

PROJECT DESCRIPTION

Working title:

SAD PINK, BLURRED BEAUTY

(NEW BEGINNINGS & OTHER STORIES)

Solo Exhibition with Nina Worren

01.11. – 16.11.25

at NW Gallery

Nansensgade 10 in Copenhagen

www.nw-gallery.dk

” Seeing comes before words. The child looks and recognizes before it can speak. But there is also another sense in which seeing comes before words. It is seeing which establishes our place in the surrounding world; we explain that world with words, but words can never undo the fact that we are surrounded by it. The relation between what we see and what we know is never settled. Each evening we see the sun set. We know that the earth is turning away from it. Yet the knowledge, the explanation, never quite fits the sight. The Surrealist painter Magritte commented on this always-present gap between words and seeing. . The way we see things is affected by what we know or what we believe”

- John Berger -

In the exhibition *Sad Pink, Blurred Beauty (New Beginnings & Other Stories)*, multidisciplinary artist Nina Worren, examines the complexity of being, the light and dark sides of life, from certain periods, specific incidents, memories, and dreams, changes, and transitions, from beginning to end.

Practice based and poetic research, experiments and combinations of mediums and methods, content, and materiality, gives new ways of seeing and experiencing our surroundings are found.

By using the forms of auto-fiction, mixing fact and fiction, reconstruction of memories and dreams, and archival manipulations, Worren takes control of her own story, her own truth.

Tactility, time, proximity, and silence are strongly present in her mediations. Through different mediums; photography, video, collage, text & image, and the photographic artist book, resonating with each other, the audience will be given the possibility to explore, immerse, reflect, and feel.

The term *Sad Pink* may be understood as a cultural and aesthetic construct situated at the intersection of color theory, affect studies, and contemporary visual culture. Traditionally, pink is symbolically associated with softness, femininity, affection, and youthfulness. However, when modified by the qualifier sad, the chromatic signifier undergoes a semantic

shift, producing a paradoxical tension between brightness and melancholy. *Sad Pink* can also be a comment on the directions in society today concerning women's lives and rights.

We often associate beauty with clarity, harmony, and perfection as an image where everything is sharp and clear. But there is another kind of beauty – a blurry beauty – which draws its strength precisely from the imperfect, the diffuse and the unclear.

Blurred beauty is like a photograph taken in motion. You don't see every single detail, but the whole contains a special poetry. It blurs something and highlights something else, something that cannot be measured or described with precision: more like a mood, a feeling.

Blurred beauty can also point to a new kind of aesthetic, a modern or alternative perception of beauty, where it is not only about being visually perfect, but also about having a depth, character, or another kind of dignity.

In an age where everything is sharpened and polished, blurry beauty can act as a silent resistance. It reminds us that the imperfect has its own value, and that not everything has to be defined in high resolution to be valuable. On the contrary, the blurred, the broken, and the floating – like seeing through tears, can touch us in a way that perfection never can.

Perhaps it is precisely in the blur, that we find the most human.