

Sarah McNulty

Projektbeskrivelse

In the mouth of

Under jorden på det nye udstillingsrum, Gothersgade 154 lå den tidligere fattigmands kirkegård, 'Nørre Kirkegård', der fra 1660-1841 lå mellem søerne og den nuværende Farimagsgade. Her lå mennesker som ikke havde råd til individuelle grave samlet i et område, fælles og anonyme til evig tid.

Til efteråret 2025 er jeg blevet inviteret til at lave en udstilling til deres nye program. Her vil jeg gerne lave en installation vævet ind i rummets arkitektoniske detaljer. Disse vil definere maleriernes formater. Jeg vil udvikle en ny serie af malerier, både i traditionelle formater, samt nogle der bygges ind i åbningerne i rummet, fx dørkarm, vinduet og indhak i væggen, så at de føles som et lag af rummet, og vækker idéer om en slags tværsnit af, eller portal til, en anden tid.

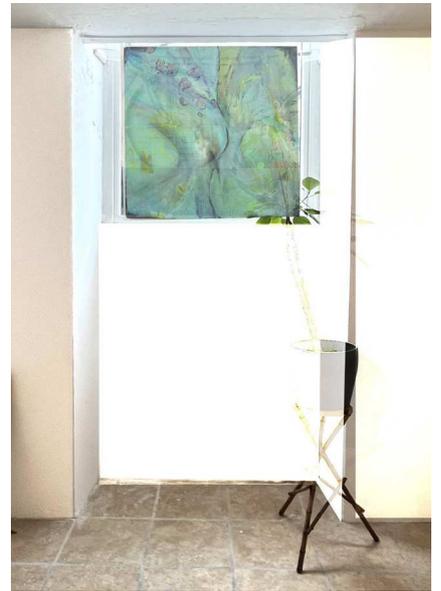
Min praksis udforsker fysiske relationer til omgivende miljøer, såvel som modtagelsen af visuel information i en æra med målrettet oplevelse. Maleriets betingede natur og dets historie er fundamental i mit arbejde, med fokus på brud- og kollapspunkter. Interesseret i det personlige, sociale og historiske i vores fællesrum, udforsker jeg, hvad vi forventer, ønsker og tillader disse at udvikle sig til. Det er en cyklisk proces, hvor malerier er ophængt i forskellige tilstande og netværk, ofte som et foreløbigt arkiv over et specifikt sted, tid og handling.

Projektet vil dykke ned i kirkegårdens historiske baggrund, fx gennem kontakt med Københavns Museum, som har lavet en del arkæologiske udgravninger i området, som arkivet ligger inde med. Motiverne vil tage afsæt i de usynlige lag vi træder på under øjenhøjde, forskellige vinkler af kropper, historier, strukturer. Intentionen er at kunne belyse disse underlag, samt stille spørgsmål om hvilke mennesker der er dækket over eller glemt, og af hvilke grunde? Hvem får lov at (om)skrive historien i dag, hvor fakta ikke nemt kan skelnes mellem falskt og sandt, og det meste kan skabes kunstigt? Og på den anden side - kan man stadig forsvinde i den digitale æra?

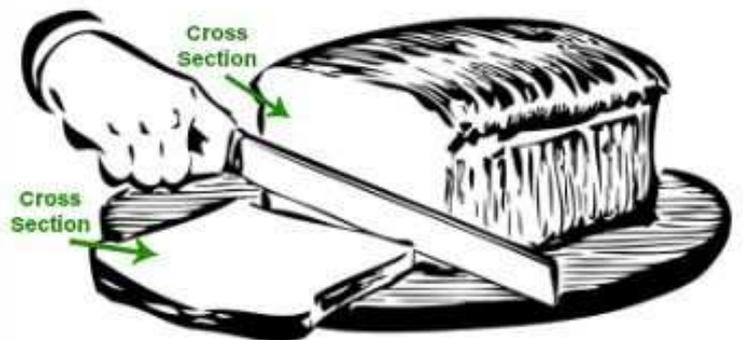
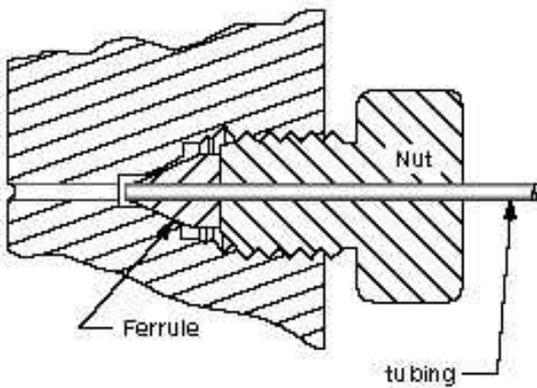
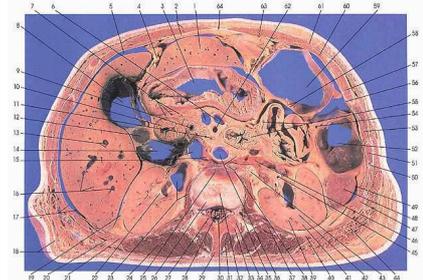
Gothersgade 154 er et nyt kunstnerdrevet udstillingsrum i Indre By, oprettet i år af Emilie Lundstrøm og Hunter Simpson. I et synligt format med vinduerne mod den travle gade, vil rummet åbne op mod dette centrale nabolag, som i øjeblikket ellers har mange tomme erhvervslokaler. På den måde vil det aktivere og skabe nye dialoger i området og fungere som et kulturelt mødepunkt.



Skitser og inspirations billeder



Fattigmands gravesten. Ukendt: Paa Kirkegården. Foto: SMK



Sarah McNulty - udvalg af tidligere projekter

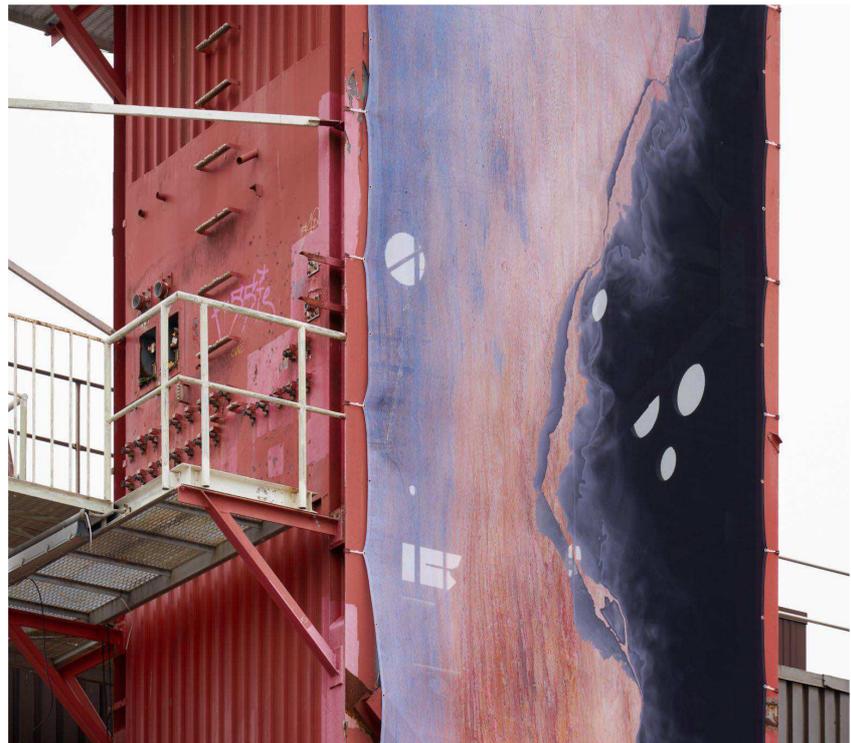


At the former AGA site, a gas container where chemicals were produced was demolished, leaving a massive, unused red tower and spiral staircase. Hovering high above the surrounding city, the tower is a beacon indicating the site's industrial history as well as a trace of the city imploding upon itself, devouring what was once its outskirts, turning industrial areas into art and creative hubs into housing areas.

The frieze, mounted on the tower, depicts an unsettling collage of romantic painted skies cast with visualizations of liquid gases in different states and reminds us that soon this view to the sky will be shadowed by buildings. Horizons will be in short supply.

- Anne Kølback Iversen (excerpt)

Vertical Freeze, 30 x 4 m, printed geo mesh, former AGA factory, Uplandsgade 52, København S, 2023-24





CRAWL
in.

On hand and knees, eek through, under, between, out the other side, where there might be refuge or escape. Underground, there is fire glowing and liquid seeping. There are things underfoot here, materials discarded, deconstructed, excavated, reassembled, Motives that rupture, spill and rot, seeping out of edges, corners, walls. Backsides are exposed, insides have leaked out. Seams and systems glitched, lost or manipulated information. Offerings given, we gather around the light, perform our rituals alone, while endlessly surrounded, gathered here together. Take off your clothes, avoid eye contact.

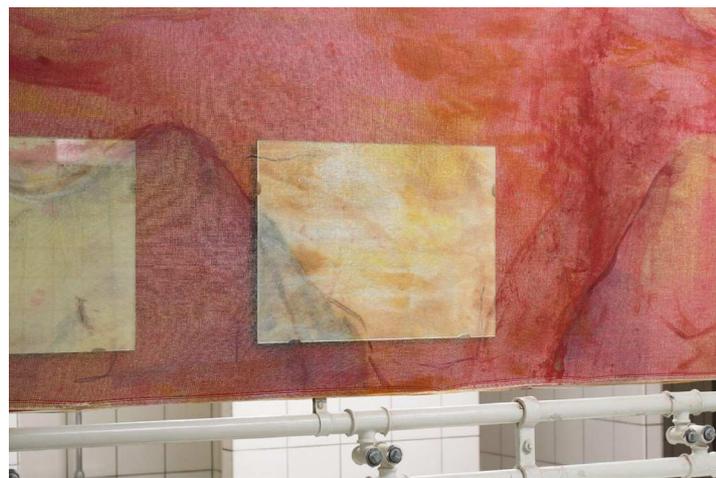


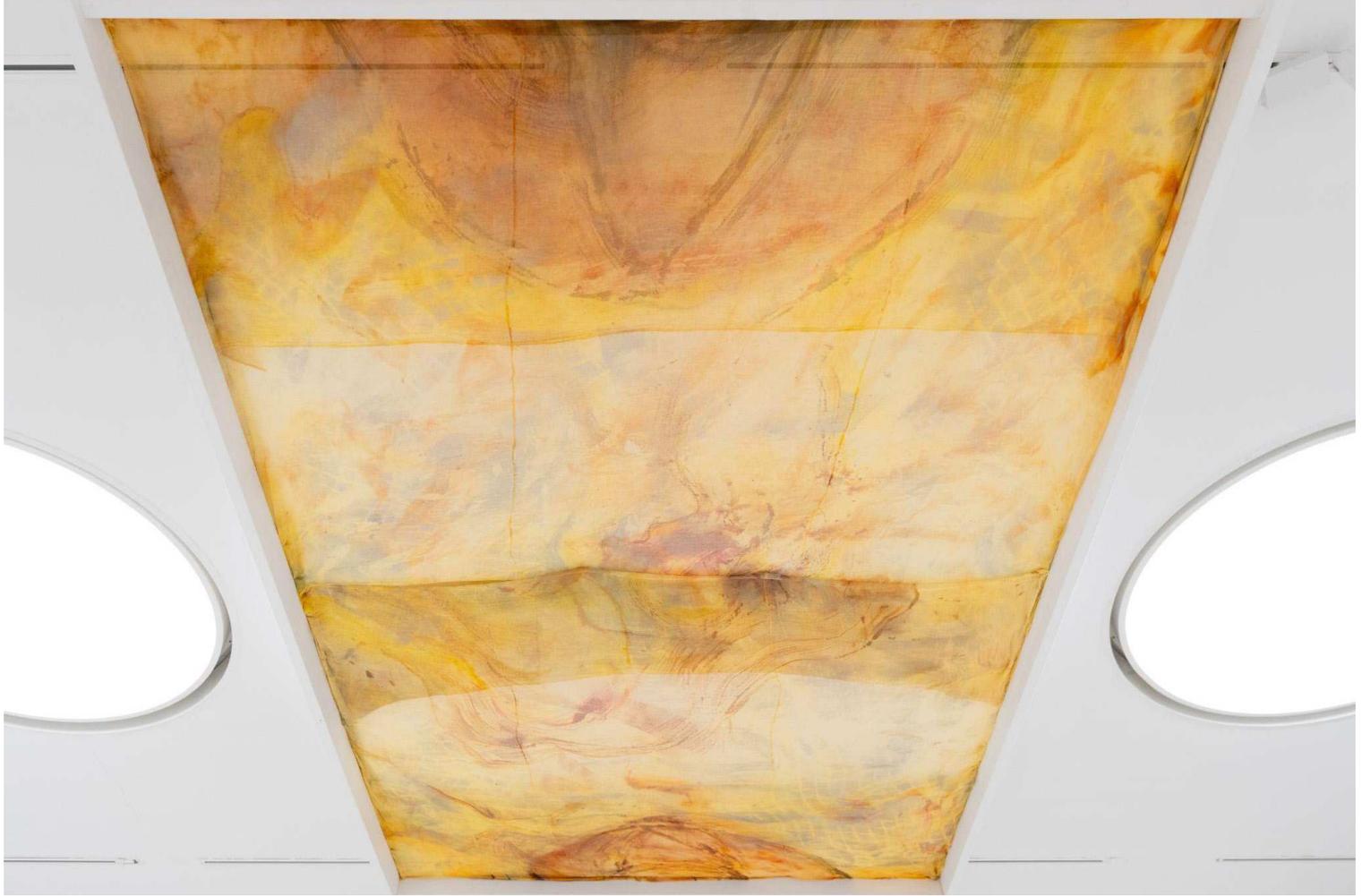
Crawl, Vermland Basement, København, 2024

Hands & Knees, 5 Hand-tufted rugs, 250 x 500 cm

Vask, Various paint, dye and chalk on tarlatan, mirrors & panel, 320 x 110 x 2cm

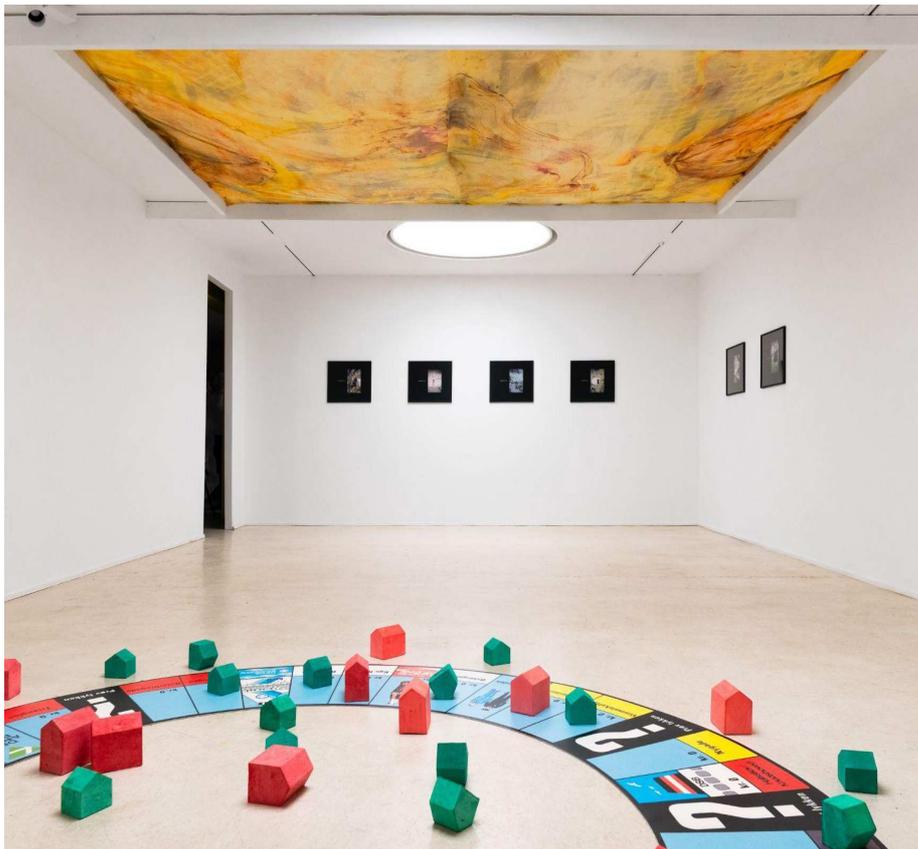
Culdesac, Sun-reactive dye & ink on restitched raw silk, 250 x 160 cm





Red-eye (12m2) is a new painting stretched across the ceiling of Den Frie's Minus 1 room. Referring to a recent report indicating that the majority of artists in Copenhagen have a studio approx. 11-15m² available to work in, the scale of the painting refers to the limits of my own studio and the conditions, physically and logistically, we collectively work in.

Painted and dyed on transparent tarlatan material, the surface's open weave does not hold colour on top, but where it rather seeps and filters through. The image incorporates surveilling eyes, in relation the predominant element of two large low, round lights in the room, alongside patterns generated from various building materials as template. Further mark-making and visual elements reflect the process (folding, stretching, restitching) of working beyond a tenable scale. The work functions as a visualization of the artists' workspace above the viewers, to shed light and focus on the spaces in which we work.

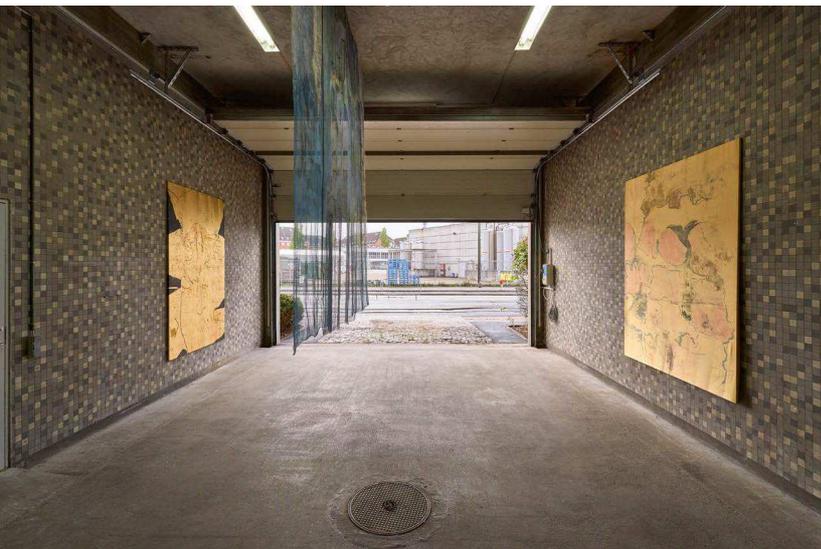
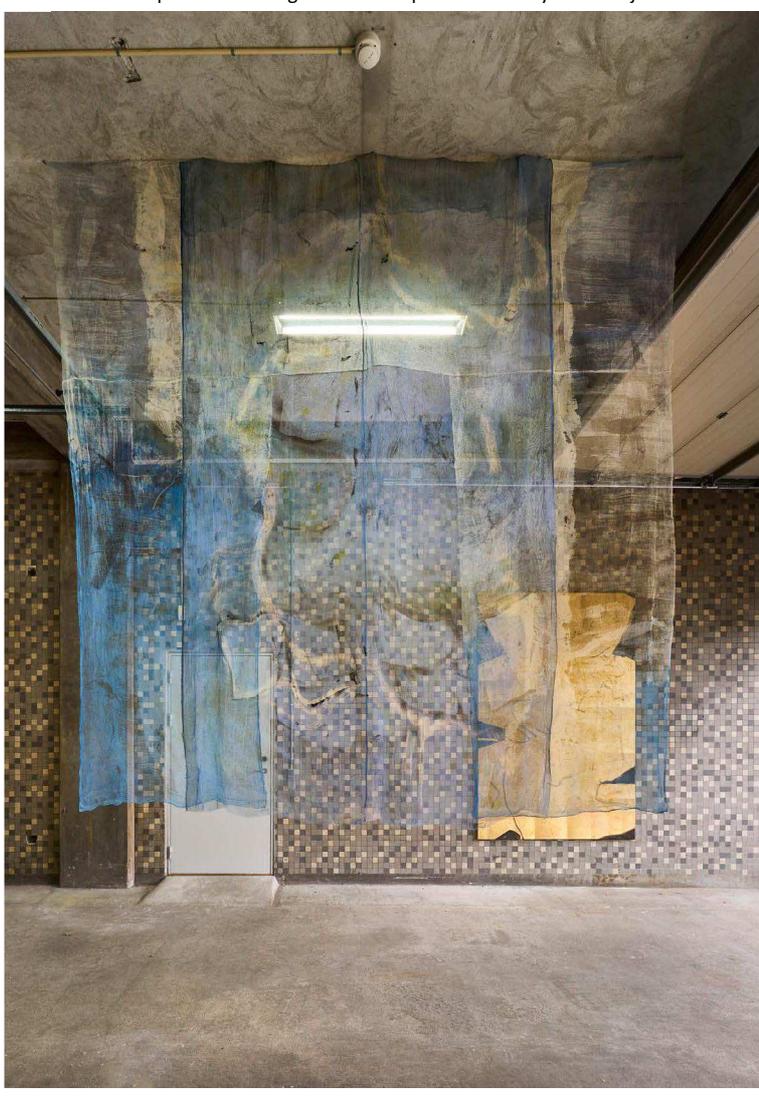
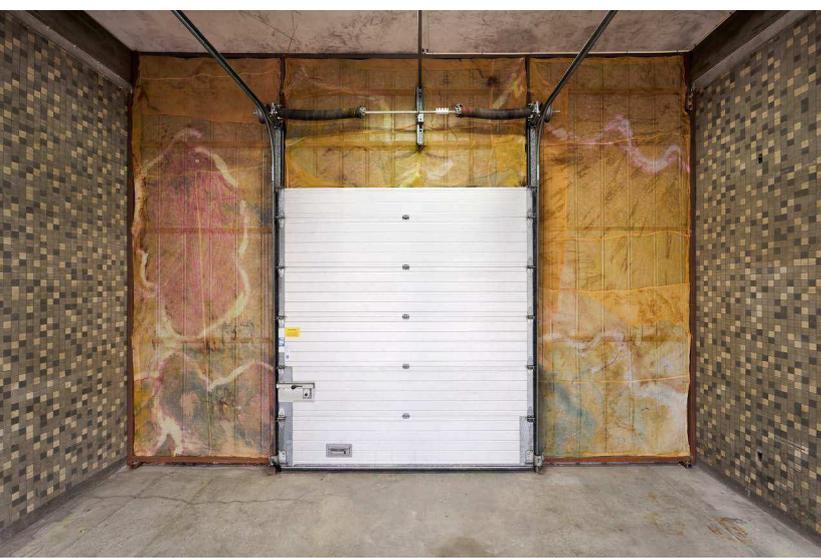


Red-Eye(12m2), 2023, indfarvning og maling på tarlatan, 400 x 280 cm, På Korte Kontrakter, Den Frie, København, 2023
Photo: with Hannibal Andersen & Kevin Malcolm



PASS, Tørreloft, København, 2022 - Temporarily inhabiting and orchestrating the space through a series of works made for the industrial garage. Here their malleable, porous materials, images, sounds and objects were built up in layers; shifting and amplifying the surroundings. Constructed through practical and repurposed materials, the works move, obstruct, reflect and slip. As you walk through, you're inside them, encompassed and digested. Together their work explores questions of how we inhabit overlooked architectural and social spaces, and what filters we process them through.

PASS was presented alongside a sound performance by Rie Nakajima



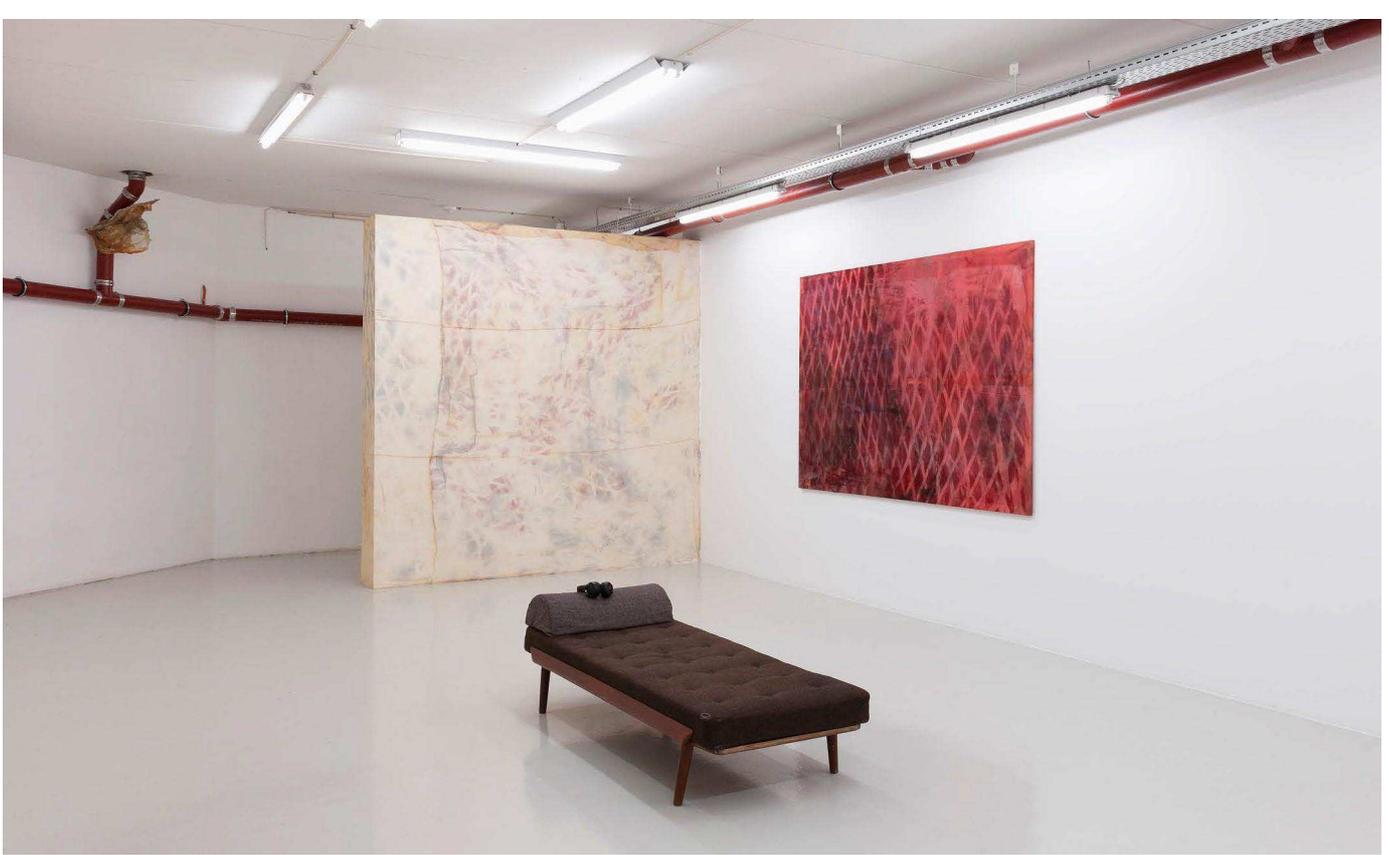


SLUG - new permanent work at [Polychrome](#), visible from outside 24/7, acrylic on glass, 2024

Going back to at least Roman times, the technique of cold painting, or *hinterglasmalerei*, painting directly on the backside of glass panes, was reserved predominantly for sacred subjects and nobility. The painting is built up in reverse layers, foreground, middle then background, where the image must be predicted, calculated, blind in the process. The image cannot be corrected in subsequent layers, but rather scratched or scraped off, then restarted.

Writhing out from the pavement along Røde Mellemvej, a sinuous form undulates from left to right, seeking upwards, a slimy trace left across three sets of eye-level windows. As it reaches the edge, the wave swells up and through, an unruly crowd, a heavy blow, or internal tissue, pushing, protruding through a weakened, vulnerable seam. Or, in reverse, retraced right to left, a hasty gulp, choked down.





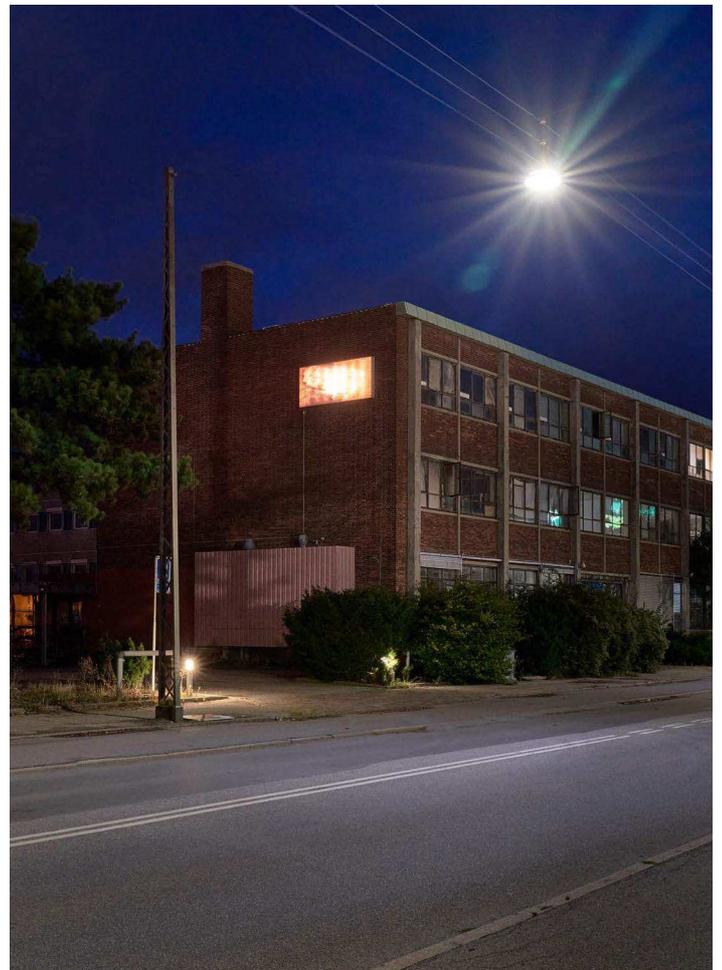
South of the Lighthouse
Vermillion Sands
København, 2022

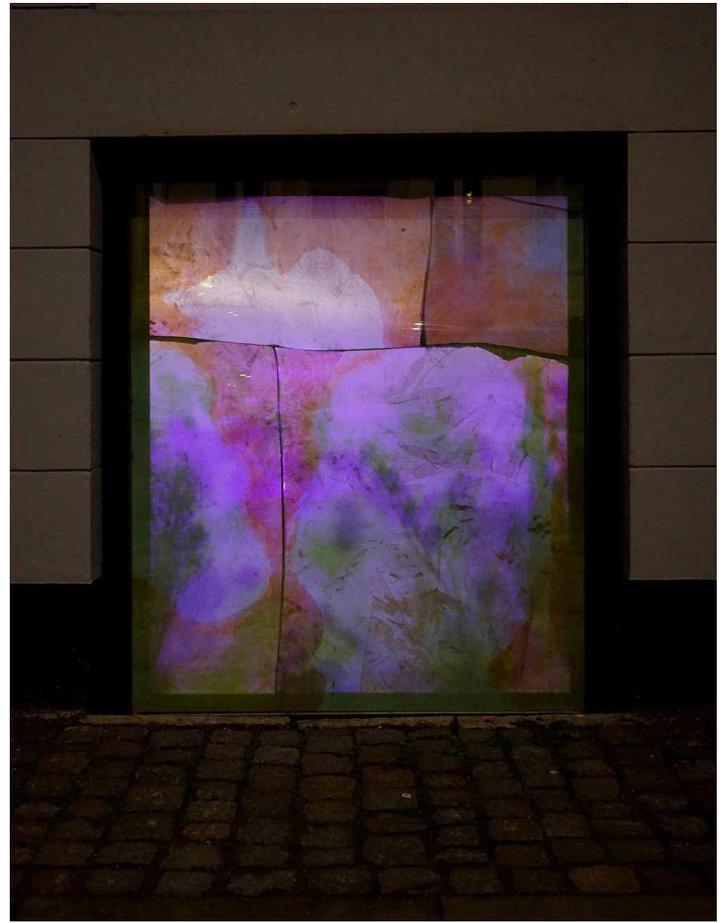
New paintings made for the basement gallery, emerging from the pipes and inhabiting the room as representations of simultaneous interior and exterior space. Looking into various natural and manmade forms of camouflage, how it has evolved and been applied, the works consider ideas of moving undetected or subtly within a space.



Lot (hul), 3 x 1.4 m lightbox, former AGA factory lightbox, Vermlandsgade 61, København

With the slogan 'Making the world more productive,' the factory's founder went blind in search of light. The new work considers visibility and the scope of production at the site, past and future, and current production as artist studios. Based on a series of paintings initiated through light-sensitive materials and processes from various painted experiments alongside photos of the building itself, the image grafts with the wall, wavering as a blast of light or perhaps an opening into the brick walls.





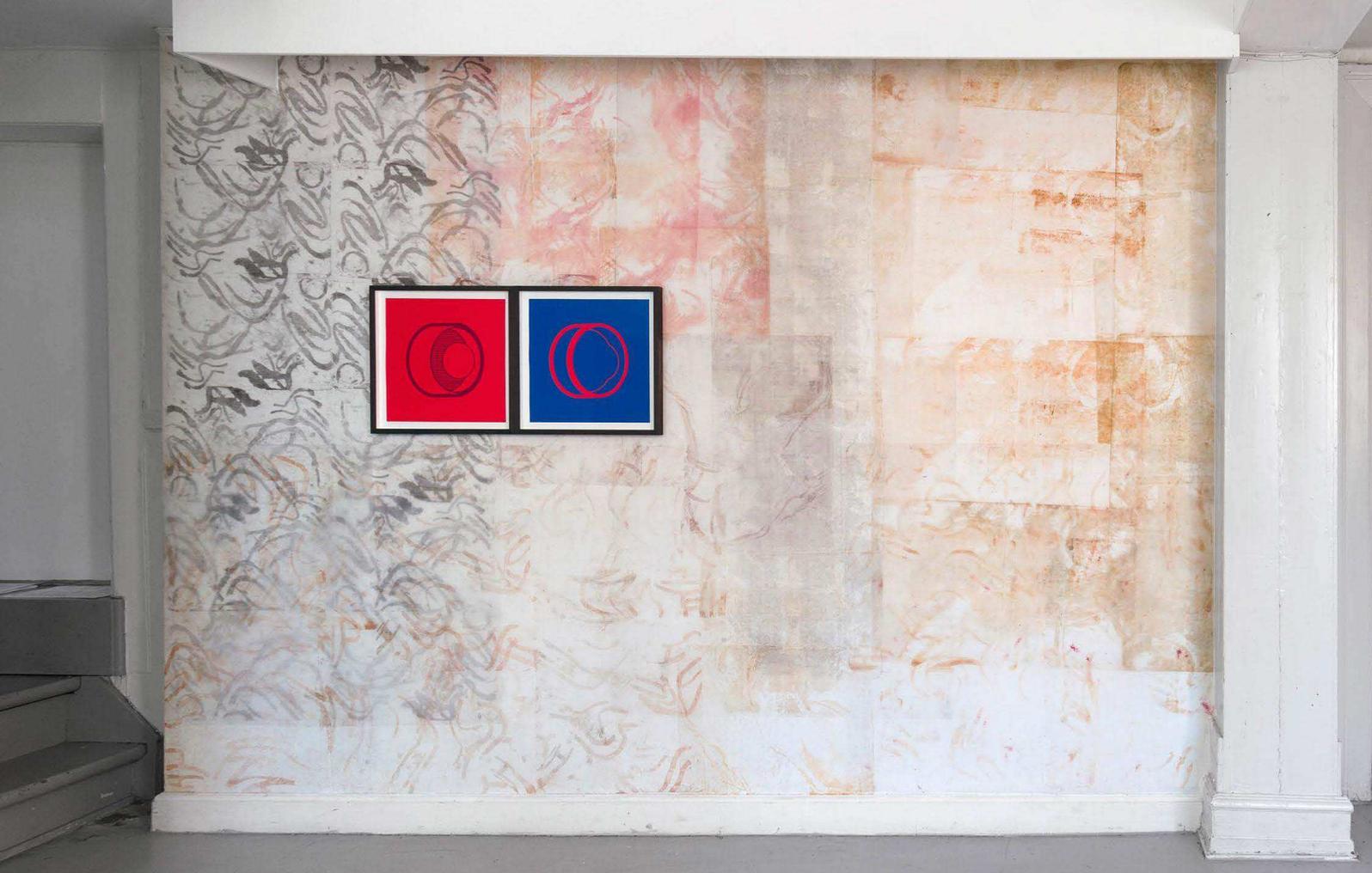
*I stop writhing and begin to elongate my body in preparation of moving on as it is not in my interests to stay in this situation for much longer. I thrust my head forwards and the front half of my body follows becoming longer, thinner and more taught...I will take leave of my body, but continue to live and churn the earth. Beneath your feet. -Ben Doherty, *The Worm* (excerpt)*

GRAFT, Sun-reactive dye & lithographic print on stitched fabric, with gro-lux lights 17:00 - 22:00, PFA, Schacksgade, København, 2021-22

A new work in 3 forms, made for a non-space, in the form of a centrally located winter storage room for plants.

Bottom Right: A view of the (inaccessible) interior view of the space, A2, edition of 50





DeepMaster, Danske Grafikere, 2020. Palm Beach County, Lithographic print on glass felt, 3 x 2m (w/Nové-Josserand's framed prints).

DeepMaster, referring to fake 'master' fingerprints, which can effectively fool smartphone sensors and other devices, draws connections to the limits of human singularity in the manipulation of our current tools. Taking cue from physical points of contact with technology, investigating the intersection of digital gestures and the materiality of surface, I constructed and deconstructed processes of image-making. Exploring how touch is modified and mediated by machines we questioned what meanings lie in our bodily interactions with 'bodyless' technology.

Through the lens of 'tryk', interpreted in its most basic sense of physical push, print or pressure, the work and processes in the show propose an enriched definition of images and their construction. I developed a series of large-scale lithographic works printed on various household fabrics, wallpapers, fiberglass, rubber mats; using a number of fingerprinting pattern forms and various gestures of painterly 'contact' as a starting point for each stone. Using a variety of experimental print methods and materials to explore the possibilities of the medium, based around stone, grease and water, I exploited the process' sensitivity and reproduction of physical contact.



Loops & Arches (Quiz), Ink, dye & moss on raw silk & synthetic fabrics, 3 x 1.7m
Espalier, Sun-reactive print & ink on fabric, 85 x 140cm





CLUBTAN, Site-specific window painting, Gouache, light-sensitive inks, buttermilk, household paint & plastic sheeting on windows, interior & exterior view
Amager Film Lab, Copenhagen, 2016

