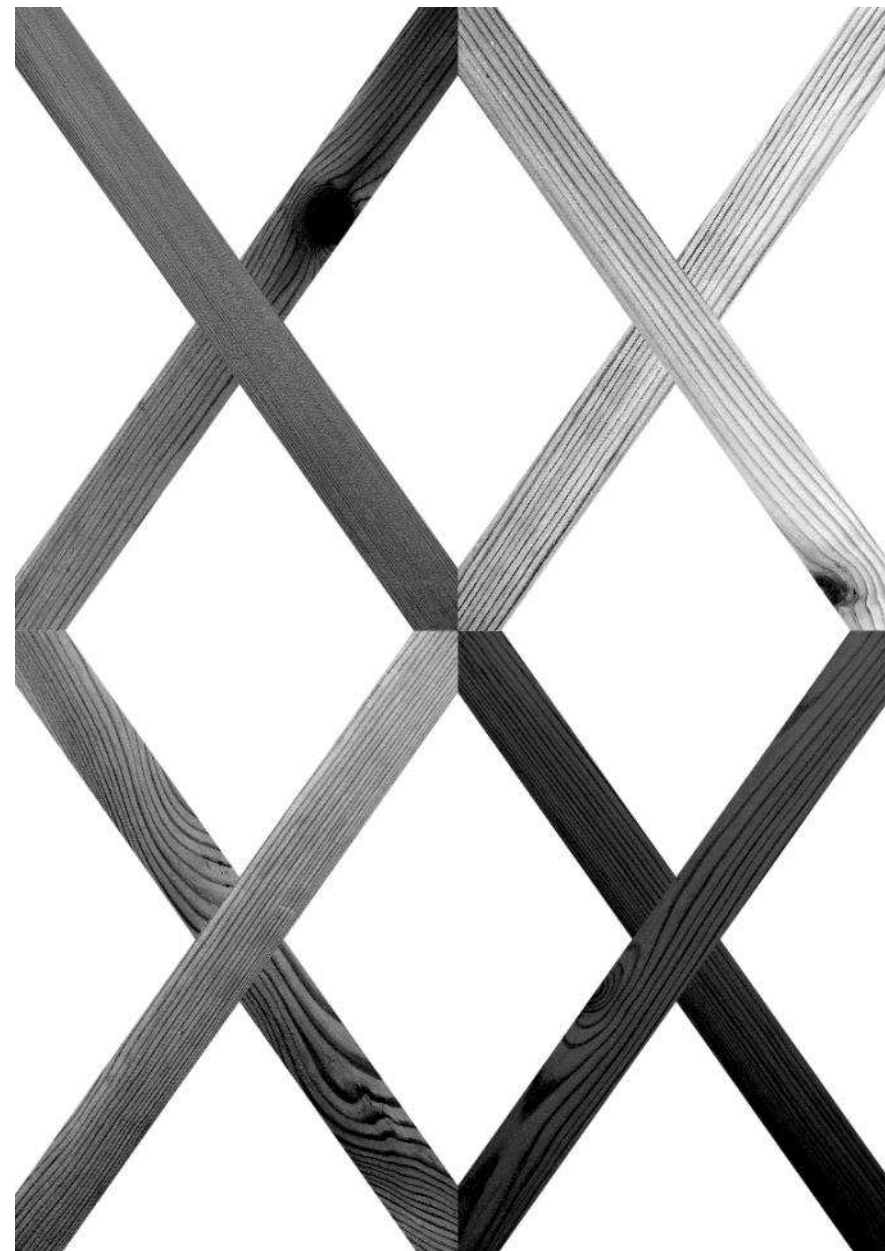


Curbside Gathering - Works for a Festival

DanseAtelier and Dansehallerne at Fabrikken For Kunst og Design, Copenhagen, Denmark, 2023

Curbside Gathering is a sculptural set design for the periphery, for the actions and events that happen off stage and in between the acts. It brings together elements and textures from the cityscape, and features from home decor, molding these into an active backdrop against which backs can be rested, conversations begun and narratives acted out. It was created for The Carrierbag Festival which is a festival for dance and choreography that focuses on how we gather around works created by Emilia Gasiorek and Karis Zidore.



XO (Meet Me by the Arbor), offset print on paper, A2, 2023. (Here shown as the original digital image file, not the printed poster.)



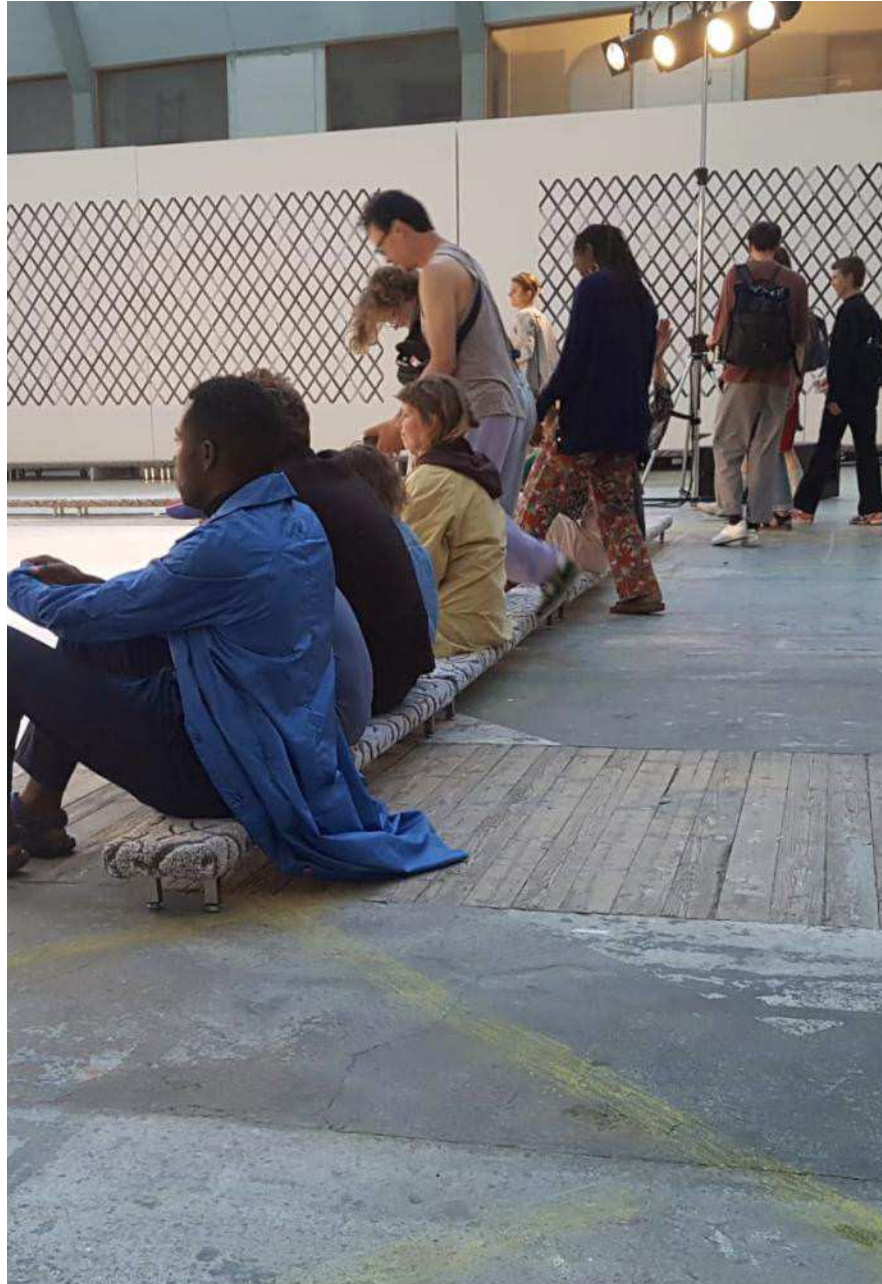
Installation view of *Curbside Gathering - Works for a Festival*. In the background *XO (Meet Me by the Arbor)* is installed as a backdrop, *Dogs* function as audience seating and the space is organised by the work *Untitled (Yellow Grid)* on the floor. Photo by Marco Spörle.



Untitled (Yellow Grid), crayon on floor, 29x29 m, 2023. Photo by Marco Spörle.



Dogs, wood, found wall-to-wall carpet, furniture legs, 180x30x20 cm, 2023. Photo by Marco Spörle.



Installation view of *Curbside Gathering - Works for a Festival*. Photo by Marco Spörle.

Letting You In

Ok Corral, Copenhagen, Denmark, 2022

Letting You In is a show in black and white, speckled with opposites, contradictions and oxymorons. It sits on the fence, not figuratively but literally, and treats the dividing line, the demarcation, the barrier, the boundary, the wall, the curtain, the skin, the membrane, the facade, the window pane between inside and outside, interior and exterior, private and public, intimate and exposed, body and soul, love and hate as a place in itself. This line is made fat, drawn in bold, so that you can enter. The benefit of being in between these solid concepts is that it gives you a good view of their backsides.

The place that we are drawn into reflects our everyday surroundings but the edges between the home, the public square and the local shop are unclear. Things are misplaced and turned inside out. What we are left with is the cacophony of physical obstacles and exclamations that steers us through the sea of our daily chores, life choices and consumer obligations. Are we labeling things appropriately? Are the messages thrown at us for us? Do we say the right thing? Do the open arms extended towards you mean anything? Either or, above our heads the stars are twinkling.

LETTING YOU IN



Laundry, pvc banner, eyelets, cable ties 238x100 cm, 2022. Work hung on the balcony of a private appartement above the gallery space.



Spaghetti - A Domestic Accident, reflective thermoplastic road marking tape, dimensions variable, 2022. The work was installed on the ramp leading down to the gallery space. Photo by Marco Spörle.



They Were Standing in the Way, steel, dimensions variable with each element measuring 68x120x42 cm. Photo by Marco Spörle.



They Were Standing in the Way, steel, dimensions variable with each element measuring 68x120x42 cm. Photo by Marco Spörle.



They Were Standing in the Way, steel, dimensions variable with each element measuring 68x120x42 cm. Photo by Marco Spörle.



Putting on My Happy Hat, found knit hat, 20x25 cm, 2022. Photo by Marco Spörle.



Where I Hang My Hat, polymer clay, brass screws, found knit hat, 2022. Photo by Marco Spörle



Stjärnbimmelen I and *Stjärnbimmelen II*, digital print, snap frame, 125x90 cm, 2022. Photo by Marco Spörle.



STRAEH (or HATERS), permanent marker on paper, snap frame, 34x30x2 cm, 2022. Photot by Marco Spörle.



For Your Hands Only, machine embroidered hand towels each measuring 50x100 cm, 2022.

The Common at Sunset

Den Frie Udstillingsbygning, Copenhagen, Denmark, 2022

This is an invitation to take a seat and to spend some time in a place. It was first shown as part of the scenography for the performance show *Triptykon III - Splat* by DanseAtelier. Here it functioned as audience seating and hang-out area during the interval. It consists of pieces of wall to wall carpet cut into the shape of a specific type of concrete paving stone often used in public space. The pieces are reassembled into a large rug.





The Common at Sunset, carpet, glue, 445x644x1cm.

Shriller

A stage show made together with Olivia Rivière and Karis Zidore. Shown at Danschallerne, Copenhagen, 2022.

Shriller is a sonorous, choreographic and sculptural work in the cross section between dance, sound and visual art where stuff and bodies are intertwined - merging into a vibrating chorus.

The scenography explores the materiality and ornamentation of the places in which our everyday life is set, the intimate home environment as well as the open public space, by taking a deep look at the surface. We like to decorate the things around us - to give the skin of the built environment a facelift by the application of things like wallpaper, paint and curtains. That which is obscured by these facades can be revealed by a heavy blow, in the cracks, gaps and openings that follow. In Shriller, exteriors and interiors collide and things are wrought inside out. Shriller is a collaboration between choreographer Olivia Rivière, choreographer/musician Karis Zidore and visual artist Anna Moderato.

Concept: Olivia Rivière, Karis Zidore and Anna Moderato

Choreography and performance: Olivia Rivière and Karis Zidore

Scenography: Anna Moderato

Music: Karis Zidore

Sound design: Kristian Alexander

Light design: David Nicolas Abad

Costumes: Olivia Rivière

Residency: Bikubenfondens/HAUT, Lunga (Island), Polo Cultural Gaivotas (Lissabon)

Co-production: Danschallerne



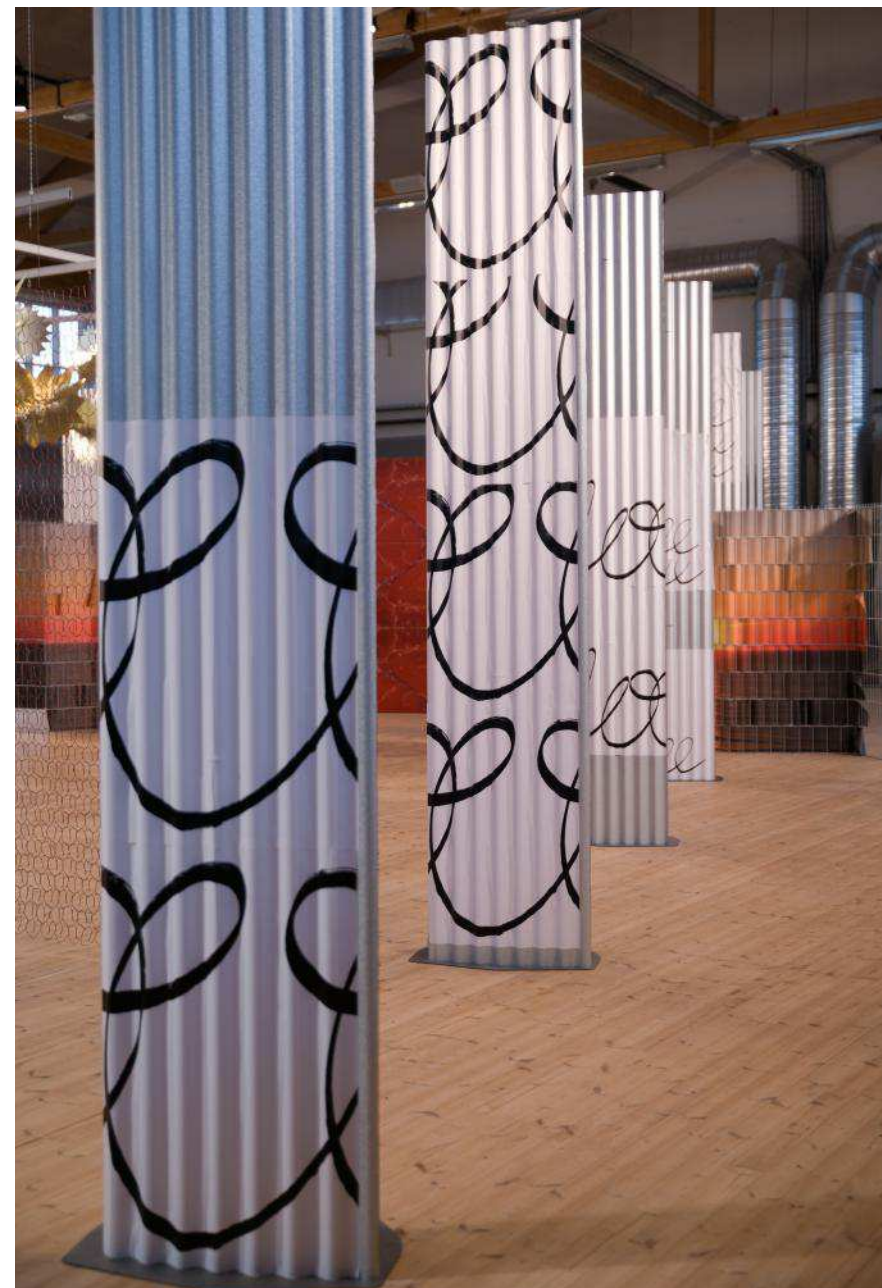
Photo by Michella Bredahl.



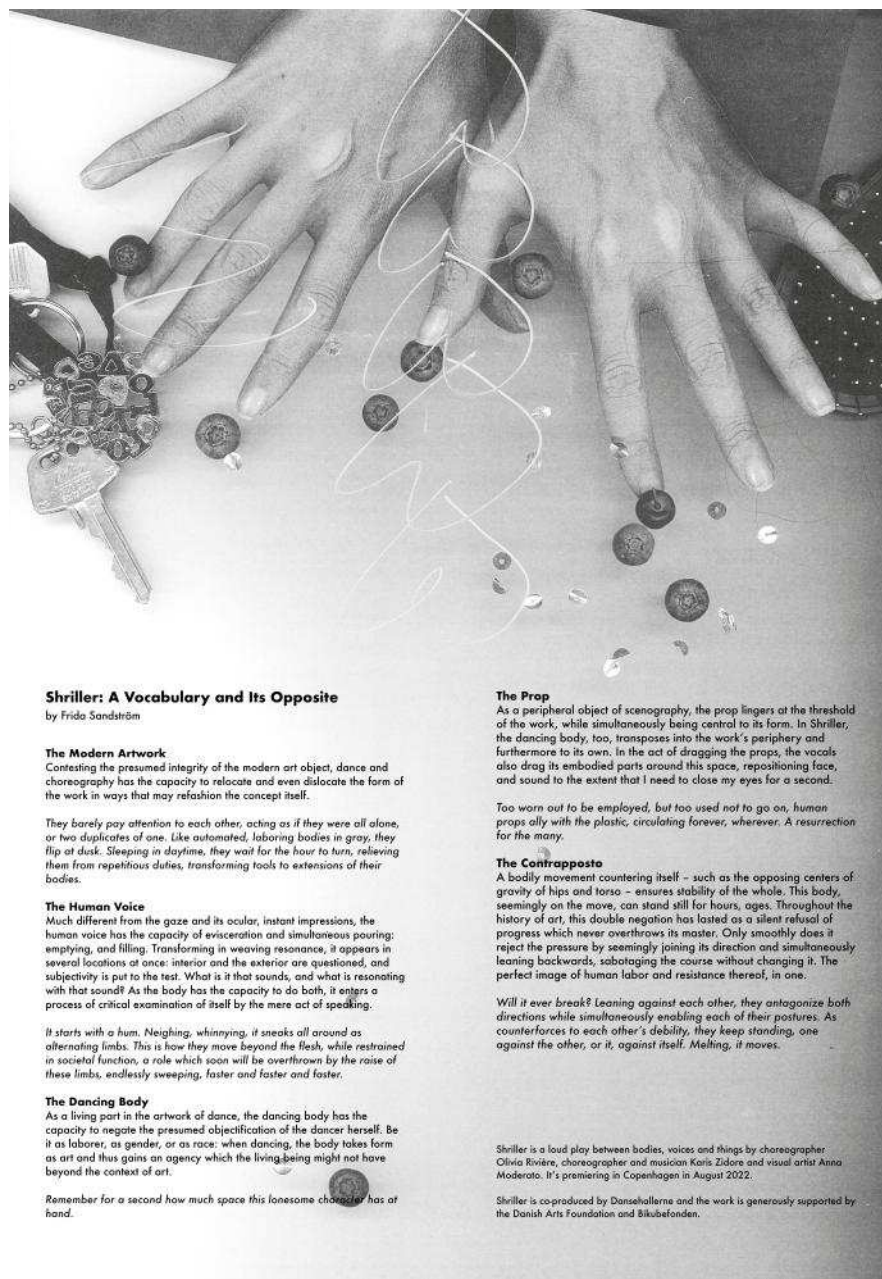
Sbriller, works for a dance performance made in collaboration with Olivia Riviere and Karis Zidore. Produced by Dansehallerne. Duration 1 hour, 2022.



I Wondered What Was on the Other Side and Peered Through the Gap, galvanized steel fence, digital print on PVC banner, 250x180, 2022.



Untitled (Columns), galvanized steel, steel, inkjet printed posters, 250x65x40 cm, 2022.



A3 folded zine for Shriller with a text by Frida Sandström.

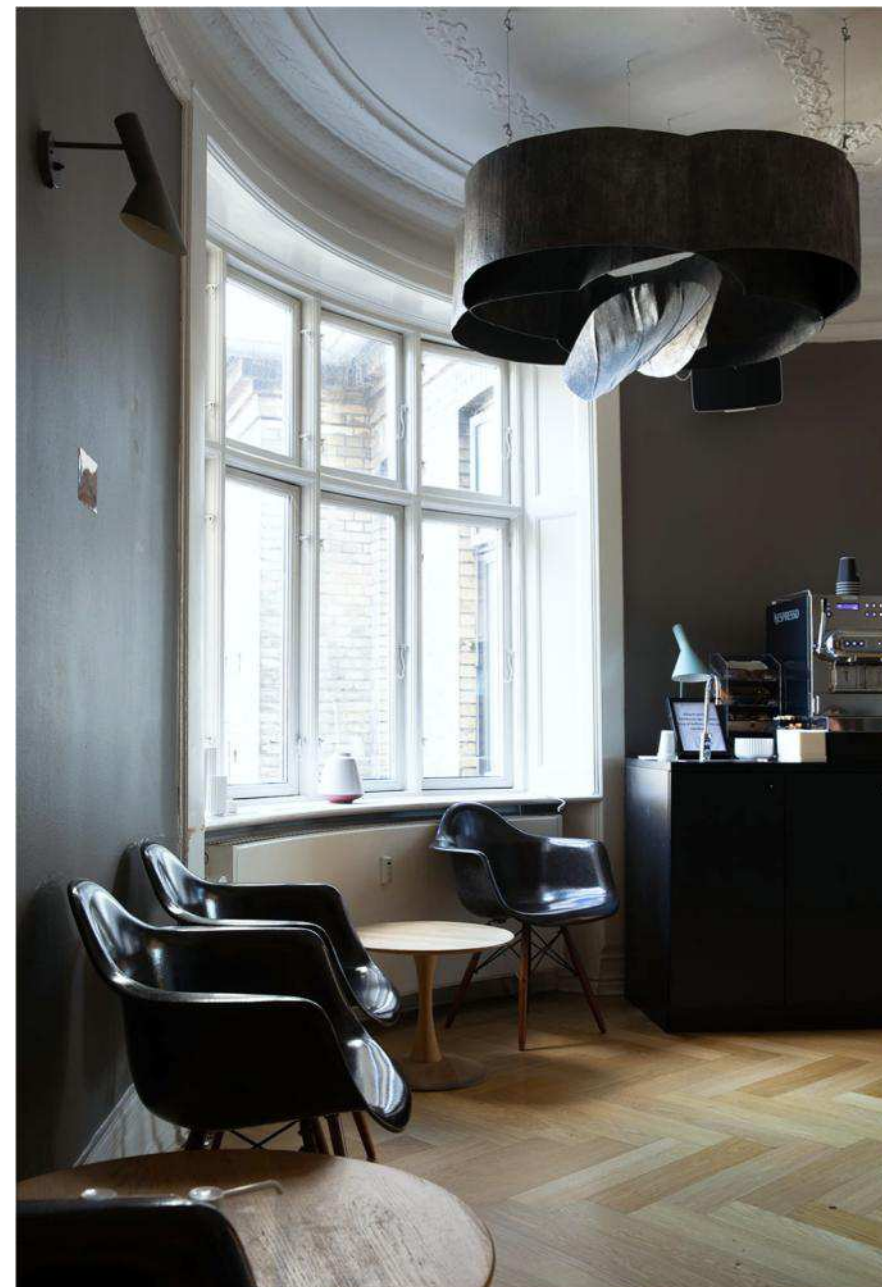


Backside of the zine.

OOTHACHE & OOOOTHACHE

Surdez Aps. off-site group exhibition: Resume at Specialtandlægerne i Bredgade, Copenhagen, Denmark, 2021

These are works made for a dentist office in central Copenhagen. It is an investigation into communication and miscommunication and a play with corporate identity creation and branding. The point of departure is the dentist office's logo - a symmetrical geometric shape of four overlaying circles. In the overlays elliptical forms are created - reminiscent of eyes. The works insist on the interpretation of the dentist logo as eyes and make up a series of alternative PR-material for the office's waiting rooms.



OOTHACHE, cardboard, papier-mâché, graphite, 120x120x57 cm, 2021.



OOTHACHE, cardboard, papier-mâché, graphite, 120x120x57 cm, 2021. Part of the group show *Resumé* curated by Scot Surdez at Specialtandlægerne i Bredgade. Photo by Tine Bek Hansen.



OOTHACHE, cardboard, papier-mâché, graphite, 2021. Photo by Tine Bek Hansen.



OOOOTHACHE, cardboard, papiér-mâche, graphite, 2021. Photo by Tine Bek Hansen.

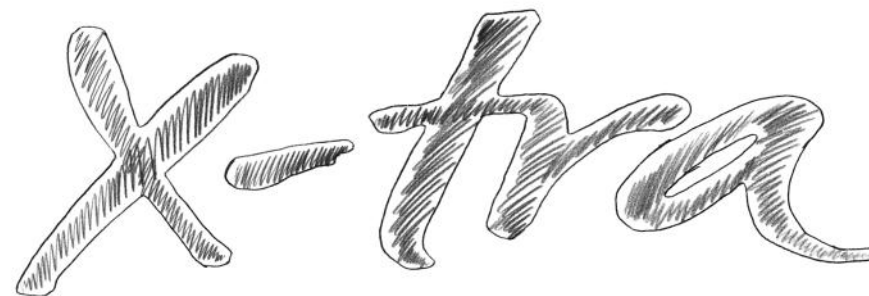


OOOOTHACHE, cardboard, papiér-mâche, graphite, 2021. Photo by Tine Bek Hansen.

Ekstra

Tørre Loft at AGA Works, Copenhagen, Denmark, 2020
Duo exhibition with Steffen Levrin.

The exhibition looks at the aesthetics and modes of communication of commercial semi-public spaces and in particular the supermarket and its material language of hyperbole and persuasion. Interior design choices such as a lowered ceiling are meant to make us feel at home while everywhere we turn coloured pieces of cardboard scream and shout at us, fighting for our attention. It is an environment filled with messages, visual and spatial noise. Ekstra focuses on the out of tune communications - the excess vibrations and unintentional subplots of the two for one deal.





"I have not said so, and what you claim to detect in my tone of voice is simply not there.", cardboard, paper, sellotape, bookbinding glue, graphite, 196x160x1,5, 2020. Part of the duo show Ekstra at Tørre Loft. The coloured projections form part of Steffen Levrins performance work with light and sound. Photo by Brian Kure.



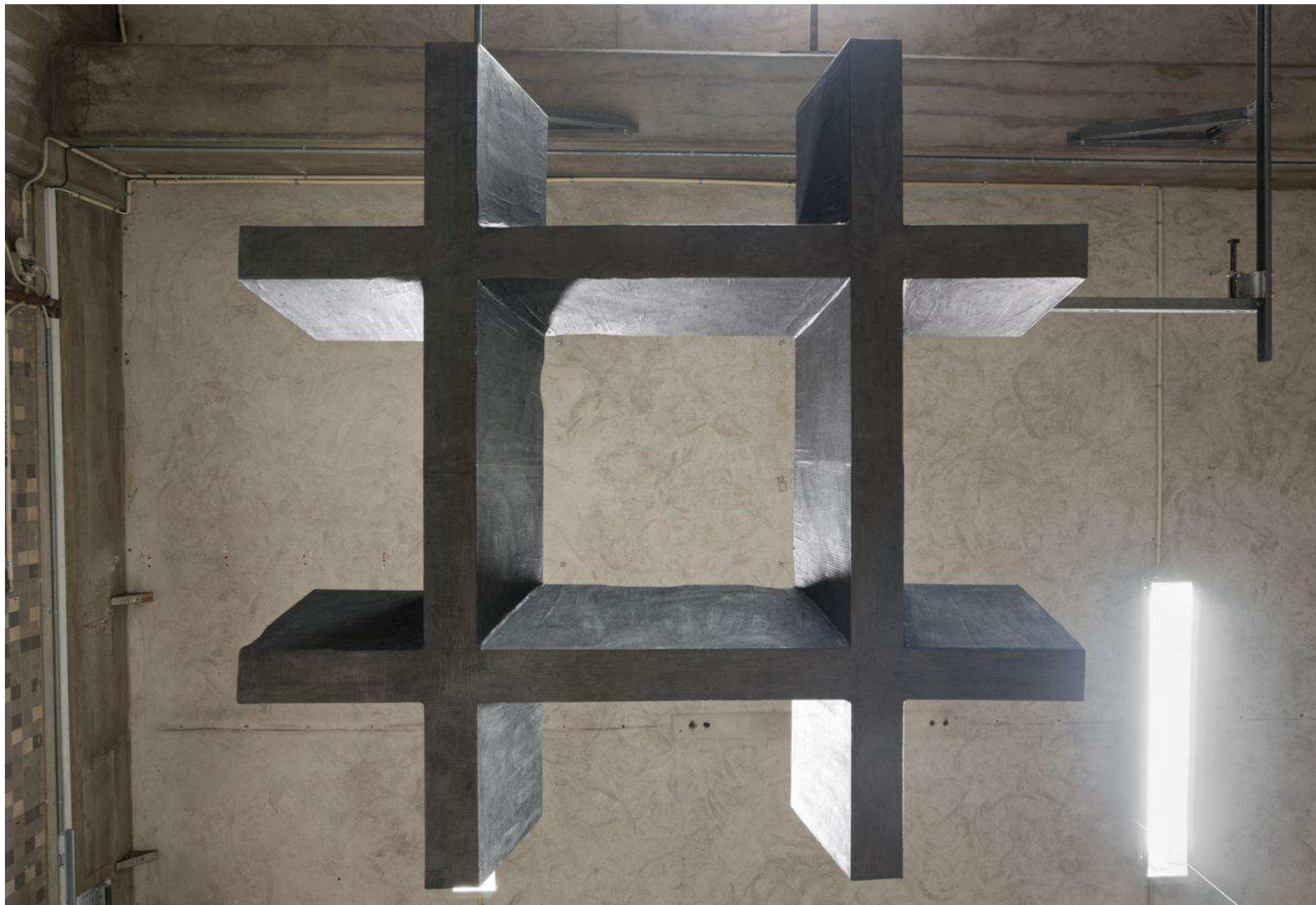
"I have not said so, and what you claim to detect in my tone of voice is simply not there.", cardboard, paper, sellotape, bookbinding glue, graphite, 196x160x1,5, 2020.



"I have not said so, and what you claim to detect in my tone of voice is simply not there.", cardboard, paper, sellotape, bookbinding glue, graphite, 196x160x1,5, 2020.



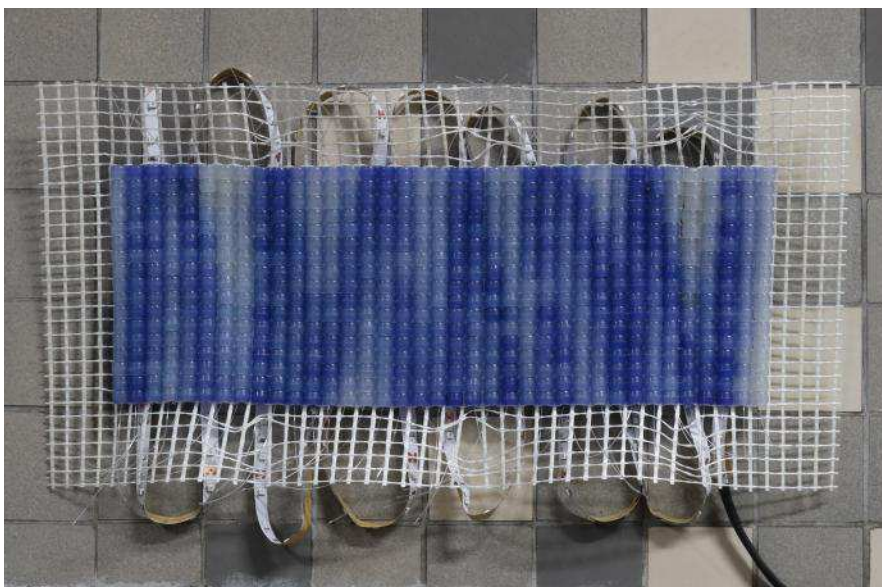
Public Figures, cardboard, papier-mâché, graphite, 180x180x42 cm, 2020. Photo by Brian Kure.



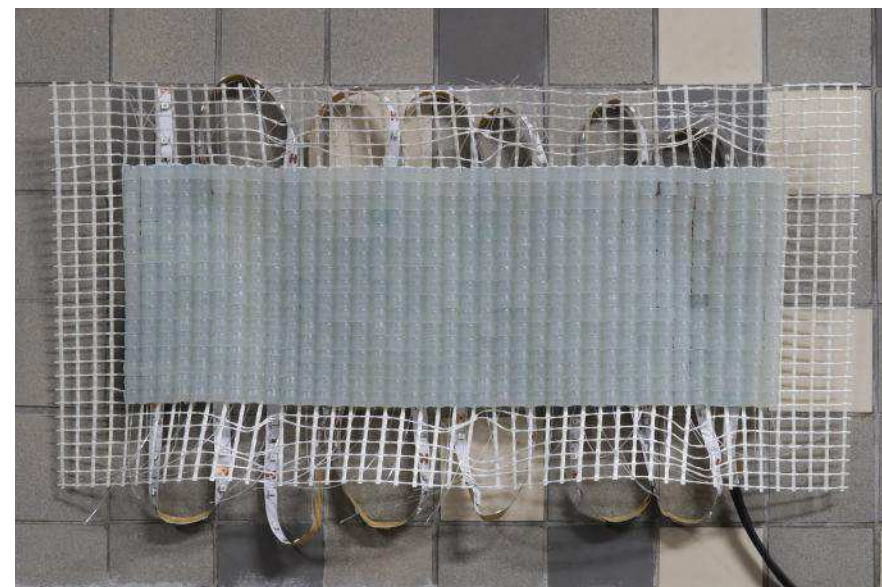
Public Figures, cardboard, papier-mâché, graphite, 180x180x42 cm, 2020. Photo by Brian Kure.



Untitled (XIT), UV-sensitive acrylic beads, UV LED strip, fibreglass mesh, nylon thread, cabling, digital relay, 42x23x3 cm, 2020.



Untitled (XIT), UV-sensitive acrylic beads, UV LED strip, fibreglass mesh, nylon thread, cabling, digital relay, 42x23x30 cm, 2020.



Untitled (XIT), UV-sensitive acrylic beads, UV LED strip, fibreglass mesh, nylon thread, cabling, digital relay, 42x23x30 cm, 2020.

Nothing Right in My Left Brain, Nothing Left in My Right Brain.

Surdez Aps. off-site group exhibition: While We Wait at Specialtandlægerne i Bredgade, Copenhagen, 2019

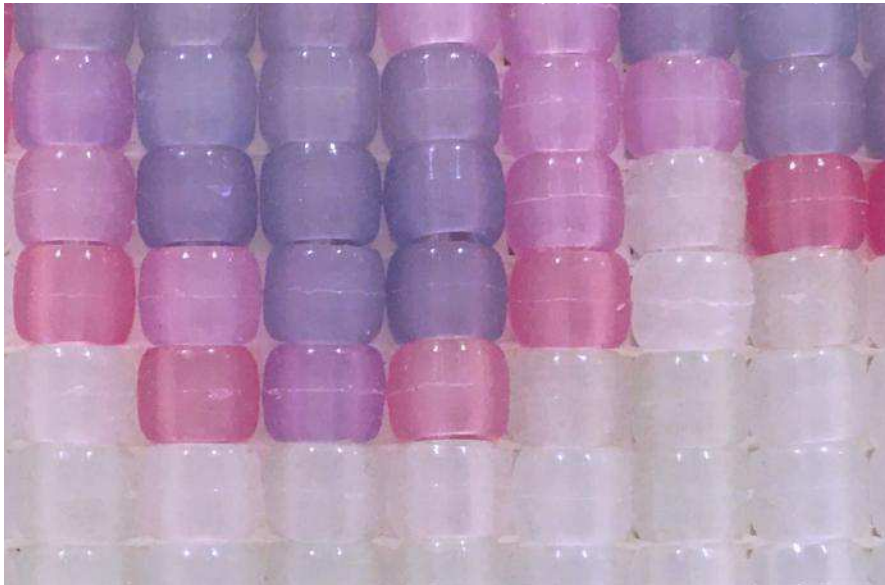
Nothing Right in My Left Brain, Nothing Left in My Right Brain is an adaptation of a pictogram sign. It is based on a much used image of a hand used in signage in public spaces - telling us to put our rubbish in the bin or to press a button. In this work the pictogram has been dubbled and mirrored. A left and a right hand are joined together at the wrist, pointing in opposite directions. The image is made up of acrylic beads sewn onto fibreglass mesh. Each bead making up a pixel of the image. The beads are UV active and change colour when exposed to UV light. A timer switches the UV LEDs, that are mounted on plexiglass behind the beads, on and off at intervals of 90 seconds.



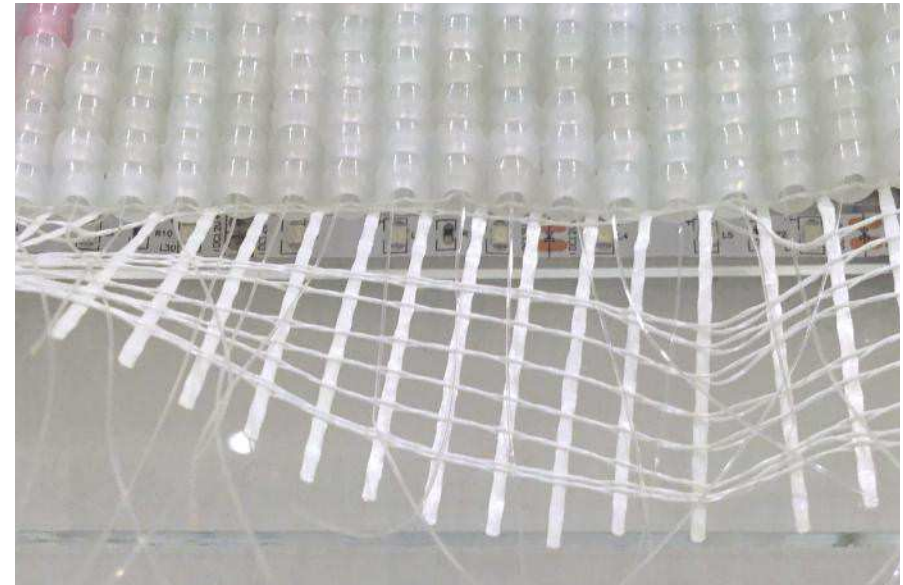
Nothing right in my left brain, nothing left in my right brain, UV-sensitive acrylic beads, UV LED strip, plexiglas, fibreglass mesh, nylon thread, cabling, digital relay, shrink wrap, 77x30x3cm, 2019



Nothing Right in My Left Brain, Nothing Left in My Right Brain, UV-sensitive acrylic beads, UV LED strip, plexiglas, fibreglass mesh, nylon thread, cabling, digital relay, shrink wrap, 77x30x3cm, 2019



Nothing Right in My Left Brain, Nothing Left in My Right Brain, UV-sensitive acrylic beads, UV LED strip, plexiglas, fibreglass mesh, nylon thread, cabling, digital relay, shrink wrap, 77x30x3cm, 2019



Nothing Right in My Left Brain, Nothing Left in My Right Brain, UV-sensitive acrylic beads, UV LED strip, plexiglas, fibreglass mesh, nylon thread, cabling, digital relay, shrink wrap, 77x30x3cm, 2019

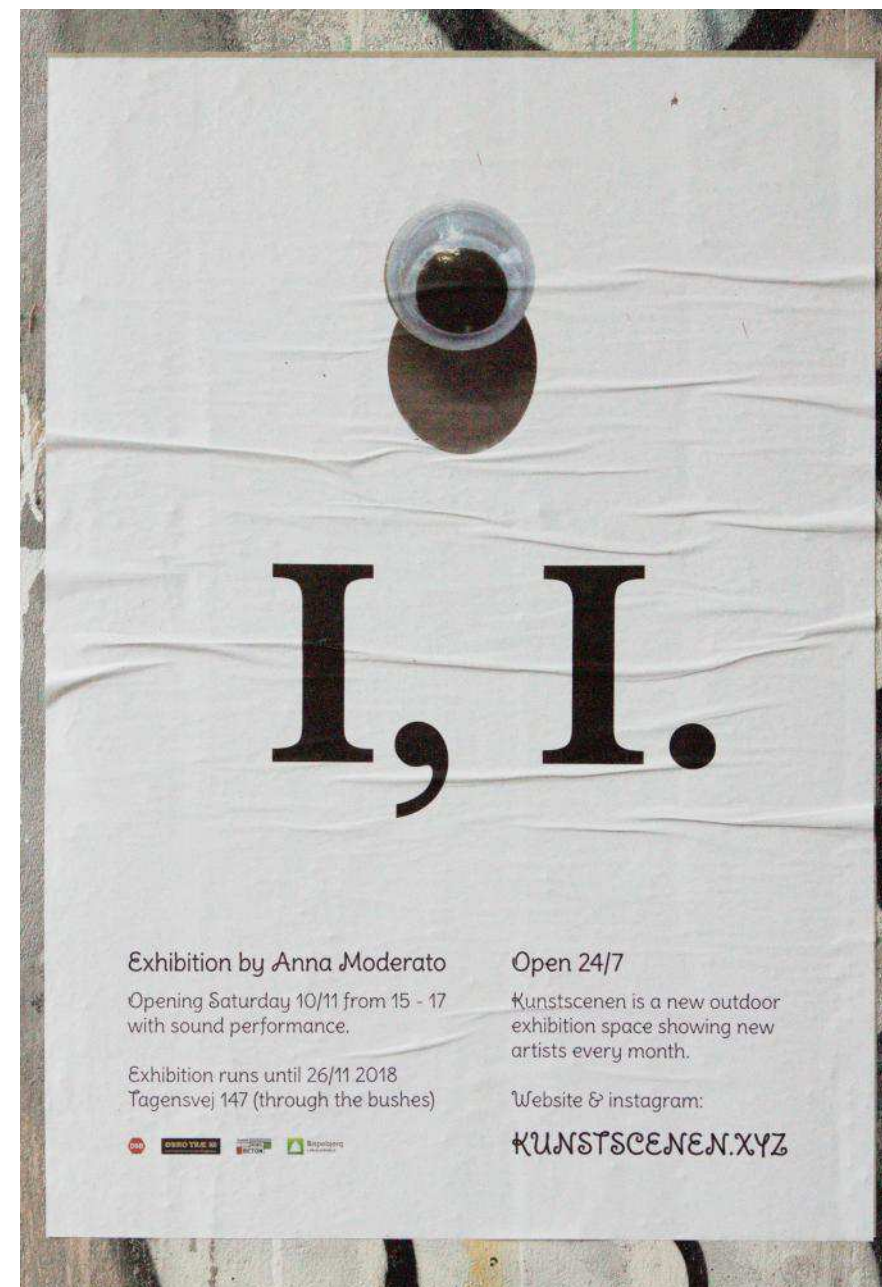
I, I.

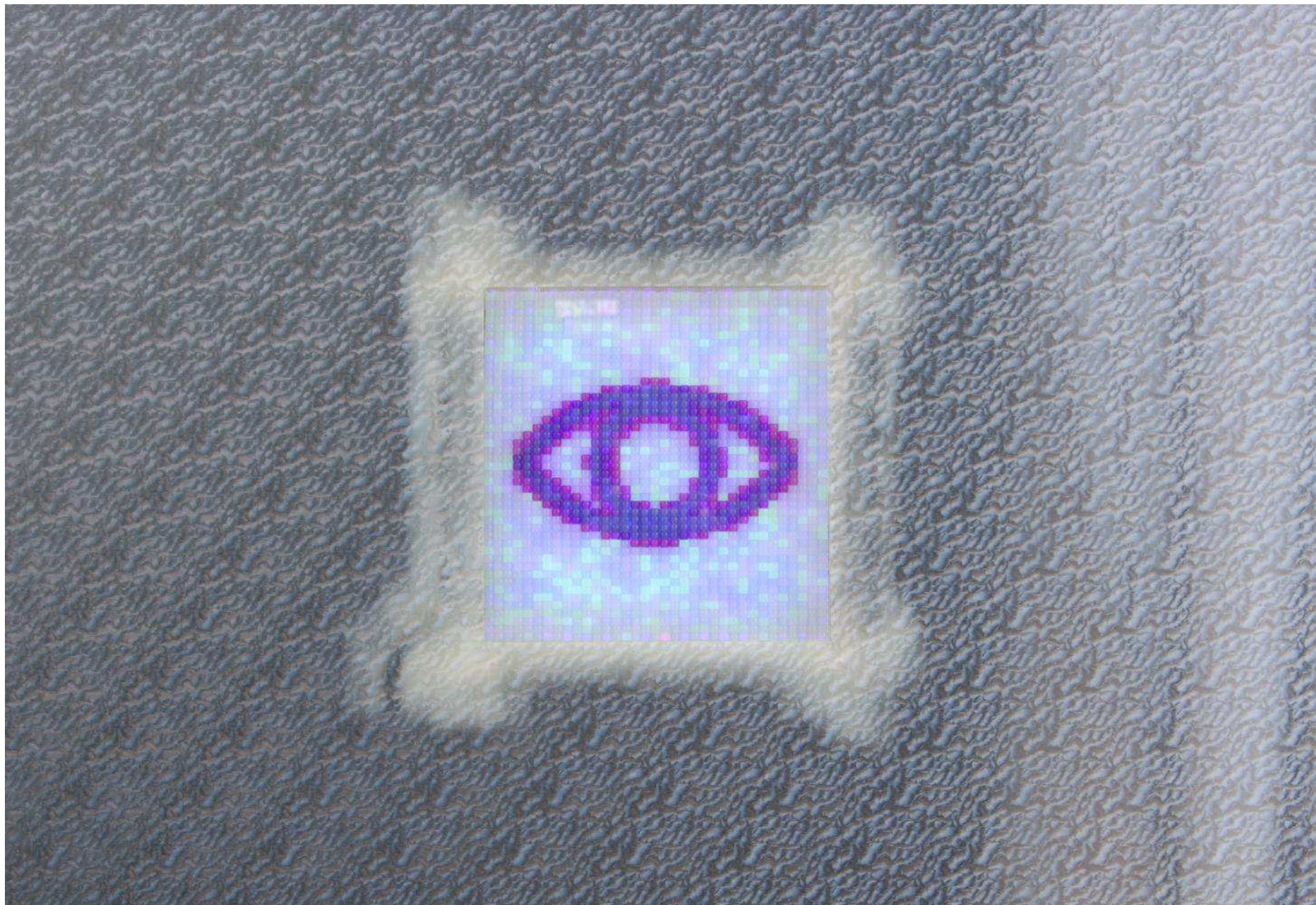
Kunstscenen, Copenhagen, Denmark, 2018

Text by Magnus Thorø Clausen

I, I. is an exhibition about visibility and observation, about seeing oneself from the outside or through the eyes of others and about the crossings between private and public space. It takes place at Kunstscenen but also spreads out to include works mounted on the windows of an apartment block across the parking lot. These window-based works are made together with the residents of the buildings, making them participants in the exhibition. It doubles the show from one to a multitude of spaces and subjects. The works appear as pictograms or regulatory infrastructure of the kind that we normally encounter in public spaces, for example as road signs or barriers. Pictograms are traditionally employed to be quickly and efficiently decoded. Images such as a cross, an eye, or a hand all have conventional meanings that are perceived almost unconsciously and can thereby subtly regulate our behaviour without us thinking about it.

The works transform these convention-type images by making them unstable. They are reproduced as translucent surfaces, translated into other materials, or they shift colour in reaction to the light. In different ways the public code is put into doubt and set free for other, more private or ambiguous, interpretations.





I, I., self adhesive window foil, UV-sensitive acrylic beads, fibreglass mesh, nylon thread, silicone, double sided tape, UV LED strip, electrical cable, digital relays, shrink wrap, 120x90cm. The work was installed in the window of a private apartment.



I, I., self adhesive window foil, UV-sensitive acrylic beads, fibreglass mesh, nylon thread, silicone, double sided tape, UV LED strip, electrical cable, digital relays, shrink wrap, 120x90cm. The work was installed in the window of a private apartment.



I, I., self adhesive window foil, UV-sensitive acrylic beads, fibreglass mesh, nylon thread, silicone, double sided tape, UV LED strip, electrical cable, digital relays, shrink wrap, 120x90cm. The work was installed in the window of a private apartment.



Is That Your Palm? Selfadhesive window foil, dimensions variable, 2018. This is a series of works installed in private windows. I met with the residents of the different studio apartments and drew the outline of their hands. The shapes were then transferred onto window foil, cut out and installed in their window.



Is That Your Palm? Selfadhesive window foil, dimensions variable, 2018. This is a series of works installed in private windows. I met with the residents of the different studio apartments and drew the outline of their hands. The shapes were then transferred onto window foil, cut out and installed in their window.



Installation view from Kunstscenens exhibition space.



Untitled (Column), PVC strip curtain, roofing asphalt, galvanised steel. 250x35x35cm, 2018.



Detail of *Untitled (Curtain)*, PVC strip curtain, galvanised steel. 250x130x35cm, 2018.

Zombiehånd

Tranan Space for Contemporary Art, Copenhagen, 2018

Made in collaboration with Jules Fischer.

A performance and installation created for and performed at Tranan, a gallery space situated within a public library. The performance spreads out beyond the main exhibition space, to take place in the revolving entrance door, the cafe, on the balcony, in the elevator and on the central staircase. It consists of a set of short choreographies performed in a loop, making them resemble GIFs, as well as other elements including scores, tasks, a conversation, a talking choir and pop-music excerpts that all merge in and out of each other. The material is found in our day to day life; in the surrounding library, youtube videos, radio, on the bus or on the streets. The title refers to a condition where someone's fingers are unable to operate touch screens, thus blocking the afflicted from accessing their smartphones and thereby denying them the use of online communication platforms. The material focuses on communicative gestures and actions but there's no one responding and the performers are communicating into an apparent void. It becomes a cacophony of disparate gestures, signs and voices that mostly seem to operate on their own and only occasionally enter into conversation with each other.

The installation consists of a PVC strip curtain that encircles the main exhibition space. At one end the work *Palm* is placed. It is a hand-embroidered screen made of UV-sensitive acrylic beads that are activated by four UV lamps. When turned on by a digital timer they reveal a motif of pixelated emoji hands that could be waving invitingly or tell you stop - come no further. Opposite, there's a section consisting of a hand-knitted curtain, made of UV-sensitive loom bands on which the performers, equipped with a UV flashlight, "write" messages that fade away again almost as soon as they are made visible.

Performance, duration 60 min. Developed with and performed by Mattias Agerskov, Karin Bergman, Isolde Daun, Emilie Gregersen, Olivia Riviere, Nanna Stigsdatter and Lydia Östberg Diakité.





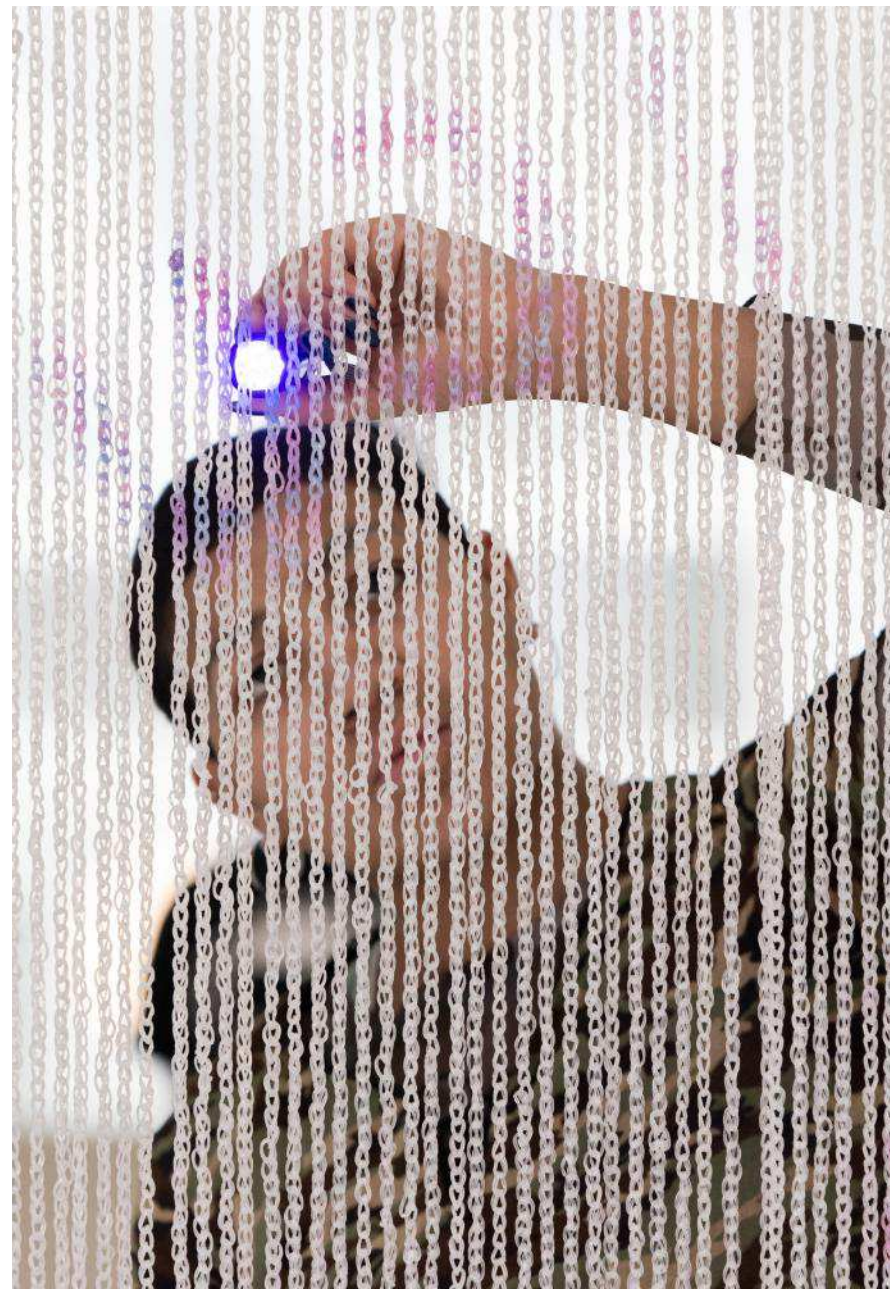
Installation view of *Zombieband*.



Palms, UV-sensitive acrylic beads, fibreglass mesh, nylon thread, silicone, PVC strip curtain, galvanised steel, UV-lamps. 150x320x3cm, 2018.



Zombiebånd, performance 60 min. Photo by David Stjernholm.



Zombiebånd, performance 60 min. Photo by David Stjernholm.



Zombiebånd, performance 60 min. Photo by David Stjernholm.



Zombiehånd, performance 60 min. Photo by David Stjernholm.



Zombiehånd, performance 60 min. Photo by David Stjernholm.



Zombiebånd, performance 60 min. Photo by David Stjernholm.



Zombiebånd, performance 60 min. Photo by David Stjernholm.



Zombiebånd, performance 60 min. Photo by David Stjernholm.

Jeg er ingen

Skovsnogen Deep Forest Art Land, Kikbæk, Denmark, 2017

Made in collaboration with Jules Fischer.

The performance begins at the edge of the forest, where the eight performers start to walk towards a clearing, some carrying portable loudspeakers playing a recording of the song *Jeg er ingen*. The song was written for the work and sung for the recording by a community choir for senior adults. When the performers arrive at the clearing, where the audience is gathered, they begin by setting the scene for the performance, placing flashlights with coloured gels in a wide circle. The recording ends and the performers start a flocking choreography based on material extracted from online videos; of protests, heavy metal concerts, football supporters, police and military marches, team building exercises, synchronised swimming and everyday body language. As the performance unfolds the sun is setting and it becomes gradually darker, the song comes on the loudspeakers again and the audience are invited to join the performers on their walk back through the forest. The piece deals with collective identity creation, collective body language and the ways in which we find, or attempt to find, a home and belonging in each other. *Jeg er ingen* polemize both the beauty and the potential violence that exist within the need for community.

Performance, duration 50 min.

Costumes: everyday clothing dyed yellow with turmeric, black jackets and vests.

Props: portable speakers, LED flashlights, orange and yellow lightning gels.

Developed with and performed by: Karin Bergman, Ingvild Bertelsen, Isolde Daun, Meleat Fredrikson, Emilie Gasiorek, Emilie Gregersen, Rebecka Berchtold, Olivia Riviere, Lydia Östberg Diakité.

The recording of the song *Jeg er Ingen* was performed Allegrokoret.

Video dokumentation: William Wivel

Video: <https://vimeo.com/317371339>



Stills from the video documentation of the performance by William Wivel.



Stills from the video documentation of the performance by William Wivel.



Jeg er ingen, costumes dyed with turmeric.

$\text{♩} = 95$

Je-g e-r ing - en so-m el-sk er dig. Je-g e-r in - g-en so-m ik - ke kan slippe.
 Je-g e-r ing - en so-m el-sk er dig. Je-g e-r in - g-en so-m ik - ke kan slippe.

9 Und-slippe drøm-men om dig. Drøm-men om en ord - en
 Und-slippe. drøm-men om dig. Drøm-men om en verd - en

15 hvor æb - le - t fal - der op. Hvor æb - let faldt op ad.
 hvor vi sidd-er og kast - er fla - sker ud o - ver broen.

20 Kæmp for alt det du har kært, alt det som du har kært.
 I vre - de i af - magt. Vi sam - men sam - men sam - men.

Sheet music and lyrics for the song, *Jeg er ingen*, played on portable speakers during the performance. It was performed by the community choir Allegrokoret for the recording.

Chorus

Dansehallerne, Copenhagen, 2017

Made in collaboration with Jules Fischer

Chorus is a compilation of found everyday speech performed as a talking choir. During the performance the performers were sat in the audience seating and the audience were invited to take a seat on stage. *Chorus* refers to the chorus of the classical Greek drama, where it functioned as a commentary to a play's narrative and guided the audience's interpretations and reactions to what was happening on stage. The title also refers to the refrain of a song, that is repeated again and again; often so catchy that it sticks in your mind until you find yourself humming it at random. The piece deals with both explicit commentary on and directions for how to behave, and the internalized, less obvious, alterations it causes in how we think of "ourselves". This recomposing of excess movement and in-between utterances is an investigating of the minimal and almost invisible social gestures that, despite their subtleness, quite violently form our collective and individual identity.

Performance 7min. Costume: bleached everyday clothing

Performed by: Jules Fischer, Lydia Östberg Diakité, Anna Ourø, Dina Freimuth, Karin Bergman, Emilia Gregersen, Emelie Carlén, Anna Moderato and Moa Alskog.

Video: <https://vimeo.com/362569841>



CHORUS, view of the audience on the stage from the performers sat in the audience seating (top), view of the performers from the stage (bottom).

Chorus

I just see people as people. Whether I want to natural. I know. You could see it like that, yes. I objectively. Of course. But that doesn't matter. Whether I want to or not. Whether I want to or it like that, yes. I haven't said anything. But that you look at it objectively. What should it be like matter. I just see people as people. I just see people. Maybe. Um...ok. Um...ok. Whether I want to or it like that, yes. If you look at it objectively. But that it is not how it is now. It comes natural. Right like then, for you to be happy? It comes natural it is now. But it is not how it is now. But that objectively. You could see it like that, yes. Naturally. It should it be like then, for you to be happy? It comes said anything. Naturally. I know. It comes I want to or not. It is better that you say it, than I natural. Yes, but you know, you know what I mean. This is how it has always been. It comes natural. You could see it like that, yes. But that for you to be happy? I know. Yes, but you know with it, but I know there's a problem. Or is it just doesn't matter. What should it be like then, for me who's making this up. Absolutely. This is how then, for you to be happy? But that doesn't matter. It comes natural. And then I thought. Um...ok. It is better that you say it, than I. This is how it it, but I know there's a problem. Or is it just that know. I just see people as people. It comes natural. Maybe. Yes, but you know, you know what I mean. Or is it just that you feel this in your heart? This I think.

or not. But it is not how it is now. It comes haven't said anything. If you look at it objectively should it be like then, for you to be happy? not. But it is not how it is now. You could see it doesn't matter. If you look at it objectively. If then, for you to be happy? But that doesn't people as people. I just see people as people. not. But it is not how it is now. You could see that doesn't matter. I just see people as people. Right? I haven't said anything. What should it be. If you look at it objectively. But it is not how doesn't matter. I know. If you look at it objectively comes natural. But that doesn't matter. Whether it comes natural. But that doesn't matter. Whether I. But it is not how it is now. Actually. It comes mean. I haven't said anything. It comes natural. al. It is better that you say it, than I. It comes it doesn't matter. What should it be like then, you know what I mean. I don't have problem must that you feel this in your heart? But that for you to be happy? Of course. This is how it say it, than I. I haven't said anything. It is not how it has always been. What should it be like matter. This is what is best for everyone. What then I thought. It is better that you say it, than I. Whether I want to or not. It comes natural. It has always been. I don't have problem with at you feel this in your heart? Right? I know. I natural. Yes, but you know, you know what I mean. That is just what I think. It is better that than I. If you understand what I mean. Actually. is how it has always been. I don't have problem? I just see people as people. That is just what

Transcript from CHORUS,
a performance for nine voices.

Have i Gul, Rød, Blå og Lilla

Egebjerg Bueplads, Ballerup, Denmark 2015 - 2020

Made in collaboration with Jules Fischer.

Semi permanent sculpture and performance made for Egebjerg Bueplads in Ballerup outside of Copenhagen. The coloured concrete tiles form a strict pattern based on the existing architecture and surroundings. It takes inspiration from islamic garden design in an attempt to reflect the diversity of the neighbourhood and to acknowledge the wish of the inhabitants to have a garden in the open space outside their homes. The performance takes as it's departure the water that is a vital part of an Islamic garden and it consist of four parts; the main part being a song "Du hav, du dråbe" written for the occasion and performed as a canon by eight performers walking in a set pattern and at a set pace around the concrete squares. Two performers walk back and forth with their eyes closed in the centre cross, walking slowly to feel the presence of the others in order to avoid bumping into them. A single person stands in the middle, forming a fixed centre point. Lastly there is a performer following a path of their own choice and at their own pace moving in between the other performers.

Materials: Concrete, steel, pigment. 16 x 16,8 m.

Peformance: duration 30 min. Performed by Mattias Agerskov, Bess Barkholt Andersen, Anton Bigum Kampe, Marlene Bonnesen, Hazel Dowling, Ryan Dunne, Sofie Kondrup, Anna Moderato, Sebastian Khar Rasmussen, Sofie Traun.

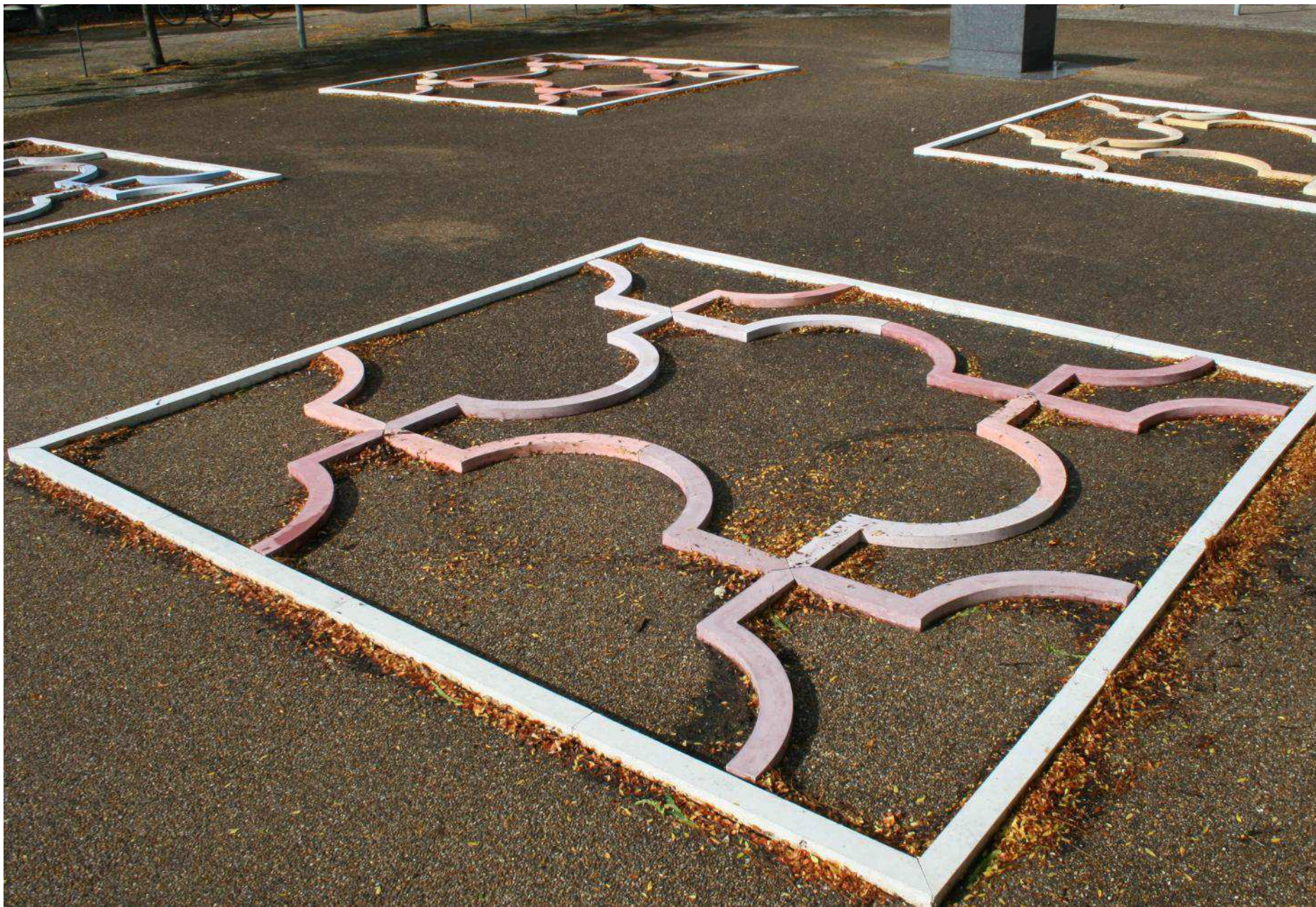
Video documentation by William Wivel

Video: <https://vimeo.com/361066960>





Have i Gul, Rød, Blå og Lilla. View from an apartment window.



Have i Gul, Rød, Blå og Lilla, concrete, steel, pigment, 16x16,8m, 2015.

Ballerup Canon

Du ha- v du dr-åbe må-i jeg tro-or du er
 Tårnseen Ganges mange fold e- et
 Du som er ma-ange skrulpe- end e ma-asse
 Ry-s dunsta fald grænse løst land

* stemme 1 ** stemme 2 *** stemme 3 **** stemme 4

12 †

Sheet music and lyrics for the song sung in a round during the performance.



Stills from video documentation of the performance.



View from above taken from Google Maps.



Have i Gul, Rød, Blå og Lilla, on a rainy day in 2017.