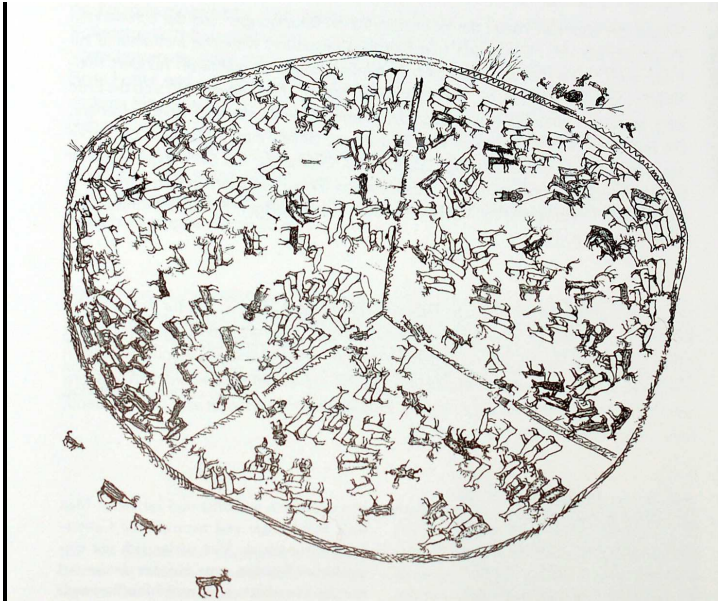
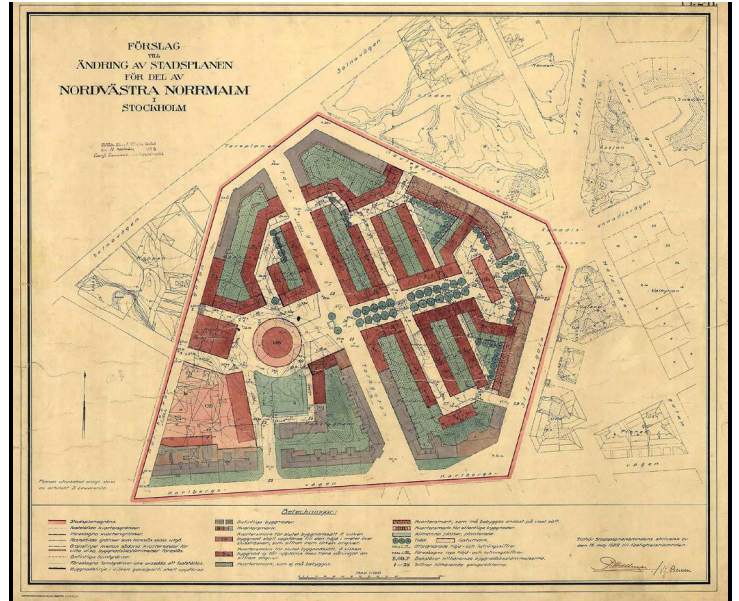


ARKIV MATERIALE TIL RESEARCH OG FREMVISNING (DELVIST), SAMT EKSEMPLER PÅ SKULPTURELLE DISPLAY ELEMENTER



TEGNING AF JOHAN TURI TIL BILLEMONTAGE : *Muitalus sámid birra*, 1910



NORDVÄSTRA NORRMALM TIL BILLEMONTAGE: Forslag til byfornyelse, 1911



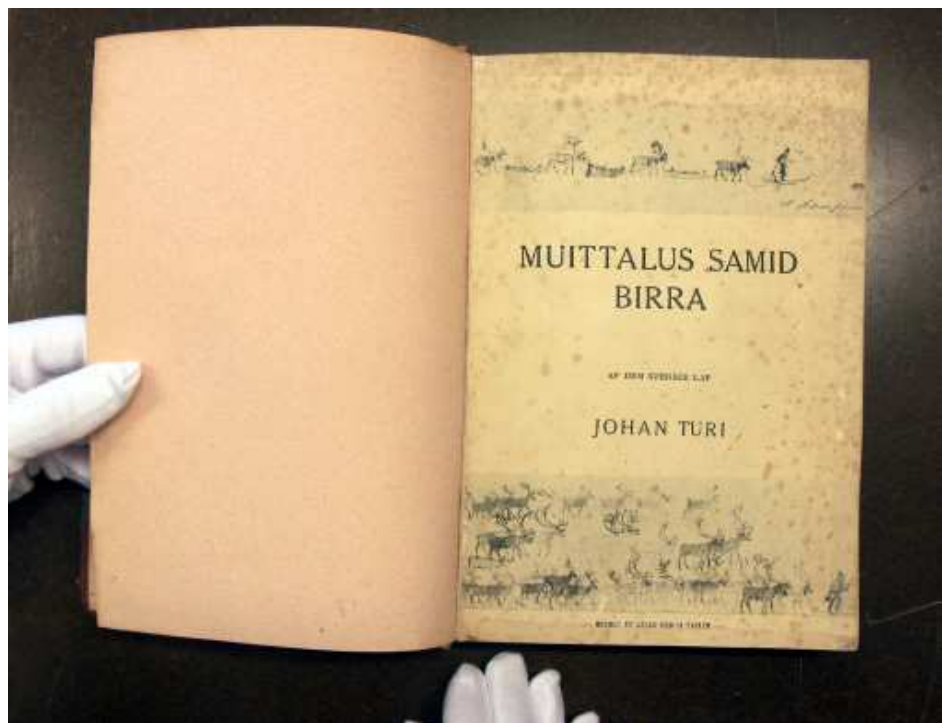
POLITIKEN 1911: "Geografisk Selskabs Møde om Lapperne i aftes". Billedtekst: "Det foredrag, fru Hatt, f. Demant i aftes holdt i Geografisk Selskab, interesserede, fordi det gav saa umiddelbare og friske Indtryk af Fruens Oplevelser blandt Lapperne, og naturligvis ikke mindst, fordi det var en Dame, der ganske paa egen Haand havde skaffet sig disse Oplevelser. En kvindelig Foredragsholder i Geografisk Selskab er et Brud mod Traditionen. Forsiljet lykkedes i aftes saa godt, at Professor Olufsen kunde være sikker paa Bifald, naar han ved Foredragets Slutning udtalte Haabet om, at det ikke var sidste Gang, en Dame optraadte paa Selskabets Kateder."



NATIONALMUSEETS FESTSAL:
Det Geografiske Selskabs Festsal i 1910



ARKIVFOTO NORDISKA MUSEET I STOCKHOLM: Siri og Emilie Demant Hatt udenfor Koten i Laimo-Sidaen, 1907.



MUITTALUS SÁMID BIRRA: Emilies egen udgave af bogen (Skive Kunstmuseum)



LIVE-REDIGERING I AKTION: Med Rasmus Brinck Peders og Mia Edelgart, Siggalykke, 2019. Se videre billedbilag for andre eksempler.



DISPLAY SYSTEM: Planen er at producere et display system i træ med udvalgte moduler/flader i plexiglas. Jeg er delvist inspireret af display systemer designet til ejendoms-mæglervinduer produceret i aluminium. Når jeg ønsker at producere systemet i træ skyldes det Astrid Noacks Ateliers rumlige og materielle kontekst.

En anden reference er billedkunstner Martin Becks *An Organized System of Instructions*. Det vil sige, et display system som forholder sig til selve det at 'display'/fremvise som rumæstetisk og strukturerende greb, og samtidigt tillader variation mht det fremviste indholds størrelse og indhold.



LED-PYLON: Eksempel fra Aarhus kommune. Jeg ønsker at leje en ligende pylon fra Sign Partner i Esbjerg, som kan kobles til internet med henblik på styring, herunder upload af video mv. Jeg har tidligere arbejdet med LED-pylon i forbindelse med Skulpturlandsby Selde 2017, se billedbilag næste side.



KOLLAPSET SKILT I GLAS: Eksempel fra Blegdamsvej i København. Jeg har fået et tilbud på et to meter højt skilt fra ABC skilte, der netop producere skilte til Københavns Universitet. Skiltets print bliver et billede af området ved Astrid Noacks Atelier fra før renoveringen begyndte. (Til sommer vil området ikke længere være ligeså præget af renoveringen som sidste sommer, da baggrundsbilledet her blev taget).

TIDLIGERE ARBEJDE MED LED-PYLON, LIVE-REDIGERING OG DISPLAY



INSTALLATION VIEW : Skulpturlandsby Selde, DK, 2017

WEATHER PHENOMENOLOGY AND VIDEO HISTORICS

Video-sculpture and publication: LED pylon, one-way mirror, clamps and riso-print publication.

(comission) SKULPTURLANDSBY SELDE 2017, a group exhibition in public space of Selde, a small Danish town in Jylland, 2017.

The work is based on research on female artist Emilie Demant Hatt (1873 – 1958) in the archives of Skive Kunstmuseum, as well as John Constable's Cloud Studies (series of paintings, 1822) and Georg Kuchar's Weather Diaries #1 (in camera video-edit, 1986). Emilie Demant Hatt was born in the small town of Selde, yet my connection with her work goes via the Sami territories of Sweden and the Arctic. In extensive periods of Emilie Demant Hatt's life she travelled around in Northern Sweden among the Sami and performed a kind of field activism that manifested itself in her artistic work. Most of this is found today in the Museum Sallings collection (close to Selde in DK) and at the Nordic Museum in Stockholm. In Weather phenomenology & Video Historics I am initiating the investigation of Emilie Demant Hatt's call to North Sweden in relation to my own occupation with landscapes of narratives and raw materials in High Arctic terrains. What is the relationship between female painting practices at the beginning of the last century and artistic research today?

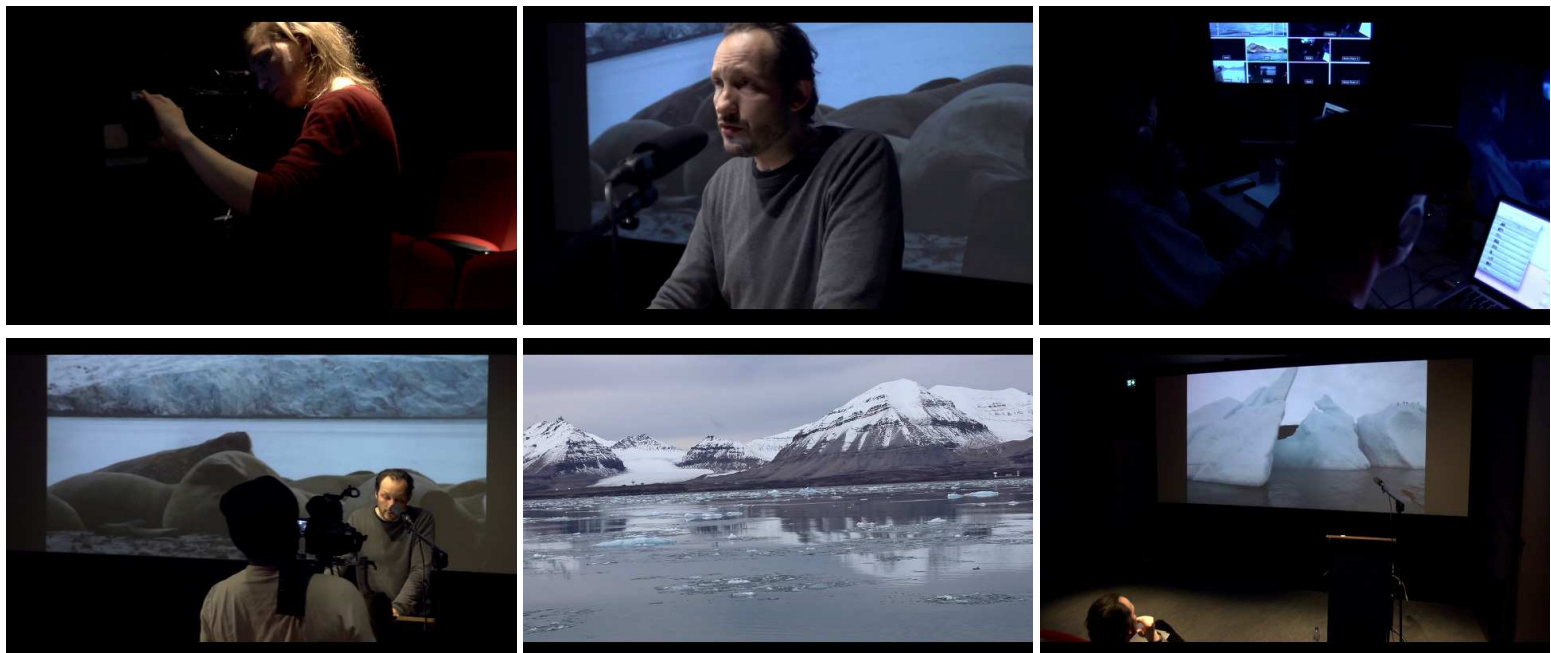
<https://vimeo.com/252662597>



SVALBARD, A LIVE-NARRATED MONTAGE

Video stills from live-editted visual montage (www.vimeo.com/292600938)
 LINDHOLMENS SCIENCE PARK's VISUAL ARENA, Gothenburg, 2018.

My experimentation with collaborative live-editing seeks perspectives on how artistic practices may enable a shift in focus from representation to mediation (and thus also a shift in focus from that of origin to that of historically situated effect). It is also a pursuing of a non-linear ecology of images. By live-editing I mean situations in which audio-visual material is being edited in front of a spatially organized live audience, whereby the moment of presentation is also a moment of production. In previous iterations of my live-editing experimentation, that which has been edited has been live-feeds from cameras and audio-visual footage stored on a hard-drive that can be regarded as 'the archive', or image bank, of my ongoing artistic research.
www.vimeo.com/292600938 (Raw documentation)



THE ARCTIC DWELLING PROJECT

Video stills from documentation of live-editted film situation and performance in four parts.
 BIO VALAND, Gothenburg, 2017.

WHERE AND WHERETO? / SUMU SUMMULLU?

With Jakob Jakobsen. Mixed Media, variable dimensions.

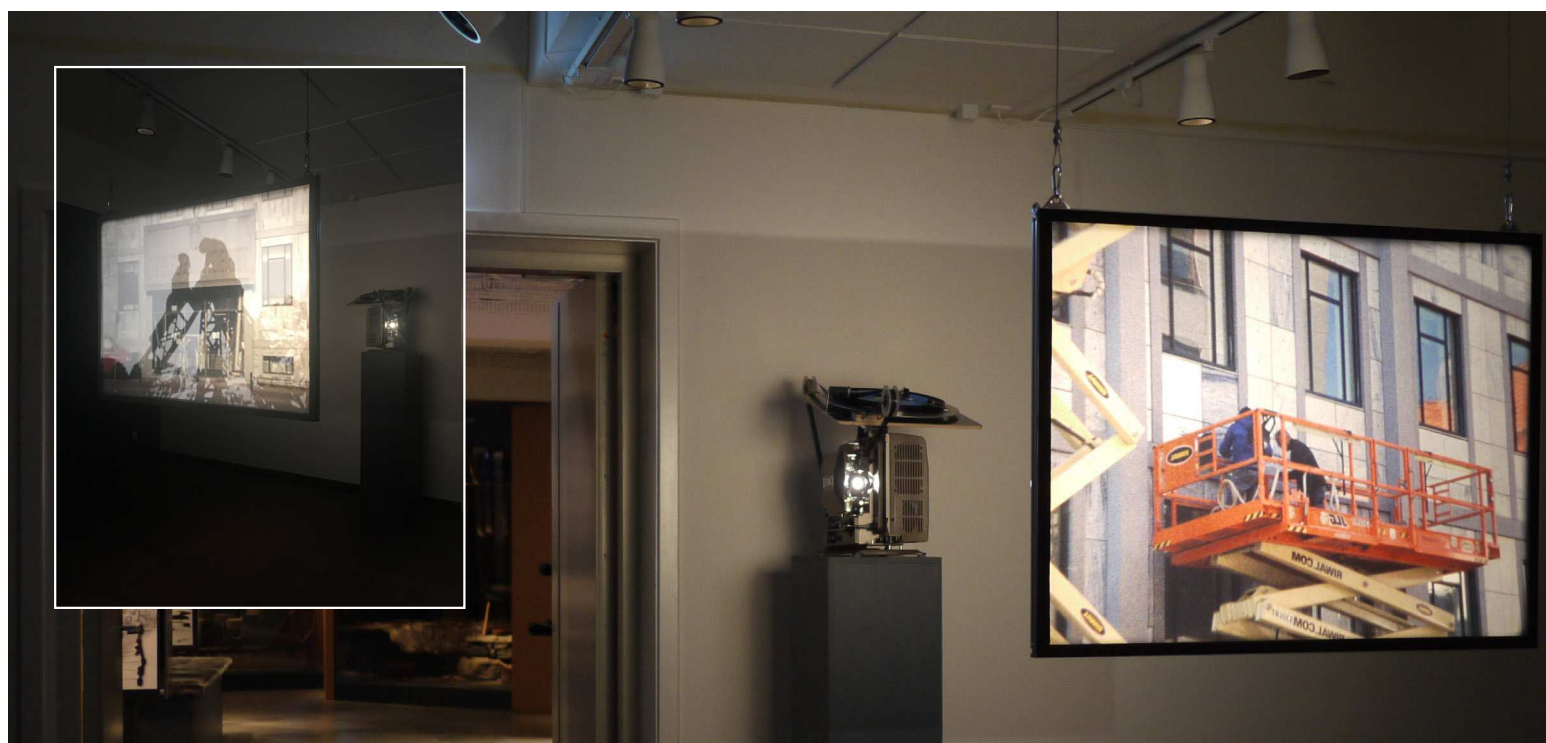
HOSPITAL PRISON UNIVERSITY ARCHIVE, Copenhagen, DK, 2018

Artistic research exhibition and collaboration with Jakob Jakobsen at Hospital Prison University Archive. One of the focal point of the material at display - reproductions of film stills and a digitally twisted 16 mm film loop - was my research of Jette Bang's (1914-1964) film recordings in Greenland. During the exhibition period we initiated and produced a number of radio conversations on the topic - among others during a travel to Sisimiut in Greenland, where we worked with a teacher and students at the high school. We also held several film screenings.

<https://vimeo.com/283995750>

and

<https://vimeo.com/379118890>



HONEYCOMB IMAGE/ARCHIVE CLADDING

With Tinne Zenner. 16mm double projection: 13min 25sec, loop + 10min 30sec, loop. Digital projection: 10min 30sec, loop. (Filming of 'Kulbrudet, Marmorbrudet.mov' (Jette Bang, 1938) at The National Museum of Denmark's Archive, HD video).

GREENLAND'S NATIONALMUSEUM, Nuuk, GR, 2019.

Honeycomb is the name of a technique used in facade restoration of marble. In Denmark several buildings worthy of preservation is covered with marble from Greenland, extracted during the inter-war period (1930s). Among other buildings is Overformynderiet (The Public Trustee's Office) in Copenhagen. In the work Honeycomb Image/Archive Cladding, film recordings of the renovation of Overformynderiet in Copenhagen (2019) are juxtaposed with Jette Bang's film recordings from the marble mine in Maarmorilik (1938). In the relation between Greenland and Denmark, the work explores different layers of images, facades and labour.

<https://vimeo.com/375477680>