

Industrial Drifter, 2025

Malmö Konsthall, Groupshow *Drain the Öresund*

<https://malmokonsthall.se/en/utställningar/drain-the-oresund/>

Sculptural materials: Ceramics, wood, string, metal bolts.

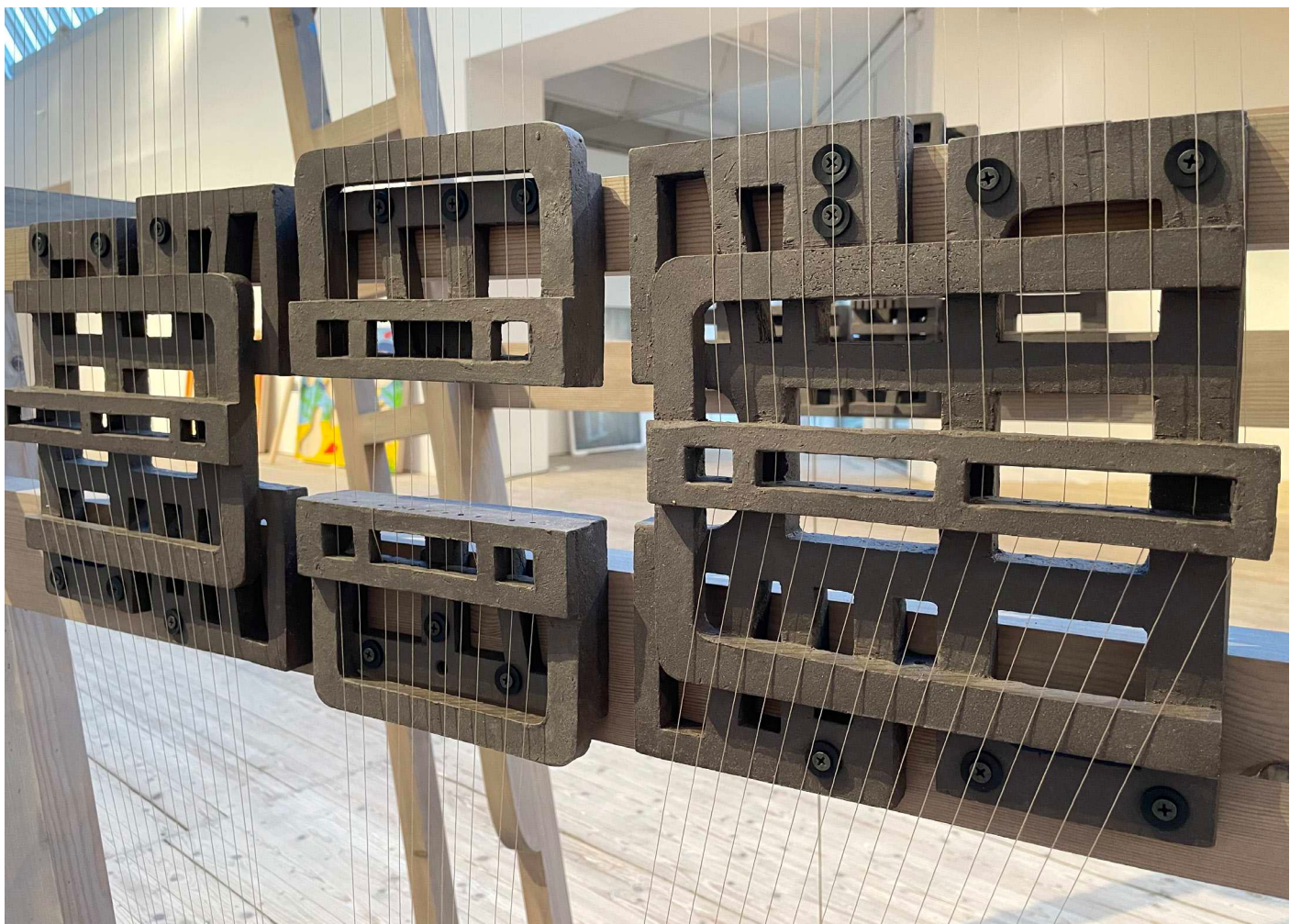
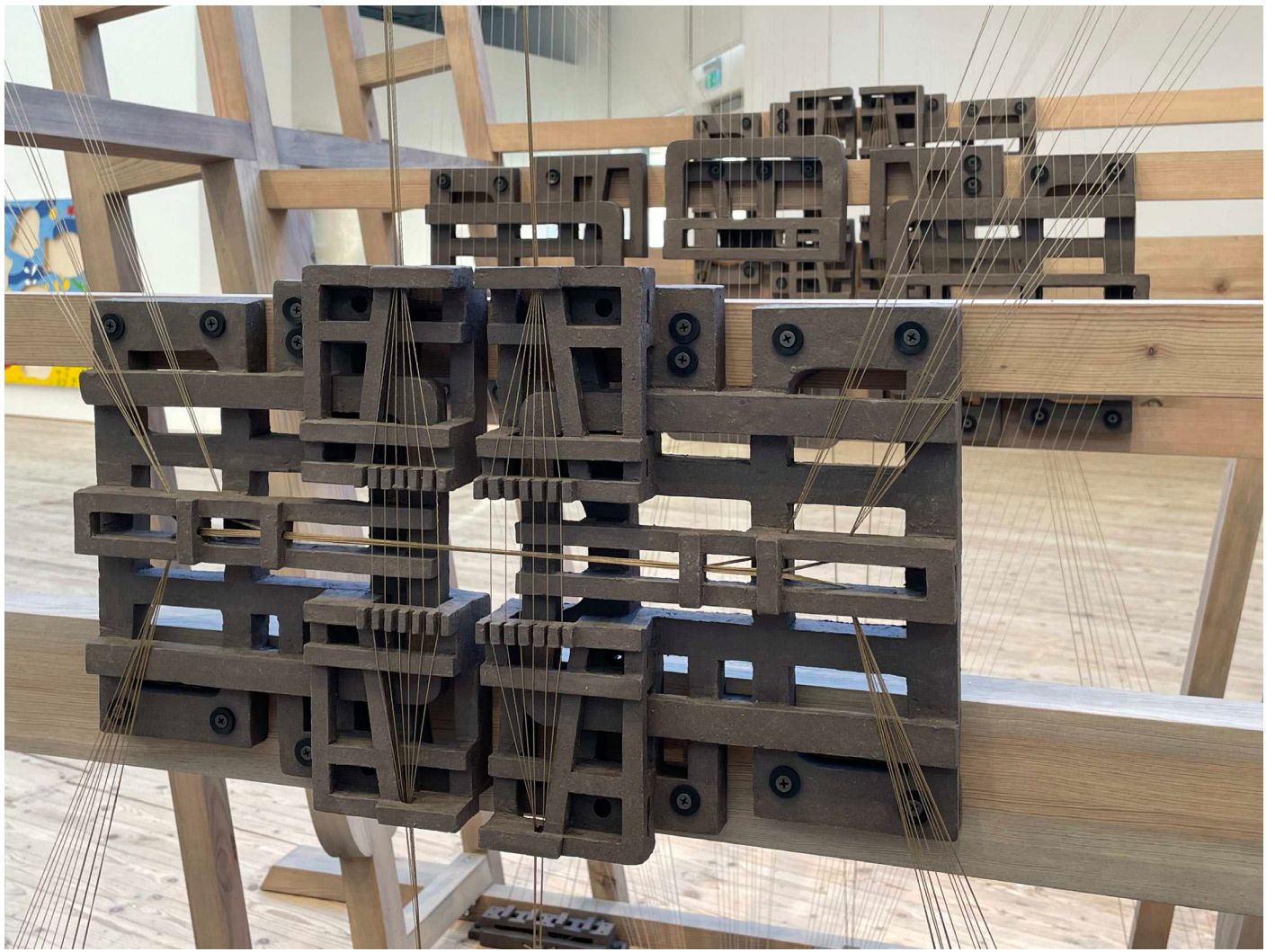
“(The) modular construction *Industrial Drifter* is a hybrid between the skeleton of a ship and an industrial machine, visualizing trade routes and intertwined industries in the region, and the changing dimensions of manual labour. Woven through the mechanical forms and stretched to the ceiling, lines of fibre evoke the spinning of industrial looms and transfers from one point to the next.

Together, seemingly disparate economies and ecologies are literally and figuratively threaded together into a charged circuit.

A pair of associated works, repeat the wooden modules to frame a set of graphic images depicting the Öresund, its sailing routes, and its place within a global network. The images juxtapose the abstraction of linear perspective with capitalism's economic paths and causal logics, drawing attention to the construction of lines on our tumultuous world. This mechanics of vision, a central viewpoint of mastery and subjecthood, also holds the idea of a place from where something is seen, a situated viewpoint that implicates the local within global circuits of exchange.”

Curatorial text by Post Brothers





The next morning in the Industrion, 2024

(Selve værket)

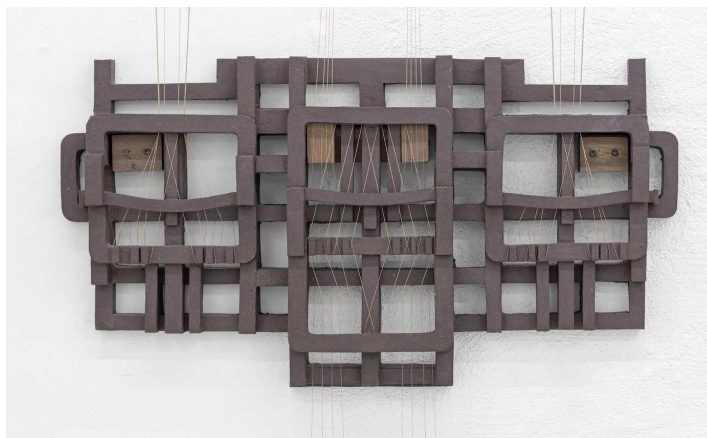
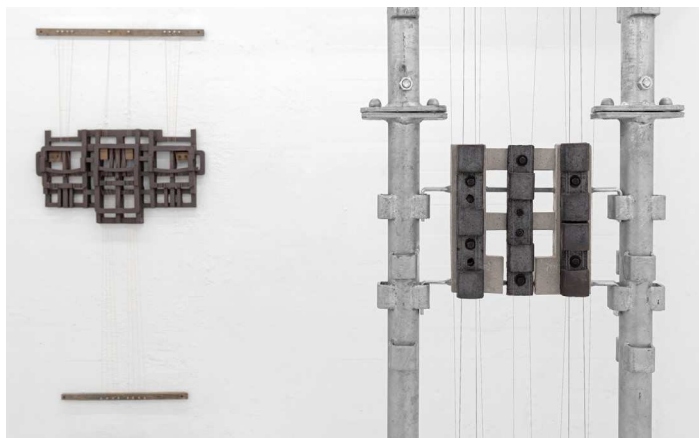
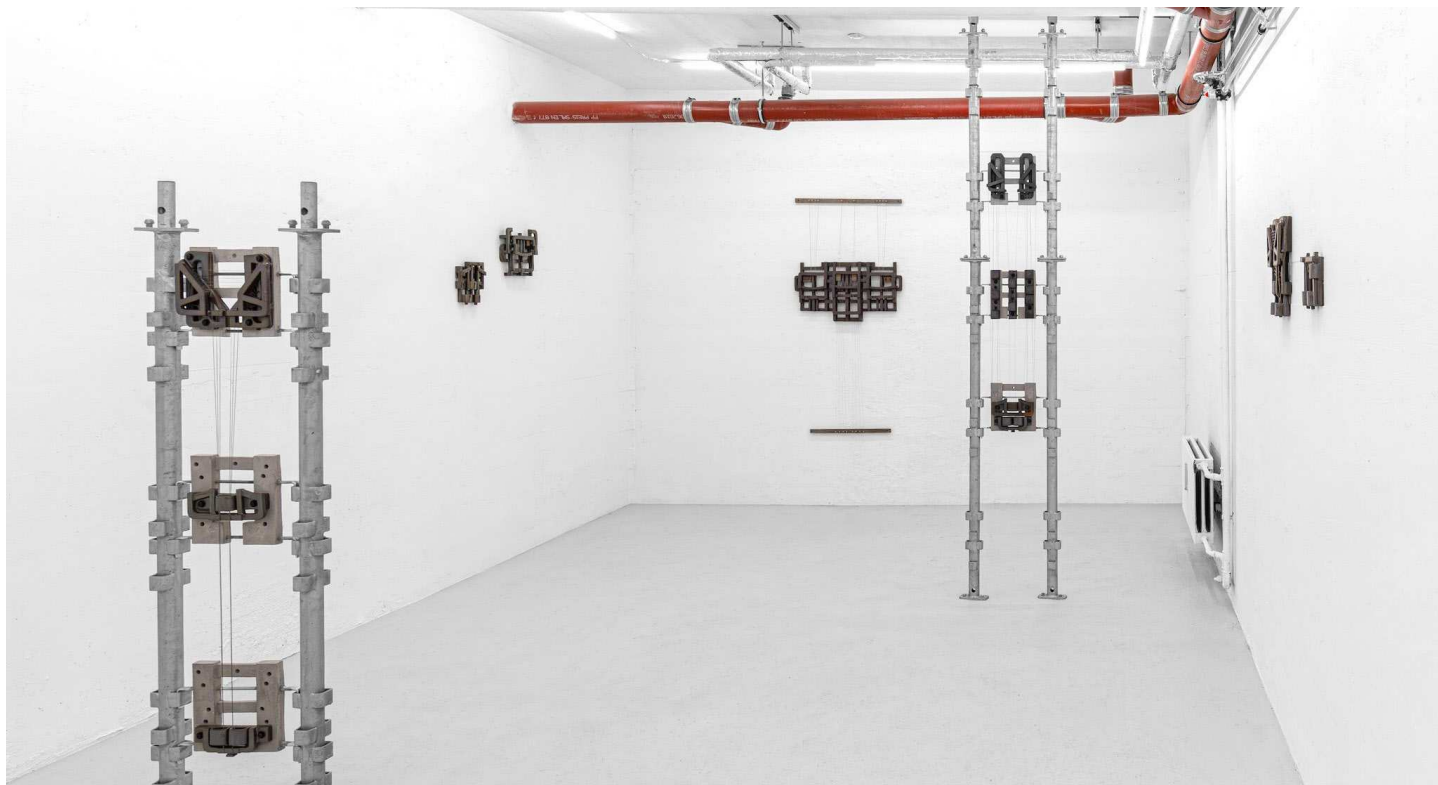
Matteo Cantarella, Copenhagen DK

<https://www.matteocantarella.net>

Sculptural materials: Scaffolding poles (galvanised steel), ceramics, concrete, string, metal bolts.

"The sculptural shapes and materials draw reference to different aspect of the built environment in the neoliberal aftermath of the modern Scandinavian welfare city:

Architecture, industry, construction sites and technological circuits and control systems. The exhibition title seemingly suggests a sense of promise for a future: another sun rising, the inevitability of the new day. The exhibition, however, is set in a windowless capsule which contradicts the same promise, staging the underground space as a capsule holding remnants of civilisation. Wading through uncertain times - be it in the past, future, or at one's fingertip - the works are solemn and melancholic and collide somewhere between the humanity's historical past and the advent of a technological future that in all its promises and splendor also seem to unravel itself."

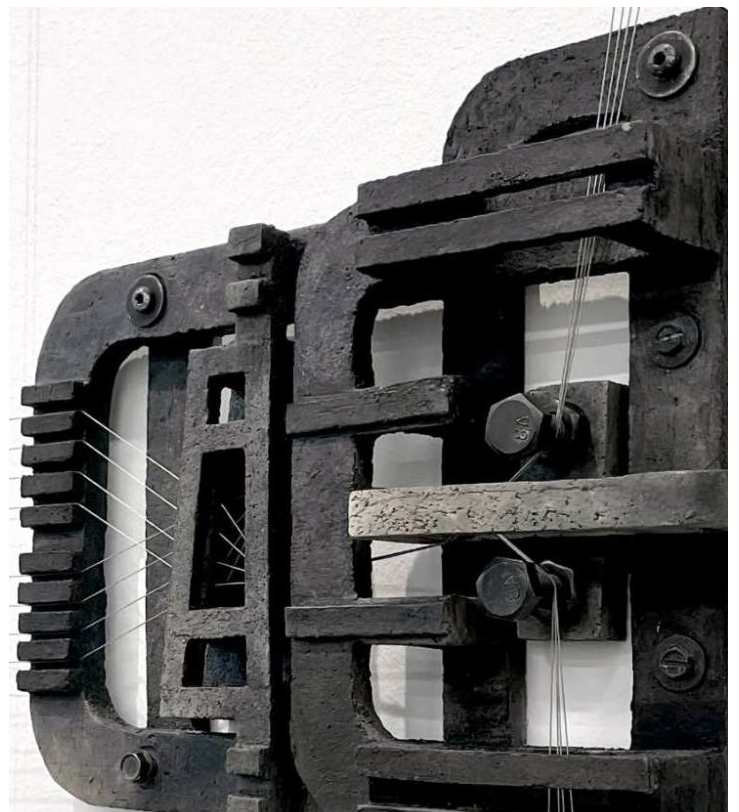
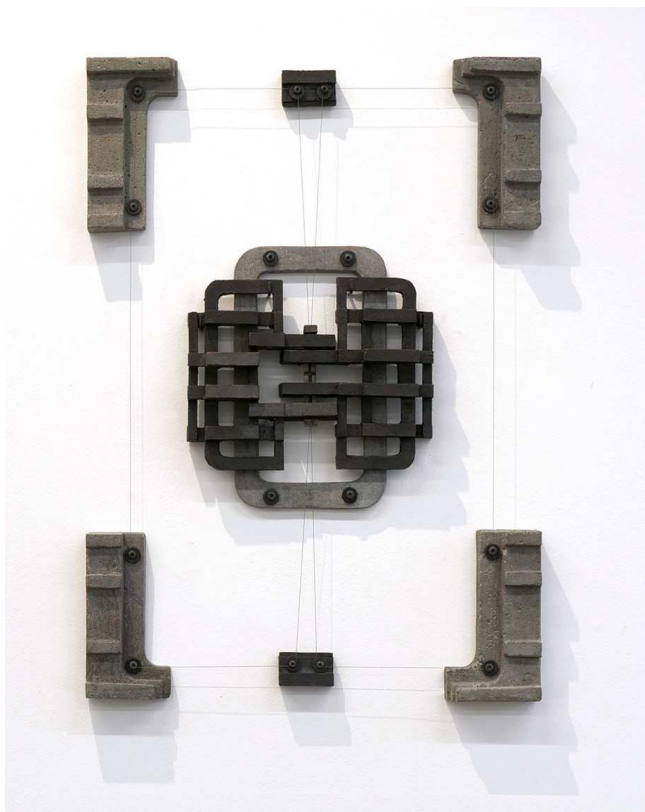
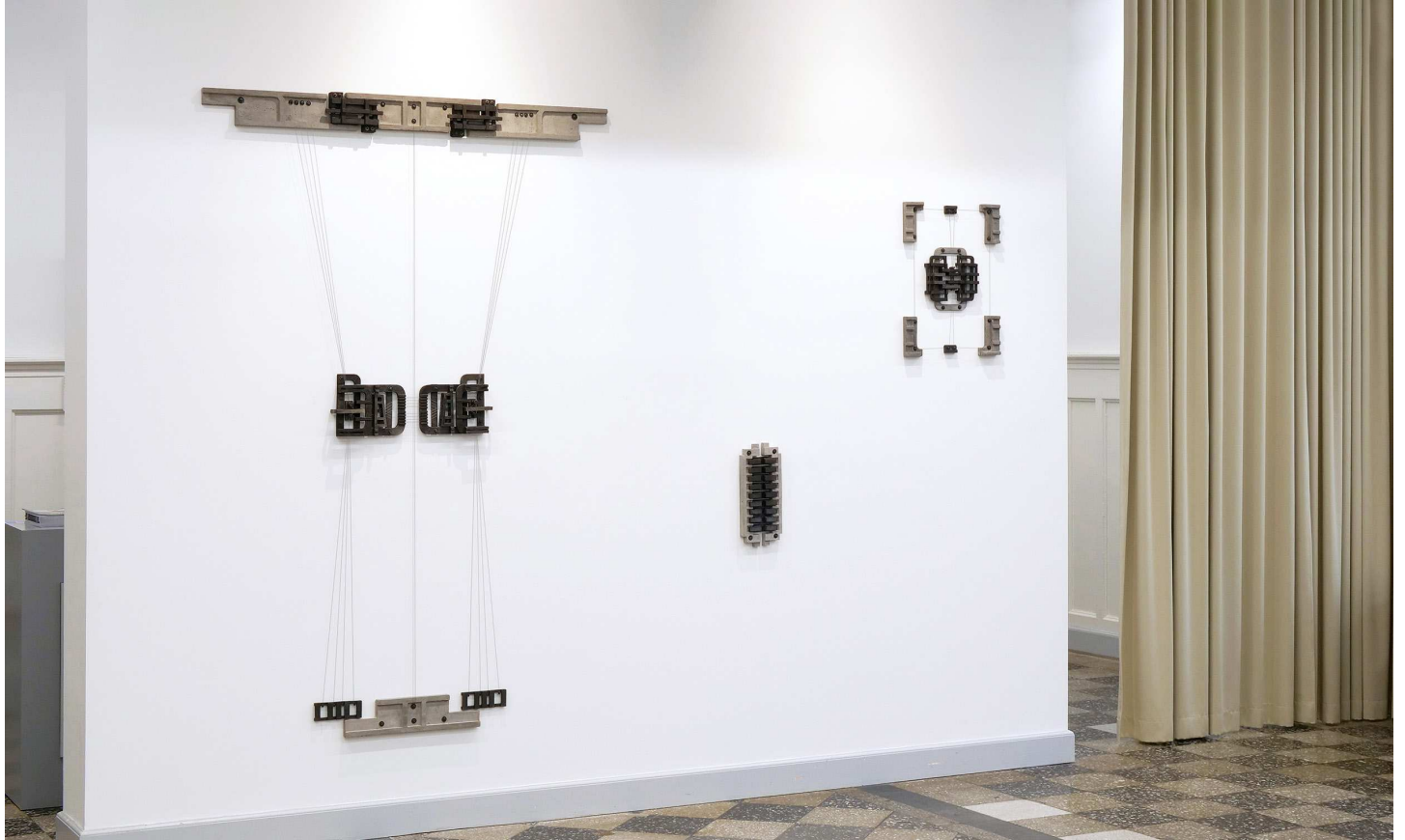


Towers of Dust, 2023 (Selve værket)
Overgaden/Adagio for Things, Copenhagen DK

Sculptural materials: Ceramics, concrete, string

The sculptures draw reference to industrial machines and modern architecture (Bauhaus, brutalism, constructivism etc.) They point, via this duality, to the parallels between the development of industry and western modernism (as also outlined in the connected book *Towers of Dust*).

The sculptures evoke a sense of contradiction between the strict geometric form and the organic materials (ceramics, recycled wood and thread). As such, they reflect on dynamics between technology >< nature and the rational >< the emotional. They are melancholic portrayals of the heritage of industry in Western culture and at the same time a subtle suggestion of the sensitivity that is also a part of human interference.



Spindle City, 2023 (Selve værket)

ISCP, New York City, US

Installation and single channel video (HD footage and 3D animation).

Sculptural materials: Ceramics, wood and metal bolts

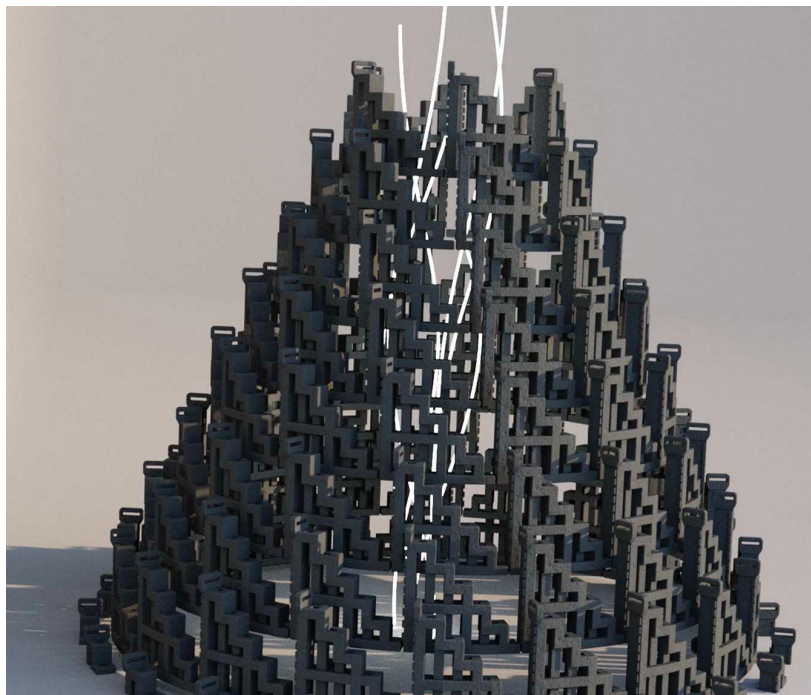
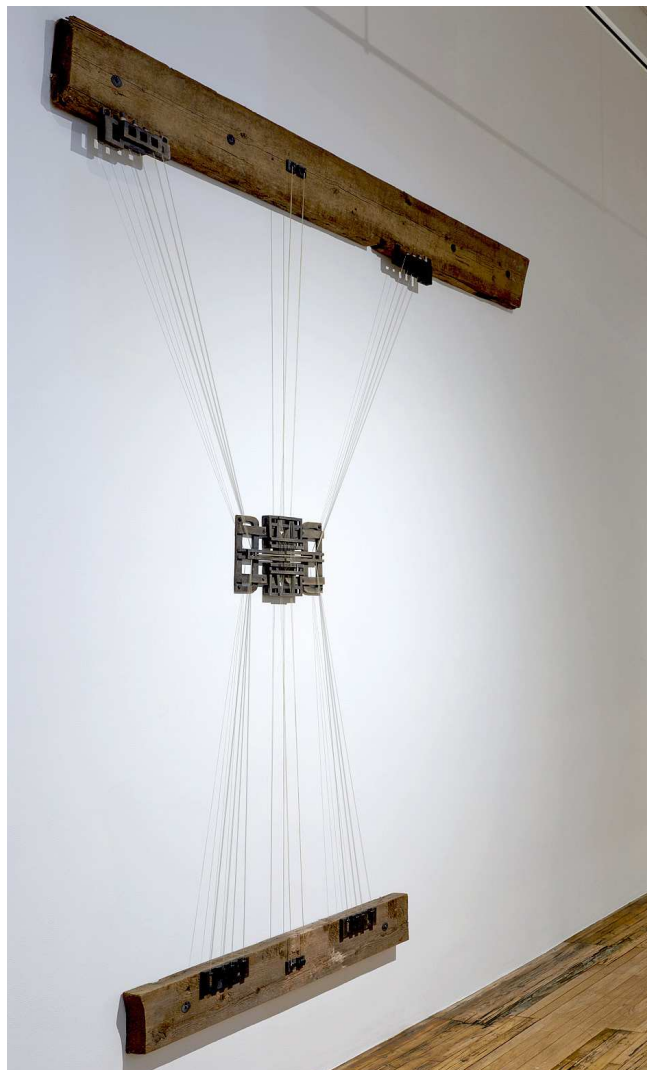
<https://iscp-nyc.org/event/vibe-overgaard-spindle-city>

Link to video: <https://vimeo.com/826874041>

Password: textile

The exhibition features a video essay and a series of sculptures made of ceramic, wood, metal, and thread. The circuit is a recurring motif: from the fiber that winds through sculptures that evoke industrial looms, to the animated lines of the video, which symbolically trace a critical path through legacies of capitalism, colonialism, slavery, and the welfare state.

Spindle City grounds us within the vistas and systems we have inherited from industrial capitalism. It proposes small-scale gestures of agency and responsibility within these received forms. It gestures towards a more thoughtful understanding of global citizenship, social forms organized around the mutual needs of human bodies, communities, and ecologies. – Curator, Media Farzin



Screenshot

