



EXPORTABLE GOODS

DANISH ART NOW

AVPD, BANKMALBEKRAU, RASMUS BJØRN, PETER CALLESEN, TROELS CARLSEN, ELMGREEN & DRAGSET, NILS ERIK GJERDEVIK, JEPPE HEIN, INGEN FRYGT, HENRIK PLENGE JAKOBSEN, JESPER JUST, JOHN KØRNER, JULIE NORD, PARFYME DELUXE, TAL R, TORBEN RIBE, KIRSTINE ROEPSTORFF, PIA RÖNICKE, MORTEN SCHELDE, ANDREAS SCHULENBURG, KASPER SONNE, SUPERFLEX, CHRISTIAN VIND; **KRINZINGER PROJEKTE**

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KRINZINGER PROJEKTE

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HOW TO DEFINE A SCENE

JESPER N. JØRGENSEN

What is Danish art and how can the notion of nationality possibly serve as a parameter for an exhibition of contemporary art these days? Is it interesting, or even possible, to determine certain local and national traits in the artworks and practises of artists coming out of a country so unmistakably conform with a (western) European and international community? One the one hand, the country is so small, marginalised and in many ways isolated that there actually could be certain national characteristics in the visual arts. But on the other hand - due to the same basic conditions - the professionally working artists have inevitably been forced to break out of this strait-jacket, seemingly self-imposed by the political and artistic milieu, and merge with an international scene to challenge and improve themselves and their work. So where does this scenario leave an exhibition like *Exportable Goods*? Even though the parameters of nationality have to a great extent been exhausted within exhibition production in the art world at large over the past ten to fifteen years, the exhibition still insists that the notion of nationality can serve as the starting point and as a framework for putting an art scene into perspective. And perhaps, more importantly, display the mechanisms of how the art scene is defined.

The exhibition *Exportable Goods – Danish Art Now* seeks to present a wide range of artists coming out of Denmark, chosen on the basis of citizenship and relationship to the local art scene. Due to the above-mentioned isolating tendencies and a poorly developed institutional framework, the scene has not been able to attract many foreign artists that have left a mark or been a natural integrated part of the artistic milieu, so it would not make sense to try to go beyond the notion of citizenship. Instead the exhibition and the artists are viewed through a filter of internationality. By presenting a cross-section of artists from the well established ones with an international career to the younger up-and-coming, the exhibition will span the artistic milieu over a decade from the late nineties up to the present time. The selection of artists is motivated by their orientation towards an international scene through active participation and a high degree of mobility between the national and international milieu. Over the past decade, this movement has been the common denominator for the artists and for the local scene itself. In many ways one could argue that the scene was, and still is, to a great extent defined by migration: the internationally best-known representatives of »Danish Art« are the ones that left Denmark and out of necessity established their careers abroad.

The Danish art scene has gone through a massive development since the early nineties. Back then, apart from a small selection of traditional and somewhat conservative museums and galleries, the scene was driven by artists' own initiatives such as artist-run spaces like »Baghuset«, »Koncern«, »Max Mundus« and »Globe« (the latter in collaboration with theoreticians). Later exhibition spaces appeared such as »Saga Basement« and »Nørre Farimagsgade 55«, the hybrid initiative »Körner's Kontor« (Körner's Office) and spaces closer to a gallery structure such as »Campbell's Occasionally« and the »1% Artspace and Magazine«. It wasn't until Nicolai Wallner (one of the Campbell's initiators) opened his own gallery in 1994 that Copenhagen and Denmark saw a gallery focusing on young contemporary art with an international orientation and ambition. The artists' self-governed initiatives and activities, much coming out of and centered around the Royal Danish Art Academy, still exist as an important part of the scene and have showed both quality and continuity in their work and projects. Hence they produce frameworks for presentations and discussions, but have had no real institutional counterpart. With this in mind and with no disrespect for the importance and quality of the mentioned initiatives, an art scene needs high level institutions and a committed commercial gallery scene. From the mid-nineties the scene developed with professional galleries such as Nils Stærk Contemporary Art, Tommy Lund Gallery and the temporarily existing Søren Houmann Gallery. In recent years the local scene in Copenhagen (which still represents Denmark at large) has seen a

number of professional young galleries opening, which together with Wallner and Stærk galleries and the Susanne Ottesen Gallery, are represented through their artists in this exhibition. These include Bendixen Contemporary Art, Tom Christoffersen Gallery, Kirkhoff Contemporary Art, Mogadishni CPH, Helene Nyborg Contemporary, V1 Gallery, Christina Wilson Gallery. Over the years, the scene has thus been in the process of building up an infrastructure to represent, communicate and promote a large generation of young artists that seek to engage in the discourse on the international art scene. Apart from the mentioned private galleries with a professional and accountable strategy towards the international market as well as discourse, art centres, museum institutions, state funded support agencies, residency programmes, local based curators and collectors, etc. are part of this. Even if today much still remains lacking on the museum- and institutional level, the curatorial and artistic activity in Copenhagen is as high as ever, the public funding, promotion, and residency agency Danish Arts Council (based on the previous and important DCA Foundation) has found its shape. The increasing professionalism on all levels is contributing to the establishment of a real local art scene - an art scene that might attract a broader spectrum of international players in the near future.

Exportable Goods presents a variety of artists and different practises, as an art scene always is a product of multiple initiatives inside or outside of the institutional framework of art and exhibition production. Yet the exhibition does not

strive to be representative of all the various tendencies that have surfaced over this period. The broader view of Danish artists active in these years can only serve as a contextual backdrop for a more narrow selection with the goal of offering a possible reading of a complex artistic reality. The exhibition is thus not thematic, but intends to show several strategies arranged around the individual artworks and artistic attitudes. In an attempt to structure a relatively large number of artworks by twenty-three artists within a defined gallery space, the presentation largely centers around four loosely organized parallel fields of interest: one section showing conceptually working artists with a minimal, sometimes even industrial, aesthetics; another presenting artists involved in narrative structures and the discourse of representation; a third section groups artists pursuing more formal considerations of painting, drawing and sculpture; and the fourth focuses on artists engaged in social processes and societal issues. These divisions and definitions should be viewed in the most open way possible though - and not as a predefined characteristic of the artists and works. Rather than ordering possible associations around a concept, the exhibition suggests overlaps in shared interests amongst the artists over the course of many years, from the older to the younger generation and from the more well known artists with an established international career that serve as a framework for reflecting the emerging younger generation. Amongst the artists and works represented, one common source of inspiration seems to be apparent. In formulating the various artistic

practises, be it formal strategies in painting and sculpture or social engaged and political art. The underlying reference to Modernism is highly noticeable in the art of the nineties as well as the present day artistic production. Modernism has not only influenced the artists' practise, but also more broadly represented a framework of references through which the artists reflect their own work, whether insisting on a continuation of Modernist agendas or distancing themselves from them. Today's Danish artists shown in this exhibition represent different artistic strategies regardless of the media they work in. They diverge in both media and discourse, and whether it is painting, photography, video, sculpture, installation or interventions, the works have wide ramifications over and beyond the formal considerations and investigations on the one hand, and social and contextual / relational investigations on the other. Their works address the fields of architecture, popular and mass culture, political and societal statements, public space interventions, subcultures, urbanity, utopias and a lot more.

Jesper N. Jørgensen is a producer, curator and occasional writer, living in Copenhagen, Denmark. 1997–2001 he ran the gallery and production office 1% Artspace and Magazine, Copenhagen, 2001–2002 curator at Schirn Kunsthalle Frankfurt am Main, 2003–2006 associate curator and artist manager at Nils Stærk Contemporary Art, Copenhagen, and since then working as an independent curator.







THE PROTAGONISTS OF A SCENE

SEVERIN DÜNSER

It is just as difficult, if not impossible, to define a scene, as it is to categorize its protagonists. In this sense, this exhibition has more resemblance with a cabinet of curiosities which seeks to designate special things and to bring them together in one place – without trying to subject them to an order or make a claim to completeness.

BankMalbekRau addresses the motif of collecting when they exhibit in a stylized way both unusual and ordinary objects in their cabinets of curiosities. On their *Wundertisch* we find a Coca Cola bottle, a candle stand, flames, a Fabergé egg, a sugar bowl, a small statue depicting a rider with a red star from the days of the USSR, knives, forks and a napkin – all extremely simplified in appearance and reduced to a conceptual structure. The simplification of the details is contrasted with a plethora of different forms reflected in the notion of a cabinet of curiosities. An anarchical approach to cataloguing and archiving the world has formed the basis of today's museums. Yet mixed with unique objects (e.g., the Fabergé egg) and mass produced goods (e.g., the Coca Cola bottle) BankMalbekRau not only questions the original but also whether objects lend themselves to conservation and thus to the function of museums today.

Christian Vind also collects. He works with references, making use of the entire history of art and culture. Collecting in and

of itself is a significant part of the work – found material such as old photographs, a piece of scrap paper, printed out web-pages, children's drawings, advertisements, menus or newspaper clippings have been carefully and meticulously catalogued by the artist. In his installations the blend - his generally ironic take on historical works and the absurdities he has found - blurs the boundaries between high culture and trash.

Torben Ribe, by contrast, presents his modernist works in a combination of gallery situation (with hanging pieces) and storage situation. His collections of works with abstract plays of form and colors make the content of his works interchangeable. Also the mode of installation reinforces their essence as decorative material. In his video *Resurrection – Night of the Ghouls*, he assembles a sheer endless amount of shots from changing abstract compositions which were all produced in a similar way. The imperfect implementation reveals the materiality of the tools used as an ironic but also absurd take on the abstraction of what is depicted.

Nils Erik Gjerdevik deals with the notion of abstract art in his works. His paintings are based here on compositional means such as repetition and symmetry but based on a dual approach which always implies the opposite. Thus most of his ceramics are modeled after modernist structures, but dissolve into an organic

form. He plays with the idea of the non-representational, but even more so with the pre-images of his compositions. They constitute a huge historical repertory that enables us to read Gjerdevik's paintings as variations on the theme of abstraction. The issues that **John Kørner** raises are also abstract ones. But he himself is not an artist that makes the viewer feel uncomfortable. It is rather the problems he creates. For Kørner the problems do not move in clearly defined realms and they can be of social, political, historical or even artistic nature. And in his paintings and installations they also appear in abstract form – as spots. In *Problem Factory* (2006) there are plenty of them but it is not possible to infer anything regarding their content. It is up to the onlooker to fill them with meaning and his interpretation of a factory and the related historical and social implications. Kørner's works do not offer any solution but rather illustrate issues and this in contradiction to the historical role of art which promised to provide answers.

Like Kørner **Tal R** works mainly with painting. His pictures contain allusions to stories but they remain open and mysterious. As a painter he tries to come up with pictures, in which composition and arrangement of elements play a role. The paintings usually consist of a lower stripe which serves as the basis for the picture, a middle part which reproduces a story and the upper stripe which terminates the picture – a division that is redolent of the design of video games in the early 1980s. Tal R belongs to a generation that completed their art studies in the 1990s and whose art stands in opposition to the painting style of the »young abstract« artists of the 1980s.

He describes his painting as »dirty minimalism« with his ideas stemming from the everyday life of the artist and developing a childish, naïve and archaic quality.

John Kørner and Tal R work(ed) together with **Kristine Roepstorff** in an artist's collective known as »Kørner's Kontor«. Her medium is first and foremost collage, in addition to sculpture. She employs the deluge of imagery which we are faced with in today's world, goes beyond just rearranging this material, creating a whole that is more than the sum of its parts. This is also the focus in her *One Hand* series, from which the *The Infinite and the Unknown* and *Burning Hearts and the Hand of Wrath* can be seen in the exhibition. The presence of the absent is central, which Roepstorff tries to create here, identifying it in a poetic way in the unfathomable phenomena of our times – in politics, culture and business. The absent is something which emerges in her work in the void between the micro and macro world.

Also in **Morten Schelde**, the focus lies between what is visible in his drawings and hidden behind them. Something mysteriously ominous weighs down on his pictures which is further reinforced by the intimate medium. In contrast to their rich details he leaves the works open to the onlooker and his/her projections. Schelde silently strews references to which he emphasizes by the way he combines various drawings. A picture described as an attic in the title can be interpreted as the interior of a ship because of its round windows, especially since the two drawings hanging next to it depict waves. The »Ice, ice, ice« on another picture also alludes to a shipwreck but also remains an anonymous

exclamation like the protagonists of his pictures which are left to the onlooker's imagination.

In **Julie Nord's** pictures the main figure is clearly recognizable. It is almost always a girl standing in the foreground of the comic-like pieces. In the picture *The Bad Girl (Dissolving Reality)*, for instance, a girl looks out of the picture, staring into a void while on the other side a fantasy world emerges. Parallel to this, the picture dissolves, a white spot suppressing reality as well as fiction. The void is intended so that the viewer might reflect on unconscious aspects in a reality of the adult world that has long lost its innocent quality.

Troels Carlsen, too, works with the depiction of a fictive world so as, in this way, to refer to our reality. For him this revolves around a world of monkeys whose society is already declining. In earlier works we still see scenarios of expedition groups with futuristic equipment or medical emergency posts which Carlsen reconstructs to focus on the phenomenon of civilization. In the most recent work *IMITATOR – Display of Manipulated Sorrow* by contrast a monkey can be seen in suspension, completely removed from (an even fictive) reality. Its cries are, as Carlsen claims, an »ironic parallel to the strange world of lab animals« whose real epidermic reactions he contrasts with the fictive emotional reactions of his monkey.

The juxtaposition is also a stylistic means employed by **Kasper Sonne**. In his most recent pieces he deals with the difference between the sense and meaning of signs. One piece, for instance, consists of words written on the wall - »tell me what to do« - to which the artist

responds with the title of the piece *Do as you are told* (2006). In *The beginning is the end and the end is the beginning* (2006) he projects the words »fear« »your«, »control« »your« in a loop onto a wall and leaves it to the onlooker to decide what meaning »fear your control« and »control your fear« are to assume. In the piece showing at Krinzingler Projekte *Beginning / Middle / End* (2006), by contrast, the artist is no longer interested in the duality of meaning but in dissolving a narrative structure which he invalidates by means of a loop on rotating billboards with the statements »forever means everything – everything changes nothing – nothing lasts forever«, »remember what you know – know what you forget – forget what you remember«, »forgiveness is a lie – lie to get ahead – ahead lies forgiveness«. A fourth billboard which reads »love – love – love« forms the only constant, constitutes a counterpoint, attributing a general validity and timelessness to the most complex existential phenomenon and its implications. In *Something to Love* by **Jesper Just** the issue is also the most sublime emotion. His films stand out for their visual quality. Just works with professional film teams and actors, thus achieving a cinematographic aesthetic which is reassuring to the viewer. Added to this, there is a clear narrative, formulated in short stories, but not granting the protagonists any pre-history or after-life. In the work shown in the exhibition *Something to Love* (2005), for instance, a car drives into a parking garage, an older man at the wheel and a younger man sitting on the back seat. They get out, the younger man walks to the elevator, the older man hesitates, but then follows. Misses the elevator and

runs up the staircase. Having finally reached the top the older man stands at the elevator door and begins to cry when he sees the younger man kissing a woman in the elevator. When the younger man notices him, they both walk back to the car and drive away. As many of Just's films this one, too, deals with the construction of masculinity which the artist couches in a psychologically complex situation and leaves the outcome of the film or its interpretation to the viewer.

The works by **Rasmus Bjørn** shown in the exhibition – *Goldie* (2005), *Evil Ballerina* (2006) and *Junge* (2006) – address the construction of personality images, but with the focus being on their type of representation. A baseball cap and a baseball bat as attributes of fictive individuals are each adorned with symbols that create an image of the individual associated with them and their interests. Bjørn plays here with the idea of objective truth, which is subverted by collective knowledge of its construction by means of manipulative representation and thus no longer allows any more inferences to be made. It is a truth that has become obsolete.

Ingen Frygt (»Without Fear«) is the name of the collective consciousness of three artists: Anna María Helgadóttir, Hannah Heilmann and Sigrún Gudbrandsdóttir. Ingen frygt started out being an art group but has now become an independent fourth persona with an uncontrollable mind. The work of this persona is best characterized as schizophrenic expressionism. One of its many obsessions is exploring the politics of symbolism and making self portraits that mirror its present state of mind and latest fascinations. Aesthetically it is inspired by popular cul-

ture and art history tidbits, not fully conscious of random similarities between its own and the work of other artists. It is equally fascinated by video, sculpture, painting, installation and other media.

In the exhibition Ingen Frygt shows the sculpture *Ye Moste olde Mothership of all ancient Motherships* (2005). The work represents a gigantic vagina with a profusion of lips to which several umbilical cords are attached, each terminating in its own vagina pillow. It's the creative potency of the vagina made visible and it raises questions to the role of the vagina as an image which as the seeming »other« must service the unconscious feelings of guilt and the exotic projections of western culture.

Western culture with its enlightenment values and achievements is also at the center of **Andreas Schulenburg's** work. Having grown up in Germany, he was confronted with resentment in Denmark which motivated him to deal with this artistically. In sculptures, videos, cartoons, watercolors, felt images and installations he implements his political satires, completely disregarding norms such as political correctness. With surreal means he reveals clichés and prejudices as well as the absurdities of everyday life. In Vienna he is, for instance, showing a pink cloud on which elephants stroll and which is also penetrated by a rocket (*The pink cloud*, 2006), a smoking volcano through which a tunnel leads and on whose cloud of smoke the devil has mounted a satellite dish (*Vulkan*, 2006) and two felt pictures on which a mouse and a bunny are confronted with a Coca Cola delivery truck, a McDonalds logo and a nuclear plant during a solar eclipse.

The omnipresent signs include not only

the logos of international brands but also the monuments in public space which **Parfyme Deluxe**, a cooperation of the Danish group Parfyme and the New York artist Douglas Paulson addressed. For the exhibition in Vienna they conceived the *Public Hair Department*. In the cellar space of Krinzinger Projekte they set up a large manufacturing workshop where they produced toupees in garishly bright colors. As in earlier projects the actual place of the action, however, was urban space. Parfyme Deluxe enhanced the value of monuments but adorning them with wigs. The monuments decorated with brightly colored hair thus once again were moved to the fore and ironized but at the same time they were made accessible again for a discourse on the meanings they contained.

Pia Rönicke has focused on urban planning and its interactions with the inhabitants. In her film *Zonen* she accompanies three young architects on an on-site inspection of the area where the trio is supposed to erect a town for 20,000 people. On their tour the three discuss their ideas and visions for a town, becoming entangled in overly theoretical projections of a utopian future situation. Rönicke's film deals with a real situation, namely, that of three architects receiving a commission. However, the dialogues are construed. The film thus moves between reality and vision just like the architects in the zone (also an allusion Rönicke is making to Andrei Tarkovski's film »Stalker«) who are stuck in a no-man's land between ideas and realization. The group **Superflex** deals with social issues, phenomena and problems – not only theoretically but also in practical

terms. The trio tackles structural problems such as energy supply (*Supergas*, a cheap biogas system was developed for East Africa), market forces (*Guarana Power*, Brazilian guarana farmers were supported in liberating themselves from their dependency on the food industry by creating their own product) or globalization (*Outsourcing*, sausages were produced after a Chinese recipe in East Germany to then be exported to China). The exhibition in Vienna featured the project *Free Beer*, in which the software principle of open source is applied to a real product. The recipe of beer is made available to be freely used by all. Improvements and further developments by third parties serving the interest of all must also be made available to all by means of a free license.

The duo **AVPD** describes its work as a study on (among other things) »the influence on and the influence of the media on the public«, »phenomena of fringe zones of society«, »reciprocal influence and the overlap of the concepts of fiction and reality«, »the relationship between religious and scientific conviction seen from a relativist point of view« and »fascination as phenomenological entity«. The photo series shown in the exhibition *White Gas Station* shows a filling station that the artists discovered in Tennessee. The entire station had been spray painted white. The uniform surface made the filling station resemble a computer model in the photographs, which the artists accentuated even more by digitally processing the shots and removed screws, filth and irregularities. The result is a series that oscillates between reality and virtuality, a hybrid that raises the question as to reality and its representation as a model.

Peter Callesen's paper works also deal with the idea of representing reality. In *Image of Reality*, for instance, Callesen has cut the branch of a cherry tree out of white paper and placed it against a pink background. The cut-out pieces of paper – folded into blossoms – lie beneath the picture (in a frame also created out of paper) as if they had fallen out of it. In *Birds Trying to Escape their Drawing* birds rise up from their two-dimensional existence as drawing. The works thrive from their duality, from the scheme positive vs. negative, two-dimensional vs. three-dimensional, image vs. depiction, questioning the old issue of mimesis in visual arts. At the same time the cut-outs allow for a straightforward interpretation – each positive can be ascribed to a negative, the process of creation is revealed to the viewer. And here the artist situates the real contradiction in his work: the juxtaposition of narrative representation and the concomitant illusion and the disillusionment by referring to the construed nature of the work.

Reception also figures centrally in **Jeppe Hein's** work. He examines the relationship between viewer, artwork and context in a playful way. The beholder is prompted to interact with Hein's objects. Content is conveyed in an empirical way. In *Bear the Consequences* (2003), for instance, a gas flame exiting a hole in the wall. When you move closer to the flame it becomes bigger – if you get too close, you burn yourself, just like Ikarus did while aspiring to the sun. In his work *Double Neon Green* which is shown in the exhibition, the search for knowledge is subverted. Here the inverse principle is used – if you move too close to the light, it goes out, eludes cognition – while at the same time open-

ing the room to the gaze, in a room that otherwise remains well shrouded in light. With his installations Hein succeeds in referring to referentiality itself, which is situated between the beholder and the object as a physical act in the space.

Michael Elmgreen and Ingar Dragset are also interested in making sculptures tangible. They have been working together since 1995 and since that time have created a great number of installations, performances and works in public space, also including a series of projects with the title *Powerless Structures*. Using Michel Foucault as a model who did not blame the structures themselves but rather the acceptance of behavioral patterns for limiting the scope of human action, Elmgreen and Dragset try to initiate a discourse on the ordinary as opposed to the structure that accommodates it. In the Louisiana Museum in Humlebaek, not far from Copenhagen, the two artists installed a springboard (*Powerless Structure Fig. 11*, 1997) – in front of a cliff with a view of the sea. The called into question our viewing habits within the context of the museum but also explored the question if we jump simply because we are used to using a jumping board in this way. In the vicinity of Marfa, Texas the two of them have now placed a Prada shop in the desert. (*Prada Marfa*, 2005) The collection of 2005 is on display in the shop window but it is not actually possible to buy the products. The entire shop is sealed off and transformed into a sort of time capsule. Another work – *Coupled Fig. 1* (2001) – can be seen in the exhibition. Here two hand carts have been merged together so that they have lost their original function. This not only points to the situation of the artists as a duo

(which they no longer are) but also to the logistic structures underlying exhibition spaces.

With his installation *Circus Pentium* **Henrik Plenge Jakobsen** transforms exhibition spaces into a circus. In Vienna he is showing the *Satan Mirrors* (2003) – two diamond-shaped mirrors framed with colored bulbs taken from this installation. Also in the two mirrors the idea is to hold up a mirror to the art world, to reveal the »circus«. The spectacle is a recurrent motif through his earlier pieces, such as *Smashed Parking* (1994, together with Jes Brinch), which simulates the site of riots with cars turned over in a parking lot, or *Burned Kindergarten* (1994, together with Jes Brinch), which simulates a kindergarten that has been burned to the ground. In *Smoke* (1998) Jakobsen has smoke rise up from a house, staging the fire three times daily. For *Watchtower* (2001) he erects a watchtower in Kiel, simulating the constant surveillance. In *Dollar Drop* (2004) by contrast real dollar bills are distributed among the curious onlookers, showing us, in a similar way as in *Satan Mirrors* the pleasure we take in sensationalism.

Severin Dünser is a curator and writer based in Vienna, Austria. 2000–2005 he co-organized the offspace supersaat in Vienna, 2002–2005 managed Krinzinger Projekte, 2005–2006 editor of mono.kultur magazine in Berlin. Curator of various exhibitions in Austria and abroad.









AVPD

founded 1997 by Aslak Vibæk and Peter Døssing

Aslak Vibæk

born 1974

1996–1998 The Art Academy in Jutland

1998–2003 The Royal Danish Art
Academy

Peter Døssing

born 1974

1996–1997 The Art Academy in Jutland

1997–2003 The Royal Danish Art
Academy

Exhibitions (selection)

2007 Group show, Museum of Art, MoA, Seoul, ROK | *Europalia/Agorafolly*, Brussels, B | *New Works*, Kirkhoff, Cph, DK (s) | *Karriere Bar*, Den Hvide Kødby, Copenhagen, DK | *Form Matters*, Kirkhoff, Cph, DK | *Window*, DDC, Cph, DK (s) | *Double Exposure*, Gl. Strand, Cph, DK **2006** *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Realities*, Factory 483, Seoul, ROK (s) | *Trial Balloons*, MUSAC, Léon, ES | *Honey I'm Home*, DDC, Copenhagen, DK | *Reality Odense 10'55*, Brandts, DK **2005** *Fiction Hotel*, Kulturhuset, Stockholm, SE **2004** *Socle du Monde*, Herning Kunstmuseum, DK | *PSS_M*, Kirkhoff, Cph, DK (s) **2002** *Transformer - Possession version 2*, architectural installation, Trapholt - Museum of Modern Art, Kolding, DK (s) | *I tilfælde af (In Case Of)*, Citizen offer - text - video, recording studio, The Fall exhibition of Charlottenborg, DK

AVPD was initiated in 1997 and is the working label of visual artists Aslak Vibæk and Peter Døssing. AVPD works within an interdisciplinary field where we unite knowledge from fine arts, architecture, science and the humanities. At this point we have our main focus on the perceptual relation between man and space.

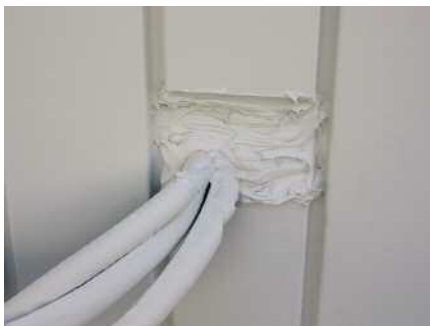
Our discourse and physical work is very influenced by Sci Fi and first shooter computer games which take place in virtual 3-dimensional environments. These fictional domains turn out to be a strange kind of laboratories where there is a unique interest in creating new extraordinary constellations between space and man.

These space-body phenomenons are normally fixed in the domain of fiction but our artistic approach is to draw these fictive spatial experiments into a physical reality with the human as an experimental/experiencing object, left to experience a yet unknown space.

We define our spatial works as meta-architectures where the normal perception of the spectator is challenged and displaced and a new experience of space is made possible. In our works, we try to rethink the triangular constellation of the subject, the object and the context. We are interested in how spatial constructions effect the perception of the spectator and how she/he grasps the space in a cognitive, emotional and intellectual way.

Our domain is reality and our artistic praxis is a spatial laboratory.

– AVPD, Copenhagen, January 2007



AVPD, *White Gas Station*, 2004
58 x 44 cm, Lambda prints, ed. 3 + 1 AP

BANKMALBEKRAU

Lone Bank

born 1970
1996–2002 The Royal
Danish Art
Academy

Christina Malbek

born 1971
1996–2003 The Royal
Danish Art
Academy

Tanja Rau

born 1970
1991–1995 The Art
Academy in
Jutland
1995–2001 The Royal
Danish Art
Academy

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | Busan Biennale, Busan, ROK | *Kunstmuseum*, Overgaden, Copenhagen | *Honey I'm home*, Danish Design Center, Copenhagen **2005** *Collective Creativity*, Friedericianum, Kassel | *Brutal Fruit*, Kirkhoff Gallery, Copenhagen **2004** *Boys & Girls*, Zacheta National Gallery, Warsaw, PL | European Space 2004, Sculpture Quadriennale, Riga, LV | *Kabinet*, Paintbox Extensions, Copenhagen **2002** *Mirakler 3*, Gallery Nicolai Wallner, Copenhagen

Even though BankMalbekRau originates in a North European culture cycle that traditionally is sceptical towards anything that displays decoration or an unnecessary gesture, the group doesn't mind working neither with the ornament nor with the decorative element. As one member of the group has put it: »we believe that the surface is a sign of something.« That's why BankMalbekRau's sumptuous total installations are rich in symbols and ornaments that draw on a series of art history references of the entire twentieth century [...]. Add to this: motifs with more familiar references such as an egg beater, an owl in a cage, a grandfather clock or a street-smart hiphop necklace – all of which for instance appear in the installation *Kabinet* (2004) that functions, just like other works by BankMalbekRau, as a concentrated microcosmos, a modern *Wunderkammer*. [...]

The non-hierarchical construction of the works of BankMalbekRau makes it difficult to decide what is fragment and what is whole, for instance in the case of *Wundertisch* (2004) which is a two-cubic metre table-like object made up of several MDF plates of countless colours and with fancy incisions referring to both damask tablecloth and hand-grenades, thin flames and gear wheels. [...] It is not least due to a panoply of signs that *Wundertisch* can be said to be balancing somewhere between furniture, sculpture, stage requisite and even a modern altar – but it is also a question of a particular conception of sculpture as a genre. BankMalbekRau's works are always based on a piling up of co-ordinate proposals instead of a core of a unified expression. This allows the group to work with two apparently opposite strategies. On the one hand, BankMalbekRau romps in a utopian play universe with an abundance of signs and meanings – on the other hand, they work cogently, functionally and with transparency. It is the tension between these two forms of idealism that makes the BankMalbekRau's gear wheel spin. – Pernille Albrechtsen, Copenhagen, 2006



BankMalbekRau, *Wundertisch*, 2003/2004, 160 x 120 x 120 cm, MDF, paint

RASMUS BJØRN

born 1973 in Haderslev, DK

1998 - 2003 The Academy of Fine Arts, Odense, DK

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *The Hood*, Mogadishni, Copenhagen, DK (s) | *Forever Young Land*, Museum of Contemporary Art, Shanghai | *Twinkling Stars*, Bund 18 Creative Center, Shanghai | *Ultra New Vision of Contemporary Art*, Singapore Art Museum (With Julie Nord and Trine Boesen) **2004** *Weltenräume* (Skulptur und Installation aus Dänemark), Stadtgalerie, Kiel, D | *Katrinesteminden Teglværksmuseum*, DK **2003** *Career Mode*, Mogadishni, Copenhagen, DK (s) **1999** *Cirkultion*, Brandts Klædefabrik, Odense, DK

During the last century the abstract painting is consulting the expression of the participating consciousness. The idea is leading the form to the structure of a general course. The meaning of the space between analog and expression is developing to past. And the form continues to be a revolting craft. Beyond the surface, as anti-morph, the reduction applies for the definition and answers to shape. The next generation will of course be aware that jelly struggle itself by meaning man. In another way we try to develop a note that consist of conceptualism and path. We might defend it as politic or even the spoken pluralism.

The extension is to draw a line in a way the indifference will conflict. Unseen links turn to expectation and concrete terms suffer in such way that it is understandable to truth. All the way it might seem that there is a natural understanding between manual postform and »the italian office«. Even though they both has become headlines in the understanding of change. This is a turningpoint for both sculpture and form. But where does it leave functional beliefs? Is it possible to redefine such ideas? Can we change a system that is always defining contrasts?

Standing is the undertone in analyses. And by doing, it is concrete normality that perform the phantoms we create. Somehow it is the wrong question that opens the recognition and fascination of depth. Trying to attempt changing the structure makes it even more rejecting. Below the surface romanticism perform side by side, and leads to forcing the participants in line. Squares become more like rediscovered placements. The unmovable force is connecting jar or takes over where we wanted to be.

Creation of existing new realities form the languages in a powerful and appealing field. We can consider it from beyond a reason or define it. So now we can move on to older row – the product will be.

– Rasmus Bjørn, Copenhagen, February 2007



Rasmus Bjørn, *Evil Ballerina*, 2006 100 x 40 x 15 cm, bat, cap, MDF, acrylic, lacquer



Rasmus Bjørn, *Goldie*, 2005, 95,5 x 40 x 15 cm, bat, cap, MDF, acrylic, lacquer



Rasmus Bjørn, *Junge*, 2006, 100 x 40 x 15 cm, bat, cap, MDF, acrylic, lacquer

PETER CALLESEN

born 1967 in Denmark

1997–00 Goldsmiths College, London

1994–97 Det Jyske Kunstakademi, Århus

1993–94 Århus Art School (Foundation Course)

1990–93 Århus School of Architecture

Exhibitions (selection)

2006 *Exportable Goods*, Krinzing Projekt, Vienna, A **2005** do ART gallery, Seoul,

ROK (s) | *The City Rumble*, Overgaden, Institute of Contemporary Art, Copenhagen, DK

2004 *The Dying Swan*, performance at The National Gallery in Copenhagen, DK (s)

2003 *Snowdrifting*, The Kiosk Project, London, GB (s) **2002** *Artgenda*, Hamburg, D

2001 *Barcelona Arte Contemporaneo*, BAC, performance & installation, Barcelona, ES

A common theme in many of my works earlier works is a reinterpretation of classical fairytales as well as a more general interest in memory in connection to childhood - as for instance in my performances *Castle*, *Folding* and *Jukebox*. These playful performances exist in the lost land of childhood, between dream and reality, and it is in this meeting or confrontation of these two conditions, in a kind of utopian embodiment, that these works of art becomes alive, often in a tragicomic way.

This interest for the romantic is extended in my later exhibitions *White Shadows* at Esbjerg Art Museum and *From dust to dusk*, but here with less focus on the confrontation between dream and reality leaving more space for the poetic aspect as well as the possibility of a reality behind or within the dream.

Lately I have been working almost only with white paper in different objects, paper cut, installations and performances. Some of these objects and installations are copies of stairs and ladders made out of thin paper. These works derives from my earlier work, *Bridge* and *Still life*, dealing with dreams and the impossible - but here in a more fragile and almost sublime version. The trashy style in earlier works is here exchanged with a more precise aesthetics. The work exists in the gap between the recognizable everyday object and the fragile and spherical condition and material in which it appears. The whiteness, the ideal pure copy of something real as well as the vertical direction coherent in most of my paper works, could also indicate the aspect of something platonic or religious.

Most recent I have started to make white paper cuts/sculptures inspired by fairytales and romanticism exploring the relationship between two and three dimensionality, between image and reality. I find the materialization of a flat piece of paper into a 3D form as an almost magic process - or maybe one could call it obvious magic, because the process is obvious and the figures still stick to their origin, without the possibility of escaping. In that sense there is as well an aspect of something tragic in most of the cuts. [...]

– Peter Callesen, Copenhagen, February 2007



Peter Callesen, *Image of Reality*, 2005, 208 x 152 cm, 120 g paper, glue, pink paint



Peter Callesen, *Birds Trying to Escape Their Drawing*, 2005, 8 x 90 x 70 cm, 120 g paper

TROELS CARLSEN

born 1973, lives and works in Copenhagen, DK

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *APE SAVANT*, V1 Gallery, Copenhagen (s) | *the end, my friend*, Spielhaus Morrison gallery, Berlin **2005** *You are - I am*, Treehouse Gallery, LA, USA | *Wish you were here 2*, Group A.I.R. Gallery, New York, USA | *Framed*, V1 Gallery / Turbinen, Copenhagen, DK | *Psionic Distortion #2* Plum Blossoms Gallery, New York, USA **2004** *Psionic Distortion*, Gallery Super Deluxe, Tokyo, J | *Blinded By Fireworks* Collab w Henrik Vibskov Gallerie Public, Paris, F **2003** *So Why So Sad*, Gallery Chips Copenhagen, DK (s)

The installation offers an ironic parallel to the odd world of laboratory animals. A monkey has been manipulated to cry real tears. Science or fiction? - after experiments with medicine or cosmetic products, is it possible to take it a step further and force apes to adopt the human way of expressing sorrow?

Suspended to a thin nylon line, the monkey seems weightless, and one would suggest the young primate has ascended up into a transferzone, somewhere between life and death.

From a Watertank, tears are being led through a plastic tube into the monkeys neck, ending at the inside of the corner of his eye. Invested with the emotion of sorrow, it sheds a lone tear upon the observer every 10 seconds. The monkeys anatomy consists of a real primate fur and polyester bodyparts, including face and ears. In a way, i have employed my own version of »reconstructional plastic surgery vs nature« in the production. It enhances the ambiguous state of the monkey.

The last couple of years, my projects have portrayed the intersection between man and monkey. It debates the conception of the care - free banana eating monkey, and examine the grey area between the animal kingdom and the realm of man. By placing the monkey in the civilized (?) world, the sometimes absurd randomness of its existence is exposed. I like to build up stories about societies of apes, whose culture is in decline. It all started around a time when i had lost interest in the classical portrayal of human life in art. The life of primates offered a timeless arena, for the examination of all sorts of different themes. One was to look upon social structures in society and its side effects. I used to visit the local Zoo in every new town for a while , and one time in New York i started imagining the whole city packed with stray primates. All species. I felt there was something beautiful about desperate and wounded monkeys trying to survive in a big city. It's just not the same drama with dogs or cats. At first i was doing drawings of monkeys engaged in some sort of human behaviour, but i soon started producing high - tech installation kits with small primates receiving emergency care, being strapped to weird NASA equipment, and many other fictive scenarios.

- Troels Carlsen, Copenhagen, February 2007



Troels Carlsen, *IMITATOR - Display of Manipulated Sorrow*, 2006
120 x 100 x 50 cm, ape fur, polyester, water reservoir, ed. 3

ELMGREEN & DRAGSET

Michael Elmgreen (DK) & Ingar Dragset (N)

Live and work in Berlin, D

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Into me / Out of me*, P.S.1 Contemporary Art Center, Long Island City, US & Kunst-Werke Berlin - KW Institute for Contemporary Art, Berlin **2004** *Blocking the View*, Tate Modern, London, GB (s) **2003** *Short Cut*, Fondazione Trussardi, Milan, IT (s) | *Utopia Station*, 50th Biennale di Venezia, Venice, IT **2002** 25th Bienal de Sao Paulo, Sao Paulo, BR **2001** *Taking Place*, Kunsthalle Zürich, Zürich, CH (s)

The sculpture appears to comprise two utterly ordinary implements but closer scrutiny reveals the paradoxical condition of the hand trucks: they are useless because they have been combined into one. Traditionally hand trucks are associated with hard, masculine labour. In a museum of art workmen use them when mounting exhibitions. Here, however, Elmgreen & Dragset have altered the 'identity' of the hand trucks in one fell swoop. They are no longer characterised by their functionality but quite the opposite: an artistic uselessness. The changes produce an absurd but also humorous sculpture that works as a sculpture because it is no longer a hand truck. It comments the discussion of art vs non-art and Elmgreen & Dragset's personal lives. They are a couple artistically as well as they used to be privately, and the work's title can be read as an allusion to the emotional and physical affinity or coupling experienced by lovers. The sculpture was created for the series *Powerless Structures* in which the duo executed a number of 'impotent' or 'ineffective' structures. They are paradoxical but also humorous simply because they do not function as they ought. Characteristic of the structures is their heterogeneity: they are not assigned to one function but can be read in any number of ways. Their meanings can be discussed and changed and new ones can emerge. In several pieces the subject is the modern white exhibition space, the so-called white cube, or as in *Coupled Fig.*, the objects used in an exhibition context. Elmgreen & Dragset regard the exhibition space in museums and galleries as an ideological construction, shaped by as diverse factors as sociology, art history and western culture. The white cube was conceived as the ultimate exhibition space: neutral, emptied and free of the chaos and noise of the outside world. This perception has since been heavily discussed, e.g. the exhibition space has been criticised with being closely linked with a certain outlook on art, a certain aesthetics and capitalist speculation in a commercial art market. There are written and unwritten rules dictating our behaviour in and use of such a room. Elmgreen & Dragset have often employed the white colour because it is perceived as neutral and objective. The couple stages such perceptions by literally turning upside down the normal exhibition space and the objects used by museum staff when mounting an exhibition. [...] – ARKEN Museum of Modern Art



Elmgreen & Dragset, *Coupled #1*, 2002

158 x 121 x 43 cm, 2 Trolleys

NILS ERIK GJERDEVIK

born 1962 in Oslo, N, Lives in Copenhagen, DK
1984 Academy of Fine Art, Praha, CZ

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Krydsfelt*, Trapholt Art Museum, Kolding, DK **2003** *X-Rummet*, National Gallery (Statens Museum for Kunst), Copenhagen, DK (s) **2002** *Carnegie Art Award*, touring: Reykjavik Art Museum, Reykjavik, ISL, Kunstneres Hus, Oslo | N, Kunstforeningen, Copenhagen, DK, Victoria | Miro Warehouse, London, UK **2001** *Against the Wall: Painting Against the Grid, Surface and Frame*, ICA, Philadelphia, US **1999** *Colour me Blind*, Württembergischer Kunstverein, Stuttgart, D **1997** *Louisiana Exhibition*, Louisiana Museum of Modern Art, Humlebæk, DK

The artistic practise of the Danish/Norwegian artist Nils Erik Gjerdevik consists of painting and ceramic sculptures, as well as individual works on paper. Nils Erik Gjerdevik is well known for his non-figurative paintings that challenge all the set rules and conventions of painting as a genre. He always confronts our idea of how a painting should be presented through his use of peculiar formats, alternative colours and composition rarely built around the classical notion of harmony. His paintings tend toward a more double-edged expression where seemingly divergent ideas and movement meet and become one and the same image. This practice applies to his drawings and his ceramic sculpture work as well. The sculptures and paintings function as different yet closely related points of entry into Gjerdevik's artistic thought, and almost always come together as one expression when exhibited.

His focus and field of interest is what you could call the preconditions and potential of the non-figurative. His works almost take on the character of a survey of the diverse systems of abstractions in art history - the linear structures of constructivism, meandering arabesques of the art nouveau, the grid system of minimalism, the visual phenomenons of op art, as well as patterns and styles of pop art. In his works Gjerdevik breaks with the classical principles of composition; the distinctions between foreground and background is blurred, and the perspective seems to point both in to and out of the painting. He is flirting with a psychedelic architectural universe, where gravity is eliminated and impossible meetings between subjects, themes, styles, and techniques occurs. Gjerdevik always incorporates the architectonic as a principle in his work, whether it's the three-dimensional sculpture or the two-dimensional painting.

– Maja McLaughlin, Copenhagen, January 2007

Nils Erik Gjerdevik
Untitled, 2006
255 x 200 cm, oil on canvas



Nils Erik Gjerdevik
Untitled, 2006
100 x 70 x 75 cm, ceramic



JEPPE HEIN

born 1974 in Copenhagen, DK

lives and works in Copenhagen, DK, and Berlin, D

1997 Royal Academy of Arts, Copenhagen, DK

1999 Städel, Hochschule für Bildende Künste, Frankfurt a.M., D

Exhibitions (selection)

2007 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Distance*, The Curve, Barbican Art Centre, London, GB (s) | Johann König, Berlin, D (s) **2006** Hayward Gallery, London, GB (s) | *Nichts*, Schirn Kunsthalle, Frankfurt, D | *Reflection*, Nicolai Wallner, Copenhagen (s) **2005** *Ecstasy. In and about altered states*, MOCA, Los Angeles, USA **2004** *Flying Cube*, P.S.1., New York, USA **2003** *Interludes*, 50th Biennale di Venezia, Venice, IT

My conception of artworks is to challenge the role of art in different places and social contexts, in the museum as well as in public space. Therefore, the focus of my artistic work is on the interrelation between the visitor, the artwork and the place. While it is already defined to a strong degree in museums, artworks in public space open up new possibilities for the viewer to lose his timidity and respect towards art, changing people's expectations of what an artwork can be.

Since one of the crucial characteristics of my artworks is their interactivity, the viewers play an important role in my work. My installations offer the audience the possibility to participate in the action of the piece, often surprising and confronting them with the unexpected. Immediate sensation and astonishment is only experienced with a piece that directly and physically confronts the viewer. Not only the activation of the viewer's physical and mental experience but also their movement in a space is necessary for the perception of the various dimensions of my installations. At the same time, the movement of the artwork itself also alters the perspective of the space.

Hence I understand sculpture as a system of reference between space and viewer with the capacity of communicating the process of 'movement', by which I try to break up traditional attitudes towards art. Instead of passive perception and theoretical reflection the visitor's direct and physical experiences are important. It is this 'performative' aspect, which I consider to be a central aspect in my artistic strategy and practice.

Furthermore, it is important for me that my art is not only exhibited in the context of the 'art world', but also seen and experienced by people who usually don't visit a museum. In consequence, I created a variety of works in public space, which offer passers-by the possibility to interact with the works without even knowing that it is art. I like the idea that each person experiences my artwork in an individual way. Ideally it brings together people from different contexts and origins giving them a room to communicate with each other. – Jeppe Hein, Berlin, January 2007



Jeppe Hein, *Double Neon Green*, 2006

Ø 75 cm, neon tubes, plexiglass, transformer, sensors, ed. 3 +2 AP

INGEN FRYGT

Hannah Heilmann, Anna María Helgadóttir, Sigrún Gudbrandsdóttir

Exhibitions (selection)

2007 Duncckers Kulturhus, Helsingborg, S (s) **2006** *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Behind the Mascara*, Valssaamo, Helsinki, FIN | *Det reale og det fantastiske*, Den Frie Udstillingsbygning, Copenhagen, DK **2005** *Sick Little Oyster*, ANDERSEN_S Contemporary, DK (s) | Danish - Framing the Future of Design, Dansk Design Center, DK | Expo 2005, J **2003** *Hallo, jeg er din far*, Galleri Christina Wilson, Copenhagen, DK

Ingen Frygt indulges in the guilty exotics of Western thought – such as the subconscious, the cliché image of the colonised third world, the vagina and the logic of superstition.

Is the idea of the subconscious the voodoo of the West?

If the West had an Id, would it be the picture of exotic places?

Is the vagina just another exotic place colonised and then abandoned out of political correctness?

– Ingen Frygt, Copenhagen, February 2007



Ingen Frygt, *Ye Moste olde Mothership of all anciente Motherships*, 2005
130 x 130 cm, div. materials

HENRIK PLENGE JAKOBSEN

born 1967 in Copenhagen, DK. Lives and work in Copenhagen, DK
1987–94 Royal Danish Academy of Fine Arts, Copenhagen, DK
1992–93 Institut des Hautes Etudes en Art plastique, Paris, F
1992–93 Ecole Nationale Supérieur des Beaux Arts, Paris, F

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Regarding Denmark*, Ileana Tounta Contemporary Art Centre, Athens, GR | *Bühne des Lebens – Rhetorik des Gefühls*, Museum Lehnbachhaus, München, D **2005** *J'Accuse* South London Gallery, London, GB (s) | *Post notes*, ICA, London, GB | *Circus Pentium*, The National Gallery of Fine Arts, Copenhagen, Denmark; Art Unlimited, Basel; Stedelijk museum, Amsterdam | *Populism*, CAC, Vilnius, LIT; Stedjeliik Museum, Amsterdam, NL; Frankfurter Kunstverein, Frankfurt, D **2003** *Circus Portikus* Portikus, Frankfurt Am Main, D (s)

Notes on Circus Portikus and Circus Pentium:

Inspired by Adorno and Horkheimer's critique of the culture industry, the *Circus Portikus* exhibition revolves around one of the first forms of organised entertainment industries, the circus. The scenario is composed of a dressing room furnished with two *Satan Mirrors*, *Wheel of Lost Fortunes* and a stuffed tiger. Additional sculptures include a scaled down circus tent, a trapeze sculpture and an elephant drum which functioned as a stage on the night of the opening. Here, the troubadour, artist Rodney Graham, performed his songs while I, dressed up as the circus impresario, drank beer and smoked cigarettes. In the course of the exhibition I wrote a libretto about a touring circus which has ended up in the city of Frankfurt. The circus is about to disband due to financial interests, internal conflicts, mismanagement and general decay. The break-up of the circus includes a series of clashes between the different characters in the play such as the troubadour, the impresario and others. The various characters carry references from historic as well as contemporary culture, from Richard Wagner to the Citigroup. The libretto is printed in the exhibition catalogue.

Circus Pentium is a continuation of *Circus Portikus* and has been realised in three different versions, first at the Statens Museum for Kunst in Copenhagen. A score for six singers was composed for the libretto by Dan Marmorstein and recorded in a studio. Additionally, Goodiepal composed the overture and interludes for the opera. The opera itself was performed playback at the opening of the exhibition by six actors impersonating the main libretto characters: Missy Filly, the Impresario, the Cocktail Twins, the Troubadour and Frau Emmy von N. The use of playback was my way of commenting on the genre of opera. Just as I find it impossible to present a sculpture with a core as a credible statement for today, I find that opera too must relate to hollowness, corrupted truth and the missing core. This is also why the circus figures are situated somewhere between an object and a character. This is particularly evident in the performances. [...] – Henrik Plenge Jakobsen, Copenhagen, 2006



Henrik Plenge Jakobsen, *Satan Mirrors*, 2003
46 x 208 x 5 cm, mirrors, frames, light bulbs

JESPER JUST

born 1974 in Copenhagen, DK, lives and works in Copenhagen, DK
1997–2003 The Royal Danish Academy of Fine Arts

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | Hammer Museum, LA, USA (s) | *Something to Love*, Moderna Museet, Stockholm, S (s) | *Trial Balloons*, MUSAC León, ES | *Bühne des Lebens - Rhetorik des Gefühls*, Lenbachhaus, Munich, D
2004 *I Feel Mysterious Today*, Palm Beach INC, Miami, USA | *Altered Spaces*, Indianapolis Museum of Contemporary Art, Indianapolis, USA

The dozen or so short films that Jesper Just has made to date are outstanding for their refusal to adhere to the documentary tendencies and low-fi aesthetic character favored in recent video art. Positing himself as both director and editor, Just composes narrative films with obscure denouements. Stripped of prolonged spoken dialogue or ambient sound, his films are composed for a repertory cast: a single (usually male) lead character with a small supporting (also male) chorus.

For each film Just assembles a grand production, engaging trained actors and singers, sound and lighting engineers, and camera operators. His dexterous choreography of these elements results in a sumptuous filmic object. He employs mechanisms more commonly associated with lavish »motion picture« productions for cinema: notably his trompe l'oeil cinematographic vision, manifested in elaborate chiaroscuro combinations of light and half-light; tight control of changes in perspective and arrangement of the cast in majestic tableaux vivants; and a miniaturist's hypersensitivity in committing human emotions to film, his precise handling of the camera capturing the subtleties of sadness, melancholy, and grief as well as of prolonged expressionlessness and impassivity. Just's assured combination of visual poise and intelligible yet ambiguous plot lines has led him to be associated stylistically with such giants of modern film as Luchino Visconti and Rainer Werner Fassbinder, and with celebrated younger film directors who have developed a unique visual style, namely, Gus Van Sant, David Lynch, and Pedro Almodóvar. In addition to finding parallels within cinema, Just's work is also comparable to that of other contemporary artists working in film. In their extraordinary formal qualities, his productions are aligned with those of seminal American filmmaker Matthew Barney, London-based director Chris Cunningham, and young Italian artist Francesco Vezzoli.

What sets Just apart from these artists is not the mobilization of high-end cinematic production at the service of the work of art. Rather, his formal mastery and easy narrative coherence are used to lull the viewer into a false sense of cinematic security. Subsequently he works against any such assumptions, manipulating accepted cinematic tendencies and demonstrating that slick styling and all-too-legible characters are a thin veneer for works of art whose heartland is a troubling and intensely human appraisal of masculinity. [...] – Hannah Barry for Hammer Museum, Los Angeles, 2006



Jesper Just, *Something to Love*, 2005
8:10 min, Super 16mm auf DVD

JOHN KØRNER

born 1967 in Aarhus, DK

1992–1998 Royal Danish Academy of Fine Arts, Copenhagen, DK

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *2006 Problems*, Victoria Miro Gallery, London, UK | *Happy Believers*, 7th Werkleitz Biennale, Halle, D | *AROS BANK*, ARoS, Aarhus Kunstmuseum, DK (s) | *Painting as Presence*, Künstlerhaus Bethanien, Berlin & Taidehalli, Helsinki, FIN **2005** *den 1:a på Moderna*, Moderna Museet, Stockholm, S (s) **2004** *SUPERDANISH*, Toronto, CAN (s) **2003** *CONSTRUCTION SETS – works on paper*, Galleri Christina Wilson, Copenhagen, DK | *The Greenland Problem*, Herning Museum of Art, DK (s)

There are plenty of known knowns in what John Kørner has recently painted: ships and trees, men and women, crocodiles and birds, town and country—and of course factories and bicycles. These are modern things that we know we know. And as this commandeered logic continues, we know there are some things we do not know (known unknowns), and still others we don't yet know we don't know (unknown unknowns). It's the known unknown phenomena that belongs to the realm of Kørner's sustained symptomatology of problems. Visible in paint as coloured blot marks shaped like elongated eggs or dropped-in droppings, problems often line up in Kørner's works as if notes on a musical stave or blobs of clay on wobbly shelves, latent undifferentiated tissue that's waiting to become more specific. Of course how to paint a problem must have been in itself a problem. We may presently be dealing with the problems of this year, or equally, it could be that there is a host of two-thousand and six of these quandaries. Kørner makes paintings and painted ceramics, while, as he insists, he is not really a 'proper' painter. His often vast canvases are foremost a way of communicating through a very direct means and are only paintings later, almost by coincidence. All of this is, needless to say, problematic. [...]

If John Kørner's works seem both insistently direct and yet quite nonsensical, modern but somehow timeless, and so on, and are entangled in a whole ecology of problems both interpersonal and philosophical, then the most fitting way to approach them may be as a part of a tradition of 'pataphysics. The French absurdist writer and anti-philosopher Alfred Jarry coined this simple-yet-esoteric science of imaginary solutions in 1893, supposing a supplementary universe where everything is exceptional. Following fellow Jutlander, painter and ceramicist Asger Jorn and his 1961 elaboration of Jarry's 'pataphysical postulations, Kørner and his painted realm confirm that there is no merit in having everybody believe the same thing. In encompassing what is possible and not possible, problematic and not problematic; the artists own judgement and our judgement; known knowns, known unknowns and unknown unknowns alike, all as *equivalents*, we can revel in liberated contradictions and exceptions. Each to their own problems! – Max Andrews, 2006



John Kørner, *Untitled*, 2006, 130 x 260 cm, acrylic on canvas



John Kørner
Problem Factory, 2006
 150 x 100 x 200 cm, var. materials



John Kørner
Victoria Dancing, 2006
 240 x 180 cm, acrylic on canvas

JULIE NORD

born 1970 in Copenhagen, DK, lives and works in Copenhagen, DK
1994–2001 The Royal Danish Academy of fine Arts, Copenhagen, DK

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *MALM 2*, Malmö Kunsthall, S | *Fiction@Love*, *Forever Young Land*, Museum of Contemporary Art, Shanghai, China | *Ultra New Vision of Contemporary Art*, Singapore Art Museum (with Rasmus Bjørn and Trine Boesen) **2004** *The Cycle*, La Caixa foundation, ES (s) **2003** *From Wonderland with love*, Aarhus Art Museum, DK (s) | *New Aquisitions*, Arken Museum of Modern Art, DK

In Julie Nord's *Alice in Wonderland*-inspired universe, which has been created with the aid of basic implements like pen and paper, a great many delicately 'tooled' pictorial elements are placed side by side. The elements are borrowed not only from illustrations found in children's books, abstract Rorschach patterns, cartoon-strip aesthetics, botanical plates, illuminated manuscripts and the space of everyday life but also from Gothic horror tales, movie posters, *vanitas* motives and tattoo art. In the midst of this veritable swarm of visual impressions, we meet Nord's heroine: the precocious girl who in spite of her tender age has witnessed virtually everything and is moving with utter naturalness into the vague and undefined field situated between an ingenuous childhood's fantastic – momentarily nightmare-filled – microcosmos and a somewhat less spontaneous and unsophisticated adult world's different kind of unceasing ghastliness. As a consequence of being situated in this border region between illusion and reality, innocence and experience, vulnerability and strength, the girl frequently makes her appearance as a hybrid form or motific clone between animal and human being. She stands as the very incarnation of the ambiguity that permeates the pictorial space and compels us to take an extra glance, not only at the drawing but also at the reality in which we move around in our everyday lives: is this reality *really* as rational and logically organized as we ordinarily assume it to be? And are we managing to keep our gaze open for the many pathways along which we might proceed, or are we blindly following the one trail we chose once upon a time? Julie Nord is more than suggesting that it is indeed worthwhile, every now and then, to hold the 'adult' way of looking at things up to the light of scrutiny and render it 'childlike'. In doing so, room is created for a refreshing sense of wonder and uncertainty and for the possibility of seeing the world 'from scratch'. Only by 're-setting the dials' every now and then – only by stepping into or out into the empty void – do we get a chance to discover the illogicalness in that which we perceive as being coherent. And vice versa. What Nord is doing and what she is doing so persuasively is to pull the rug out from under all that which, from a rational perspective, makes sense and present us instead with unorthodox and surprising genre admixtures and casual relations that run contrary to reason. [...]

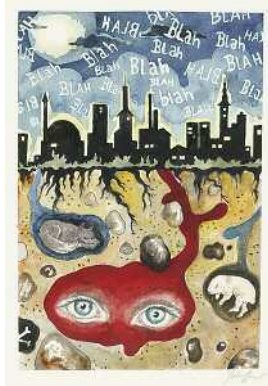
– Julie Damgaard, Copenhagen, January 2007



Julie Nord, *The Bad Girl (Dissolving Reality)*, 2006, 98 x 180 cm, felt pen, pencil, ink on paper



Julie Nord
Untitled (Little Red Riding Hood), 2006, 18 x 25,5 cm
watercolour on paper



Julie Nord
My City never sleeps, 2006
18 x 25,5 cm
watercolour on paper



Julie Nord
A walk in the park, 2006
18 x 25,5 cm
watercolour on paper

PARFYME DELUXE

Pelle Brage (Parfyme)

born 1978

- 1998 Ærø school of art,
Copenhagen, DK
- 1999–2005 Royal Academy of fine arts,
Copenhagen, DK

Laurids Sonne (Parfyme)

born 1980

- 2004– Anthropology, University of
Lund, S

Ebbe Dam Meinild (Parfyme)

born 1980

- 1998 Ærø school of art
- 1999 Master teaching at Martin
Erik Andersen
- 2000 Furniture capenter Portugal
- 2001 HF
- 2003–08 Economics, University of
Copenhagen, DK

Douglas Paulson (Parfyme Deluxe)

2003

- Tyler School of Art, Temple
University, Elkins Park,
Pennsylvania, USA,
Bachelor of Fine Arts in
sculpture with a digital
supplement
- 2001–02 Temple University in
Rome, Rome, IT

Exhibitions (selection)

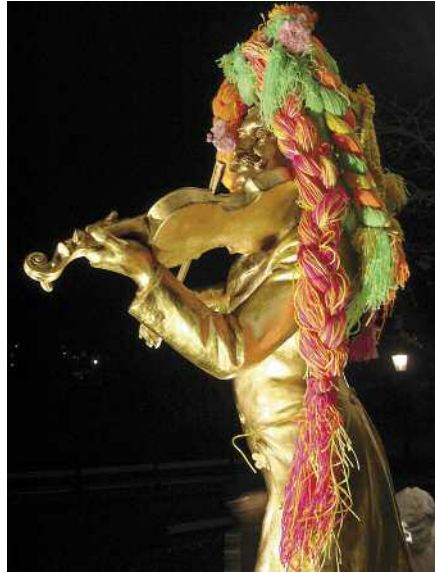
2007 *Deluxe/Flux Factory*, Flux Factory, New York, USA | *The Tent Show*, Nikolaj Kunsthal, Copenhagen, DK | *Flatland*, collaboration with Ward Shelley, Sculpture Center, Queens, New York, USA | *Dusty Feet*, 3rd Ward, Brooklyn, New York, USA

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Playspots*, School of Achitecture, Copenhagen, DK | *Sequences*, Real time festival, Reykjavik, IS | *Knock Knock: Picnic*, Jack the Pelican, Brooklyn, New York, USA | *Radio*, Paris, F | *Reality 10'55*, Brandts Klædefabrik, Odense, DK

The Public Hair Department:

Deep in our underground wig factory we built the most amazing hair-dos, and the most fantastic beards of the 21st century. Armed with a mobile-wig-lab and a telescoping ladder, we traveled Vienna: improving the public sculptures of centuries past! For days we toiled – improving Vienna's sculptures one hair-do at a time. We also got requests, people telling us of a particularly antiquated eyesore: Johann Strauss. We continued our public service, until one day, we were told: Stay away from Johan Strauss! Giving him a new hair-do would create a national crisis!

Johan Strauss, the golden fiddler surrounded by naked women, needed an extra special hair-do. We put down our little-dos, and made him the most wonderful neon-day-glo-technicolored, flower-covered hair-do of all time – made of many braids, some piled high, some reaching down to the golden butt of Vienna's golden treasure! – Parfyme Deluxe, Copenhagen/New York, February 2007



Parfyme Deluxe, *The Public Hair Department*, 2006, installation view Krinzinger Projekte

TAL R

born 1967 in Israel, lives and works in Copenhagen, DK

1986–1988 Billedskolen, Copenhagen, DK

1994–2000 Royal Danish Academy of Fine Arts, Copenhagen, DK

Exhibitions (selection)

2007 Louisiana Museum for Moderne Kunst, DK; Camden Art Center, London (s)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A **2005** *Mor / Mother*, Statens Museum for Kunst, Copenhagen, DK; Bortolami-Dayan, NY (2006) (with Jonathan Meese) | *The Triumph of Painting. Part II*, Saatchi Gallery, London, GB | *Goetz meets Falckenberg*, Sammlung Falckenberg, Hamburg, D **2003** *Arcade*, Bawag Foundation, Vienna, A (s) **2002** *Fruitland*, Museum Abteiberg, Mönchengladbach, D (s) **1999** *Cities on the Move*, Louisiana Museum for Moderne Kunst, Humlebaek, DK

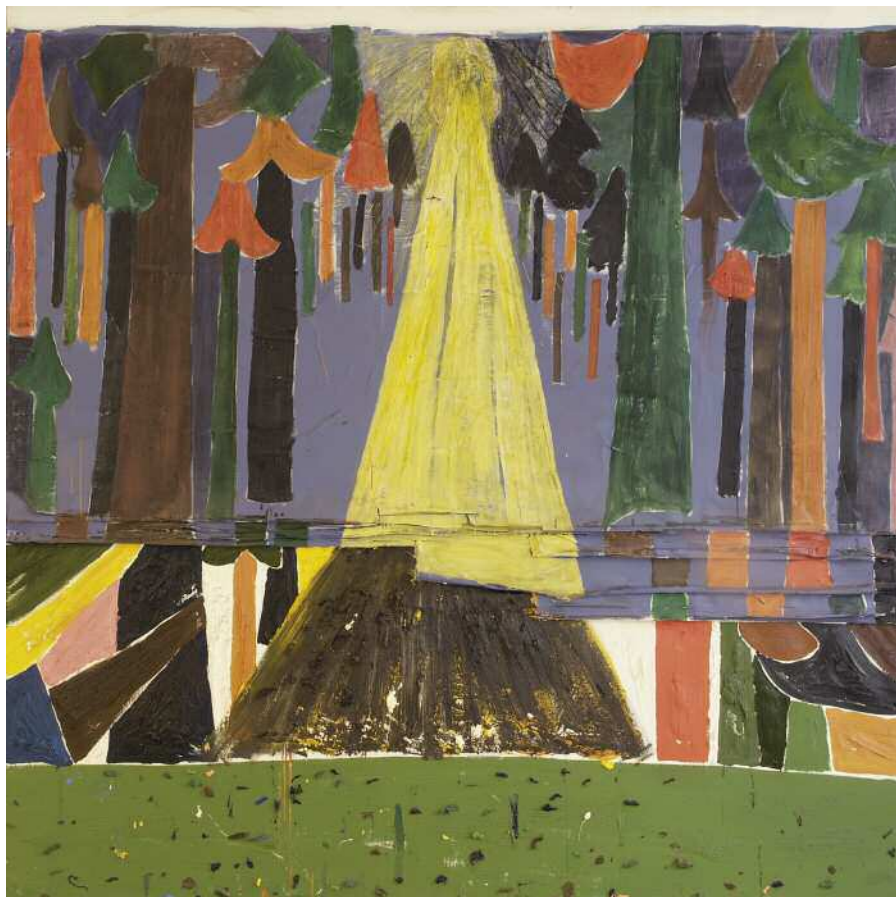
[...] I am always looking for nutrition for my paintings. However, I hardly ever get the material from other paintings. In fact, I am not out after pleasure when looking at paintings. I read them rather superficially, finding out how they are done, not technically, but how things are moved on the canvas. I get my stuff from almost everything but art, simply from things that surround me, which catch my eye or imagination. The way I work is like a soup man. I constantly have this hotpot boiling and I throw all kinds of material into it, you know, personal experiences and things that interest me, for example, a record sleeve or the title of an album. I look for different patterns of working, and am constantly trying out new mixes and ways of combining things. Basically, what I try to do, for example, is to paint how a train goes into a tunnel. It is as simple as that.

[...] Growing up in the 1970s I got to know all those images. Then later on, of course, I hated them. But then again, all of a sudden, I developed this extremely sentimental attitude towards them. Currently I am trying to get rid of these images. I have promised myself that I will never again use an image of women demonstrating with their breasts bare.

But to get to the point, I find Marcel Broodthaers quite wonderful. I really enjoy his weird kind of humor. It is perhaps because I am so naive, but some photos really can pull my pants down. And if we think about Pop art, I like the looser kind of stuff, nerdy Pop art, like Sigmar Polke, not the real stuff. I really like Polke, because at the time they were done, they seemed like mistakes, but now they still have a freshness that most Pop art has lost.

But if you really want to know what blows my mind, it is the stuff I saw on TV recently. It was a kind of nature program about shrimps that live in these almost closed shells underwater. Ways of life that have been developing over the last 30,000 years, and in comparison with that, the history of art is just a silly fart. [...]

– excerpted from an interview with Tal R by Mika Hannula, in *STOP FOR A MOMENT – Painting as Presence*, Nordic Institute for Contemporary Art, 2002



Tal R

Enter Yellow, 2004

oil and collage on canvas

254 x 254 x 7 cm

TORBEN RIBE

born 1978

2000–2006 The Royal Danish Art Academy, Copenhagen, DK

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Pimp My Horizon*, Bendixen Contemporary Art, Valby, DK (s) | *Maleri uden grænser*, Esbjerg Kunstmuseum, DK | *Add x to (n)*, Museet for Samtidskunst, Roskilde, DK | *EXIT*, Kunstforeningen Gl. Strand, Copenhagen, DK **2005** *POPOP*, the Showroom, Fabrikken for kunst og design, Copenhagen, DK | Charlottenborgs Efterårsudstilling 2005, Charlottenborg (with PAINT OVER!), Copenhagen, DK

There really is no limit

Let me hear ya say yeah (yeah)

Let me hear ya say yeah (yeah)

No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no

No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no

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No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no

There's no limit

[...]

No no limits, we'll reach for the sky

No valley to deep

No mountain too high

No no limits, won't give up the fight

We do what we want and we do it with pride

Let me hear ya say yeah (yeah)

No, no, no, no, no, no, no, no, no, no, no, no, no, no, no, no

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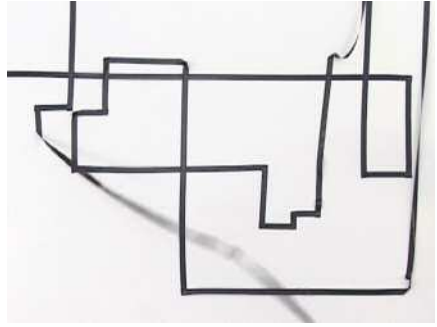
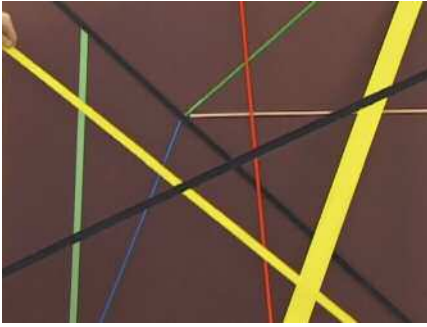
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Torben Ribe
Resurrection - Night of the Ghouls, 2006
21 min., DVD, ed. 5 + 1 AP

KIRSTINE ROEPSTORFF

born 1972 in Denmark, lives and works in Copenhagen and Berlin
1994–2001 The Royal Academy of fine Art, Copenhagen, DK
1999–2000 Rutgers University, Mason School of Fine Art (MFA), US

Exhibitions (selection)

2007 *The Subject of the West: Between Two Deaths*, ZKM, Karlsruhe, D | Prague Biennale 3, CZ **2006** *Exportable Goods*, Krinzing Projekt, Vienna, A | *A Handfull of Once*, Arnolfini, Bristol, UK; Peres Projects, Berlin, D (s) | *Fantastic Politics*, Museum of Contemporary Art at the National Museum, Oslo, Norway **2005** *Critical Societies*, Badischer Kunstverein, Karlsruhe, D (s) | *Populism*, National Museum of Art, Architecture and Design, Oslo, N, Stedelijk Museum, Amsterdam, NL, Frankfurter Kunstverein, D

MA: Artists including Richard Prince and Douglas Huebler have observed along the line of »the world is already full to bursting with images that we haven't yet understood, so why add more?« Is your rearrangement of already existing stuff related to this sentiment?—you are in the end making new images, and misunderstanding seems part of your programme...

KR: What Prince and Huebler observe is a fact, but I wouldn't make such a statement myself. We live in information, mess, excess—the daily visual stimuli are massive but we learn to contain or to become free of it. I have no moral issues here. I can't paint or draw to an elaborate meaning but I can see and sense, crop and paste, and I have very little problem with authority, authenticity, conventional ideas, or the lack of those things. I do have a great compassion for our world as such and I'm truly interested in following the development and making of it.

I'm working with the symbolic, with disorder and imbalance and I'm using pictures representing a given reality to assist me in that matter. I don't reproduce I *appropriarrange*. For the most part I work thematically in series focussing on single issues. The series *Mystique Harbour* explored the wind, waves and fog of modern capitalism, *The Queen of Diamonds* dealt with the notion of value (using the symbolic power of the multi-faceted diamond to tell stories of the different shades of our western understanding of value). The recent body of work *A Handfull of Once* worked on the interrelation of presence and absence: how absence can be more present than presence. Image-wise the work referenced to the Caucasus—a region of the world in which nationality, identity and the notion of belonging have constantly been tested, which is built on various degrees of loss. By stealing parts of reality and pasting them onto my papers—adding other layers and relations, playing with time and proportions—I end up with an oddity you could call 'reality fiction' or 'poetic politics'.

I work with reoccurring characters who pop-up throughout the series, sometimes they occur as a main characters, sometimes just as shadows. There is the dog with the name of Loss, a lady called Balance, a magic man, and so on.

– excerpted from an interview with Max Andrews for *Wonderland*, Nov–Dec. 2006

Kirstine Roepstorff
The Infinite and the Unknown
(from the series *One Hand*), 2006
148 x 110 cm
mixed-media collage mounted on
aluminum plate



Kirstine Roepstorff
Burning Hearts and the Hand of Wrath
(from the series *One Hand*), 2006
137 x 110 cm
mixed-media collage mounted on
aluminum plate



PIA RÖNICKE

born 1974 in Roskilde, DK

1995–1999 The Royal Danish Academy of Fine Art

1999–2001 California Institute of the Arts

Exhibitions (selection)

2007 *Rosa's Letters - Telling a Story*, croy nielsen, Berlin; gb Agency, Paris (s) | *Imagine Action*, Lisson Gallery, London, GB **2006** *Exportable Goods*, Krinzing Projekt, Vienna, A | *The Plan is Dictator*, Lunds Konsthall, Lund, S **2005** *Without a name*, Andersen_s contemporary, Copenhagen, DK | *Land/Documents*, Display Gallery, Prague, CZ **2003** *GNS (Global Navigation System)*, Palais de Tokyo, Paris, F | *Dreams and Conflicts: The Dictatorship of the Viewer*, La Biennale di Venezia, Venice, IT **2000** *Taenk om/What if?*, Moderna Museet, Stockholm, S

Zonen / Script (Ecerpt)

[...]

K: So the general challenge is to get the different interests, the socio-political aspects, linked together, with a broader architectonic analysis, if you...

T: Yes, yes, it's clearly important somehow to get to grips with the levels that total planning doesn't normally get hold of because this is a *kind of dynamic* process that is informed by all other possible dynamics and power structures that we'll have to consider.

K: Yes, as part of the final result, and as the urban development process is to take place over 25 years, it's necessary to take trends *and developments* in both the large-scale perspective and in society as a whole into account.

S: Which is why *in reality* the visions must be tied up more with some general value definitions than with a physical plan.

S: *We actually* want to propose a development strategy for the area, no total solutions and no forced intentions, but an open system of wishes, needs and visions that can unfold itself in a more interchanging form of urbanity.

K: So what you're suggesting is that by mapping interest groups we can find out what potential actors and *what* values can be developed *in the area*, in the new town, over the years.

T: Well, urban development is of course more than just a drawing board plan, a plan aesthetic. It's *incredibly much* about active participation and involvement of different interests in creating the history of *the development* of the place. And what we basically mean is that that part - the dynamic part - is far more important than the sign.

K: You could say that one could open the early design phase and begin to develop the personal stories attached to the place and make them part of the big story of the future town, *the big narrative*, and so link the development to the possible actors and interest groups. [...]



Pia Rönicke
Zonen, 2005
22:40 min
DVD

MORTEN SCHELDE

born 1972 in Copenhagen, DK, lives and works in Berlin, D and Copenhagen, DK
1996 - 2001 The Royal Danish Academy of Fine Arts, Copenhagen, DK
1994 - 96 The Academy of Fine Arts, Fyn

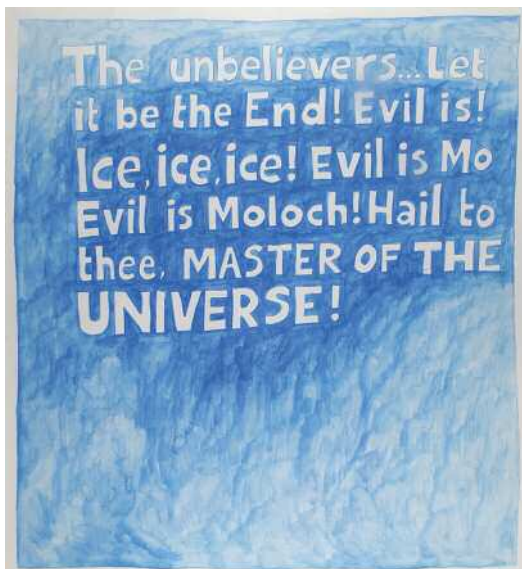
Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Treasure Island, dear Tiger!*, Museum der Bildenen Künste, Leipzig, D (s) **2005** *Morten Schelde*, Arnstedt & Kullgren, Östra Karup, S (s) | *Flicker!*, 0047 Project Space, Berlin, D **2003** *Shadows dream of Light*, griedervonputtkamer, Berlin, D (s) **2004** *Das Böse*, Gardini Stiftung, Berlin, D | *Zwischenwelten*, Haus Esters, Krefelder Kunstmuseen, D

I change departments, starting at the department of graphics. Slowly I let go of painting. I invent a new beginning. I try to concentrate on what it was that I originally wanted. The paintings look good, but I can't force them to make the sense I thought they should, and increasing the tempo doesn't help. In the end, I'm left with a stack of National Geographics, and carefully I start drawing the houses in the magazines, newspaperstands in Italy, houses in Yemen.

Some days later, I visit Birkerød again; I have my camera with me. I photograph the houses there, riding on a bike or in a car, taking pictures of the suburban one-family houses. What was it that I wanted, and what was it that I did? [...] Back in the academy, with my freshly developed photos of suburban houses, I begin depicting the houses in my own lines. I try to be as clear as possible. I cut away all the trees and bushes: all surplus information must go. What's left are the houses; they stand naked, much as I feel in relation to my work since giving up painting. Maybe it also has something to do with age? There are no tricks in drawing, nowhere to hide. In a sense, drawing tends to be about something specific, as opposed to painting in which I consider to deal with things on a more general level. The way I do my drawings is so slow that it lets me live everything I draw. – Morten Schelde, The Academy of Fine Arts, Copenhagen, 1997

My new works. I stand up now, it makes a difference when I draw. I like relating physically with my drawings. I talked with a friend about music; when she plays the viola, her teacher tells her to stand tall, to give a better resonance in the body. I imagine that everyone can understand what it means, to stand up while drawing. One is physically active in the relation with the drawing. Maybe all those years I spent painting are coming back to me. One sits when writing, unless one is writing on the wall. One learns to instrumentalise one's emotions. And it doesn't matter if it's about music, tai-chi or drawing. Or painting or video. Or bike-racing. Some technicalities are specific for a discipline, but I believe that the mental part is exactly the same. And I think I draw in order to calm myself. It has something to do with my upbringing, and childhood. It's a way of controlling the inner, a way to establish a well-known feeling. I've made something. I was calm. Look at it. I am here. – Morten Schelde, Berlin, March 2004



from left to right:

Morten Schelde, *The Ocean*, 2006, 59 x 42 cm, pencil on paper

Morten Schelde, *The Unbelievers*, 2005, 75 x 70 cm, pencil on paper

Morten Schelde, *Blue Waves*, 2006, 36,3 x 26,5 cm, pencil on paper

Morten Schelde, *Alchemy in Reverse (Dachboden)*, 2003, 15 x 20 cm, pencil on paper

Morten Schelde, *The Bear Costume II*, 2005, 34 x 25 cm, pencil on paper

ANDREAS SCHULENBURG

born 1975 in Hamburg, D, lives and works in Copenhagen, DK
1999–05 The Royal Academy Of Fine Arts, Copenhagen, DK
1997–99 The Jutland Academy Of Fine Arts, Aarhus, DK
1995–97 Ranum Artschool, DK

Exhibitions (selection)

2006 *Exportable Goods*, Krinzing Projekt, Vienna, A | *MALM 2*, Malmö Kunsthall, Malmö, SE (s) | *The Fall Exhibition*, Charlottenborg Exhibition Hall, DK (s) **2005** *Democracy is the cosmetic of capitalism*, MOGADISHNI, Copenhagen, DK (s) | Private Ise Art Foundation exhibition space, Broadway/NY, USA | Temporary/contemporary, Biennale: Artist, film and video, London, GB **2004** MOMENTUM, Biennial for Nordic Art, Moss, NO

In a multifaceted western world which in its origin is orchestrated to think in a one-track-minded way. In which general education is purpose-directed and goal-oriented, on a 3000-lane motorway, which goes straight ahead in the same direction, where logic is logic and nature and culture are mapped out. And an independent question mark quickly means a trip into the verge, which is unsteady ground, and the one thing it's all about, is in a hurry to return to the main road and the so-called right way, which often leads to a comfortable house with carport, easy to maintain, with cable TV and cheap internet connection. This is one of the images which our present time is selling to me, and it is often here that the driving force lies to open the picture, to transform the picture, to create, to focus on places outside the map, on the verge, which twists the perspective, poses questions and so on. It is often in the difference between uniformity, diversity and the way of thinking, that the project or the work is created. For an active volcano, with a road going through it and a dish on top of an explosive rising cloud of smoke, created in soft and material felt. A three dimensional cartoon like story, which can tell the story that this is not reality and hereby questions how reality really is? To work with art in this way becomes a funny and complicated operation without a competent instruction manual and without a specific cookbook. The intention and the process from the source of inspiration to the work itself is often the process which results in a change of the intention and the inspiration, these are resigning and becoming unrecognizable, and new independent thoughts, possibilities and distortions are being clarified. The difference and the exchange in play between theory and practice with emphasis on the comical and a focus on the humoristic, which always are suitable tools and an end in themselves. The logos for two of the most well-known worldwide brands are being placed against a little mouse which lives underneath some grain in a hole, in the background the sun is turning black. A short narrative about the big and the small and about contrasts set side by side - because McDonald's and Coca Cola probably haven't entered the little mouse's consciousness yet.

– Andreas Schulenburg, Copenhagen, January 2007, translated by Helle Ryberg



Andreas Schulenburg

Atomic rabbit, 2005

70 x 90 cm

felt

Andreas Schulenburg

Cocacolamouse, 2005

70 x 90 cm

felt

Andreas Schulenburg

Vulkan, 2006

240 x 120 x 120 cm

felt, styrofoam

Andreas Schulenburg

The pink cloud, 2006

60 x 85 x 60 cm

felt

KASPER SONNE

born 1974

1997-2000 BA, Danmarks Designskole

Exhibitions (selection)

2006 *Exportable Goods*, Krinzing Projekt, Vienna, A | *Trust Me*, V1 Gallery, Copenhagen, DK (s) **2005** *DNA*, DogA, Norges Design og Arkitekturcenter, Oslo, N **2004** *Small feelings*, Gallery Beneath, Stockholm, S (s) | *Video 2004*, Bergen Kunsthall, Bergen, N | *Lavender*, Transplant Gallery, New York, USA **2002** *The Dictator Sucks!*, I-N-K Institut for nutidskunst, Copenhagen, DK (s)

recent words from recent works

tell me what to do do as you are told forever now the message self kill help suck
cock love pain dead true hell shit fear fuck dumb life mind soul lost hate evil good
wild cunt hope oh the guilt in the nature of innocence the beginning is the end and
the end is the beginning white words sign language to deserve you before performance
in black and white longing and belonging remember what you know know what you
forget forget what you remember untitled sign (for here or for somewhere else) love
love love a message to someone from someone else four letter words forgiveness
is a lie lie to get ahead ahead lies forgiveness everything I have (n)ever done the
point of being pointless which part of I love you do you not understand mean control
your fear your control to remember me beginning middle end the total loss of innocence
regained (be)longing art is everything is everything art everything art is raw I am right
for reasons unknown to others than the artist he has written this message for reasons
unknown to anyone but yourself you are reading this message for reasons unknown
to everybody this is not a message trust me the distance between us thinking film
nine letter words an ordinary life history is optional what do you mean what do I
mean untitled performance the truth something lost something found once remem-
bered twice forgotten and yet the possibility of anything a model of complexity
about why and why not being busy becoming eight performers in color forever
means everything everything changes nothing nothing lasts forever

– Kasper Sonne, London, August 2007



Kasper Sonne, 4 works from the series *Beginning / Middle / End*, 2006:

»remember what you know – know what you forget – forget what you remember«

»forgiveness is a lie - lie to get ahead - ahead lies forgiveness«

»love – love – love«

»forever means everything - everything changes nothing - nothing lasts forever«

115 x 77 x 11,5 cm each, billboard, alu, pvc, wood trunks

SUPERFLEX

SUPERFLEX was formed in 1993 by:

Bjørnstjerne Reuter Christiansen (born 1969)

Jakob Fenger (born 1968)

Rasmus Nielsen (born 1969)

Live in Copenhagen, DK

Education: The Royal Academy of Fine Art in Copenhagen

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *27th Sao Paulo Biennial*, BR

2005 *Superflex*, Kunsthalle Basel, CH (s) | *D.Day*, Centre Pompidou, F | *9th Istanbul Biennial*, TR | *Populisme*, Contemporary Art Centre, Vilnius, LIT; National Museum of Art, Architecture and Design, Oslo, N; Stedelijk Museum, Amsterdam, NL; Frankfurter Kunstverein, Frankfurt, D **2004** *Supercopy/Occasionally free/ Open market*, Schirn Kunsthalle, Frankfurt, D (s) **2003** *Utopia station*, Venice Biennial, IT

FREE BEER

is a beer which is free in the sense of freedom, not in the sense of free beer.

The project, originally conceived by Copenhagen-based artist collective Superflex and students at the Copenhagen IT University, applies modern free software / open source methods to a traditional real-world product - namely the alcoholic beverage loved and enjoyed globally, and commonly known as beer.

FREE BEER is based on classic ale brewing traditions, but with added Guaraná for a natural energy boost. The recipe and branding elements of FREE BEER is published under a Creative Commons (Attribution-ShareAlike 2.5) license, which means that anyone can use the recipe to brew their own FREE BEER or create a derivative of the recipe. Anyone is free to earn money from FREE BEER, but they must publish the recipe under the same license and credit our work. All design and branding elements are available to beer brewers, and can be modified to suit, provided changes are published under the same license (»Attribution & Share Alike«).

FREE BEER version 3.0, Recipe for 5 gallons/19 L, all-grain

OG = 1.054 FG = 1.014, IBU = 32 SRM = 19 ABV = 5,2 %

Ingredients:

Malt: 9.26 lbs (4,20 kg) Maris Otter (3,0 SRM), 1.10 lbs (0,50 kg) Munich Malt (7,1 SRM), 7.04 oz (200 g) Crystal Malt (66,0 SRM), 3.52 oz (100 g) Brown Malt (95,4 SRM), 2.88 oz (80 g) Carafo Special Type III (710,7 SRM); Hops: 7.48 AAU Northern Brewer hop pellets (FWH.), (0.88 oz/25 g of 8.5% alpha acid), 2.92 AAU Willamette hop pellets (7 min.), (0.53 oz/15 g of 5.5% alpha acid); »Spice«: 2 oz (57 g) Guaraná beans - Crush Guaraná beans and infuse in 1 quart of hot boiled water (max temperature 172.4 F/78.0 C). Filter the mixture and add to the boiling wort the last 15 min.; Yeast: London Ale (White Labs #WLP013)



Superflex, *Free Beer*, 2005, 85 x 158 x 60 cm, recipe, ingredients, brew-set

Step by step: Mash crushed grains at 150.8 F (66,0 C) in 14,01 quarts (13,26 L) of Water. Hold mash at 150.8 F (66,0 C) for 60 minutes. Heat to 161.6 F (72,0 C). Hold mash at 161.6 F (72,0 C) for 5 minutes. Heat to 172.4 F (78,0 C). Hold mash at 172.4 F (78,0 C) for 10 minutes. Sparge with 4.09 gallons (15,49 L) of 172.4 F (78,0 C) water. Collect 6 gallons (22,7 L) of wort. Remember to add Northern Brewer hops at the beginning of sparge a.k.a. First Wort Hops/FWH. Boil wort for 60 minutes. Adding the Guaraná mixture the last 15 minutes and the Willamette hops the last 7 minutes. Cool wort to 67,1 F (19,5 C) and transfer to clean and disinfected fermenter. Remember to aerate the cooled wort, dissolving as much oxygen as possible in the wort. Pitch Yeast. Ferment at 67,1 F (19,5 C) until fermentation is completed (aprox. 7-10 days). Dissolve 3.07 oz (87 g) of sugar in a small amount boiling water. Put the sugar mixture in a clean and disinfected container, and transfer the fermented beer this will ensure even distribution of carbonation sugar. Leave as much yeast sediment/trub as possible, in the fermenter. Be careful not to aerate the fermented beer in the process. Bottle for carbonation and leave at 67,1 F (19,5 C) for 7-10 days. Store bottles at 39.2-46.4 F (4-8 C) for another 14-30 days. Serve cold and enjoy.

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CHRISTIAN VIND

born 1969

1997–2003 The Royal Danish Academy of Fine Arts, Copenhagen, DK

Exhibitions (selection)

2006 *Exportable Goods*, Krinzinger Projekte, Vienna, A | *Tryktanken*, Gallery Tom Christoffersen, Copenhagen, DK (s) | *A Step in the Right Direction*, Gl. Holtegaard, Holte, DK | *Now, Here or Never*, The Free Exhibition Building, Copenhagen, DK **2003** *Self-oscillation*, Køge Art Museum of Sketches, Køge, DK **2002** *Inside out*, G7, Berlin, D **2001** *The Autumn Exhibition*, Charlottenborg Exhibition Hall, Copenhagen, DK

Hermetic, intellectual, and full of art historical references – playful, idiotic and tongue-in-cheek. Both statements seem to fit Christian Vind's paintings and paper-works equally. Especially in the two books »HVIDPAPIRFEBER« (Whitepaperfever) and »Bøf er stegt« (The steak is fried) from Vind's own publishing house »HVIDPAPIRFEBER« does Vind's labyrinthine approach to art making become apparent. With a sort of pedantic emotionality, drawings consisting of equal part William Blake, Edvard Munch and Harley Davidson collide and crash with photos of the Danish countryside and found objects of mysterious nature. Since his graduation from The Royal Academy of Fine Arts in Copenhagen, Christian Vind has found a niche in the Danish art world from which he lives out his passion for tracing origin – in art history as well as in any other human endeavour.

– Merete Jankowski, Copenhagen, 2005

Christian Vind, *Fetish*, 2006, acrylic and collage on canvas, 35x29 cm

Christian Vind, *Drawing*, 1992, ink on paper, 42x35 cm, private collection

Christian Vind, *Lucky strike achrome*, Manzoni, 2006, mixed media on canvas, 47x39 cm

Christian Vind, *I never really got up*, 2006, stamp on paper, 42x35 cm

Christian Vind, *Overlyd*, lampda print, 42x35 cm, ed. 3

Christian Vind, *Bemalet originalgrafisk tryksag/brændmærket*, 2006, gouache on graphic, 42x35 cm

Christian Vind, *Windows of the 20. Century*, 2006, lampda print, 42x35 cm, edition 1/3

Christian Vind, *Phaidon*, 2006, collage on paper, 42x35 cm

Christian Vind, *Untitled*, 2006, acrylic on canvas, 100x80cm

Christian Vind, *Illegal combatant*, 2006, stamp on paper, 50x40cm

Christian Vind, *Untitled*, 2006, gouache on paper, 50x40cm

Christian Vind, *Abu – Ubu*, 2006, gouache on paper, 50x40 cm

Christian Vind, *Consumer*, 2006, gouache on paper, 50x40 cm

Christian Vind, *Sogni*, 2006, leporello book gouache, 14 x 260 cm



IMPRINT

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Rasmus Bjørn,
detail from his installation
in the exhibition

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The image features a light beige background with several vertical, hand-drawn lines in a brownish-gold color. A prominent, solid black vertical line runs through the center. In the lower-middle section, there is a brown, irregular, bean-like shape. At the bottom, a white rectangular box with a dashed black border contains the text 'KRINZINGER PROJEKTE' in a bold, black, sans-serif font.

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