

KUNST <sup>2022</sup> 0

2. – 31. JULI

DETAILED TEXT CATALOG  
FOR ALL ARTISTS



I arise with the throng of the earth

2022  
KUNSTØ

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## ***I arise with the throng of the earth***

### ***I arise with the throng of the earth***

I arise with the throng of the earth is an exhibition about the idea and reality of the island. About the island as image, as myth and as a present-day refuge for frazzled people yearning for greater stability and a firmer connection with nature.

This exhibition is specifically about Samsø, delving deeper behind its idyllic (self-)image to let the island's many stories emerge, including its darker aspects.

Denmark is a nation of islands. There are no less than 406 of them; a unique trait of such a small country. Several of the smaller islands, including Samsø, possess a special kind of fenced-off feel that appeal to our romantic notions about authenticity, tranquillity, peace and pastoral scenes. Here you can retreat from the rest of the country's noise and tumult, its ceaseless focus on efficiency and growth. Here there are no motorways or industrial complexes, here everything and everyone is at peace. Right?

We live in an age of what the German sociologist Hartmut Rosa calls social acceleration, where everything has to go faster and faster, and where modern people are forever called upon to achieve more in less time. The exhibition will address island life as a counterpoint to such acceleration. And it will examine some of the paradoxes embedded in how Samsø presents and projects itself – for example as regards green energy and the still-widespread conventional industrial agriculture. It will delve into the sea that surrounds the island and dig into the various stories, dreams and darker aspects found on the island.

The exhibition consists partly of a range of artworks by ambitious and innovative artists presented in the Anton Rosen house in Tranebjerg and in Laden ('The Barn') at Købmandsgården in Ballen. It also comprises a series of walks and physical interventions on Samsø which will activate the exhibition themes in ways that focus on immediacy and presence. I arise with the throng of the earth points towards a new way of creating exhibitions, a more sustainable approach where the community and nature are major constituents in the overall event. The art is intended to appeal to wide audiences that include the locals, children, young people and the island's many summer visitors.

The exhibition opens 2 July and ends 31 July. The artworks and theme of the exhibition are brought to particular life by the artists' and authors' presence on the island for the opening and closing weekends.

The exhibition is curated by Maria Kjær Thomsen



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## ABOUT KUNSTØ

*KUNSTØ* (Art Island) was established in 2018 by six local artists, who received funding from a joint municipal scheme, Kulturring Østjylland, to set up a recurring artistic event on the island. In its original incarnation, *KUNSTØ* rested on four pillars: symposia, exhibitions, workshops and artist talks. 2022 marks a completely new beginning for us: we raise the bar for the art presented, and for the first time ever we have invited a curator to develop this summer's exhibition project. We will continue to work in this way in future – maintaining our local roots, but infusing them with external art expertise and fresh professional outlooks on the highest level – as we invite a new curator to the island every year.

### Anton Rosen Huset, Tranebjerg

One part of the exhibition *I arise with the throng of the earth* is set in the exquisite Anton Rosen House, a distinctive Arts and Crafts building in Tranebjerg. The works featured in this segment of the exhibition are about transformation and change, about grief and mutations – and about the processes of change and transience involved when something transitions from one stage to the next. Such as when a surge of infatuated love flows through the body and we subsequently seek to hold on to that feeling through song, language or technology, as expressed in Kamil Dossar's video work. There are also quite a few dried flowers and plants in the room. Shëkufe Tadayoni Heiberg has collected and gathered herbs and plants on Samsø, while leaves from trees accompany the text-based works by Lilibeth Cuenca Rasmussen relating the stories of the artist's previous romantic relationships, personified here by different species of tree. Tue Greenfort's cyanotypes and glass jellyfish address the wild nature in conjunction with agriculture in Denmark. Human mutations are also afoot here, as expressed in the drawings created by Rolf Nowotny for Glenn Christian's new book *Narren (The Fool)*, an excerpt of which lent the exhibition its title. The figures depict landscapes and human animals – or perhaps they simply represent those darker aspects of humanity that paved the way for the ecological crisis currently afflicting the planet?



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## Kamil Dossar

*Index*, (2022)

Oil on canvas

*Insert Song*, (2022)

Video, 11:34 min.

Kamil Dossar (b. 1988) is currently a student at the Royal Danish Academy of Fine Arts. Through the media of painting and film, Dossar examines issues of representation, visual semiotics and iconography in relation to the non-representative and the abstract. In this particular case, he specifically grapples with love. His new video work *Insert Song* features a gentleman dressed in white clothes, singing with the voice of an angel, as well as his shadowy aspect in the form of a demon. How do we use music, songs, language or technology to mediate our great, sweeping emotions? The work addresses the friction arising between love itself – the great tidal waves of emotions in the body – and the ways in which we try to hold on to it.



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## Rolf Nowotny

Drawings / illustrations for Glenn Christian's book *Narren* (The Fool), (2022)

Rolf Nowotny's (b. 1978) drawings were created especially for Glenn Christian's new book *Narren* (The Fool), from which the title of this exhibition is taken. Nowotny and Christian have worked together in several contexts, including on the books *Vibrio* and *Taarn* (Tower). The worlds evoked by the artist and the author share quite a few philosophies and ideas about the future of humanity. A life where human beings have mutated, where nature tends more towards the slimy than the beautiful, and where inner monsters turn their insides out.



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## **Tue Greenfort**

*Cyanotypes, Blueprint*

*Jellyfish in glass*

Tue Greenfort (born 1973) takes an interdisciplinary and international approach in his art, addressing issues of ecology and biodiversity in an economic, social, political, historical and philosophical perspective. For many years now, his works have taken their starting point in studies of climate change and how it is handled politically. His investigations find expression in video, photographic series, objects and site-specific projects.

The Danish landscape is not one of wild, unspoilt nature; it is an agricultural landscape. The land has been cultivated and fertilised for generations, and monoculture farming now dominates most of the Danish landscape. On Samsø, too. This has major consequences for our biodiversity and for plant and animal life. In a range of earlier cyanotypes, Greenfort has created ambiguous depictions of wild herbs and tractors in fields, spreading pesticides. On Samsø, Greenfort offers the workshop Blueprint where you can create your own cyanotypes made with seaweed.



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## **Shëkufe Tadayoni Heiberg**

*The Soil of Samsø, (2022)*

Shëkufe Tadayoni Heiberg (b. 1987) is an author, a performance artist, an independent publisher and editor at Uro, and a translator of fiction from Persian to Danish.

Through various art forms, Heiberg examines humanity's encounter with other species in nature, and how that encounter can take place on a more equal footing. An outlook focusing on interspecies relationships, on climate concerns – and at times also a longing to completely immerse oneself in other species and their forms of being – is a key aspect of Heiberg's practice.

The soil on Samsø consists of a wall from which it rains with plants hung in thin copper wires, as well as a wall with lush bundles of herbs hung up in a branch. The plants allow the viewer to closely study the varied forms and colors of nature, and experience the cohesion between them and us. All plants have been collected on Samsø in the week leading up to the opening.

In addition to this work, Heiberg will read from her new book *Plantae Sapien* on the opening day, where she will also perform a plant-based ritual and plant herself in the ground, accompanied by song.



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## Lilibeth Cuenca Rasmussen

*X is a tree*, (2021)

The framed text works incorporating leaves from specific trees are tied in with a performance, also called *X is a tree*, which Cuanca will perform in the last weekend of the exhibition (see the website or programme for details). The texts each describe a tree and show a dried leaf from that particular tree, whether a maple, copper beech or spruce. They are also associated with stories of lost love, linking nature and personal experiences in a narrative where former lovers are personified by a specific type of tree.

Lilibeth Cuenca Rasmussen (b. 1970) is a professor at the Academy of Fine Arts in Bergen. Her practice revolves around performance art but also extends to other media such as video, photography, sculpture and installations. Cuenca's productions involve the body, lyrics, songs, composed music as well as visual elements such as costumes used to set the stage. Her narratives offer a simultaneously critical and humorous approach to topics such as identity, culture, religion, gender and social relations.



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### Laden, Købmandsgården, Ballen

Great forces and strong emotions are at play in the second part of the exhibition, which is set in a former barn at Købmandsgården (The Merchant's House) in Ballen. A luminous meteor has landed in a stack of hay (Esben Weile Kjær & Nicolai Seerup Olesen). Fairy lights dangle from a rope, testifying to a party that is now over (Astrid Svangren). Wind turbine blades have been cut into thin slices and hang on the wall (Lea Porsager). And a woman in the grip of her emotions is throwing stones with rageful abandon in Katja Bjørn's video *Cave Woman*. These works address different energies – that of celebration, but also those of violence and anger – as they poignantly delve into the instructive darker sides of great forces.

The exhibition also includes a programme of performance art which unpacks the exhibition's focus on hidden dimensions behind the idyllic surface. It includes performances about lost love and memories of Samsø, also bringing to life old legends from the island.



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## **Astrid Svangren**

*free style arrangements*

*great reed and the yellow water lily*

*sunset night fall*

*day's end*

*deep dark*

*moon rises*

(2022)

Svangren works in an extended field of painting, often letting it take over the entire space – floor, ceiling, walls. She incorporates natural materials such as dried flowers, conch shells and seashells, combining them with ordinary household materials such as foil, film and plastic. However, her works are not only imbued with sensuous, feminist sensibilities; they are also morbid and gloomy, presenting an array of metaphorical dark sides of our relationships with our surroundings.

On Samsø, the artist has collected sheep wool, beeswax, plants and even a snake skeleton, all of which are part of the site-specific installation that brings out both scents and sensibilities in the Barn.



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## Elin Már Øyen Vister

*Offerings to the Voices of the Wind, the Sea and the Land*, (2020)

The artist is based on Røst, the south-westernmost part of Lofoten (Norway/Sápmi). They is interested in listening as a life practice and as a way of composing, perceiving and experiencing the world – inspired by Pauline Oliveros's aesthetic philosophy and ideas of Deep Listening. Elin Már explores how 'the personal is political' – rooted in the local setting, yet alert to the global and cosmic perspectives.

*Offerings to the Voices of the Wind, the Sea and the Land* (2020) is a work consisting of two ceramic vessels created in collaboration with the potters Cecile Haaland, based in Lofoten, and Robertas Simatis, based in Juodkrantė, and an accompanying sound work. The sound composition weaves aural images from Nida and Røst together with Lithuanian and Sami music as well as Elin Már's own compositions. The collage-like composition tells stories about people, animals, plants, land and sea.

The two ceramic vessels were created while engaging in a dialogue with the Lithuanian-American archaeologist and anthropologist Marija Gimbutas. The vessels carry inscriptions of symbols that touch upon the similarities between the Baltic (Rzucewo) and the Fennoscandian Neolithic cultures (until about 1700 BCE), suggesting ancient links between the Baltic region and Fennoscandia (Sápmi, Norway, Sweden, Finland and parts of Russia). An image of a worshipped figure depicted in a pose of worship or ecstasy originates from a piece of pottery found in Nida very reminiscent of the old cave paintings in the so-called Hell Cave on one of the islands of Røst. Each vessel is placed on a pedestal made of ash wood, arranged in a small grove opposite the entrance to Laden. The vessels contain seawater from Røst and Samsø, respectively, referencing parallels in the ancient coastal cultures.

On Samsø, Elin Már Øyen Vister will personally set up the vessels in the second week of July, bringing water from Røst in Lofoten for one of them, while the other will be filled with water from Samsø. The water filling will take place during a procession with song and music initiated by the artist and friends.



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## Esben Weile Kjær & Nicola Seerup Olesen

*Jewelry of the Sky, (2022)*

Esben Weile Kjær (b. 1992) graduated from the Royal Danish Academy of Fine Arts in 2022. Incorporating sculpture, collage, video and performance, his art draws on the history of pop culture and pop music in explorations of themes such as nostalgia, authenticity and generational anxiety.

*Jewelry of the sky* is a sculpture created in collaboration with Nicolai Seerup Olesen, who studies art at HFBK in Hamburg. The shape of the sculpture is inspired by a rich and diverse range of elements, including a piece of jewellery by Vivienne Westwood, a meteor, an old casino sign from Las Vegas and a DNA string. The work was produced by JYFA in Brande, a company which makes machinery for the agricultural sector, and now the piece of jewellery from the sky has landed in a pile of hay in a barn on Samsø.

By appropriating marketing strategies and aesthetics from the entertainment industry, Weile Kjær addresses the contemporary event economy through attentive, yet fast-paced imagery. His work not only mimics other cultural ways of communicating and operating (such as those found in raves, protests, press conferences and ballets), but becomes performative pop culture in its own right. This often takes the form of interventions aimed at public and commercial platforms, using props such as podiums, confetti cannons, laser lights and fences.



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## Lea Porsager

*erOgenOus zOnes [generatOr. Organizer. destrOyer] (2022)*

MIGHTY RUSHED EXPERIMENT, (2020 / 2021)

HD Video/3D animation. 10 minuts.

In 1997, Samsø was officially proclaimed Denmark's Renewable Energy Island. With the appointment came a specific task: to prepare a ten-year energy plan for the island with the aim of getting Samsø to change its energy supply from fossil fuels to renewable energy. The efforts proved successful: in 2007, the islanders were 100% self-sufficient in terms of energy produced by the wind, sun and biomass. Today, the wind turbines and heating plants on Samsø produce more renewable energy than the island itself can use. This means that quantities of green energy are exported to the mainland.

The work *erOgenOus zOnes [generatOr. Organizer. destrOyer] (2022)* is made out of thin slices of a wind turbine blade. Wind turbines – a key aspect of the transition from fossil fuel to renewable energy in Denmark, not least on Samsø – are always seen from a distance and most often in motion. Here, Porsager takes one of their blades and cuts it into slices, offering us direct insight into a hidden dimension, its inner world. The blade is suddenly close to us; the mythical power it usually symbolises is shorn away, but at the same time it becomes far more immediately present, a physical, tangible object that resonates more fully with our senses. Porsager first exhibited the wind turbine blades at her solo exhibition *STRIPPED* (2021). Here, the enormous blades had been put to rest on a floor. In the work, the energy generated by the blades is directly linked to the

body's energy and vitality, just as their vulva-like shape connects them to the sphere and symbolism of the human body.

Lea Porsager (b. 1981) is a graduate from the Royal Danish Academy of Fine Arts. In 2021 she obtained a PhD degree from the Malmö Academy of Fine Arts and Lund University. Her practice intertwines science, politics, feminism and esotericism.

The MIGHTY RUSHED EXPERIMENT is powered by a sensual endless rotation. The wind gusting the animation, was informed by the particle wind, that goes by the name, dark matter wind. Much of universal matter is not yet understood. These hauntingly beautiful and horrifyingly bleak fields are referred to by most scientists as dark matter.

The film/3D animation adds a vital warmth; a rub-up of body parts, a galvanized version of a weird mighty rushed experiment. The pulsing sound of the mantra, the tantric iterations "HAR, HAR, HAR" or "GOD, GOD, GOD," guide the meditation, and the different resolutions of reality that merge in the moving image. Some sort of visual musing, build on experiments physically and virtually.



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## Katja Bjørn

*Cave Woman* (2012)

Single-channel video, 4.24 min loop, with sound

Katja Bjørn's works revolve around issues of body, nature, gender and spirituality as aspects of human life. Bjørn is interested in how body is not just a single totality, but a cluster made up of many different biological, cultural, mythological and aesthetic threads. Here, the female body in particular appears as an unruly collage of surfaces and membranes, depths and meanings.

On display in Laden, *Cave Woman* (2012) is a video work which shows a woman stepping out of the water by the beach – an almost mythological image of the foam-born Venus that has also been popularised in various media, not least when Ursula Andress, in the 1962 James Bond movie *Dr. No*, stepped out of the water in much the same way as the woman in *Cave Woman*. However, the woman in *Cave Woman* was not set upon this earth to pander to a male lustful gaze. She is a fierce woman, aggressively lifting and throwing large boulders violently to the ground. The ferocity she expresses is an untamed – some would say uncivilised – savagery. In the grip of her emotions, she is the perfect antithesis to the idea of the gentleman. As part of this exhibition, the work can also be read more specifically in the context of island life, addressing the issue of what to do with one's burning emotions in a small community. Whether that emotion is claustrophobia, cabin fever, wrath, anger or sadness.



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### Performance programme

(Please see the website or programme for details on time and place)

### Glenn Christian

Glenn Christian (b. 1976) has for the past ten years or so been preoccupied with issues of ecological collapse and speculative movements in society. The body is an ubiquitous presence, one that can be put together at random and is limited in its scope. A graduate from Forfatterskolen (2005–07), he has just published a collection of poems, *Narren* (The Fool), 2022, simultaneously a continuation and a prologue to an earlier publication: *Taarn* (Tower) (2021).

Glenn Christian's new collection of poems is illustrated with drawings by Rolf Nowotny; these are also on display the exhibition. *Narren* is about cold bones, animals and the darker aspects of life, the depths of existence where the soil is slippery and nature has nothing to do with pastoral idylls and romance. The title of the exhibition is taken from the following context:

*I expect something new / new forms / hauled up from the bottom of the lake. I arise with the throng of the earth: all things 'dead' wake up / crawl out and live. The silvery beetles / long worms with legs / strolling across a mire of stones and mud. I straighten up / feel taller / can be in the grass / look at things / the trees look like. I enter into the life around me / am today: in the coming hours / a survivor. Observe a moment's silence for all the dead things*



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## **Samara Sallam**

*Finding the inner monster*

*Talking to a plant*

Hypnosis rituals

Samara Sallam (b. 1991) is a visual artist, filmmaker and performer. She has just received her MFA degree from the Royal Danish Academy of Fine Arts.

Through ambiguous narratives, Sallam explores social, cultural, and political intersections between language, identity, body and violence. Her choices of media include sculpture, film and performance-art sessions. She has also been a co-creator of a communal herb garden in Copenhagen and has written about magic in the style of collected Danish folklore.

Samara Sallam will host four ritualistic sessions on Samsø. Two of them will be for one person only, while the other two are for larger audiences (see website). The structure of each session is based on language and its relationship with human consciousness while drawing inspiration from storytelling and hypnosis. Each participant can expect an awareness-expanding experience guided by the artist. The duration is one hour. The participant can choose between two themes in advance:

- finding the inner monster
- talking to a plant



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## Rasmus Myrup

*With Hervør to the dead*

A guided walk

*With Hervør to the Dead* is a site-specific outdoor walk augmented with storytelling from Danish folklore collection. Necromancy used to be all the rage. In the past, you could find many a cunning character who could wake the dead with the asperity of a shrill alarm clock, pulling the dead out of their graves for a little dance or a little detour. Else-Lille, Odin and Sigrun are just a few of the all-star team whose ancient songs and lays still resound through the thick mists of history, reaching our ears today.

Rasmus Myrup will introduce us to some of these figures from folklore, not least Samsø's very own Hervør. By right of birth, she was to inherit Tyrting, a sword forged to never fail, forever smouldering like fire. However, when her father died, the sword was buried with him. When Hervør returns to her childhood home of Samsø, a journey through the dimensions of death begins...



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## Gry Bagøien

Performance

Every plant, animal, landscape, spirit and human being has its own language and energy, which needs to be heard in its very own way.

On Samsø, Gry Bagøien contributes with a performance in a small gorge that connects fields and roads. Underneath the road, a brook runs in a lock system which carries excess water and manure from the fields into the sea. The manure that helps crops grow in the fields is ruinous to the biological balance in the sea, reflecting how only very few elements are linked to only one kind of energy.

For the performance on the opening day, Bagøien will put on a glitter costume, while members of the audience can put on waders and step into the mud of Samsø to experience her song. Afterwards, the costume will remain in the lock as an installation.

Gry Bagøien (1975), who grew up in Norway, Denmark and Mozambique, is a performance and installation artist who works with sound as material. In 2015, Bagøien founded the publishing house *Last Language*, a platform for the fundamental ideology of her practice: finding a shared, common language between human, plants and animals, documenting how everything is alive and responsive when you communicate with it.



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## Linda Lamignan

Performance

Linda Lamignan is a visual artist and performance artist whose works tell stories about the experience of flowing in and out of different worlds. Through video, music, objects and performance, Lamignan explores notions of migration and diaspora, transformation and love. Taking an animistic approach, the artist works with materials associated with the industries of West Africa and Scandinavia. By connecting the history of these materials/goods to bodies with similar experiences, Lamignan seeks to imagine new, alternative worlds and conditions.

Lamignan holds an MFA degree from the Royal Danish Academy of Fine Arts in Copenhagen, a BFA degree from the Academy of Fine Arts in Oslo, and has just received the Danish Arts Foundation's three-year grant for visual artists.



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## Lilibeth Cuenca Rasmussen

*X is a tree*

Performance

Recurring themes in Lilibeth Cuenca Rasmussen's art are issues of identity as regards gender and ethnicity, viewed within a wider social cultural context. The works spring from a performance-based idea which can then manifest itself in a wide range of media: video, photo, objects and installations. Cuenca often employs text, costumes and collaborations across different aesthetic fields.

On the guided walk *X is a tree*, the artist introduces the audience to different trees that personify former partners or lovers. The information conveyed here mingles factual data about the trees with stories of love.

Lilibeth Cuenca Rasmussen is a graduate of the Royal Danish Academy of Fine Arts in Copenhagen (1996–2002). Since 2019, she has been a professor of time-based media and performance art at the Academy of Fine Arts in Bergen.



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## Karin Hald

*Flower, Bouquet*

Reading

*Moon Carrot, Sickleweed, Green-Winged Orchid, Knapweed Broomrape and Pasqueflower*

Performance

Karin Hald takes an activist approach to art and literature, always looking for methods for subverting existing hierarchies. At the opening, Hald will read aloud from her publication *Blomst, buket* (Flower, Bouquet) (2021) – a multi-voiced and intergenerational personal rewrite of Joe Brainard's iconic *I Remember* (1975). The book springs from an interest in intersectional feminism, where voices other than the usual are heard in literature and the visual arts alike. The nub of the book concerns the transmission of memories and stories, which take place somewhere between orality and writing/text.

The book will subsequently form the basis of a project anchored in the local setting, specifically taking its point of departure in the memories and language of residents of Samsø. The latter will be performed for the finale in the form of an intimate performance called *Moon Carrot, Sickleweed, Green-Winged Orchid, Knapweed Broomrape and Pasqueflower*, which is still linked to Joe Brainard's composition 'I remember ...', but also specifically to Samsø. The title of the performance refers to plants that are distinctive to the countryside on Samsø.

The performance will address how we are shaped by the language we use and how a story can be absorbed into our body, perhaps precisely by learning it by heart. The story activates the body, absorbing new, lasting knowledge. The work creates a space where you engage with a narrative that is not your own, but someone else's.



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