

Projektbekræftelse: 'Agony in the Garden' by Kennedy and Roberts, inter.pbic
Udstillingsperiode: 12-26 juni 2026

Udstillingsbeskrivelsen er skrevet i samarbejde med de to (engelsktalende) kunstnere, derfor fremgår teksten på engelsk. Hvis dette er en udfordring, så kan beskrivelsen gensensende oversat - til dansk.

Exhibition Description: This is a proposed duo exhibition by London based artists, Jack Kennedy and Harley Roberts. It is entitled, 'Agony in the Garden', and is to be held on 12-26 of June 2026 at inter.pbic, and the funding amount required would be 10,000 DKK. The funding will be used to pay for installation, communication elements, shipping and travel to actualise and present the intended vision for the project.

The paintings will be made in the UK and shipped whereas the sculptural assemblages will be produced onsite. These works will be influenced by the ideology of the art movement 'Arte Povera' which prioritised resourcefulness, temporality and the utilisation of economical materials.

Both artists originate from the North of England, in which they shared studio spaces and directed a gallery space - Screw Gallery, in Leeds, UK from 2021-2023. In this time they have both engaged in a multitude of collaborative visual art projects, which has led to cultivating a large body of practical and written research that has acted as a tool of ongoing discourse.

This exhibition proposes to combine these aims, alongside a desire to critically examine these thematic motifs that are present in their collective practices. This would be their second European duo presentation after their participation in Summer 2025, at June Art Fair in Basel, Switzerland, which coincided with Art Basel. This booth consisted of painting, sculpture and assemblage and was presented in the context of a site specific installation. In which it intended to function as both a reflection of the mediums that the artists both work within but also use the architectural language of the room as material. These works acted as an intervention to the structural conditions of the space, whilst also critiquing ideas on bureaucracy and labour. This exhibition will feature similar mediums to this booth, but incorporate more new media techniques such as audio and video.

A second exhibition would allow both artists to instigate and focus conversation on themes related to site-specificity. The exhibition will be multi-modal and immersive, exploring how these ideas can be applied to the geographical context of Copenhagen, specifically in terms of its contemporary culture, architecture, and art history. It will be influenced by avant-garde Scandinavian theatre practices, particularly those connected to Copenhagen. Interpublic itself presents an ambitious programme of aesthetic investigation that prioritises experimentation. This is well-suited to the exhibition's aim, as the space's transgressive direction mirrors the vision of the artists. Inter.pbic itself highlights many artists that are determined to push the boundaries of their respective disciplines.

Conceptually, it will examine the aesthetic language of collectively shared environments—sites that act as points of communion, where those who congregate there contribute to a wider lineage of obscured memory. This will examine the fantasy and violence found in pastoral environments, such as in the mythologised woodlands and fields. With the topographies of the landscape that produce an esoteric language that can only be felt through these perceptual, relational sequences. These works will interrogate these spatial ideas, which harbour the convergence of public and private, intersecting with speculative histories.

The motif of temporary architecture, used for both residency and retreat, will be physically represented by new site-specific sculptural assemblages that mimic the form of makeshift shelters. And paintings, visual works which interpret this. The works explore a psychogeographical landscape through the lens of folklore and inherited memory, performing an aesthetic exercise referencing Walter Benjamin and Georges Bataille. Combining abstracted paintings with nuanced assemblages, with the goal is to house a spectral quality that is both barbaric and sacred.