

These works refer to the interconnectedness of the two-dimensional and three-dimensional. In this way, sculpture and drawing are in relation, though not completely - it is a shifting relationship. They are building blocks and piping, something of a system that allows endless bodies to connect. They evoke humor in their caricature. Not like jokes, but certainly touching on comedy: the socks are worn at the limit of our bodies, they touch the ground beneath us, protecting our feet and becoming filthy. There's something funny about the contradiction between their necessity and disposability, their simultaneous flatness and fullness.

26. Anna Stahn

Stahn's show has two components: a series of paper works, and a book. The paper works are copper prints on thin plant, rice, and silk papers, mostly in pale colors but a few in black. Emphasizing their delicacy, the works have no frames - they appear lightweight, and stand on their own. They are about women, everyday life, and material things. They are also about assemblies, gatherings, and solitude. The second part of the work is a book entitled *Prism*, which features essays written in English. A prism is the form that divides and separates sound, colors, things, and subjects. The essays in *Prism* cover topics like economics, building a practice like a house, loneliness, handwriting, drawing, criticism, and the use of naivety and flatness as an anti-power strategy or as an evasion.

The artist also works as a publisher, and is dedicated to paper, graphics, and text. She is concerned with the tactility of things, not only art objects, but the material of daily experience. Stahn writes: *I fill my drawings and my writings with all these common things because everyday life takes the air out of me and its full of these things; full of socks and shirts and slender glasses and knives*

and Venus nipple cream cakes and pillows as scripts and a bird pitcher and hills of textiles, organized and unfinished work that reads on tables like hung squid and a bed with foam that remembers lovers and paper and plastic pearls and pots full of tea made out of herbs that swirl up in the hot hot water then sink, drip into a lip to reduce anxiety. In this work, a deliberate fragility works against notions of permanence and stability. Instead, Stahn draws inspiration from the fleeting, the observed, and the felt.

27. Tina Wulff

Wulff's large-scale works on paper play with the tension between the original and the replicated as well as the mechanized and the handmade. First, in a intensive workprocess, the artist crochets large pieces of fabrics in systematic patterns. She then transfers this motif/fabric to the paper; by pouring watercolour over the fabrics on the paper, and leaves them to dry for a few days. Wulff describes the process of the fabric's transfer to the paper as uncontrollable, quick and dirty, in contrast with the crocheting-process. But the fabric also becomes the means for an exact copy, like a printing plate; it picks up the detail of the weave, the resulting image appears almost digital, like a grid broken by the unpredictable spread of color. The fabric thus becomes a tool, much like we use the computer as a tool. But tools don't completely mechanize the hand - the resulting work still provides ample evidence of the process of its making.

Certain pieces were made following a plan, requiring the artist to become almost machine-like in her repetitive motions and adherence to a pattern. Consciously referencing the fact that many people's daily routines subordinates them to an almost mechanical process of daily repetition of activity, Wulff is also drawing on a more personal history of watching her mother who

constantly keeps herself busy as a machine, if not with working or other practical doings, then with crocheting and knitting. Inevitably, mistakes are made while crocheting; sometimes Wulff fixes them, and sometimes she decides to let those 'pattern ruptures' become part of the work. The process is not only about the rhythm of the weave, but the disruptions to that rhythm. The fabric as motifs make the works look tactile, stimulating a haptic perceiving - in generative tension with the intensive colors of paint, which are highly visual.

28. Mikkel Ørsted

Each painting in this series has the same title: *Monade*, which resonates with Deleuze's and Leibniz's idea of the Monad. These works are built around systems that harbor other systems, simultaneously collapsing and resolving into order. The artist applies various media containing pigments to the canvas with a wide range of tools: brushes, rulers, pastels, airbrushes, and so on. Careful attention is paid to each gesture; the aim is to merge the gesture with the canvas. The final paintings appear grid-like: they are transparent in the sense that the accumulation of pigment is perfectly clear. Their structure and their process are laid bare.

Compelled by our inventive but limited ways of mapping the overwhelming complexity of the world, the artist sees abstraction as a necessary part of understanding. Humans use their feelings and senses to perceive and know the world around them, and the tension between science and spirituality is cultural, not definitive. Ørsted says: *I work on how painting on different levels can be experienced as a lightly material weaving of complex metaphysical and spiritual issues. Here, a duality arises between painting as material and the mind as sensing and interpretative. The canvas is the web that is clamped up ready to*

collect and crystallize the fragments of life and make itself available for the interpretation of the mind. Here, repetitions to systems become a mantra. That puts time out of play and opens up new interpretive possibilities. He aims to make the viewer attentive to the physicality of the painting, as well as to their own psychological resonance.

Afgang 2020
Kunsthal Charlottenborg
12 Sep – 18 Oct 2020

Curator:
Helga Just Christoffersen

Text:
Helga Just Christoffersen
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Design:
Wrong Studio

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Afgang 2020 is accompanied by two events (23 & 30 Sep) featuring performances, guided tours, etc.



Afgang 2020 (MFA Degree Show) 12 Sep – 18 Oct 2020, Kunsthal Charlottenborg (English version)

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Afgang 2020 MFA Degree Show

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This collection of texts welcomes visitors to the exhibition for the 2020 MFA graduates from the Royal Danish Academy of Fine Arts' Schools of Visual Arts. Presented under the recurring title Afgang (meaning 'graduation' and 'departure'), this annual exhibition is an important moment in the careers of a young generation of artists, enabling them to present their works to a wider public. At the same time it is a significant opportunity to look closely at how an artistic practice takes shape in our present. This is a fundamentally generous situation, from which we can experience not only who are crafting significant contributions to the contemporary arts, but also how the emerging field takes on the relatively difficult, but utterly crucial task of helping us observe

and become more acutely aware of our own time. Afgang offers a fixed point to navigate by; not just because it marks and celebrates the end of a long education, a journey through a complex set of experiences, but also because it represents a symbolic face-off with a status quo. We may think that we know the reality, the conversation, the art system, and the society, which young artists are entering into, but the point is that Afgang is a starting point for a fundamental renegotiation of this very foundation.

Like so much else this year, the 2020 MFA Degree Show has been developed and created under ever-changing circumstances. In a year when an entire international generation of artists have found their degree shows cancelled, or have had to adapt their physical works to digital platforms, seeing Afgang come to life is a great relief as well as a huge joy.

From a curatorial point of view, the entire process has been tremendously enriching – a simultaneously nerve-wracking, eye-opening, and constructive cycle of renegotiation in which works that had originally been envisioned with very fixed horizons for production were given more time and space for reflection. Of course, the process involved logistical challenges for the students, who had to continue their work in the context of an art academy that, like the rest of Denmark, shut down for a while and later reopened only gradually.

That said, the degree show now opened is the making of an exceptional group of artists who insisted on letting this process enrich their work and hence grow the show even further than it originally could. The 2020 MFA Degree Show does not try to place the various works and practices within specific sections or under thematic headlines. Rather, it found its final form through a desire to set up active and complex conversations between artistic practices and works while also crafting an exhibition experience highlighting differences rather than equalling these out. The accompanying texts in this publication are written with that very intention in mind: introducing visitors to a range of perspectives and vistas that arise through possible starting

Helga Just Christoffersen

1. Bodil Krogh Andersen
“and I imagine how my skin turns to dust, just as mountains turn to rocks”

Mainly working in photography, Krogh Andersen's images are not framed or hung, but placed on tables and shelves in configuration with gathered objects. Drawing on domestic situations, she focuses on spaces in her own home and the homes of her friends: close-ups of corners, windowsills, dust. The work is focused on details and the process of examination. One of her preferred methods is to take photographs of photographs, so that, for example, the aging of older photographs becomes texturally apparent. Mostly working with close-ups, she is concerned with the intimacy and physicality of objects. In her arrangements, she chooses found objects such as textiles, stones, crystals, old pieces of glass, and other natural materials. For Afgang, the artist is presenting work on a rather common shelf system - familiar to many homes and similar to the one she uses in her studio - to forefront the relationship between the objects presented and her personal space.

This work circumvents the finality of the image. Many of the photographs are re-shot, becoming material for other photographs. They are placed alongside other photographs, or in stacks alongside found objects, so that they can be seen as equal to each other, and to other things in the world. This suggests an egalitarian way of seeing, an understanding of art that is not rooted in exceptionality and status, but in attention to the details of what is close-at-hand. In a continuous exploration, Krogh Andersen is interested in light and materiality. To this end, her work is presented as a continuous process of gathering and arrangement.

2. Sara Annsøfdotter
Inspired by the relationship between economy and

ideals of productivity, Annsøfdotter works with language materialized in text and printed matter. Intrigued by the commercial aesthetics of sleek office spaces, business cards and stationery, the artist has chosen to insert texts into corporate templates. In addition to the generated images, two objects rest on a table: a colorful wooden parrot and a copy of Homer's *The Iliad* with one sentence highlighted:

“As a garden poppy, burst into red blooms, bends, drooping its head to one side, weighed down by its full seeds and a sudden spring shower, so Gorgythion's head fell limp over one shoulder, weighed down by his helmet.”

Preoccupied with the concepts of finance, post-industrial labor and exhaustion, Annsøfdotter uses efficient and advertising-like language to examine the contemporary jargon of work and finance. Some sentences are generic while others have a clear narrator reflecting on the experience of being a person and a body abstracted by economics. The parrot functions as frame to the other material: as a creature that speaks without understanding what it's saying, it evokes the mechanical, rote language of work culture, where everyone is expected to pretend to be something they are not and to describe things in formulaic terms, instead of accurately. Similarly, the fluid, abstract aspects of finance are made tangible through language which is also fluid, abstract, and difficult to relate to concrete experience.

3. Daniel Mølholt Bülow

Mølholt Bülow's work for Afgang is a collage of five elements that are displayed in different spaces: a video, an audio piece, a pair of gloves, a wig, and a performance. Presented on a small screen, the video is a close-up of a shiny black high-heel, and the only audio is the sound of its steps. The sound work

is a collection of voice, snippets from Instagram feeds, electronic sounds, and field recordings that dramatically shift between violence and comedy, aggression and sensitivity. The pair of gloves seem to be made of animal hair, and are adorned with long fake hybrid nails. The wig is cast in silicone, and this “carrier bag” is installed laying flat, inert. During a performance, Mølholt Bülow will activate chosen elements while instructing visitors in aerobics and dance-like moves. The dancing will be intentionally hesitant, almost half-assed, creating a tension between forward momentum and withdrawal, hard work and weariness.

The artist developed this work around the character of the nymph. Nymphs are portrayed with long hair and long nails. They sing, but one can't be sure if they're screaming or laughing. They step forward but don't fully step out. Mølholt Bülow was also inspired by the song, *“Nails, Hair, Hips, Heels”* by Tadrick Hall. The lyrics continuously allude to work: acting and staging are tasks, laborious - they don't just happen without effort. Drawing on thinkers such as Trinh T. Minh-ha, Sadie Plant, and Barbara Baert, the artist is concerned with breaking down dualistic thinking, such as between reason and unreason, fantasy and reality. Instead, Mølholt Bülow aims to produce a space of transformation, ambivalence, and uncertainty.

4. Nina D'hautcourt

In her work for Afgang D'hautcourt works with newly shot material that through edits of different narratives comprise a portrait of a fictional character that live through stories from D'hautcourt's own diary and from stories shared by people around her. *what we allow ourselves to do within a distance* looks at the relationship between drug abuse and mental health and explore possible avenues

of healing. Among other things, it suggests both that drug abuse can influence mental health, and that it's possible to use drugs without affecting one's mental health. Rather than trying to proselytize or teach the audience, the artist looks to share understanding. Overlaid with a score by Zosia Hołubowska and text presented on titles much of the film consists of collaged footage of a friend that she shot a few years ago and again recently. The work is narrative but can be entered by the viewer at any time.

In her previous works, D'hautcourt has often departed in herself as the lead character, telling actual stories from her life or other people's lives, though also created identities that embody several people. More recently, she's been interested in making work that is not clearly self-biographical. Nonetheless, the work for Afgang was inspired both by her own experiences and experiences shared with her, with specific attention paid to the feelings of embarrassment and shame that can be spurred by drug use and the possible healing process that can follow. Neither pedagogic nor celebratory, this film attempts to look at mental health in its complexity. It's an intimate analysis of what we can do when we are distanced/detached/dissociated from our bodies - anything.

5. Kåre Frang

For Afgang, Frang exhibits a video work and three sculptures. In the video, a person repeatedly falls to the pavement in slow motion. Frang uses personal experiences as a springboard for exploring the fragility of life, as well as structures of support and care. The work is in dialogue with three large ceramic earthenware sculptures, all of which are upscaled versions of traditional maternity pots (barselspotter) from the 1800s. Maternity pots, known since the 16th century and up until the

uprising of the welfare society, were used as containers for food gifted to women after giving birth from neighbors and the local society. This work starts a conversation about how we help each other through gestures of comfort and support, while pointing to the practical and logistical conditions of coming together in a moment of fragility.

In these works, Frang is working with how. The video focuses on how we experience and deal with change ourselves, while the maternity pots question how we handle big changes when they appear in the lives of others, and as a society. The works can be read in relation to our welfare state and care systems but also from the artist's own experiences dealing with chronic pain and parenthood.

6. Jonas Handskemager

A fugue, or dromomania, was a psychiatric diagnosis defined by an uncontrollable urge to travel. Canadian philosopher of science Ian Hacking uses the first known case, Jean Albert Dadas, to explore questions of diagnostics and historically-specific psychic conditions - rather than becoming recognized conditions, they fade from our imaginations. Dadas supposedly walked hundreds of miles around Europe, from Berlin to Moscow, with no memory of his travels. Handskemager's work is a speculative portrait of Dadas, in the form of a 16mm animation, a series of five photographs, and a lenticular photograph. The animation features text by Dadas, while he was under hypnosis - and commentary by the artist, which scrolls across the screen, as if it's a musical score. The photographs were made from negatives developed inside of an envelope, fictional depictions of scenes from Dadas's possible travels. Each one of them is surrounded with quotes inscribed in the passepartout - a linguistic reference to the name of

Phileas Fogg's valet in Jules Verne's *Around the World in 80 Days*.

An interrogation of photography's claim to truth, as well as a playful historical reenactment, this work uses portraiture as a springboard for questions about medicalization and travel. By using linguistic puns as backdrops to the work, Handskemager also investigates travels in meaning - from one association to another. This strategy resonates both with the historical practice of hypnosis and the aleatoric methods of Dada poetry. Moreover, the work references the contemporary questions of mass tourism, as some people voluntarily travel, displacing themselves, others are involuntarily displaced - our collective mania for tourism is part of a larger set of fast-moving shifts, both consciously and unconsciously.

7. Unn Aurell Hansson

Aurell Hansson uses methods of montage and collage as starting points for her predominantly text-based works. Taking inspiration from traditional media, social media, celebrity culture and literature, she examines how different text forms, languages and tones can invigorate and dissolve each other. Instead of adopting a specific form or subject matter, she seeks to move freely between categories and tendencies. Reusing and combining elements from both her own texts and outside material, she creates displacements and distortions where these fragments can take on new meanings and find new contexts. Aurell Hansson is interested in the volatile and the short-lived; that which is only consumed once and then thrown away.

The American reality star Kylie Jenner has been a certain source of inspiration during the creative process of the artist's work for Afgang. Jenner is known for her cosmetic surgery and her appearance has undergone significant

change in recent years. Aurell Hansson's interest in Jenner's transformation lies primarily in the fact that it is simultaneously intensely personal and extremely public.

8. Lina Hashim

Both a performance and an installation, *The Touch* uses anthropological methods to probe personal and social questions of faith and fate. The artist, told by several independent Islamic mystics that she was the subject of a curse, took part in a number of ceremonies at home and abroad to keep the curse at bay. According to the mystics, the artist would never find love, and death would always be close to her. *The Touch* documents the artist's research in Islamic curses with her own body, faith and fate as a case study. A Persian rug acts as a kind of self-portrait; Hashim has continued the rug and added threads that mimic algae, her own hair and other things that can float with and perish in water. In the course of her research, five sculptural diagrams were also produced, each representing a past relationship that has taken place after the 'curse'. Arranged in a circle, the five diagrams frame the artist's performance on the opening night of Afgang.

Within these sculptures, the artist will perform a dance partially based on the dance "radh" created by Kawliya people from southern Iraq (Hashim's descent). Considered a sexualized dance, the dancer's head continually turns, like in headbanging. Occasionally, it can lead to fainting. Hashim's dance will also reference the "Latmiya," a religious, sorrowful dance with similar movements. Mixing these two dances, the artist builds blasphemous connections between the erotic and mournful, the sacred and the profane, resembling the forbidden ceremonies she has undertaken. In Islam, you must believe in magic, but you are not allowed to practice it. Hashim takes as a point of departure

the study of texts in the Q'uran that conflict with each other. In earlier works, she took up subjects such as the hijab, forbidden sex, and martyrdom. In this work, she turns her anthropological tools onto herself.

Hashim will present a longer version of this performance, including a lecture performance, in collaboration with the theatre Sort/Hvid from the 23rd and September – 11th of October. Tickets can be purchased at teaterbilletter.dk

9. Amr Hatem

Looking into the shadow of disappearance consists of multiple silkscreen prints, one after another. Featuring the same image on all the prints, it suggests a way of looking at images beyond seeing. Sound is a crucial element; low frequency waves vibrate the fabrics, animating and giving life to the images. This work speculatively follows the story of a person who disappeared in Lebanon during the war, someone that nobody looked for and who was believed to be in many different places, from Lebanon to Iraq to Libya. After interviewing different people for this project, Hatem realized that no one was willing to talk about the disappearance of this person, and that his pictures were the only testimony left to work with. But how to listen to images and what do they have to say? And how to attune to the "low frequency of these images" (Tina Camp), that is, the visually unregistered stories that refuse capture?

With *Looking into the shadow of disappearance* Hatem investigates the material residue of spoken stories. Hatem's practice revolves around storytelling, disappearance, memory, archives, gestures, choreographies, and affects shaped by experiences of displacement. He is interested in dynamics of remembrance and forgetting, and in particular how archival materials tell and also hide stories, and

how bodies also remember through gestures and movements.

10. Erik Hällman

Glowbaby is a series of paintings on cardboard. They feature thick layers of paint and collages of fabric and objects. Together they comprise one work, based on Hällman's trip to a nuclear power plant in Sweden. Once he arrived at his destination, he found his attention drawn to an adjacent nature reserve; there, vegetation appeared unaffected by its proximity to the reactors, despite their obvious presence. Hällman often bases his work on travels and explorations, where he finds material to use in his paintings: both literal materials, but also content and more abstract ideas. His work for Afgang incorporates fabrics obtained from a small thrift store near the plant, words and comments collected from signs in the area or conversations with locals, and scavenged junk.

Glowbaby is concerned with synthetic nature - with meeting points between the artificial and natural. The work is both an evocation of the complex, beautiful, and sometimes psychedelic patterns found in nature, and an ambivalent examination of industry's intrusion into supposedly idyllic landscapes. Hällman doesn't treat these states as simple opposites, but as related situations. By filtering personal travels through a process of collage and abstraction, this work echoes the afterglow of high energy consumption and how a complex and changing climate can be seen and experienced.

11. Alida Mølgaard Jensen

These works potentially function as navigational tools, as well as aesthetic objects. They are suggestive of practicality, of being useful for finding direction, but they are works of imagination. In one work, a flying carpet has four propellers, one on each corner. It is placed on a plexiglass box that seems

to be full of snakes, but which contains Black Earth Tongue mushrooms. In another, a compass is formed from a rubber tire, and a boomerang is balanced on top of a papier-mâché wave that rises from the floor; in another, snake shoes are juxtaposed with a flashlight antenna that suggests a dowsing rod. Each work has a long title which functions as a short text, complicating the visual impression of the work with an overload of linguistic and poetic information.

These works playfully reference the complex and varied technologies we use to find our way in the world, which are at once tools and imaginative acts of invention. They aim to make space knowable, but they simultaneously allow us to warp space, to see it from new angles and navigate it in new ways, not necessarily linearly. Both the boomerang and the wave rush forward only to come rushing back, suggesting that movement is not strictly a matter of progression, but also of circularity, retrogression, and repetition. The flying carpet promises magical journeys, but the crude propellers, which obviously don't function, puncture the illusion that it can fly - it's meant to explore imaginary places, in order to reflect back on reality.

12. Siska Katrine Jørgensen

Cast in turmeric root, the sculpture of a grinder presented by Jørgensen forefronts the gradient of textures existing within one solid shape of turmeric root. The most roughly ground turmeric is at the bottom of the sculpture, and it becomes gradually finer towards the top, managing to hold itself together while seamlessly comprising different states of material. The grinder that served as a model was found as an image online, suggesting that the entire endeavor is based in a very traditional sculptural methodology of transforming a 2D image into a 3D shape. In

order to cast the sculpture, the grinder's shape was simplified so that focus is on formal, sculptural gestures. The turmeric's presence is commanding, with its strong color and distinct smell which makes the casted machine appear solid in its materiality.

What happens when color becomes mass? Pigment is no longer a thin layer attached to the surface but instead used as a sculptural casting material. Layers of surfaces are compressed onto each other so that the color become solid matter. Jørgensen's practice is based on deciphering the relationship between shape and material through sculptural language-scapes. Using things and circumstances from both daily life and industry, the notion of dissolution and a staged/performed process is always present in the work—either concretely, as when sculptural elements dissolve, or in the more abstract sense where the work's form, material, or the context makes the figurative elements become formal gestures or abstract shapes. For Jørgensen, all the intuition, silent knowledge, and material-based or bodily knowledge that she personally accumulated in this process is part of the work.

Besides the turmeric grinder Jørgensen has published the artist book "en form for tekst" (a form of text) consisting of a collection of notes that are closely related to the sculpture. The texts were written alongside working with the turmeric sculpture and they deal with both the sculpture's as well as the text's process and the reflections that occurred in that regard. The artist book can be bought in the Kunsthal Charlottenborg's bookstore (it is written in Danish).

13. Anne-Mai Sønderborg Keldsen

This series of photographs is immediately suggestive of painterly landscapes. The works are dramatic,

pointing to the history of landscape painting by being shot outdoors and depicting natural scenes. But are also removing themselves from this tradition, partly by being installed so as to give the photographs a spatial dimension, that allows the viewer to find a non-linear, multi-voice path through the work. The work can't be seen all at once, but only parts at a time (as with a prism). Sønderborg Keldsen questions the conceptual division between photography (which is often assumed to function as documentary), and painting, (which is equally assumed to spring from the imagination). She worked at night, allowing the darkness to be the starting point of her photographic experiments and a frame for the conversation between her, the camera and the landscape.

The imaginary is sometimes sidelined in photography, and the artist wants to bring it to the forefront. When visiting a site, she would focus on how photography could change what she thought she was seeing, and how it could bring out that which couldn't be seen with the naked eye. Working with rural landscapes in Denmark, and eschewing idealized and romanticized scenes, she connects the agricultural to the magical or the imaginary to the natural, engaging with the obscurity and the unknown in both.

14. Steffen Kvåle

Normativity and the psychological interior of existence are the main concepts in Kvåle's practice. He continuously investigates the intersection between the digital and the physical reality. In a protected digital space where consequences of the stream-of-consciousness does not exist and the compassionate filter is turned off. Here we dive down to the other side of humanity, containing vulgar cynicism, paranoia and self-destruction. At the same time he is examining the roleplay and the absurdity in the interaction of the self with

the trivial everyday process we call life. This duality is revealed by the surface of the image and the brutal depth in the language.

The title *My Mother is a Fish* is a quote from the novel *As I Lay Dying* (1930) by William Faulkner and describes how different we translate personal experiences. In Faulkner's case fish equals death. In this work Kvåle presents the well-known through the eyes of the stranger. The narrator looks at the pictures through a stream of a net-based version of reality, a constant flood of information that penetrates a rather innocent and harmonic holiday memory from Gran Canaria, observations from Athens and a touristy underground mine in Norway. Those stories we are being told on how the world is constructed is, according to Kvåle, a media created reality where the digital space is allowed to control those filters it is perceived through. Kvåle is inspired by the canadian micro sociologist Erving Goffman's theories on frontstage and backstage and uses these notions in the work with his archival footage. Kvåle questions if this digital shield can be separated from the physicality of the matter and how that affects the human interactions.

15. Anton Lind

Multiple temporalities overlap in this work, which literalizes the experience of the body's untimeliness in art and life. Lind painted a round clock, and subsequently filmed himself standing in front of it, using his arms as the minute and hour hands. Then he projected the film onto the canvas, while painting the arms of the clock in real time. Giving himself only one minute to paint each arm, he was unable to wholly see the work as he painted, responding instead to his body's movement around the canvas, and the paint's movement on the surface of the canvas. The clock becomes anarchistic, its hands are all over the

place. The painting and the film are meant to be shown together, but as separate works - their temporalities are adjacent, but they never merge. Each piece retains its specificity, even as they reflect on each other.

How is a body inscribed in a painting? Can a painting itself be a kind of choreography? Lind aims to exemplify process, and illustrate the artist's movements while working. While this piece requires strenuous physical achievement - it was grueling to stand in front of the canvas to act out the clock hands - it's also bound by the limitations of the body. Both the painting and film conform to the size of the artist; the scale is not flexible. Mirroring the physical challenge of holding still, the time constraint for painting the clock hands ensured that the artist was once again put to the test, as everything was done rapidly for a long duration. This work embodies a tension between stillness and frenetic motion, at the same time as it presents these movements as obverse and related.

16. Toke Højby Lorentzen

Being woven exclusively out of glass fibres, Højby Lorentzen's *Strategic Opacity* approximates the infrastructure of present-day communication technology where data is transmitted via fiber-optic cables. At the same time, the industrially manufactured fiberglass woven fabric points back to the history of technology, referencing the automated loom and the use of punched cards to store and transfer data. Such technology made use of the fact that the absence of a given thing can provide as much information as its presence. Lorentzen has subjected the industrially woven material to further processing by manually pulling threads out of it, individually and methodically. The new significance created by this intervention made by human hand, and the deviations it causes from

the rigid system of the industrial fabric, can be accessed as data, in the same way as that of a punched card.

Strategic Opacity takes its title from the literary historian Stephen Greenblatt, who uses the term to describe how the omission or absence of key explanatory elements in a narrative can create a more intense experience for the reader, thereby ultimately giving the narrative deeper meaning. To further process the data found in the fiberglass fabric, Lorentzen scanned it and had two composers read the patterns as musical scores, each setting up an individual system for their reading.

17. Martin Christoffer Lund

Reading patterns in dissolution is a work featuring three video essays, in which Lund examines processes of dissolution by looking into two textiles: a rug and pairs of knitted socks, both of which have been eaten by moth.

18. Anne Sofie Skjold Møller

"I now propose the bottle as hero" - Ursula K. Le Guin, "The Carrier Bag Theory of Fiction" *Pool* is an installation containing a number of different elements. The installation alludes to places designated for swimming and immersion, such as the public pool or its more luxurious counterpart, the spa or wellness center. The pool is a social space of recovery, play and physical activity, and a place with an underlying feeling of intimate awkwardness. The artist imagines *Pool* as a meeting place, where people can interact and hang out. Throughout the show, the work will be inhabited and activated in different ways, both during the opening, and later on, when the work will accommodate different kinds of social events, and the installation will change according to the needs and desires of those who gather there.

"Pool" as a verb can also mean to combine (things, such as resources) in a common pool or effort. By bringing elements of eclectic nature together, such as different kinds of materials, different voices, and different bodies, the installation attempts to become a system for categorization and unification. The installation was inspired by the pool's potential to create a frame

of score that can be played by walking while wearing them. Lund considers this as an invitation or instruction for approaching the surroundings in a "listening" manner. To listen with the soles of your feet examines the possibilities in cross-connecting the senses. A textile encourages touching, to touch is to reach out. In an attempt to look in as well as outwards, Lund displays personal objects that have traveled between cultures, functions, and conditions. The textiles are not only surfaces, but pathways.

19. Sofia Olsson

Olsson works with the relationship between the visible and invisible, aiming to visualize that which cannot be normally accessed with one's eyes. Made of many thin transparent layers of acrylic emulsion, inks, and pigment on steel, the paintings are displayed a short distance from the wall. In Afgang, the artist is also displaying a book of poems. These texts revolve around phenomenological and philosophical questions of what can be seen and experienced by finite human bodies: "An infinity mirror in the binoculars / You are close but at the same time far away." All these works are based on an interest in the history of garden architecture and its relation to economics, luxury, and the construction of linear perspective. Concerned with how we visualize what can't be seen, the artist creates layered paintings that complicate one's perception of surface and depth, closeness and distance. They are meant to be seen at a close distance, so that their details are evident.

Our range of vision is relatively narrow: we can't see things that are tiny, nor can we see things that are enormous. To perceive what we can't see, we must render things abstractly, as concepts and sensations. Olsson attempts such rendering; she works to represent perception beyond the linguistic. In her words: *It is not possible to determine whether the images depict something infinitely large or something infinitely small. Infinity dissolves language: the endlessness*

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20. Carl Plum

For some three years, Plum has been exploring and researching animal and natural life in Copenhagen (especially in the area of Amager). Documenting the movements of cargo ships, invasive species, rats, city birds, foxes, deer, seals, porpoises, poachers and more, his work creates both plausible and random connections between these various categories.

21. Maja Qvarnström

When the farm girl says 'butter' or the stable

of looking at nature and becoming silent, it is incomprehensibly great and we cannot describe it. The absence of scale means that our ability to understand what we see ends. These paintings are about sensory perception, they are outside of what language has access to. As the display of poetry makes clear, it's not that Olsson sees language as an enemy of perception, it's that language does not simply describe what we see: painting and poetry are perhaps more accurate methods for approaching the invisible.

22. Monia Sander Haj-Mohamed

Break is a performance that deals with questions of violence, privilege, hierarchies, and care. Through a minimalist approach to the notions of

body, time, space, and text - the elements of the piece are people, manuscripts, and chairs - a moment is created and shared between those present. Lived violence is doubled by the text, and in this doubling, it moves from being a hardened condition to a fluid issue: for a moment, it becomes a question. The performance situation is not necessarily safe and comfortable, on the contrary. By decentralizing the flows of attention, Sander Haj-Mohamed works to create space for the unexpected to happen to everyone involved, including herself. The drawings in the exhibition contain a series of abstract, organic forms made with pen on paper. Each form comes into existence as one unbroken line, filling the paper with a pattern until it meets itself.

For Sander Haj-Mohamed, the desire to create a performance situation is always a desire for healing. She does not believe in therapy as an individual enterprise, but that most problems are social and can only be solved through an interaction between the personal and the collective. The performance situation is potentially a site for dealing with issues that cannot be immediately resolved by individuals alone. In a performance, the roles we assign to each other and assume for ourselves can become both visible and negotiable. Visitors can participate in the performance *Break* on the 11th 17th 22nd and 23rd september as well as the 10th of October. For tickets contact booking@kunsthal-charlottenborg.dk

23. Luna Emilie Printz Scales

Questioning our notions of ability and disability, *Eyelids* involves the camera slowly circling the artist's naked body, fading in and out while moving closer and further, between full figure images and close ups. The form of the film was inspired by a short film that T.S. Dreyer made about Bertel Torvaldsen's sculptures in 1949. The

voiceover recounts the artists experience of letting a doctor demonstrate an operation on her eyelids in front of a team of medical students. The film was mostly shot in a studio with a draped background, while the artist stood on a rotating platform; the two people continuously turning her are also visible in the shot. She appears composed, but because standing still is extremely difficult for her, the film acts as a form of self-portraiture that reflects the specificity of her body and experience. She uses a familiar art-historical trope - the naked female body - to address something that often goes unacknowledged in contemporary art, bodies with physical disabilities. Impairments often go unremarked on, or are treated as invisible; on the other hand, in certain situations, as when the doctor requests an audience for the surgery, they are objectified or treated as pedagogical. The film suggests that how bodies are seen changes how they move through the world, and even conditions that go unseen by others might be hyper-visible to the person who experiences them. It also complicates any notion of a "normal" body: if one zooms in close enough, variations will become visible.

24. Andreas Rønholdt Schmidt

Rønholdt Schmidt works with context- and site-specific stagings of his drawings and sculptural objects produced from materials such as plaster, cardboard and clay. Informed by wry humour and a keen attention to tactility, Rønholdt Schmidt's works are often driven by their exhibition context, presenting research carried out by the artist, either alone or in collaboration with others. With infrastructure and industrialisation as overarching themes, each work constitutes an attempt to act as courier for research while also functioning as a complete work in its own right. At Afgang, Rønholdt Schmidt will present a number of

works that are the offspring of several different spheres of interest and research processes focusing on recent infrastructural systems and the still-ongoing industrialisation and streamlining of society. A series of figurative sculptures and drawings incorporate references to art history and to modernism in general. Rønholdt Schmidt presents plaster casts of a telephone design that points back to the early Modernism movement, an approach reminiscent of German artist Isa Genzken's cast radio sculptures or fellow German artist Judith Hopf's architectural concrete models presented as sheep. The drawings make use of American punched-card advertisements from companies such as Mcbce Keysort and Powers Accounting, reinterpreted here through references to films by Rainer Werner Fassbinder and architecture by Rob Krier and Aldo Rossi. In the past, many of Rønholdt Schmidt's works have been site-specific in nature, but his contribution to Afgang involves a more subtle nod to the copies of Kazimir Malevich's architectural models found in the School of Sculpture's collection of plaster casts.

25. Astrid Sonne

The outline of an unworn sock is like a line drawing of a foot. Formations of socks function as drawings in space. The pieces are not so much objects that references the human foot, but more something that evokes an inevitably recognizable shape. In a separate space there is a cluster of pedestals - the name derives from the Italian word *piedestallo*, which translates to a resting place for feet. An unused resting place that suggests meat or human material. Their solidity stands as a counterpart to the hollow socks. What these disparate elements have in common is a sense of familiarity. The elements are clearly not bodies, but relate to the human body in their form, feeling and our bodily experience with the material.

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