

Therese Bülow Jørgensen

The Gaze of a Player: Better Smize while Entering the Woods, 2020

Video installation. 14 min. loop

They didn't even remember how they got here. The feeling of having been put on pause was there when they woke up, but that cannot be true, can it?

This is another space. It's a gateway, an ornament made out of wool, moist, light wear and pine forest. It is a documentation of a time in AreaX.

Performers: Frederik Vium, Clara Reeh, Therese Bülow

Camera: Maria Wulf Christensen, Clara Reeh

Sound: Peter Halbye

Linn Hvid

SOMA, 2020

Sound installation with video.

SOMA, which can mean 'the body as separated from the soul or the mind' is a deconstructed video work that presents itself as a place to enter.

SOMA is a ritual. A state of being.

The sound that surrounds the other works is physical, it creates the body of the room, the skin, a place to emerge into.

When you suffer from trauma you often detach yourself from you, you loose a feeling of possessing a sort of continuity, you become fixed, disconnected, you discard you, with no start, and no end. SOMA becomes the container for a mind in dissolution, a mind that floats in a vastness of a black void; drifts into the realm of merely physical appearance, recollects itself, re-dissolves.

With inspiration from Sylvia Plath, Kurt Vonnegut, Viennese Actionism and a personal loss.

Rebecca Larsson

Samlerskan, Sväverskan, Sierskan / The Collectress, the Dreamer, the Sorceress 2020.

16 mm film transferred to digital format, plaster. 4.45 min.

Three altarpieces are placed as a triptych. The film that is projected on the central altarpiece is a gateway into another space in which everything starts and ends with the spiral. In this space, everything is possible. The bumblebees lie dead in the sand. The skull is transformed into an angel and the mirror casts burning sunlight across your eyes. This might be a way to escape. This might be a way of resting. You can come and go as you please, the door is open.

Malthe Møhr Johnsen

I Fear But I am in Hope, One Mustn't Fear or Hope (Centre), 2020

Drawing of the Farnese statue of Flora engraved in hardened glass plates, roses, video, sound

There is Everything to Hope for (Left), 2020

Drawing of the Farnese statue of Flora engraved in hardened glass plates, roses, sound

There is Everything to Fear (Right) 2020

Drawing of the Farnese statue of Flora engraved in hardened glass plates, roses, sound

The work addresses the many symbolic languages that derive from rich variations of culture. Nature, the foundational invented counterculture to culture, plays a significant role in the depiction of human emotions. Animals, spirits, magical creatures and gods often become the outlet of these emotions. In this case it is the Roman goddess Flora, who through simple repositioning of bouquets of roses, demonstrates the interlinked and very specific bohemian language of flowers. A language that lays the foundation for the shifting mirage between industry, existential self-definition and the longing for divinity and natural romance.

Ivan Nylander

En grundligt genomförd flopp är en medvetet utförd halvfärdig bakåtkullerbytta /

A Thoroughly Executed Flop is a Deliberately Performed Half-finished Backward

Somersault, 2019–2020

Inkjet prints

After pressing the shutter there are ten seconds to run in front of the camera and assume a deliberately irresolute pose. In this discontinuous series of photographs, the arrested gestures comically emphasize the stillness of the fixed image. Reminiscent of the oddness of a 'film still', a decisively hesitant action is an accelerating braking. It is a kind of choreographic stagnation. A joke is an aggression. To act consistently comically is to deny the violent punchline. Portrayal of non-action is however a contradictory act of resistance. A thoroughly executed flop is a deliberately performed half-finished backward somersault.

Project for a Recital, 2020

Performance on opening night

Tjelle Esrom Raunkjær

Thorns, Thistles and Roots (Banner I, II and III), 2020

Textile, thread, wood, rope

The work is based around the idea of the political protest banner, the ones that are hung on buildings and scaffoldings. Slogans and easily recognizable symbols are removed and replaced with motifs, which are not usually perceived as political. Thorns, thistles and roots. The work is an attempt to create new symbols and images under which there are new possibilities to unite.

Victor Rothman

Unlife Animalities, 2020

Installation with bronze, alabaster, acrylic, LED, steel

Drawing from Wilhelm Worringer's ideas on the gothic style, as abstract geometrized representation of nature, I try to develop a general framework for speaking about material processes. Emergent patterns of materiality moving beyond the dichotomy of order and chaos or as a medieval image: a strict theological structure and unconstrained heresy. My interest lies in the tension between the physicality of these figurations and their separation from the material context in which they arose. Patterns seen as interfaces, reaching out trying to grab hold of that which is outside of itself, trying to gain traction.

Ruben Risholm

Bränningar och skeppsbrott vid Bohuslänska kusten /

Shipwreck in Heavy Seas at the Coast of Bohuslän, 2020

Black clay, glaze, steel, stone

The title is from the painting of the same name from 1856 by romantic landscape painter Marcus Larsson. There is no clear resemblance between the characteristic forms of the landscape of Bohuslän and the rocks painted by Larsson in Paris. The memories seem to have blended with impressions of other places, real or imaginary, distorted until indistinguishable.

Erlend Rødsten

Cloud, in Memory of Thomas Midgley Jr. 2020

Refrigerator, refrigerant and steel wire

Spinning, 2020

Fan, vacuum, container

Degassed Water, 2020

Water, vacuum, container

Gust, 2020

Sound recordings of wind, speaker, vacuum, container

When developing this series of works, the inventions of scientist Thomas Midgley Jr. (b.1889-d.1944) came to my attention. Midgley's main contributions to scientific development were using lead as an additive in car petrol, and the invention of CFC-gasses, previously of common use in refrigerators and air conditioning. Today both these substances are banned, and Midgley is mainly known for the great environmental damage his inventions have caused. The works in the exhibition consists of structures that change a local climate, representing a technical experiment where the outcome is not always clear or visible.

Emil Sandström

At Dew Point (A), 2020

Fibreglass mesh, steel, stainless steel, water, ultrasound transducers, micro-controller, power supply, rubber

At Dew Point (B), 2020

Aluminium, steel, thermoelectrical cooling units, CPU-fans, power supply, Perspex, rubber

Exit at Blindekatersteeg, 2018–2020

Steel, UV-printed mesh fabric

An Arch, My Back, 2020

Digital print in artist's frame, aluminium, artificial dew

The installation engages with the fictions and longings of the artificial; with the oscillation between an object's *appearance* and its numerous images. A basement entrance potentially removed – an inaudible frequency putting matter into motion. A mist, a fog – an exhale onto the glass of a bathroom mirror. An imitation of weather – as carried out by a cold metallic body.

Viktor Strand

Glimtar av humor i grå tid / Glimpses of Humour in Grey Time. 2020
Video installation. 11.30 min.

The human hand builds up the city. We remember the hand and know its possibility. Some time goes by. Over generations the understanding of what is being build, or what was built, disappears. Now we are here grey times.

Majse Vilstrup

Supply and A Million Times Goodbye, 2020
4 k video, 17 min.

I have filmed at a number of live auctions at Denmark's largest auction house, Bruun Rasmussen.

The work focuses on the live auction as a kind of spectacle starring a group of art buyers and sellers who, with a supporting audience, perform what looks like already rehearsed movements, while they chase a good deal.

The repeated gestures demonstrate the exact point-of-no-return, when the artwork exchanges hands and is sold.

"Excessive forms of communication are indeed what give the art fair experience its peculiar character: People always talk too much and speak to too many people, and in the course of this communicative overdrive it is easy to work oneself up to exaggerated hymns of praise or hysterical tirades of hate."

- Isabelle Graw in *High Price: Art Between the Market and Celebrity Culture*

Erik Uddén

Trampoline Paintings 2020

Spackle paste, acrylics and spray paint on cell plastic and tiles mounted on steel pipes. Dimensions variable.

Trampoline Paintings is a series of paintings based on a memory from when I revisited the closed down bathing facility Vågbrobadet in Söderhamn when I was ten years old. My family had spent weekends there during the summer months a couple of years earlier. I went down into the pools that were now emptied of water, instead graffiti, vegetation, and lizards inhabited the tanks. Revisiting this abandoned place was as familiar as it was alien to me. In this series of works I've been trying to reach the fragmented memories from this uncanny event, using different physicalities of paint and materials in a spatial installation of paintings.

Amund Öhrnell

Untitled, 2019–2020

Oil on canvas

My interest in painting lies largely in the study of what it means to approach a body. By 'body' I do not only refer to a human or animal body, but the physicality of all objects and how they appear in their surroundings. Thinking about objects as bodies renews my way of seeing what I paint. The body, unlike the object, is perceived as active. It opens up for interpretation of behaviours in the subject I want to process. I appreciate when an object is given a new role that breaks with the predetermined. When a rock is experienced to have a pulse or when water is experienced as a solid mass.