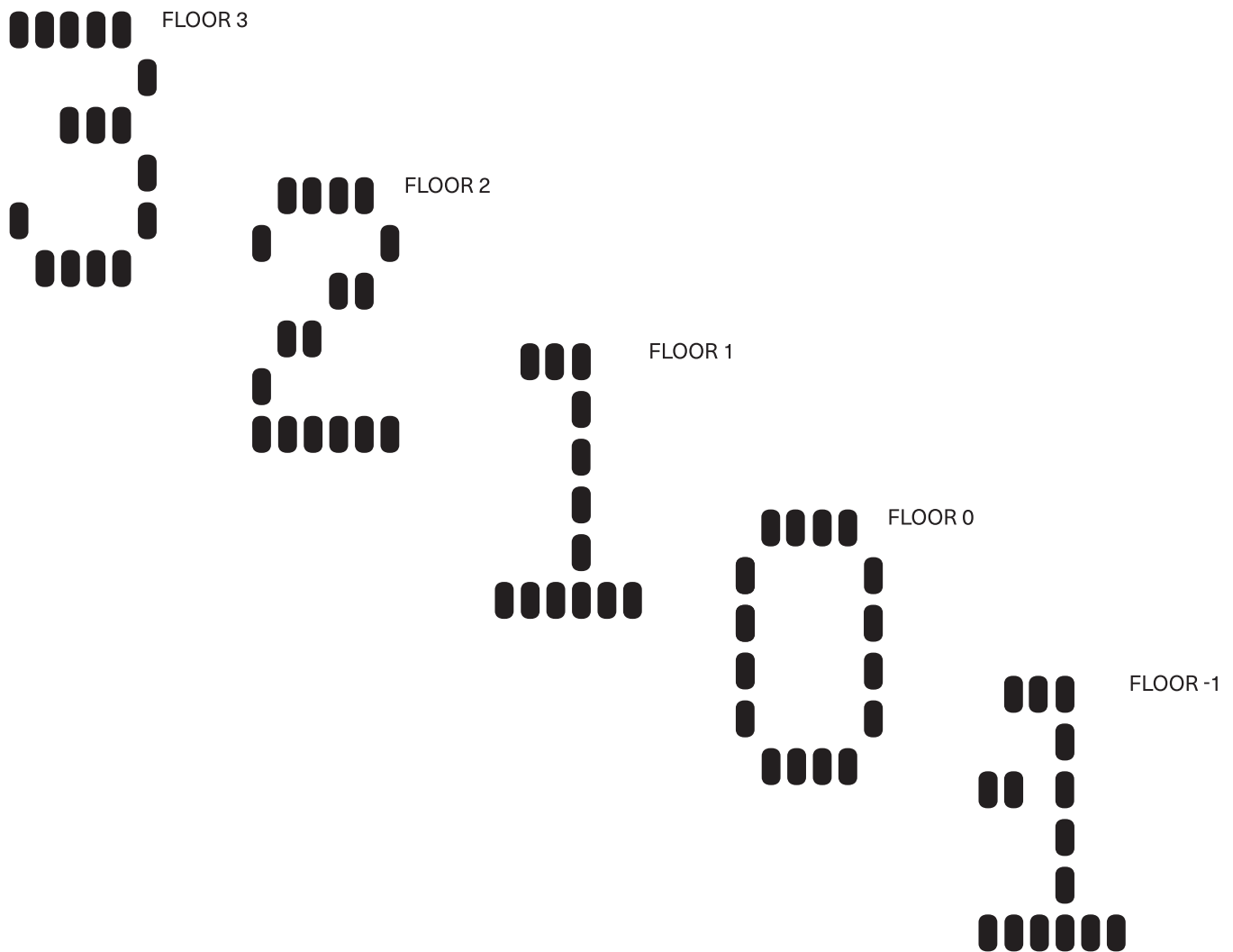


Thoravej 29



Welcome to Thoravej 29!

The building you are now standing in was constructed in the mid-1960s (1967) and designed by the relatively unknown, yet extremely busy architect Erik Stengade. It was originally an industrial building used for Danish Fur Auctions, later converted to accommodate laboratories for the GEUS (Geological Survey of Denmark and Greenland) and then remodelled yet again by the City of Copenhagen as an administration office for disability management.

It will not be long before the building undergoes another transformation. Early next year will see the start of a radical refurbishment. But, until that happens, Art Hub is delighted to welcome you to this exhibition, which will introduce you to some of the many talented voices in the contemporary art world.

The title of the exhibition is straightforward: *Thoravej 29*. It features five exhibitions curated by five curators, each of who has been allocated one floor, free rein and a budget to create an exhibition of their own choosing. From the dark underground car

park to the bright, open upper floor, works by a total of 23 artists will reveal the diversity of the artists' work and expression.

Of course, it is not the first time in art history that an older, empty industrial building has provided the setting for an art exhibition. Nor is it the first time that emerging artists and curators have worked outside the hallowed walls of established art institutions. But we still hope that the art in this building, with its 7,000 m2 of raw space and located in this peripheral district of the city, will provide you with an unforgettable artistic experience.

The following pages feature intros to the five exhibitions, information about the curators, selected artists and their works. Later in the year, we will publish an illustrated catalogue featuring photos of the exhibition and longer introductory texts by writers selected by the curators.

Thoravej 29 is a collaboration with The Bikuben Foundation. Today, the building is owned by The Bikuben Foundation. In 2023, a number of organisations, including Art Hub, will move in.

FLOOR 3

EVERYTHING IS SIMPLE AND BEAUTIFUL, AND YOU ARE MY FRIEND (AN EXHIBITION FOR CHILDREN)

Curated by Institut Funder Bakke
Text by Andreas Führer

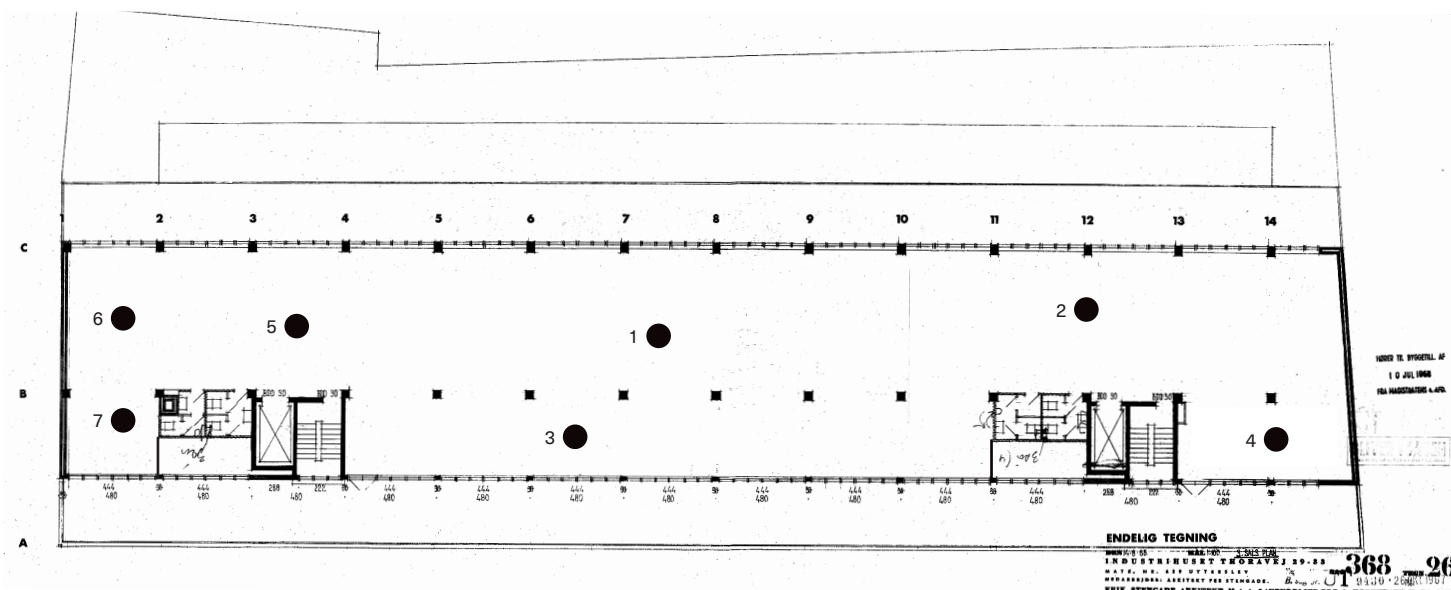
In the 1970s, the term *Snoezelen* was coined by the Dutch therapists Jan Hulsegger and Ad Verheul. It is a contraction of the Dutch words *snuffelen* (to sniff) and *dozelen* (to daze) and refers to a room arranged for the sole purpose of stimulating the senses. Snoezelen was initially, and still functions as a way to create activities and dreamlike sensory experiences for severely disabled people.

There was never an underlying therapeutic aim or goal for the Snoezelen room except to calm the senses. These stimulations are produced in a variety of ways, often using lights, smells and various tactile sensations, best known of which is the ball bath. The ball bath has since seeped into society at large and can now be enjoyed at such places as soft playgrounds, IKEA, McDonalds, and other venues specialising in the stimulation of the human senses.

The underlying point here is that there is a strangely stimulating correlation between, on the one hand, the unapologetic focus on pure sensory experience with no additional aim of therapeutic progress in the Snoezelen philosophy and, on the other hand, the similar yet perversely decadent appreciation of Western art for Western art's sake.

In 1962 the Chilean singer, artist, and activist Violeta Parra (1939) wrote the song *Volver a Los 17*. It was first recorded in 1966 and released as part of her last album *Las últimas composiciones*. The song went on to become a classic among Latin American folk singers and was banned during the Augusto Pinochet dictatorship (1973-1990).

In 1982, with new Danish lyrics, the song featured on a Danish TV show for children called *Døren går op, hvem kommer ind*, the forerunner of what later became the children's TV series *Bamses Billedbog* (Bamse's Picture Book) (1983-2008). Bamse, a bear, was not originally the main character, but eventually, due to enormous popularity among kids, he was given the leading role.

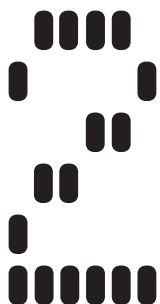


- 1 *Hvad er Penge?* (2021)
Mia Edelgart / Sebastian Hedevang
- 2 *No Future (photos for toddlers)* (2021)
Michala Paludan

- 3 Spaghetti Clurb (ongoing)
- 4 *Painter* (1995)
Paul McCarthy
Louisiana Museum of Modern Art,
Humlebæk

- 5 *Døren går op hvem kommer ind* (1982)
Thomas Vinding / Finn Bentzen
- 6 *Volver los 17* (1962)
Violetta Parra
- 7 *Tiddy* (ongoing)

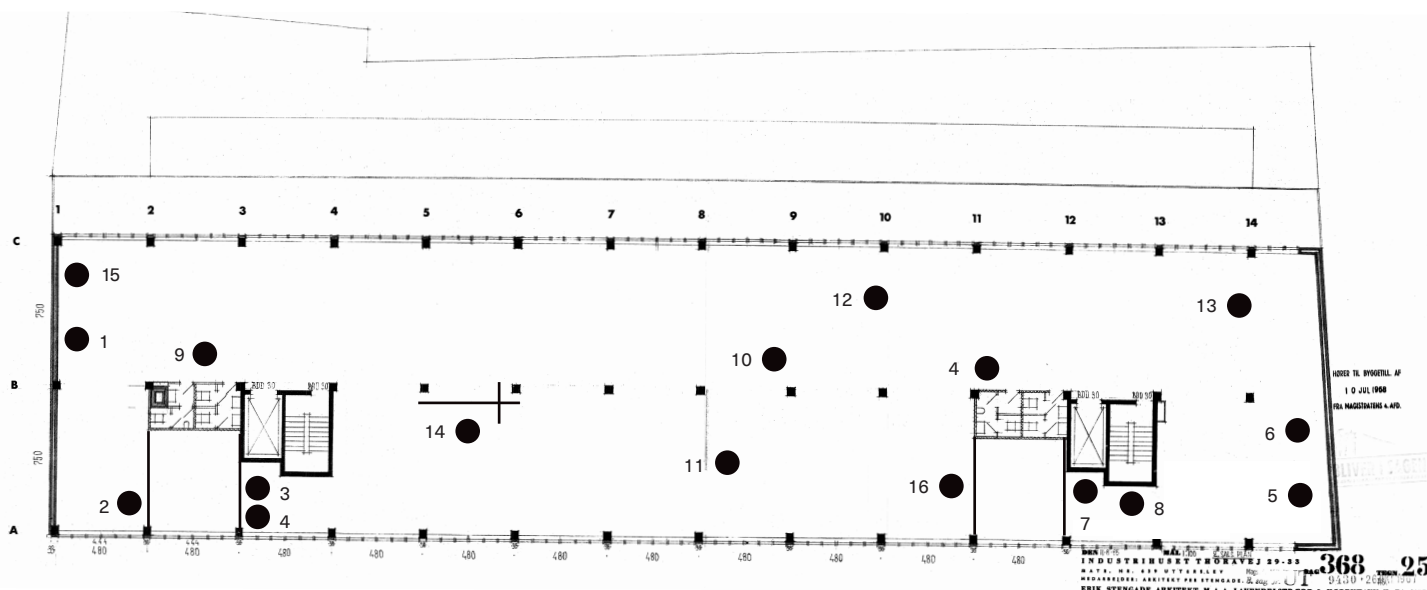
Curated by Kristian Vistrup Madsen
Text by Kristian Vistrup Madsen



As I write, I am lying, I hope is an exhibition about the relationship of writing to a subject – an I – to the concept of truth, and to desire. In this context 'writing' means writing in the broadest sense – making marks on the world, spinning signs and form from existence. As Michel Foucault put it: "To project oneself into view, to make one's own face appear in the other's presence." The title of the exhibition is a line selected from the journals of the French writer Hervé Guibert, collected under the title *The Mausoleum of Lovers*.

That is not the only reason the exhibition is about love. Writing is an ecstatic process in which the individual, the one who writes, becomes aware of themselves, and is thus confronted with the possibility of falling apart. The Greek word *existanai* means "to put out of place", used in a phrase meaning "to drive someone out of his or her mind." Falling in love – the fatal encounter with oneself in the collision with another – is also an ecstatic process. It is a process characterised by simultaneous construction and destruction, gathering courage and nurturing fear. It means understanding the process of coming into being as a form of disappearance: to build something, write something, be someone as forms of lying that allow things to go on.

As I write, I am lying, I hope brings together the work of three artists: Tolia Astakhishvili, Rochelle Goldberg and Vera Palme. They share a heightened sensitivity to the space between deliberation and chance, the use of objects and their subversion, their submission, even, to the narratives we employ them in aid of. But in each of their works we watch the story slip out of the artist's hands as the pictures and environments acquire a strange, untethered force of their own. Can people truly understand what it means to have the power of language and to build worlds in that way; to paint something that is both itself and entirely other, independent? One wonders: What really ties authorship to authority, to authenticity? What is actually the difference between writing, lying and hoping?

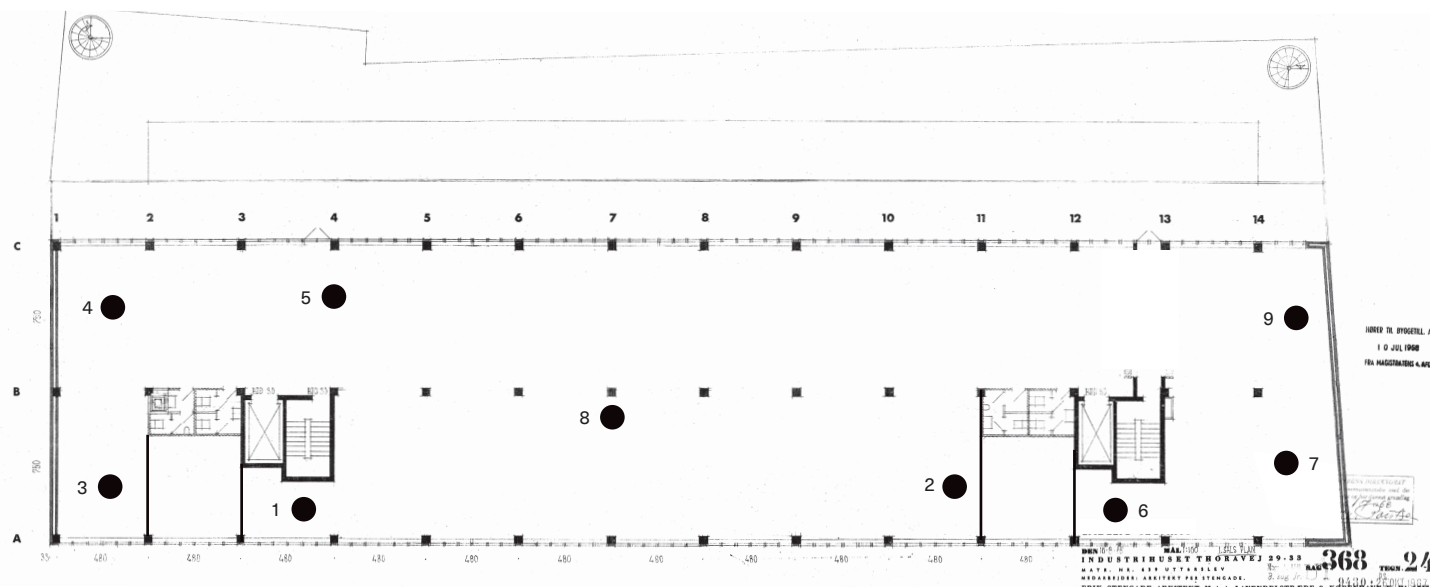


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|--|---|--|
| 1 <i>A Bread Roll</i> , 2021
Vera Palme | 7 <i>The Owner</i> , 2018
Vera Palme | 12 <i>If I left a message on her answering machine, she said she would heal me</i> , 2021
Rochelle Goldberg |
| 2 <i>Carnival Contraption</i> , 2021
Vera Palme | 8 <i>The Owner</i> , 2018
Vera Palme | 13 <i>Lemon Kitty</i> , 2021
Rochelle Goldberg |
| 3 <i>Self Operating Subject</i> , 2021
Vera Palme | 9 <i>Matches</i> , 2021
Rochelle Goldberg | 14. <i>(Throughout) AS I WRITE, I AM LYING, I HOPE</i> , 2021
Tolia Astakhishvili |
| 4 <i>Les Trous De L'Enfer (1-4)</i> , 2021
Vera Palme | 10 <i>Safe</i> , 2018/2021
Rochelle Goldberg | 15 <i>DISTANT</i> , 2017
Tolia Astakhishvili |
| 5 <i>Peak Promise or Die Crying</i> , 2021
Vera Palme | 11 <i>In soft agreement, hello, finally a feeling</i> , 2021
Rochelle Goldberg | 16 <i>PORTRAIT</i> , 2019
Tolia Astakhishvili |
| 6 <i>SOS (1)</i> , 2020
Vera Palme | | |

Curated by Culture Art Society (CAS)
Text by Awa Konaté

In the Nordics there is limited space, if not no space at all, for non-white Nordic artists. If a Black artist or an artist who is a person of colour is exhibited in a Nordic gallery, typically they reside outside the Nordic geographic borders - in the USA, in the UK, or somewhere else in Europe. Thus, to white Nordic art going audiences the perception is that 'post-colonial' cultural-historical narratives exist outside the Nordic region. *We are not Myths: Opacity across Difference*, curated by Awa Konaté, founder of Culture Art Society (CAS), seeks to demonstrate that there is a wide range of artwork made by non-white artists who were born or reside in the Nordics.

However, this is not merely a showcase of diversity. On the contrary, the aim of this exhibition is to depart from representational paradigms that can only visualise racialised people when through the logics of respectability and civility or the primordial and magical. *We are not Myths* speaks not directly to whiteness – to its violence and imaginary – as its primary audience, but to the histories, memories, and relations of Black intimacies and other trans-geographical connections. Together, the work of artists Nikhil Vettukattil, Santiago Mostyn, Jeannette Ehlers, and Jelsen Lee Innocent, break away from the European civilising convention of mythmaking, unbounded to principles of origin, identity, and property, and open us to opacity – a relationality that is beyond the Enlightenment programme of knowledge production.

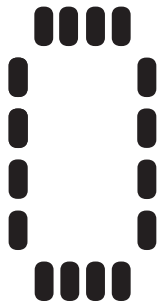


- 1 *Fremmedgjøring - Alienation* (2021)
Nikhil Vettukattil
- 2 *Biography* (2021)
Nikhil Vettukattil
- 3 *Altarpiece* (2019)
Santiago Mostyn
- 4 *Red Summer Edit* (2019)
Santiago Mostyn

- 5 *Stamp* (2014)
Santiago Mostyn
- 6 *The Gaze* (2018)
Jeannette Ehlers
- 7 *Whip It Good* (2014)
Jeannette Ehlers
Photo: Casper Mare

- 8 *Faces At The Bottom Of The Well II* (2021)
Jelsen Lee Innocent
- 9 *As If Our Bodies Were Built To House Your Bullets* (2021)
Jelsen Lee Innocent

Curated by FCNN [Feminist Collective with No Name]
Text by Claudine Zia



This exhibition, entitled *Elitism Sucks*, follows in the wake of FCNN's side project, D.N.A. During the Berlin Biennale 2020, D.N.A. curated the exhibition *Hydrocapsules.love*. Its digital and physical presence constituted a hydro-feminist project, consisting of collaborations, conversations and reading groups intended for racialised persons. In their reading group, DNA found the text "ELITISM SUCKS: BLACK INTELLECTUALISM SHOULD EMBRACE THOSE WHO HAVE LOWER LEVELS OF EDUCATION" written by the cultural critic Sherronda J. Brown, published on the online media *Afropunk* in 2017. That is where the title of this exhibition comes from.

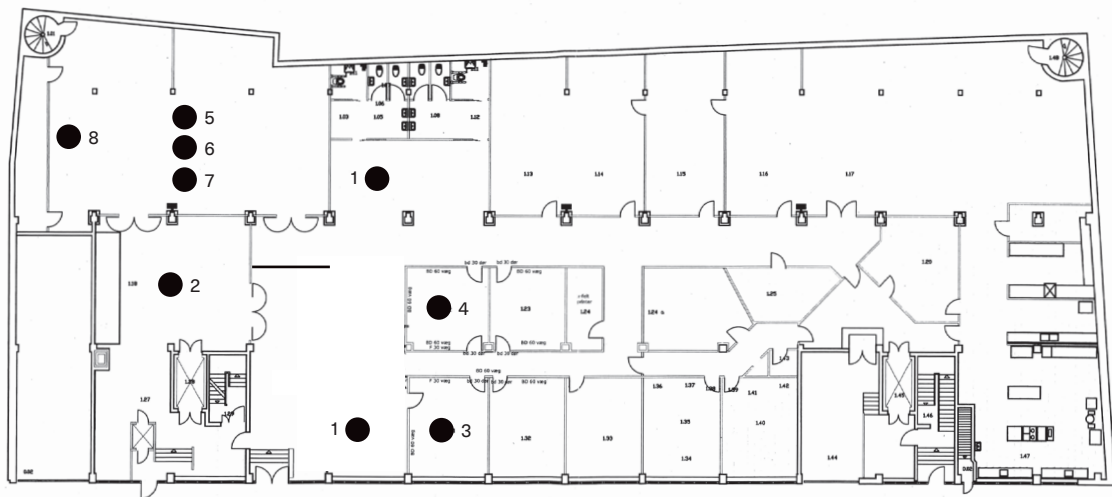
In the text, Brown argues that people from the global majority should have access to the postcolonial academic field so that it can be used as a powerful tool to confront the political realities that many racialised individuals experience in institutional and public spheres.

Hence, according to Brown, it is necessary to challenge and dismantle the exclusive intellectual spaces to which only a small group of racialised artists and academics have access, and which are still dominated by white voices.

It is that very exclusion that the exhibition *Elitism Sucks* examines. To whom are the spaces of art accessible? Which art is worthy of exhibition? And what place do racialised bodies occupy in this space?

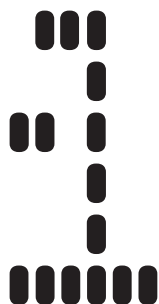
Even though people from the global majority have become more visible in the institutional field of art in recent years, white hegemony continues to be reproduced. This is reflected, for example, in what can best be described as 'cosmetic diversity', in which institutions – including the kind in which this exhibition is also taking place – show racialised artists and embrace an agenda of diversity, but basically retain a predominantly white, homogeneous aesthetic of representation. Just take, for instance, the directors and curators.

The artists in the exhibition were chosen based on a shared experience of acting in white spaces, but with very different perspectives and practices. Throughout the exhibition, 'healing communities', lives in council tower blocks, the place and agency of black bodies in white spaces, Afrofuturism, sense of belonging and cultural codes are interwoven in video, installation, textile and photography.



- | | | | | | |
|---|---|---|--|---|---|
| 1 | <i>D.N.A. pop-up shop</i> (ongoing)
D.N.A. (Dina El Kaisy Friemuth,
Neda Sanai, Anita Beikpour) | 3 | <i>Demolition Tour_a Sonic //</i>
<i>Virtual walk to Gellerup</i> (2020)
Aysha Amin v. Andromeda8220 | 6 | <i>Lamba</i> (2020)
Ruby Mariama Laura Andersen Ndoeye |
| 2 | <i>NOAHSARK 2</i> (2021)
Noah Umur Kanber | 4 | <i>Cry Baby</i> (2020)
Lydia Östberg Diakité | 7 | <i>Jambaar</i> (2019)
Ruby Mariama Laura Andersen Ndoeye |
| | | 5 | <i>Night Ruby</i> (2021)
Ruby Mariama Laura Andersen Ndoeye | 8 | <i>Årgang 2125</i> (2021)
Liv Latricia Habel |

Curated by Mette Woller
Text by Mette Woller



The concrete floor bounces up through the body
Quantum jelly moving through space
Awkward vibrations disturbing the appearance
of coolness that melts down the drain
When the hard surface meets the flesh of the feet
the calmness of the skin floats over its barriers
leaving a shaking body in an unnatural rhythm
of bouncing, bending knees avoiding the slope

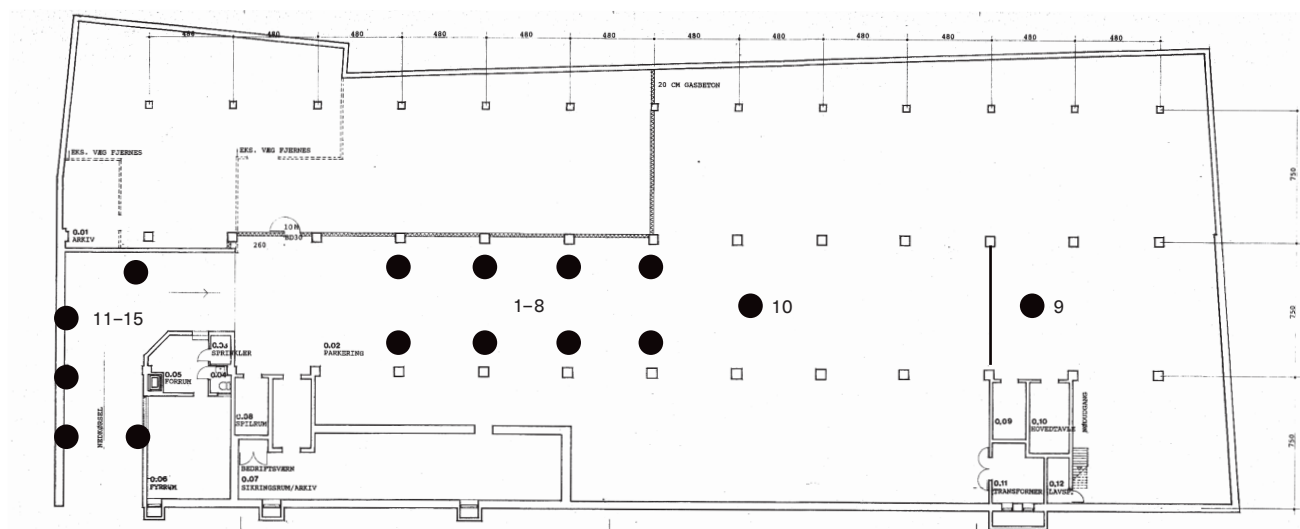
Sliding down the gradient of the architecture
a colourful landscape between the grey appears
A lustful garden of sexual hybrids
insects, flowers, and humans becoming one
Fingers in holes, pressing against skin
craters of lust and trembling desires
The dripping drawings leak bodily fluids
beyond the boundaries of their dry skin
Gliding into bodies and sharing liquids
Preparing the mind for a darkroom of the unknown

Like a ramp to the ocean, the deep sea lures below
A low-ceilinged darkness swallowing values of neutral walls

Water dripping. Like an alien from above
Dripping trance of rhythmic life
Alien water. Unknown liquids

Sliding down your skin and seeking your pores
Into your wetness

Excerpt of original text, which will be published in the exhibition catalogue later this year.



- 1-8 Ballpoint pen on paper (2021)
Young Boy Dancing Group
- 9 Video (2021)
Young Boy Dancing Group
- 10 Installation (2021)
Young Boy Dancing Group

- 11 *Sky without a sun* (2021)
Karim Boumjimar
- 12 *There are better days to come* (2021)
Karim Boumjimar
- 13 *The dream never dies, water never stops* (2021)
Karim Boumjimar

- 14 *Para ganar no tengo que pelear* (2021)
Karim Boumjimar
- 15 *White flag* (2021)
Karim Boumjimar

BIOGRAPHIES

FLOOR 3

SPAGHETTI CLURB is Michael Crowe's after school club held in Grasmere Primary School in London every Monday 3.30 - 4.30pm. Initially conceived as a creative writing club, it has evolved into more of a loose set of exercises and activities which involve things like drawing, dance, sculpture, photography, and more. The children (generally ranging from 6 to 10 years old) typically complete worksheets and booklets which challenge them to think about complex (occasionally impossible) problems and goofy ideas.

MIA EDELGART (1984) studied at the Royal Danish Academy of Fine Arts in Copenhagen. Her work mainly deploys video and sculpture and has addressed such questions as care, breastfeeding, pollinators, stupidity, and shame. The relationship the work has to its overall problems oscillates between the production of knowledge as lived experience and more classical research-based collections.

SEBASTIAN HEDEVANG (1985) studied at the Royal Danish Academy of Fine Arts. His practice is rooted in sculpture and an interest in sculptural gesture, but it never overrides an attempt at a social correction or enquiry, which seem to be the hallmark of many of his works and strategies. Whether they take the form of a terrified ceramic tower, Gepetto or a small bamboo hut with fascist pandas in it, there is somehow room for both truly consistent strategies and a relentlessly transgressive imagination.

Mia Edelgart and Sebastian Hedevang have worked together before and have both worked largely on collective productions.

MICHALA PALUDAN (1983) studied at the California Institute of the Arts and the Royal Danish Academy of Fine Arts. Paludan works in an extensive range of media, with many different approaches to her art, often based on complex political, cultural, and societal issues and combined with a very personal expression. Photography is a recurrent medium in Paludan's work, both in a documentary style and for the purpose of creating illusions.

TIDDY is a Copenhagen based bear. On a daily basis, she is part of Nadia Tehran's stage setup. She lives a wildlife on tour, and she has seen many things and met

a lot of people. Tiddy is timeless (DOB unknown).

This exhibition also includes works by Violetta Parra, Paul McCarthy, Thomas Winding & Finn Bentzen.

The association INSTITUT FUNDER BAKKE is a cultural institute based in a refurbished brutalist studio on the edge of the woods at Funder Bakke near Silkeborg in Jutland. Since Institut Funder Bakke officially launched its program in March 2019, it has presented work by amongst others Jimmie Durham, Rasmus Røhling, Anne Mette Schultz, and Benedikte Bjerre.

FLOOR 2

TOLIA ASTAKHISHVILI (1974) lives and works in Berlin and Tbilisi. She studied in Tbilisi, Mainz, and London and, since 2018, has taught installation art at Universität der Künste Berlin. Some exhibitions include *Holding Environment* at Bonner Kunstverein, Bonn, DE (2021); *When We Were Monsters* at Haus Mödrath, Kerpen, DE; *SPEED* at Malmö Konsthall, Malmö, SWE (2019); and *Ache* at Cabinet Gallery, London in 2014.

ROCHELLE GOLDBERG (1984) lives in Berlin and New York City. She has exhibited widely in Europe and North America, with notable solo presentations at Miguel Abreu gallery (2017 and 2020) and at Sculpture Center (2016) both in New York. Some group shows include *Life to Itself* at Centre international d'art du paysage, île de Vassivière, France (2021); *Who Are We Are Who* at the Braunsfelder Collection, Cologne (2020); and *Mirror Cells* at the Whitney Museum of American Art (2016).

VERA PALME (1983) lives and works in Frankfurt am Main. Her work has been shown internationally in solo and group exhibitions, most recently in *Lose Enden* at Kunsthalle Bern and *The Displacement Effect* at Capitain Petzel, Berlin. In 2018 she co-wrote the novel *Colt Jonner's Desecration of Descent* with Elif Saydam (Broken Dimanche Press, Berlin).

KRISTIAN VISTRUP MADSEN (1991) is a writer, art critic and curator based in Berlin. His art criticism has been published in magazines such as Artforum, Frieze, Mousse, The White Review, Texte zu Kunst and Kunstkritikk. *Doing Time*, a collection

of essays about the relationships of politics to art and experience to writing, was published by Floating Opera Press in 2021. Also, this year, he curated the exhibition *Hopeless Romantics* at Futura Centre for Contemporary Art in Prague. His first novel is due for release by Broken Dimanche Press in summer 2022.

FLOOR 1

JEANNETTE EHLERS (1973) is a Copenhagen-based artist of Danish and Trinidadian descent whose practice takes shape experimentally across photography, video, installation, sculpture, and performance. Ehlers' work often makes use of self-representation and image manipulation to bring about decolonial hauntings and disruptions. These manifestations attend to the material and affective afterlives of Denmark's colonial impact in the Caribbean and participation in the Transatlantic Slave Trade — realities that have all too often been rendered forgettable by dominant history-writing.

JELSEN LEE INNOCENT (1983) is a Haitian American conceptual artist whose studio practice investigates perceived boundaries, the deceptive capacity of familiarity, and the prominence of racial formation. Through a reductive approach to tactility and use of color, Innocent's performance sculptures, videos and installations present rigid objects brooding with emotional competency that intend to confront and contort perception & bias.

SANTIAGO MOSTYN (1981) is an artist and filmmaker who lives in Stockholm. Mostyn makes films, installations and performances that test the divide between disparate cultural spheres, employing an intuitive process to engage with a knowledge and history grounded equally in the body and the rational mind. His work may be viewed as an ongoing visual research framework where materials range from academic archives to the artist's own photographs in order to reconsider how broad histories and personal memory might intersect.

NIKHIL VETTUKATTIL (1990) is an artist and a writer based in Oslo. Using a range of media such as sound, installation, performance, text, sculpture, and video, his practice questions modes of representation and image-making processes

BIOGRAPHIES

in their relation to lived experiences. He is an associate artist at Black Box Teater and part of the art collectives Tenthaus and Carrie, as well as a studio artist at Kunstnerforbundet.

CULTURE ART SOCIETY (CAS) is an interdisciplinary research platform that combines critical studies and art theory to research the cultural economy of African archives (continental and diaspora). CAS's work foregrounds archives of photography, cinema and visual art for a curatorial methodology called memory work – one which facilitates different approaches to institutional and audience engagements with African cultural productions.

FLOOR 0

AYSHA AMIN is an artist, writer, architect and urban development researcher from Gellerup in Aarhus. She is the initiator and manager of the art and culture platform Andromeda 8220, and has been documenting and archiving the physical and social changes in her local area since 2013. Aysha Amin operates with an inquisitive local-global perspective, moving between film/photography, illustration/graphic design and sound/music.

LYDIA ÖSTBERG DIAKITÉ is a dancer, choreographer, and union organizer, based in Copenhagen. Ö. Diakité is inspired by and refers in their work to popular cultural phenomena, hyper-performativity, contemporary criticism, and tenderness. Ö. Diakité works with a black feminist/intersectional feminist approach in artistic processes and practices decolonization of art production and sees a value in shaping new collective realities to change the industry.

D.N.A. is an artist collective, comprising Dina El Kaisy Friemuth, Neda Sanai, and Anita Beikpour. Commissioned to the 11th Berlin Biennale for Contemporary Art, they created the work Hydrocapsules.love – an online platform hosting works by various artists and presenting an online reading cypher, provoked by ideas from eco and hydro feminisms.

LIV LATRICIA HABEL (1996) was born in Copenhagen but raised in Hamburg, where she lived until the age of 14. Six years ago she moved back to Copenhagen,

where she started studying visual communication at the Royal Danish Academy. Since then Liv Latricia Habel has focused on photography, and has recently been accepted at the Aarhus School of Photojournalism. Her visual language resides between documentary and art photography.

NOAH UMUR KANBER (1991) works with sculpture and photography with a focus on dismantling the heteronormative gaze in art. Kanber's projects celebrate diversity and explore ideas of what gender can be.

RUBY MARIAMA LAURA ANDERSEN NDOYE is deeply fascinated by characters and their roles, and how they either reflect or stand out from the world they live in. To Ndoye, ambition comes from a strive to erase prejudices by challenging the fantasy of the audience with new and different stories, preparing them for unexpected meetings in the future. She loves to develop and conceptualize these habitats where all kinds of fantasy creatures and humans live.

FCNN [FEMINIST COLLECTIVE WITH NO NAME] is an open artist collective comprising of artist Dina El Kaisy Friemuth and film director Anita Beikpour. Their work is rooted in activism and spans over performance, video, text, and workshops, often carried out in interdisciplinary collaborations. Since its start in 2016, FCNN has launched a variety of initiatives to create mutual support and develop alliances between artists in Denmark and beyond.

FLOOR -1

KARIM BOUMJIMAR's multifaceted practice questions and challenges social hierarchies within Western culture. Making critiques on the establishment, Boumjimar generates works that explore identity, social behavior, and the interconnectedness between humans and the other living species they share this earth with. Inspired by theories on reinventing nature, Boumjimar creates alternative narratives where animals, plants, and humans are merged into one making outdoor areas his open-air workshop.

Initiated in 2014, **YOUNG BOY DANCING GROUP** began as a nameless performance collective, a versatile host embracing an ever-changing network of dancers across

Europe. The group is best known for rawly intimate performances in which the materiality of bodies encounters the ethereality of light. As this precarious brigade continually swells and tightens, picking up new performers at each location, its core values persist as a fierce buttress against mainstream culture: somatic exploration, not sexualization; exposure, not exhibitionism; communal release, not bridled isolation; object-identification, not commodification; and DIY, not institutional polish.

METTE WOLLER's practice revolves around exhibition design as an aesthetic medium and as ideological form. Her work focuses on water and its potential for working with fluid identities and watery exhibition spaces. Woller is interested in curating as a laboratory platform that re-think the curatorial field in relation to range of media and incorporation of other fields. This is based on a wish to challenge existing structures within society and the curatorial field itself by creating alternatives to the white cube.



prohelvetia

Art Hub
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