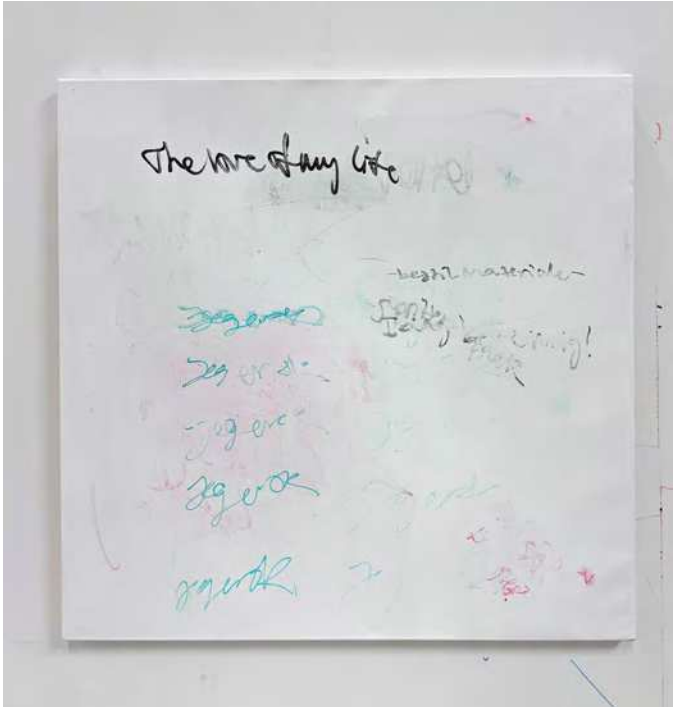
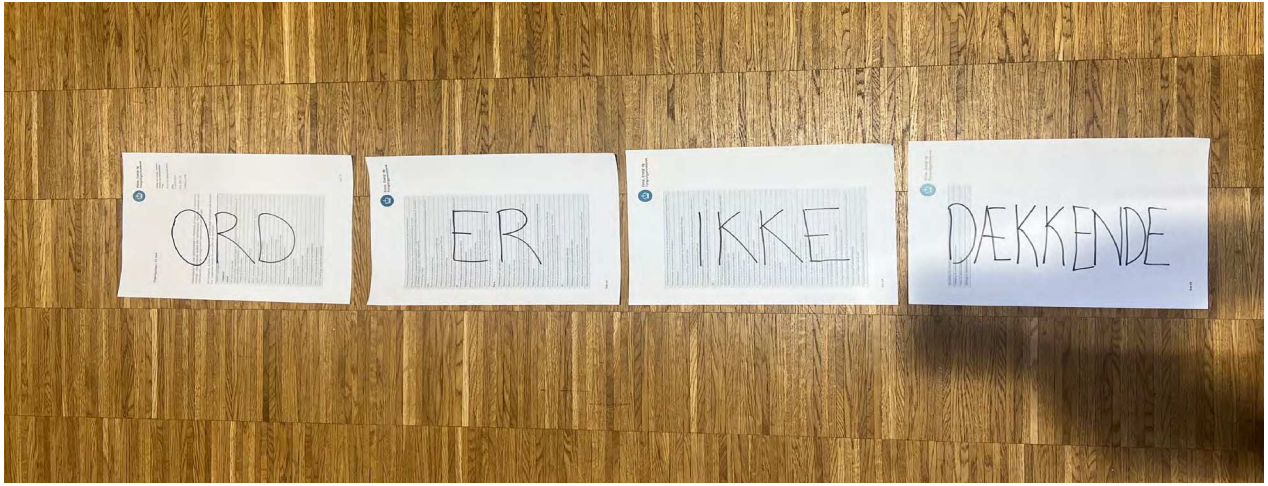




Skitse til nye malerier
Et whiteboardmaleri i proces. En skitse for den videre kunstneriske proces, hvor den rette whitboardmaling, bomuldslærred og tusser er testet. Det giver en klar retning for det kommende fysiske og æstetiske udtryk.



Eksempel på todo-liste

Dette er Klima-, Energi-, og Forsyningsminister Lars Aagaards svar på han todo-liste. Udover de fortolkes i malerierne, bruges de visuelt og som skriftligt udgangspunkt for grafisk materiale og essay.

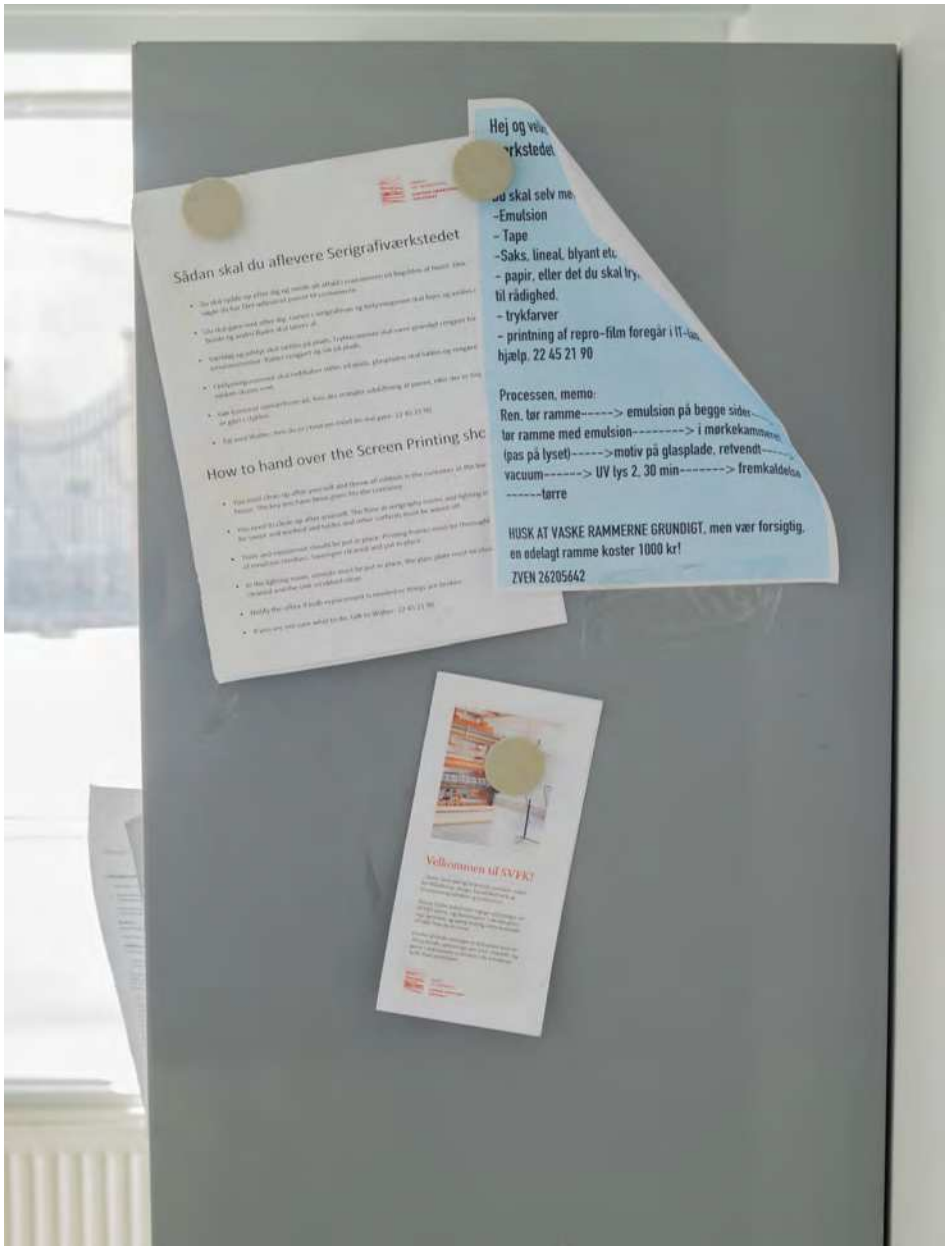
Portfolio
Julie Koldby










Sådan skal du aflevere Serigrafiværkstedet
How to hand over the Screen Printing shc
Hej og vel
rkstede
u skal selv me
-Emulsion
- Tape
-Saks, lineal, blyant etc.
- papir, eller det du skal try
til rådighed.
- trykfarver
- printning af repro-film foregår i IT-la
hjælp. 22 45 21 90
Processen, memo:
Ren, tør ramme-----> emulsion på begge sider-
tør ramme med emulsion--------> i mørkekammeret
(pas på lyset)----->motiv på glasplade, retvendt-
vacuum------> UV lys 2, 30 min-------> fremkaldelse
------tørre
HUSK AT VASKE RAMMERNE GRUNDIGT, men vær forsigtig,
en ødelagt ramme koster 1000 kr!
ZVEN 26205642
Velkommen til SVFK?










STRIPPED (Again), Out off imagery so I took off all my clothes, 2024
Solo show, Danske Grafikeres Hus, Copenhagen, DK

NOTES: Tension, friction, restless, flip. If your body collapses, you instinctually grip whatever surrounds you or what makes you feel safe. That day in the print lab I lost my grip. Restless legs undermined systems of thought, ideas collapsed into muscles of unknowing and conceptual rhythms sweat apart. Out of imagery and in void of desperation, I took off all my clothes.

Here we go again, an artistic survival strategy. Blow out. Stripped action with no fixed foundation. Chaos x-rays possibilities for change and outlines openings. Flipmoment. Chaos is mobile. Chaos is powerful. Don't blur, nowness of movement is urgency towards change. Stripped down to desperate actions, I printed on any flat surface surrounding me. Mesh T120.120 openings within an inch in any direction. Move. Acceleration works.

Wooooooshhh!! Doodles add just enough effortless stimulation to use up my brain's spare attentional capacity and preventing me from losing grip entirely. You draw something a nd transfer it to something else. Monotype cannot be repeated, I mean, I do the same movement over and over again but it's never the same. You get unpredictability that you cannot get from working directly on paper. Transparent surface. I draw with fingertips. Cotton swabs. Tampons works even better for the big strokes. The tip of the cotton tends to get loose and expands into red fluffy flower buds. Acceleration and then a tiny flower bud dot. Dot dot. As soon as the dot is there you recognize the flower. Now it represents something??! Open imprint. Right here. Still wet.

Exposed to light I strained silhouettes with a squeegee. Full body weight on interior. By pushing the squeegee, the outer edge of my undershirt appeared on a lightboard. Bright light. Like a big marker highlighting the outer edges of shapes. Like a landscape of billboards displaying semi figurations of puffy elevation or cotton rib depression. A rise and a fall of something. Mountains have an elevation based on how high they are, and your mood has an elevation as you get happier.

Doodle experts find deeper phycological MEANING in doodles, for instance, flowers are the most popular doodles to doodle, ingrained in us from childhood. Circular flowers with round stigma are one of the most positive flower doodles (?). Joy trip??? Someone asked in the print lab. The more circular a flower is, the more amicable the drawer is. Perky or droopy? Perky flowers point to openness and a carefree attitude. Droopy or dying flowers suggest an unwillingness to open up. In search for meaning (in life), we automatically try to

find connections between object, actions, beliefs or make sense of them as we search for the logical connections, systems, representations or comparisons. Okay, let's open up. No fixed image. The acrylic plate is totally unabsorbing, so I can continue my strokes forever. The actual prints don't matter anymore. So, what if this is just about feelings?

Movement keeps my attention span/spasm/spam on a constant tipping point. Like an ongoing intraaction of feeling lost and confident. Confident about not being confident about what to do or how to feel. Doodle-flowers are like safety valves. The looped linear forms convey neither information nor narrative, thus turning flowers into ghosty abstraction. There is no gap. There is no representation relation between material and thought. This is material. Movement matters. Push ideas of meaning-making. Collapses of meaning. Mark making. Outbreaks.

Making is my warmie. The heavy press is my warmie. A warmie is also a weighty teddy bear that you can warm up in a microwave. Hug n feel. The heat and weight evoke sense of peace, security and safty, connecting you with your roots and creating a sense of assurance that all is well with the world. My grandmother has a lot of teddies. They are placed around the house for decoration and company. She talks to them and they make her happy. The elephant she got when my father was born. The monkey she bought back from a holiday to Germany. Kind of creepy, yet another mental survival strategy. Response to stimuli, what can I say? I'm a maker.

Like monotype, screenprint is a high-speed technique. Water soluble and sensitive to sharp etches. Sensitive mesh/flesh. Accidently on purpose speed frees mental constructions from creeping in on you. Self-portrait? A friend asked, naah… extended liberation (!!) out of action. Life and flips. Open to manifold sensation. Doodly doo, slippery moves, boundaries don't hold.

















Rubbing Eyes, 2024
Duo show with Martin Jon Hasfeldt, Roskilde Kunstforening, Roskilde, DK

Pip, pip, PIP.

Rub your eyes. In their first collaboration, Martin Jon Hasfeldt and Julie Koldby present Rubbing Eyes at Roskilde Art Association's historic Palæfløjen exhibition space.

Through sculpture and printmaking, Hasfeldt and Koldby explore their ideas around potential, energy and time as they contribute to, and play with the evolving history and architecture of Palæfløjen. Inspired by Roskilde Art Association's definition as a conglomerate of multiple artistic outcomes, the exhibition explores the contrast and tension between the objects as they are placed in the space. A conglomerate can be defined as something consisting of several different and distinct things that are grouped together. Here, different artworks are grouped together without insisting on natural links. Or what? In a search for meaning in this unstable condition, we automatically try to find connections between the works or make sense of them as we search for the logical connection, the system, or the comparison. Your view gets blurry. Rub your eyes again.

The artworks challenge the rational, making the natural, unnatural and the ever changing, immovable. With the works produced in a contrast of natural and constructed materials, the exhibition continues the two artists' studies in movement and the incomplete. We see naivety and playfulness presented in many of the works; sandcastles close to crumbling, immovable birds and a static sky in works that bring outside/in. Juggling balls sit throughout the space, giving us a glimpse of something that's about to happen or a moment past, a dream standing still. The implied movement showing the fragility of these moments of tension. Ways of seeing are undoubtedly breakable, fragile, non-permanent, forever changing.

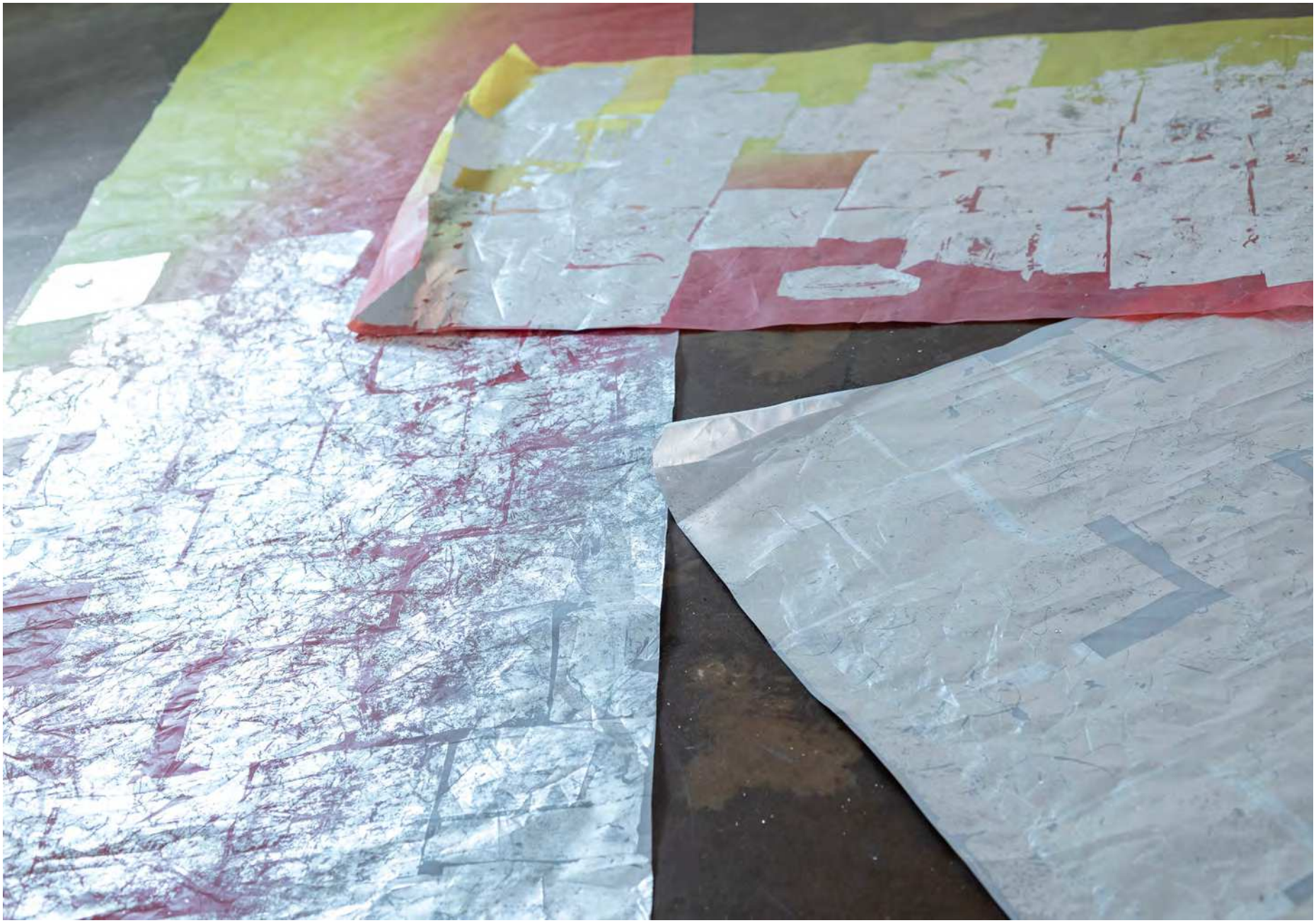
Rubbing Eyes presents Hasfeldt and Koldby's joint attempt at processing and testing binary opposites in success and failure, rise and fall, fragile and robust, and the impermanence of these states. Upward turns and falling flat.











No Kneepads Free Flight, 2023
Solo show at Gallery Ekely, Copenhagen, DK

Snapshot of freestyle dance sessions collide into colour clouds. Stripped down to energetic actions with no fixed foundation, ink transfers through restless gestures. Screen print mesh T120. 120 openings within an inch in any direction. Whoooooshhh!! Let's go okay?

Blurred strips of reality pirouettes through thinking. Silver rain insults your back. RESTART: A fucking tornado workout. No kneepads free flights. Red is my strange attraction. Red as a tiny splash, puffy vibes, ink for printmaking, headlining intensity.

Accidently on purpose speed frees mental constructions from creeping in on you. I'm practicing pirouettes again. Self-portrait? A friend asked, naah… extended liberation (!!) out of action. Life and flips. Open to manifold sensation. Slippery moves, boundaries don't hold. Accelerate. Sky, hi. Colour clouds on narratives. THANK YOU THANK YOU – roses on my own stage. Don't go back to reasoning. Repeat after me: Don't go back to reasoning. No kneepads free flights.

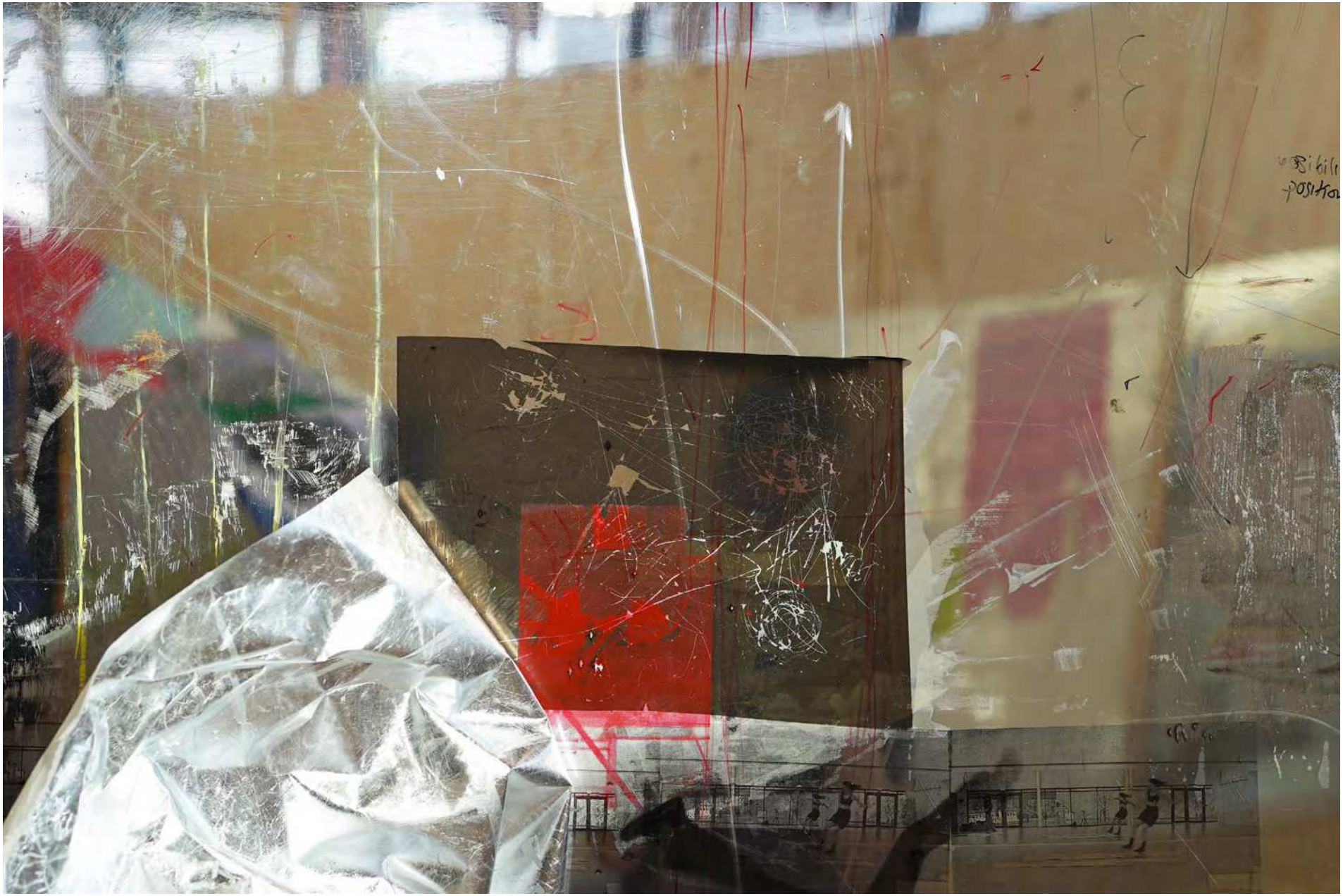
The exhibition No kneepads free flights is nothing but edit points. Julie Koldby continues to explore the field of printmaking through slippery and vibrant techniques of silkscreen, image transfer, monotype and chine collé etching.



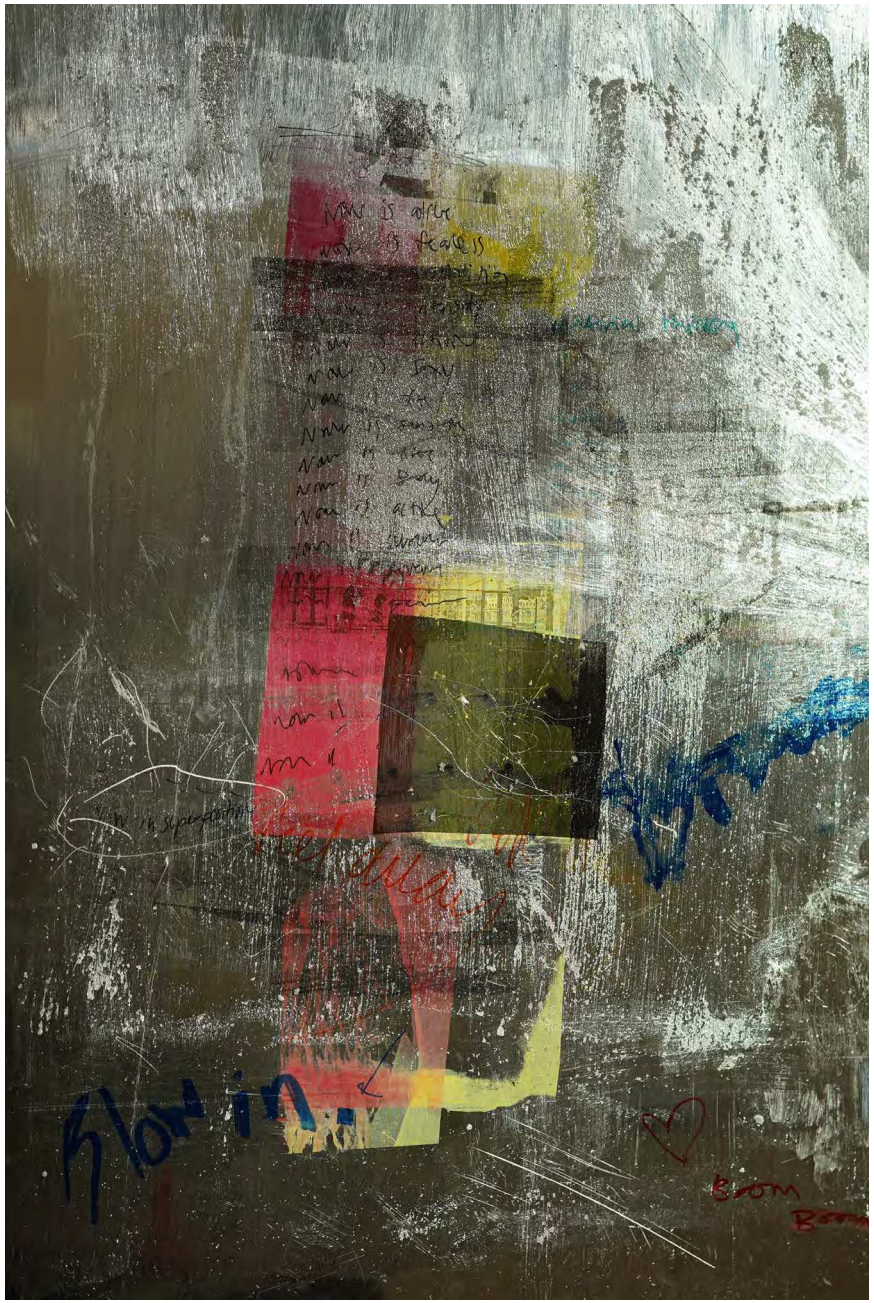

ok let's go.












Surface
Potential
Dancefloor

FORCE FIELD/ DANCE FLOOR, 2022
Mixed media
RCA Graduation Show 2022
Royal College of Art, London, UK

Restless legs undermine systems of thought, ideas collapse into muscles of unknowing and conceptual rhythms sweat apart. It's like going to the studio in the morning and discovering a really good song. AAARHHUUU tectonic dance floor, hips on crunchy surface. Spasms. We like morning sessions; shoes prick the floor just as one would puncturing a cloud. Light squeaky mind. Dance like the world isn't watching, no, dance like the world is watching and so what? Collapse and try again. Moving is flipping. Flipping is freedom. Verticality and attraction.

Okay, so this is about temporary freedom. This is a note on freeing mental activity accidentally on purpose. Celebrate life. This is about everything and nothing. The installation Force Field/Dance floor is flipable. Last picture shows a strip of scoreboards. Life and flips. Flipmoments are superstars. Flipmoments are moments of change. Green pants red ink. I promised to take your pants to the dry cleaner. Silver knee marks. I forgot. Okay, so this is about temporary freedom. This is a note on freeing mental activity accidentally on purpose. This is about an urge to live. This is about everything and nothing.

Experiments and intentions can and do fail. Fail in the sense that something else arise. The else is my step leader, the else is my excitement, the else is my necessity, the else is the field of possibilities. The else is freedom. Yeah, the else frees intentions from failure while operating as a temporary lighthouse. The else is a flipmoment redirecting itself. Freestyle. FLIP FLOP

I like to dance on my dissertation dance floor. I like to walk on loose paper sheets. I like to step on a sentence like mental construction or spaghetti arms. Mesh T120 openings within an inch in any direction. Scoreboard/sketchbook, just forget about time. BILLBOARD: what if this is just about feelings? WRRUUUSHHH cut. Images dissolve into colour clouds and start over. Squeegee push. Blue sky. Repetition and outbreaks. Potential energy. Don't go back to reasoning. Repeat after me: Don't go back to reasoning.

Screenprint, permanent marker, acrylic, paper, silver leaf, aluminium, 4 channel sound (10 min loop).

















T.A.D.A.A.A. (Tricks And Doodles Are Ambitious Amateurs), 2021
Mixed media
Inside Out, group show
Augustenborg Projects, Augustenborg, DK

TADAAA is an ambiguous show. To say TADAAA signifies that something is over. It also indicates the hope of lighten up a situation knowing that one has failed. It can be simple drawings that contain meaning, shape or just irregular shapes and thereby exhibit unintentional or failure-like qualities. Alternatively, the TADAAA-works call attention to the moment of something very exciting. Impossible sculptures. An exclamation of triumph. As sculptural scenarios, the TADAAA-works depart from opti-cal illusions and objects used by amateur scientists and magicians to test scientific phenomena or demonstrate tricks. Optical illusions are often simple models that represent a complex relation be-tween us and the world. The works examine these collapsed logics, where the drama arises in the fragile and robust, between sight and deception or experiment and failure.









Crocodile Action, 2021
Resin, glasfiber, pigment
Louisiana Museum of Modern Art (garden), Humlebæk, DK

Nice try crocodiles... in February they sneaked in on Louisiana Museum of Modern Art. They were chatty and cheeky; Hi Giacometti sticks I see you from the lakeside, you got the best table in town. How are you mr. Calder? You got a geat view too. Get away from the entrance hotspot Kirkeky whispered. I'll fuck off if Bourgeoi's big boobs are coming back.









Slide Show, 2021
Installation
Plaster, wood, aluminium and ink
Work in Progress Show (online), Royal College of Art
documented in Eighteen Gallery, Copenhagen.

https://wip2021.netlify.app/students/julie-sophie-koldby

zoom in zoom out. Unstable scenario.

Screens are breathing, what a trustful connection. Lonely objects, subjects whatsoever...forgot the verb a doing not a being. Eyes resting on surfaces. Pixel pigment metal touch (-) screens, intern extern battles.

Imagine multiple scenarios. Curves of no-zones. Wings of temporality.

Slide back in surfacer, zig zag

What do you see??? Look at me, showtime, fooled by the white cube. Black trace

Collapse

I got you, flushed

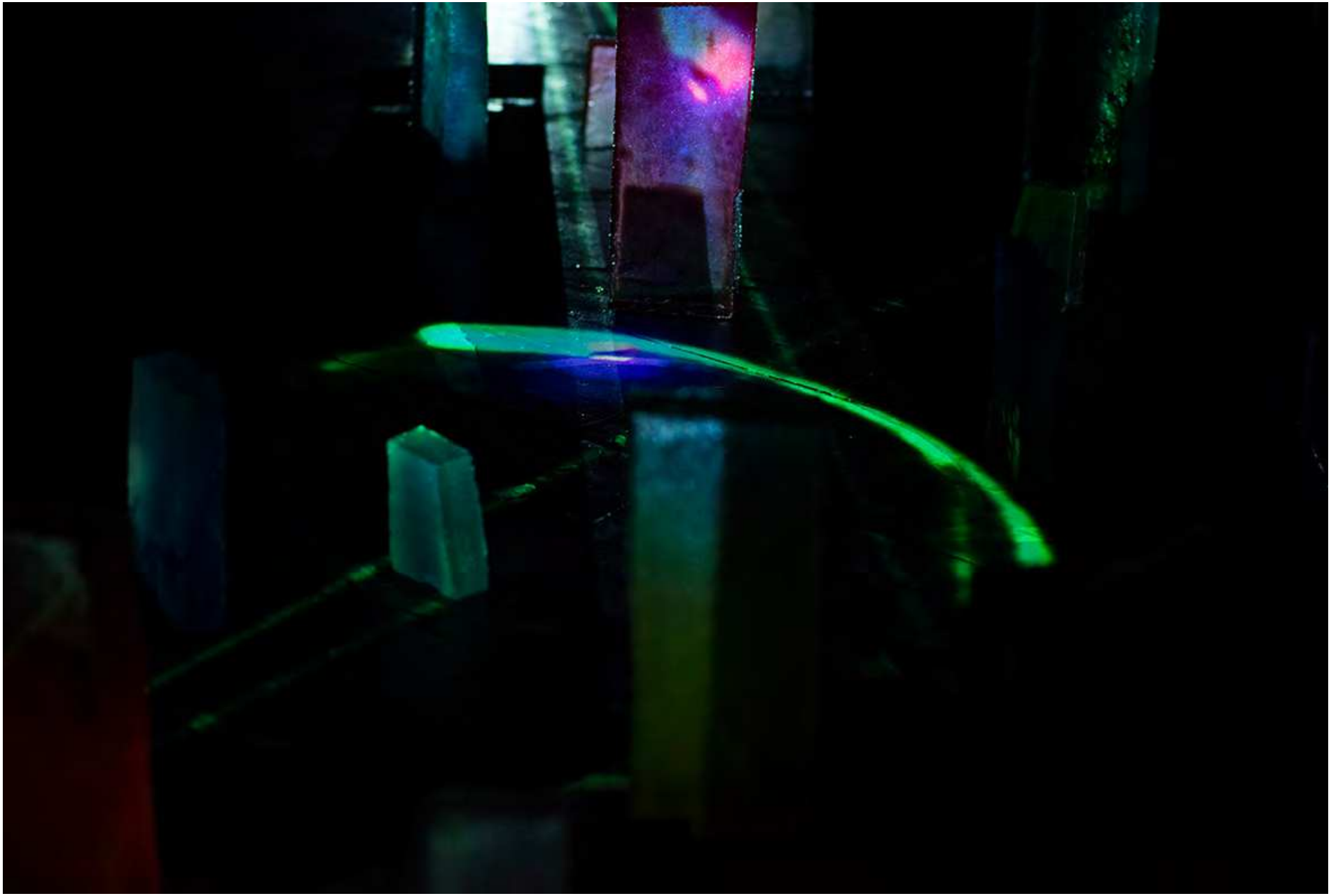
This is an intimate moment. Degrees of freedom,

1,2,3,4 down

Illusions, no fake blood, everything is real. Sliding alive, forever in your mind.







The Order of Mimosa, 2018
4 channel video installation
Annual Exhibition Malmö Art Academy, Malmö, Sweden.

Four projections of luminescent lines from a double pendulum struck the objects as rapid flashes before the lines uncontrollably swung around in space towards a condition of chaos. Thus, similar to how a hypersensitive creeper Mimosa respond to stimulation by rapidly closing its leaves. A simple diagram named “Stabilizer” is engraved on the floor with objects were placed on.

In the language of science worldviews are transformed into simple geometric shapes and diagrams for the purpose of rendering complex phenomena and states visible. Inspired by the mathematic field of chaos theory a double pendulum operated with complex systems whose behaviour was highly sensitive changes in conditions so that small alternations gave unintended consequences.

Chaos theory is an example of a worldview or a construction that I seek to investigate. I imagine two forces at stake stability and dynamics. The work was situated in the field of space and movement - between stability and dynamics. Fragility and elusiveness are keywords reflecting the choice of working with light, reflection and shadow.

Walking while viewing required physical activity from the viewer. The work meditated on the body’s position and awareness in dark spaces. How it provoked feelings from the body dissolving and merging into the spacial environment and whose boundaries no longer can be located. This activation is synonymous with the development of the viewer’s phenomenological bodily awareness and a parallel to a pendulum towards a condition of chaos.

Video documentation: https://vimeo.com/329341906