

Francis Upritchard

Any Noise Annoys an Oyster

28 Sept 2024 – 16 Feb 2025

Den newzealandske billedhugger Francis Upritchard (f. 1976) er optaget af, hvordan fortiden opfattes i dag, og hvordan fremtiden kunne tænkes at se ud. Hun trækker på inspirationskilder, der rækker fra oldtidens kunst og folkløse til skulptur fra det 20. århundrede og science fiction. Nogle skulpturer kan være måneder undervejs, mens andre bliver lavet på en time.

I hvert af udstillingens seks rum støder man på forskellige grupperinger af skulpturer. Blandt de udstillede værker er skulpturer, der legemliggør mytologiske, hybride skabninger som kentaurer og havfruer, og væsner fra en meget fjern fortid i form af langhalsede dinosaurer. De er enten støbt i bronze eller modelleret i balata, en type naturgummi fra Brasilien. Disse skabninger får selskab af skulpturelle værker i mange størrelser og materialer, heriblandt en samling af miniaturskulpturer i en vitrine, store keramikbeholdere, mundblæst glas og en gruppe excentriske figurer klædt i farverige gevandter.

Udstillingen er stedsspecifik på flere måder: en ny skulpturgruppe af figurer og dinosaurer er skabt særligt til udstillingsrummets skala og dimensioner. Både små og store havfruer dukker op som fjerne slægtninge til Københavns mest berømte skulptur, *Den Lille Havfrue*, der sidder på en sten ved Langelinje ikke langt fra Kunsthall Charlottenborg, og der sendes tilmed en hilsen til den schweiziske billedhugger Alberto Giacometti, hvis værker er en del af samlingen på Louisiana Museum i Humlebæk nord for København.

Francis Upritchards mange og meget forskellige referencer, hendes brug af materialer og tekniske kunnen såvel som hendes humoristiske sans gør hende til en billedhugger i en klasse for sig. Værkerne undviger etablerede normer og skaber her tilsammen en kalejdoskopisk fortælling, der giver mulighed for at gøre sig overvejelser om forskellige facetter af den menneskelige tilstand.

Udstillingen er kurateret af Henriette Bretton-Meyer og støttet af Aage og Johanne Louis-Hansens Fond, Augustinus Fonden, Knud Højgaards Fond, Det Obelske Familiefond, Statens Kunstfond samt William Demant Fonden.

Any Noise Annoys an Oyster ledsages af en gratis booklet. Information om udstillingsrelaterede events og omvisninger findes på Kunsthall Charlottenborgs hjemmeside og i billetsalget.

New Zealand sculptor Francis Upritchard (b. 1976) explores how the past is perceived today and what the future might look like. She draws on many sources of inspiration, ranging from ancient art and folklore to twentieth-century sculpture and science fiction. Some of her sculptures can be months in the making, while others are done in an hour.

In each of the exhibition's six galleries, visitors will find different groupings of sculptures. The works on display include representations of mythical, hybrid creatures such as centaurs and mermaids, and of creatures from the very distant past in the form of long-necked dinosaurs. They are either cast in bronze or modelled in balata, a natural rubber from Brazil. These creatures are joined by sculptural works that vary in size and material, including a collection of miniature sculptures arranged in a display case, large ceramic vessels, mouth-blown glass pieces, and a group of eccentric figures dressed in colourful robes.

The exhibition is site-specific in several ways: a new sculpture group of figures and dinosaurs has been created specifically to match the scale and dimensions of the exhibition space. Mermaids small and large appear as distant relatives of Copenhagen's most famous sculpture, *The Little Mermaid*, perched on a rock at Langelinie not far from Kunsthall Charlottenborg. Furthermore, a nod is made to the Swiss sculptor Alberto Giacometti, whose works are in the collection of the Louisiana Museum in Humlebæk, north of Copenhagen.

Francis Upritchard's many and richly varied references, her virtuoso use of materials and technical skill as well as her sense of humour place her in a league of her own as a sculptor. Evading established norms, the works jointly create a kaleidoscopic narrative that invites reflection on different facets of the human condition.

The exhibition is curated by Henriette Bretton-Meyer and supported by the Aage and Johanne Louis-Hansen Foundation, the Augustinus Foundation, the Knud Højgaard Foundation, the Obel Family Foundation, the Danish Arts Foundation, as well as the William Demant Foundation.

Any Noise Annoys an Oyster is accompanied by a free booklet. Information about exhibition-related events and guided tours can be found on the Kunsthall Charlottenborg website and at the ticket desk.