

## Video work



Sketch of video work as a projection in the space of Astrid Noacks Atelier. The chosen image shows the headquarter of eu-LISA - the European agency for the operational management of large-scale IT systems in the area of freedom, security and justice.



EU-LISA Operational Departmen, Strasbourg (as seen on google maps).

These two buldings, in which the management of the biometric information of asylum seekers take place, will be the vantage point for the video work.

It can be argued that asylum seekers are stripped not only of personal and bodily information, but also of a general righth to opacity (as conceptualised by Édouard Glissant). Simultaneoulsy, it may be said that asylum seeker are subjected to a "habit of imposing meaning on every sign" by the system (quote from Reassamblages by Trinh T. Min-Ha).

I'm interested in how the facades and arctecture of the buildings might reflect and contrast this double action.



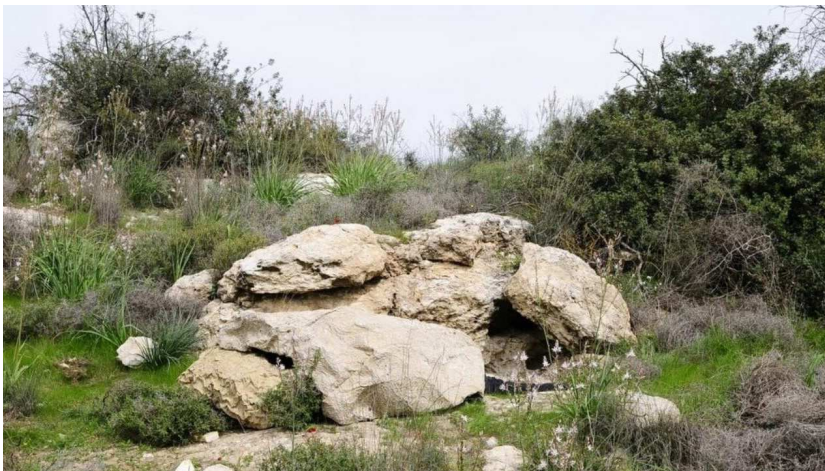
## Three “stones” - sculptural textile works



Sketch of the works as seen from an accesible roof terrace in the yard of Astrid Noacks Atelier.

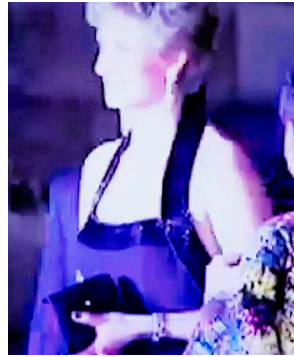
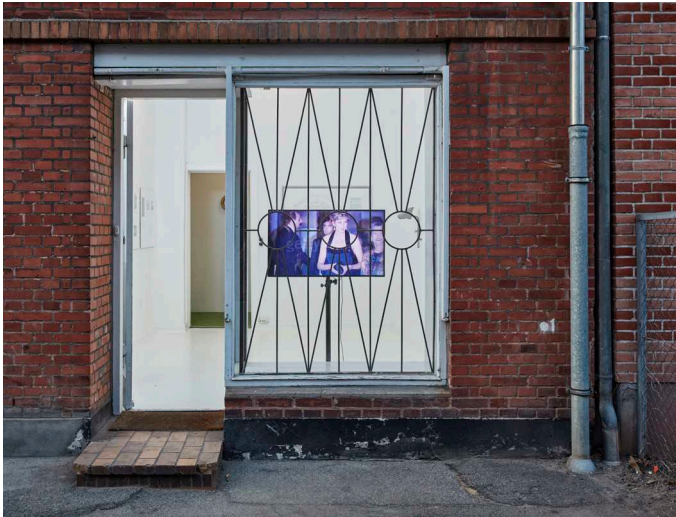
At the time of writing, i am working to get in contact with the three activists described in the application. I hope I can do an interview that can serve as an informative text. As fighting alongside the YPG for the defence of Rojava under danish law is punishable on equal terms to fighting with Daesh, the activists have to remain anonymous.

Apart from reflecting on concealment, lines of flight and a certain gaze from above, I also consider the work a commemoration of the internationalism of the activists. The struggle and their solidarity can in many ways be compared to those who volunteered to fight along the spanish anarcists in the 1930s.



As part of the research into concealment and textile, somewhat ambivalently, I've found inspiration in the “Jag Hide”, made of kit 300 thermal visual concealment materielal by Israeli military company Polaris Solutions.



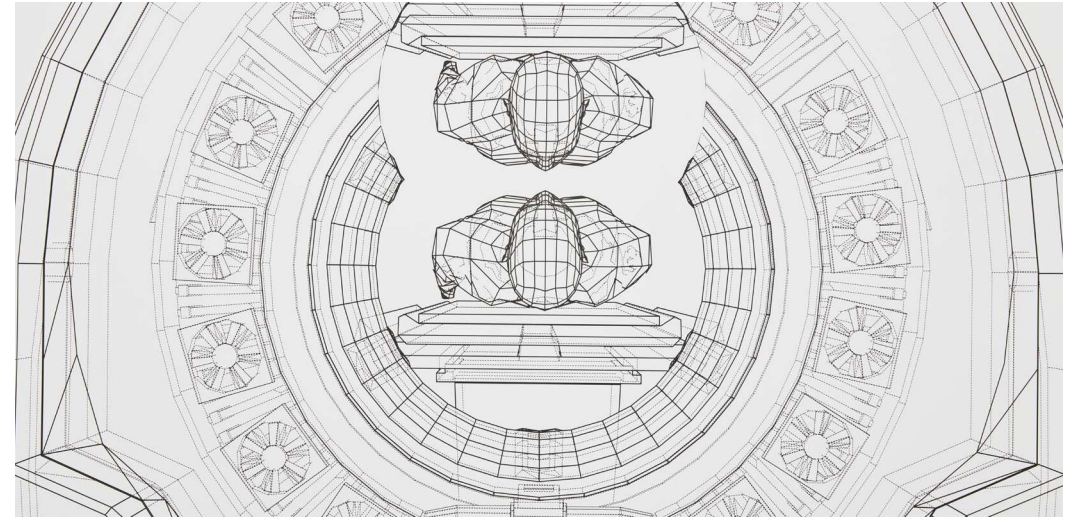
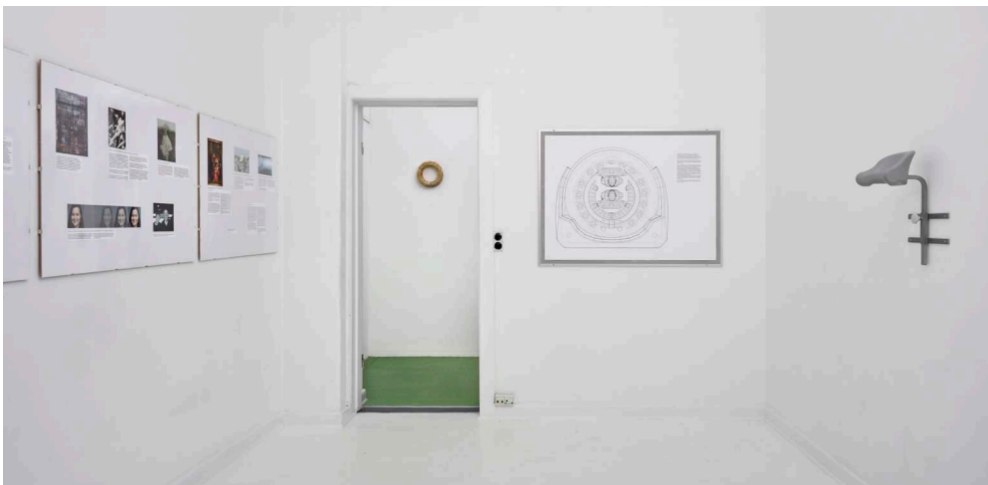


Detail from the the eponymous work *Exosoul* (15 seconds videoloop) Preview: <https://vimeo.com/871449041?share=copy>

[...] The video for the exhibition showing Diana entering the Versailles is a loop of those short flaring moments where she is lit up by the photographers' flashing lights. What does the footage of Diana deliver to us? Does she even exist outside that flash? For long, the technique of the photograph held an indexical promise of truth: what

is in the photograph was at some point present in front on the shutter. In times of AI this has turned into mere probability, or plausibility. Als hallucinate information from noise, and we are presented with faces and happenings more real than reality. Nothing is left unretouched. [...]

-Excerpt from exhibition text by Anne Kølbæk Iversen



Anosognosia is a condition that results from damage to the somatosensory cortical network. Composed of the Greek words "nosos" (illness) and "gnosis" (knowledge), in medical terms, Anosognosia designates the patient's inability to perceive themselves as ill. The patient no longer receives sensory information coming from the body or, at least, they no longer know that they receive it.

Mirror Agnosia (not knowing) is a well-recognized condition where a patient specifically cannot recognize mirrors. While looking at reflected images of objects in a mirror, the patient sees the objects as being inside the mirror.

Mirror Image Agnosia is a rare condition first described in a 2014 case study of five patients, published in the *Indian Journal of Psychological Medicine*. It is found in certain forms of brain damage and at certain stages of dementia (in some stages, it can't be diagnosed). Self-images are different from other images, as none have seen their own image except in reflection. Mirror Image Agnosia is the failure to recognize this reflected image. The condition can also be labeled as mirrored-self misidentification. As the agnosia is specific to reflected self-images, and people with the condition can be perfectly capable of recognizing other people in a mirror, this suggests that the memory of self-images is located separately from other facial memory and the memory of objects in general in the brain. Attempts were made to MRI scan the patients while they were looking in a mirror at a 90-degree angle of incidence, but further investigation is needed to yield insights into where and how the brain processes reflected images.

When the patients in the study were asked to identify the person in the mirror, the attributes added to the reflection were "friend", "thief", "God", or "stranger".

Details and text from the work *Speculative illustration of a person with the conditions of Anosognosia, Mirror Agnosia, and Mirror Image Agnosia inside an MRI scanner*



*Head Support* - Head support and mounting bracket for shower/commode chair



*So that it suits our needs and wishes*  
Text and images on board  
100 x 70 cm

*and everything will be consigned*  
Text and images on board  
100 x 70 cm

*Touch Piece*  
Text and images on board  
100 x 70 cm

Details from *Touch Piece*



Louis XIV performing the healing "royal touch" for scrofula in the presence of St Marcoul (Jean Jouvenet, 1690)



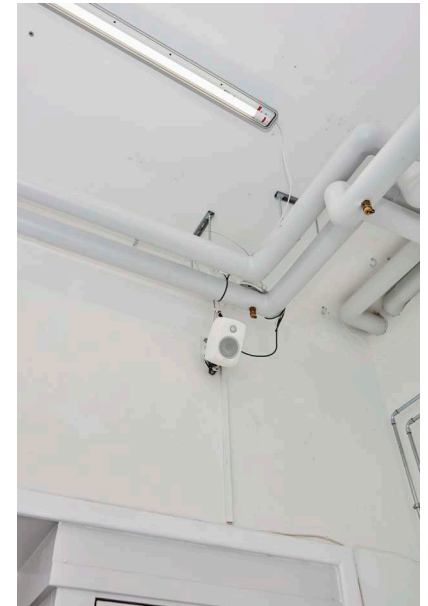
Mierle Laderman Ukeles – "Hand Shake Ritual", Photographic documentation of a part of the performance work "Touch Sanitation" with workers from the New York City Department of Sanitation, 1978–1980.



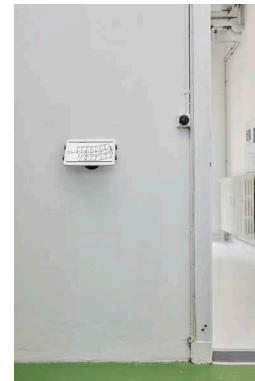
Frame grab from the final episode of The Crown, Season 4, depicting Princess Diana hugging a child during a visit to the pediatric AIDS unit at Harlem Hospital, New York, 1989.



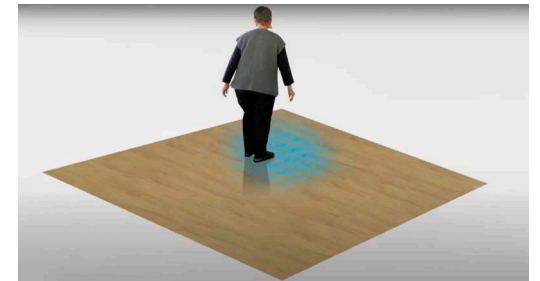
*Straw Wreath Base*  
26 x 26 x 6 cm



*Binaural Beat*  
Barely audible sound clicks repeating at 40 hz



*The Invisible Nurse*  
Video loop on 10" tablet  
Preview: <https://vimeo.com/871451023?share=copy>



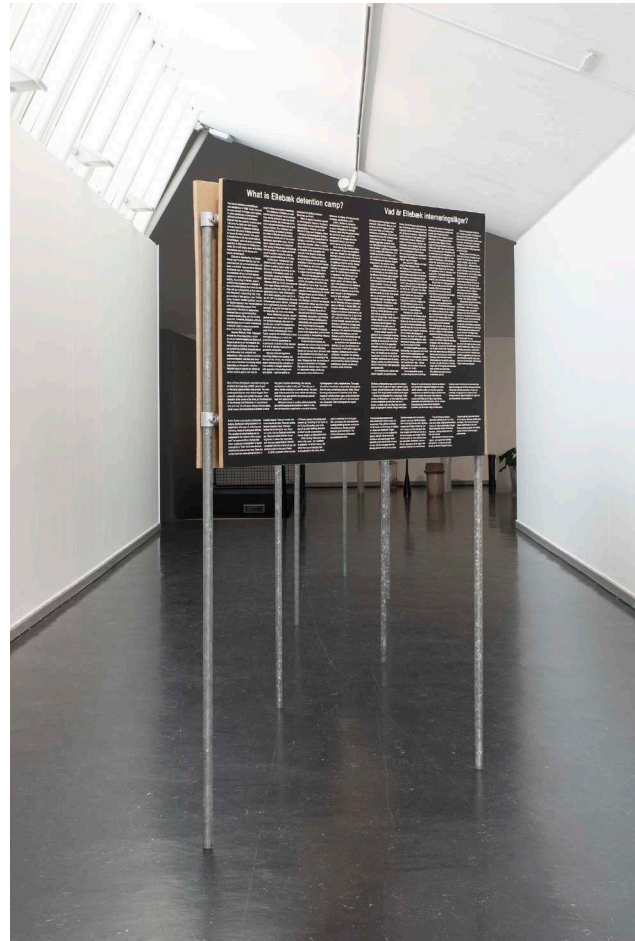


83 Inkjet-printed photographs, text,  
12 soft fiberboard panels, pins,  
tubes, fittings

Part of group the show *Behold, We Are Here*, curated by Hanni Kamaly. First shown at Afgang, Charlottenborg Konsthall 2022.

This work is made under the non-anonymous open id Evening School (Aftenskole), which has different contributors depending on the project. For this project the conceptualisation and production was done primarily by me.

“[...] what is being deliberately taken away in the camp - be it suddenly or gradually - is all that makes a life more than a pure biological fact. In the rationale of the camp, life as such is something to be managed. Still, just keeping the body taken into custody breathing requires some form of maintenance. Simple practical tasks are given and shared. The continued existence of the camp is a collaborative effort.”



Summary of board text (printed in English and Swedish):

1st section: Basic information and outline of the legal framework of Ellebæk deportation camp and the deportation scheme, followed by an analysis of the decline in the rights of asylum seekers, the Danish governments ignorance of critique from the international torture committee, and the camp as part of a larger structure and collaboration.

2nd section: How and from which position the photographs were made and what they show.

3rd section: The rationale of the camp and the defacto (bio)politics of the place.

