry offers an impression of a world that coheres at a cosmic level. The shadowy mountains in the background illustrate the tangible materiality of darkness while the sprouting anthropomorphic shapes hint at different stages of life and processes. Thus, the iconography of the tapestry offers a key to the symbolism of the entire exhibition.

Transforming Darkness
Podcasts om mørke

I forbindelse med Kirstine Roepstorffs udstilling *Renaissance of the Night* er der blevet produceret en serie podcasts om mørke, der er udstillingens centrale tema.

Journalist Carsten Ortmann har interviewet en lang række mennesker, der på tværs af personlige erfaringer og fagområder taler om deres forhold til mørke. De er alle blevet stillet fem spørgsmål:

Hvad er mørke for dig?

Hvilken rolle spiller mørke i dit arbejde?

Hvordan påvirker mørke vores opfattelse af verden?

Hvordan spiller kultur en rolle i vores måde at tænke mørke på?

Hvad kan vi lære fra mørket?

Podcastserien er frit tilgængelig til streaming og download fra hjemmesiden www.konkylie.dk.

Transforming Darkness
Podcasts about darkness

In connection with Kirstine Roepstorff's exhibition *Renaissance of the Night*, a series of podcasts about darkness – the central theme of the exhibition – has been produced.

Journalist Carsten Ortmann has interviewed a range of people about their relationship with darkness based on their professional expertise and personal experience. Each person was asked five questions:

What does darkness mean to you?

What role does darkness play in your work?

How does darkness affect the way we perceive the world?

How does human culture affect the way we think about darkness?

What can we learn from the dark?

The podcast series can be streamed and downloaded for free from the website www.konkylie.dk.

Interviews på dansk /
interviews in Danish

Thomas Eisenhardt, koreograf og danser: *I det mørke teater møder vi vores egen fortælling om problemerne* (17:50 min.)

Kitt Johnson, koreograf og danser: *Samfundet er mørkerædt, men når vi kan gå frygtløst ind i mørket, transformerer vi det destruktive til det konstruktive* (15:34 min.)

Dorthe Jørgensen, professor i filosofi og idéhistorie, Aarhus Universitet: *Lyset er forstand, mørket er følelser, fornemmelser og anelser* (18:00 min.)

Anders Laugesen, teolog: *Det lægende samspil mellem det ydre og det indre mørke* (13:57 min.) *Gud, skønheden og kærligheden i mørket* (13:59 min.)

Myrkr (Alaya Riefenstahl & Julie Hjetland), performancegruppe: *Vandringer i det tiltagende mørke, der tænder stjernerne* (16:38 min.)

Jonas Torstensen, skoleelev, blindfødt: *Lys og mørke for den blinde* (18:49 min.)

Daniel Zederkoff, musiker i Eigengrau og idéhistoriker: *Eigengrau er din helt egen grå i det totale mørke* (17:50 min.)

Interviews på engelsk /
Interviews in English

Anja C. Andersen, professor in astrophysics and planetary science, Niels Bohr Institute, Copenhagen University: *The importance of the dark universe and dark matter* (17:16 min.) *Big Bang and Black Holes* (19:37 min.)

Niels Viggo Hansen, philosopher and zen buddhist: *Chaos and Cosmos, Titans and Gods, Darkness and Light* (16:24 min.) *A voice from embodied darkness into light* (11:51 min.)

Marie Koldkjær Højlund, musician & Morten Riis, composer and sound explorer: *Dark Ecology & OOO in sound* (18:46 min.)

Bonaventure Soh Bejeng Ndikung, curator: *Light is oppression, darkness is knowledge* (12:00 min.)

Solvej Helweg Ovesen, curator: *Rave on darkness* (20:03 min.)

Catherine Poher, theatre director: *Dancers in the dark ... theatre* (21:04 min.)

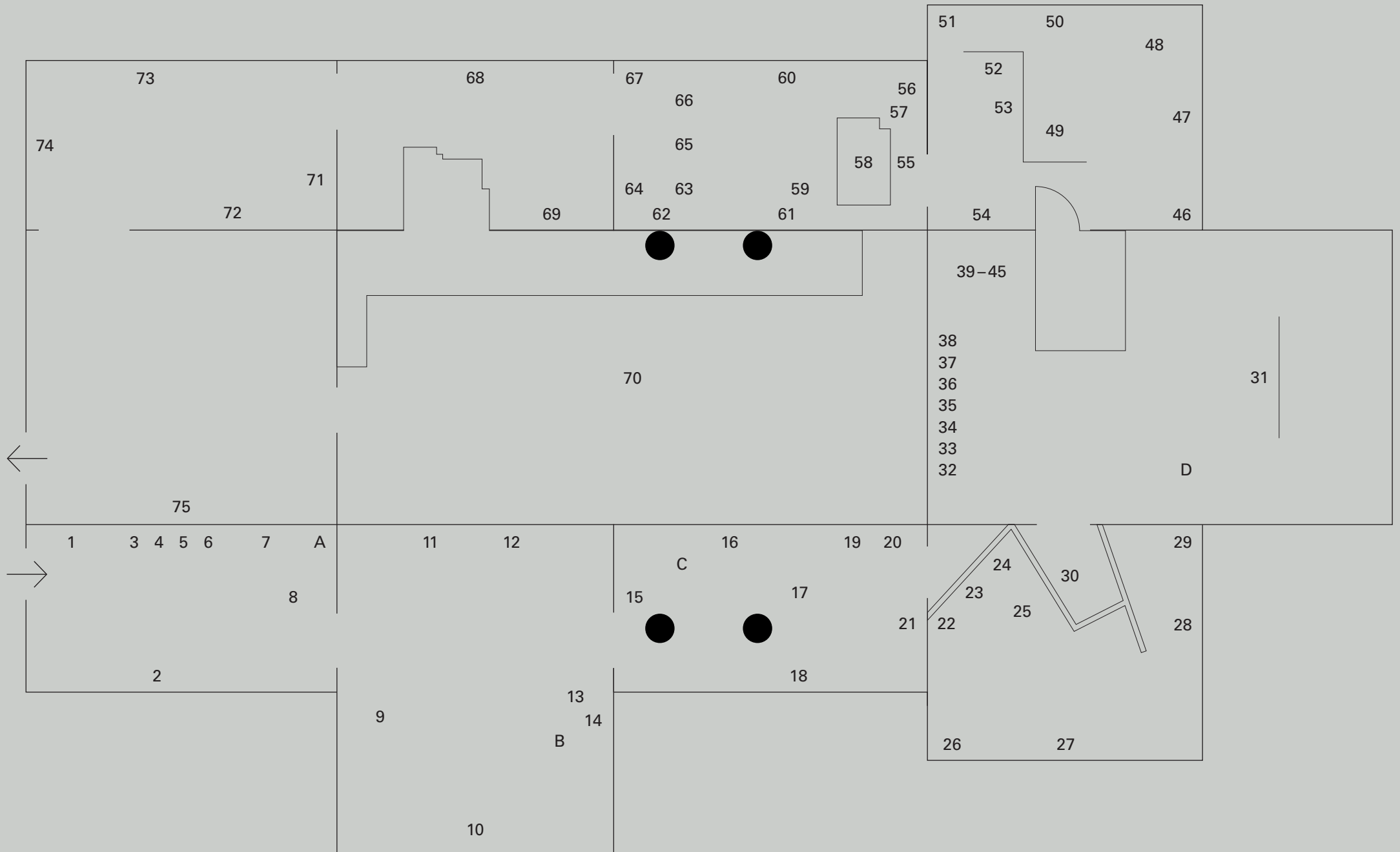
Andreas Roepstorff, professor in cognition, communication and culture, Aarhus University: *A stormy night in the desert, no sleep, no action, no vision, no dream* 19:58 min.

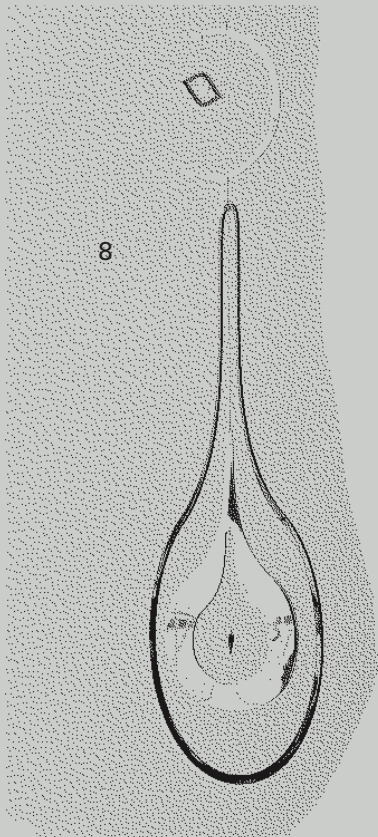
Angela Rosenberg, curator, Martin Gropius Bau, Berlin: *Darkness challenged me, but it's a space for freedom* (11:54 min.)

Morten Søndergaard, poet & Jakob Schweppenhäuser, composer: *Darkness and silence inside the mountain* (22:31 min.)

Jonas Tinius, anthropologist, Humboldt University, Berlin: *We need darkness and to engage with forms not yet emerged* (19:41 min.)

Jacob Wamberg, professor in art history, Aarhus University: *How darkness and the indistinct entered painting* (19:34 min.)





1 *The Barking Moon, Helps The Year To End Itself*, 2018. Concrete relief, 350×250cm.

2 *Slough Off Gardens II*, 2010. Textile, paper, 270×210cm.

3 *Isle Of Rocks*, 2008. Collage, mixed media, 57×43cm.

4 *Ocean Of Stones*, 2008. Collage, mixed media, 57,5×43cm.

5 *Space Between Crooked Rock*, 2008. Collage, mixed media, 56×48cm.

6 *Stepping Stones*, 2008. Collage, mixed media, 60,5×49cm.

7 *Rehearsing Density #16*, 2018. Concrete sculpture, 200×200×10cm.

8 *Klangmenschen (The Gardener)*, 2014. Brass mobile, brass, kevlar line, 150×61,5×61,5cm.

A *Johannes*, statue. Udlånt af Laboratoriet for Gips, Det Kongelige Danske Kunstakademi.

9 *In Between Earth and Sky*, 2013. Mobile, brass, 323×1×1cm.

10 *Rehearsing Volume, Illustration #42 (Path Without Feet)*, 2018. Watering; pigment on raw canvas, 250×302cm.

11 *From Mother To Unborn Young. Fluid Unbroken #2*, 2016. Textile collage, pigment, cloth on fabric, 147,5×105cm.

12 *From Mother To Unborn Young. Fluid Unbroken #3*, 2016. Textile collage, pigment, cloth on fabric, 157×126,5cm.

13 *Rehearsing Density #8*, 2017. Concrete sculpture, 341×51×102cm.



14 *Music Of A Quiet Mind*, 2011. Sculpture, concrete, glass, brass, plinth, 90×55×55cm.

B Bjørn Nørgaard: *Bjørns Hoved*. Udlånt af Laboratoriet for Gips, Det Kongelige Danske Kunstakademi.

15 *Reflections*, 2012. Collage, hand dyed fabric on wooden board, photocopy, 120×85cm.

16 *Integrating*, 2012. Collage, linen and dyed fabric, photocopy, 117×83×4cm.

17 *Rehearsing Density #12*, 2017. Concrete sculpture, variable dimensions.

18 *Lifting the Structures of the In-Between*, 2012. Collage, hand dyed fabric on wooden board, photocopy, 171×120cm.

19 *Gazing at Space Within I*, 2012. Collage, canvas, photocopy, hand dyed fabric, 172×126cm.

20 *Gazing at Space Within II*, 2012. Collage, canvas, photocopy hand dyes fabric, 172×126cm.

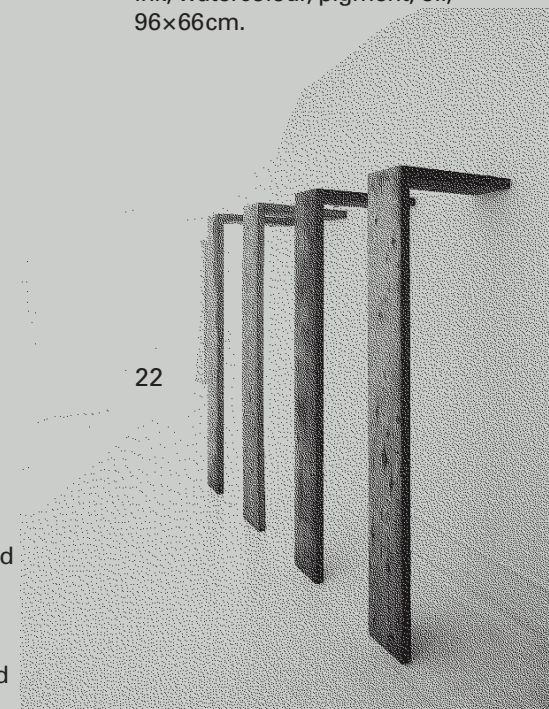
21 *Moons And Flowers Interlaced Oscillation*, 2018. Concrete relief, 350×250cm.

C Sokkel til *Kalvebæreren*. Udlånt af Laboratoriet for Gips, Det Kongelige Danske Kunstakademi.

22 *Below is Sorrow, Above is Serenity. Below is Serenity, Above is Emptiness*, 2014. Collage, fabric, ink, watercolour, pigment, oil, wooden frame, 103×73cm.

23 *Below is Stillness, Above is Air. Below is Air, Above is Material*, 2014. Collage, fabric, ink, watercolour, pigment, oil, 100×70cm.

24 *Below is Material, Above is Fear. Below is Fear, Above is Structure*, 2014. Collage, fabric, ink, watercolour, pigment, oil, 96×66cm.



25 *Rehearsing Density #5*, 2016. Concrete sculpture, 4×250×35×40cm.

26 *Merging*, 2012. Collage, mixed media, 59×43,5cm.

27 *Space Behind Time (Version II)*, 2012. Collage, mixed media, 159×224cm.

28 *Night Drops On A Handful Of Once*, 2006. Collage, mixed media, paper, postcards, twine, coloured vellum, tape, photocopies, fabric, ballpoint pen, highlight marker, glue on wood, 223×196cm.

29 *Thought Form #6 (Unease)*, 2010. Sculpture, steel, concrete, brass, glass, fabric, 240×50×30cm.

30 *Illustration #45 (Into The Fog, Disappeared The Approaching)*, 2018. Watering; pigment, fabric on raw canvas, 95,5×74,5cm.

31 *Rehearsing Volume, Illustration #31 (One Day We Are Born, The Next We Die (Today). Twilight Breezes Blow)*, 2016. Watering; pigment on raw canvas, 461×251cm.

32 *Contemplating Time*, 2013. Collage, mixed media, photo copy, brass, textile, 60×45cm.

33 *Clockwise in Time*, 2013. Collage, digital print, brass, fabric, 60×45cm.

34 *Time Untouched*, 2013. Collage, mixed media, photo copy, brass, textile, 60×45cm.

35 *Unbreaking Time #1*, 2013. Collage, mixed media, digital print, brass, pearls, fabric, 60×45cm.

36 *Unbreaking Time #2*, 2013. Collage, mixed media, digital print, brass, pearls, fabric, 60×45cm.

37 *Unbreaking Time #3*, 2013. Collage, mixed media, digital print, brass, pearls, fabric, 60×45cm.

38 *Unbreaking Time #4*, 2013. Collage, mixed media, digital print, brass, pearls, fabric, 60×45cm.

39 *Seed Bearing Ear Walker*, 2018. Sculpture, wood, steel, 300×35×25cm.

40 *Upright Swallowing The Fruit*, 2018. Sculpture, wood, steel, 300×35×25cm.

41 *Mother, a Nest for Sparrows*, 2018. Sculpture, wood, steel, 300×35×25cm.

42 *The Great Morning, Carrying Wind From All Times*, 2018. Sculpture, wood, steel, 300×45×35cm.

43 *Moving, Not Searching*, 2018. Sculpture, wood, steel, 300×35×25cm.

44 *Slightly Bent - Into This World*, 2018. Sculpture, wood, steel, 250×35×25cm.

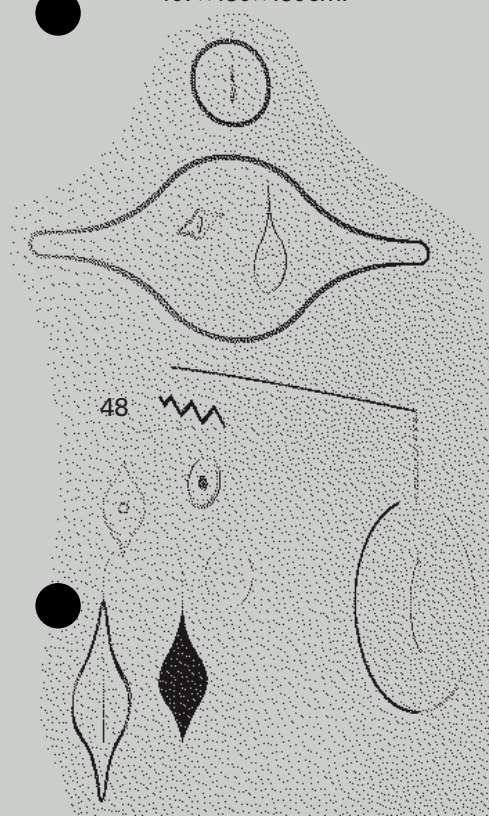
45 *It'd Be My Dew, Your Dew*, 2018. Sculpture, wood, steel, 250×35×25cm.

D Pinakel, original kalksten, Frankrig. Udlånt af Laboratoriet for Gips, Det Kongelige Danske Kunstakademi.

46 *Klangmensen im Spiegelbild*, 2013. Brass mobile, kevlar line, 259,5×59,5×0,5cm.

47 *Klangmensen (Midwife)*, 2014. Brass mobile, kevlar line, 90×56×56cm.

48 *Klangmensen (The Poet)*, 2014. Brass mobile, kevlar line, 107×130×130cm.



49 *Klangmensen (The Carrier)*, 2014. Brass mobile, kevlar line, 106×128×128cm.

50 *Illustration #36*, 2016. Watering; collage, pigment, textile on canvas, 257×150cm.



51 *Appassionato*, 2013. Brass mobile, kevlar line, 93×93×93cm.

52 *Harvesting Darkness (In The Before)*, 2017. Collage, mixed media, hand dyed fabric, brass, 139,4×96,4cm.

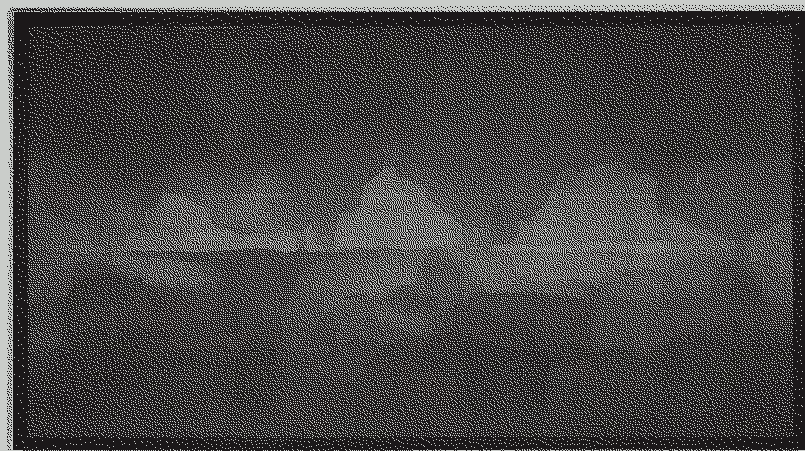
53 *Harvesting Darkness (Sleeping)*, 2017. Collage, mixed media, hand dyed fabric, brass, 139,4×96,4cm.

54 *Horizon*, 2004. Sculpture, brass rod, wood, 8×150×8cm.

55 *Rehearsing Density #7*, 2016. Brass sculpture, brass, 3×3×3×120cm.

56 *The Timbre Sensation of Reflection*, 2011. Collage, mixed media, 115×80cm.

57 *Klangmensen (Kind)*, 2013. Brass mobile, kevlar line, 62×42×42cm.





58 *Timbre Object III*, 2012. Sculpture, mixed media, wood glass, brass, aluminium, stone and more. Dimensions variable.

59 *Klangmenschen (Mercury's Orbit)*, 2015. Brass mobile, brass, kevlar line, 90×80×80cm.

60 *Green Line of the Setting Nyx*, 2017. Collage, pigment on raw canvas, 260×144cm.

61 *Spherical Music 2*, 2012. Collage, mixed media, brass, photocopy, 31×71cm.

62 *Delusion Of An Illusion*, 2006. Collage, paper, photocopy, 185×175cm.

63 *Klangmenschen (Orbit Presence)*, 2013. Brass mobile, brass, kevlar line, 150×62×62cm.

64 *Lucid Dream Cabinet (Confinement)*, 2014. Collage sculpture, Mixed media, brass, kevlar line, wood, glass, 220×120×40cm.

65 *Lucid Dream Cabinet (Fruition)*, 2014. Collage, sculpture, mixed media, brass, kevlar line, wood, glass, 220×120×40cm.

66 *Lucid Dream Cabinet (Surrender)*, 2014. Collage, sculpture, mixed media, brass, kevlar line, wood, glass, 220×120×36cm.

67 *Ring of Silence*, 2011. Collage, photocopy, cardboard, 70×50cm.

68 *Rehearsing Volume, Illustration #33 (In Stillness, You Set Out For Other Worlds)*, 2016. Watering; pigment, raw canvas, 251×295cm.

69 *Lunar Hymn Awakening*, 2018. Beton relief, 350×375cm.

70 *Theater of Glowing Darkness*, 2017-2018. Mixed media installation, glas, steel, audio, light. Various dimensions. Voice of Black River: Deborah Herbert. Voice of Midwife: Pamela Collins. Duration: 24min.

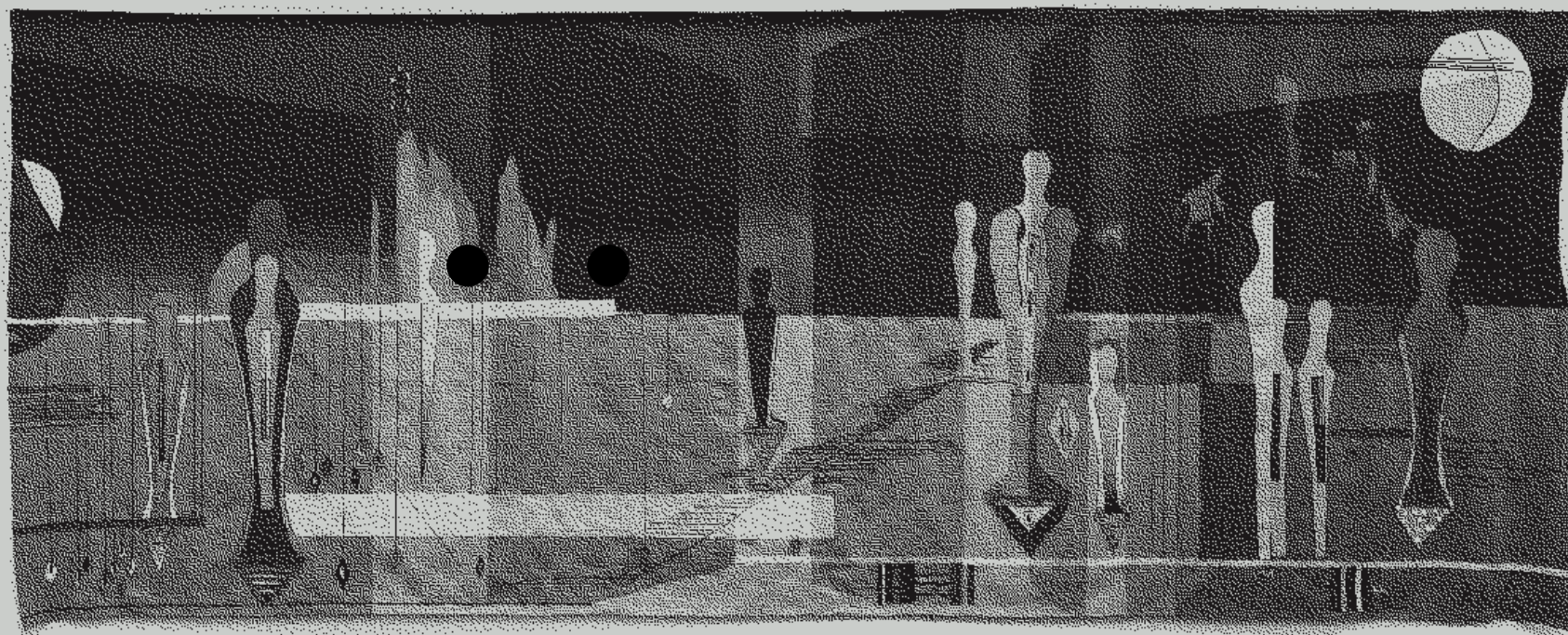
71 *Acciaccato*, 2013. Brass mobile, brass, kevlar line, 170×170×170cm.

72 *Rehearsing Volume, Illustration #43 (The Summer Grass Remained As Memory Of The Warrior I + II)*, 2018. Watering; pigment, raw canvas, 79×100cm.

73 *Rehearsing Volume, Illustration #48 (The Year Have Ended, Hearts Will Continue)*, 2018. Watering; pigment, raw canvas, 150×210cm.

74 *Rehearsing Volume, Illustration #44 (Summer Rain Wetting My Feet. Standing In Front Of The Door)*, 2018. Watering; pigment, raw canvas, 250×300cm.

75 *Renaissance Of The Night*, 2017. Tapestry, yarn, 730×400cm.



Om kunstneren

Kirstine Roepstorff (f. 1972) er uddannet ved Det Kongelige Danske Kunstakademi (1994-2001) og Rutgers University, Mason School of Fine Art (MFA), USA (2000). Hun bor og arbejder i Fredericia.

Kirstine Roepstorff har udstillet i store dele af Europa og USA og har bl.a. haft soloudstillinger i Kunstmuseum Basel – Museum für Gegenwartskunst i Basel, National Museum of Art, Architecture and Design i Oslo, The Drawing Center i New York City, MUSAC – Museo de Arte Contemporáneo de Castilla y León i León, Galerie im Taxispalais i Innsbruck, Arnolfini i Bristol og Brandts – Museum for Kunst & Visuel Kultur i Odense.

I 2017 repræsenterede hun Danmark ved den 57. internationale kunstbiennale i Venedig med det omfattende projekt *Influenza. Theater of Glowing Darkness* i den danske pavillon.

Kirstine Roepstorffs værker findes bl.a. i de permanente samlinger på henholdsvis Museum of Modern Art i New York, National Museum of Art, Architecture and Design i Oslo, The Saatchi Gallery i London og på Statens Museum for Kunst i København.

I de senere år har Kirstine Roepstorff skabt flere store offentlige kunstprojekter, heriblandt *Hvalens Hjerter* på Middelfart Rådhus (2017), et stort vægmaleri til Lillebælts Hospital i Kolding (2016), *Gongen* for Dokk1, Urban Media Space i Aarhus (2015) og *Klangfrø* på Institut for Nordiske Studier og Lingvistik ved Københavns Universitet (2014).

Kirstine Roepstorff er lige nu udstillingsaktuel på museet Trapholt ved Kolding, og har desuden skabt scenografien til en soloudstilling med den danske surrealist Rita Kerrn-Larsen (1904-98), der åbner til august på kunsthallen Gl. Holtegaard nord for København.

About the artist

Kirstine Roepstorff (b. 1972) is a graduate from the Royal Danish Academy of Fine Arts (1994–2001) and Rutgers University, Mason School of Fine Art (MFA), USA (2000). She lives and works in Fredericia, Denmark.

Kirstine Roepstorff has exhibited her work extensively in Europe and the USA, including solo shows at Kunstmuseum Basel – Museum für Gegenwartskunst, Basel; National Museum of Art, Architecture and Design, Oslo; The Drawing Center, New York City; MUSAC – Museo de Arte Contemporáneo de Castilla y León, León; Galerie im Taxispalais, Innsbruck; Arnolfini, Bristol and Brandts – Museum for Kunst & Visuel Kultur in Odense.

In 2017 she represented Denmark at the 57th international art biennial in Venice, presenting her extensive project *Influenza. Theater of Glowing Darkness* at the Danish pavilion.

Kirstine Roepstorff's works are featured in several permanent collections including the Museum of Modern Art, New York; the National Museum of Art, Architecture and Design, Oslo; the Saatchi Gallery, London and the National Gallery of Denmark, Copenhagen.

In recent years, Kirstine Roepstorff has created several major works of public art, including *Hvalens Hjerter* at Middelfart City Hall (2017), a large mural for the Lillebælts Hospital in Kolding (2016), *Gong* for Dokk1, Urban Media Space in Aarhus (2015) and *Klangfrø* at the Department of Nordic Studies and Linguistics at the University of Copenhagen (2014).

Kirstine Roepstorff is currently exhibiting her work at the Trapholt museum near Kolding and furthermore she has created the exhibition design for an upcoming solo exhibition featuring the Danish Surrealist Rita Kerrn-Larsen (1904–98), opening this August at Gl. Holtegaard north of Copenhagen.

Kirstine Roepstorff
Renaissance of the Night

Kunsthall Charlottenborg
16 Jun–12 Aug 2018

Kurator/Curator
Aukje Lepoutre Ravn

Tekst/Text
Aukje Lepoutre Ravn

Oversættelse/Translation
René Lauritsen

Design
Wrong Studio

Udstillingsarkitekt/Exhibition architect
Laura Kieler

Kunstnerassistance/Artist's assistants
Nanna Friis
Laine William Hail
Hannah Høirup
Paulina Markowska
Helle Skovkonge

Theater of Glowing Darkness
Lysprogrammering/Light programming
Rasmus Sabroe
Lyddesign/Sound design
Jesper Mechlenburg
Producent/Producer
Charlie Gaugler

Transforming Darkness
Podcasts producer
Carsten Ortmann
Website design
Peter Højlund Andersen
Illustrationer/Illustrations
Kirstine Elmhøj Hansen

Podcastserien er frit tilgængelig til streaming og download fra hjemmesiden www.konkylie.dk / The podcast series can be streamed and downloaded for free from the website www.konkylie.dk.

Udstillingen er realiseret med støtte fra/The exhibition is supported by Aage og Johanne Louis-Hansen Fonden, Axel Muusfeldts Fond, Beckett-Fonden, CPH:DOX, Knud Højgaards Fond, Ny Carlsberg Fondet, Det Obelske Familiefond, Oticon Fonden, Spar Nord Fonden, Statens Kunstfond.

Sponsorer/Sponsors
Flügger, Kvadrat, Louis Poulsen, Sten & Grus Prøvestenen A/S, Stouenborg.

Events (fri entré / free admission)

Ons / Wed 20 Jun 2018, 17.00 / 5pm

Kirstine Roepstorff i samtale med kurator Aukje Lepoutre Ravn og komponist David Hykes efterfulgt af koncert i udstillingen med David Hykes.

Kirstine Roepstorff in conversation with curator Aukje Lepoutre Ravn and composer David Hykes followed by a concert in the exhibition with David Hykes.

Ons / Wed 27 Jun 2018, 17.00 / 5pm

Omvisning og introduktion til udstillingen ved kurator Aukje Lepoutre Ravn.

Guided tour and introduction to the exhibition by curator Aukje Lepoutre Ravn.

Ons / Wed kl. 18.30 / 6.30pm

Hver onsdag vises Bjarke Underbjergs film *Influenza (on Kirstine Roepstorff)* fra 2018 i Kunsthall Charlottenborgs biograf. Varighed: 75 min.

Screening every Wednesday of Bjarke Underbjerg's film *Influenza (on Kirstine Roepstorff)* from 2018 at the Kunsthall Charlottenborg cinema. Duration: 75 min.

KUNSTHAL CHARLOTTENBORG

Kongens Nytorv 1, 1050 København K, kunsthallcharlottenborg.dk

Tir-fre 12-20, lør-søn 11-17 (fri entré ons 17-20)

Tue-Fri 12am-8pm, Sat-Sun 11am-5pm (free entry Wed 5-8pm)