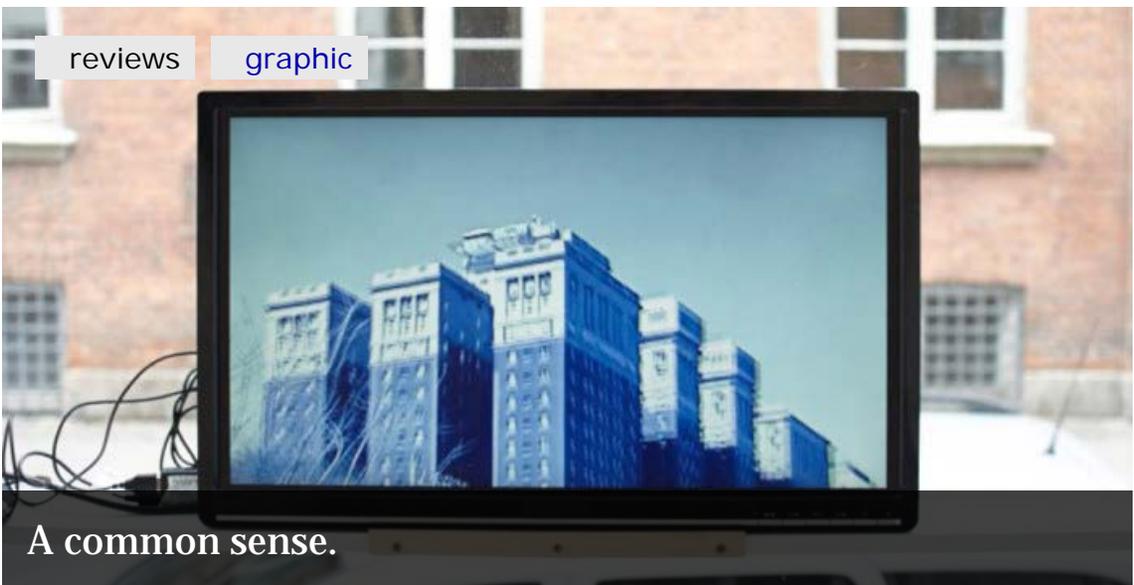


just frustration(2015) exhibition photos



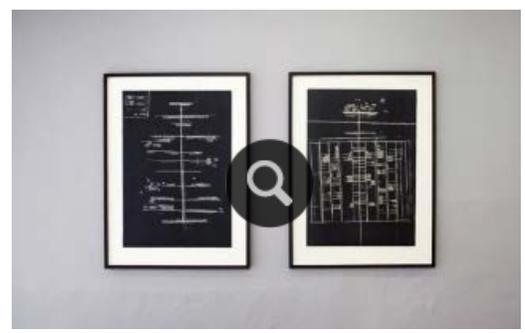
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A common sense.

by [aqnb](#) on 15/10/2015

Just Frustration, an exhibition presented at Copenhagen's **Sixty Eight** between August 7 and August 31 explored frustration both as a feeling and an entanglement. According to the press release, it's an enmeshment where "futures seem to be permanently seen from the perspective of a past of outwardly and inwardly expressed fear", where Conservative "common sense" and where the "present is permanent(ly)" made up of the continuation of colonial and imperial historical values. Curated by **Tom Clark** and Iben Elmstrøm, the group show included work by Ester Fleckner, **Rachel Maclean**, **Imran Perretta**, Lousie Haugaard, **Amel Ibrahimovic**, **Hanne Lippard** and **Chloe Seibert**, asks how an artwork can be directed towards this entanglement, this frustration, and find nuances, reliefs, magnifications and common denominators, be it via language, material and/or object.

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Just Frustration(2015). Exhibition view. Sixty Eight.

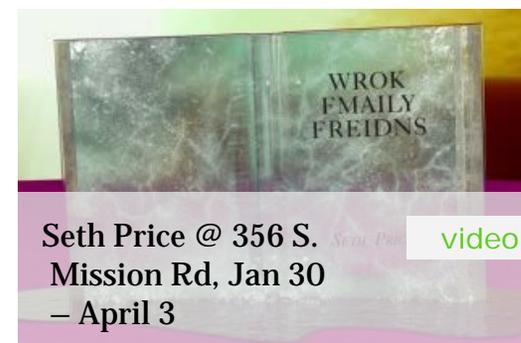
Ester Fleckner's 'I Navigate in Collisions' (2015) are two woodcut prints on paper that are nervous images all bearing their forms (or trying to) out of straight lines, like family trees, as Fleckner's *collisions webpage* describes. London-based Perretta has created a surface that holds white washed marks up to bare scrutiny and that drapes, quite transparently and brightly, like a thing in the way in the space. It's just behind Seibert's video of landscapes, high sky scrapers, mountains, which sits in the window, looking out and titled: 'I Am At A Loss For Words' (2013). A small text also by Perretta is powerful and straight forward: "She knows about villages, the Modern and the savage, but I can't listen anymore, because slowly she is taking my history away from me".

Danish artist, **Louise Haugaard Jørgensen's** installation, 'Rendezvous. Ascend to the second floor, melt down to the third floor. Bon appétit' (2015) includes a white plaster 3D print, which resembles an ancient vessel, perched on a metal structure that could be a drawn symbol of a house. With it she has cut up a lecture by anthropologist, Claude Lévi-Strauss and added it to a tape by Danish Musician, Dario Campeotto. Campeotto's song is about being in love and never leaving: "you could walk in and out the fire... but you would always be mine" and Levi-Strauss' lecture is descriptions of methods of how to: cannibalism (boiling, melting etc.) The pairing evokes conversations about consumption but also devotion and enmeshment. "Old Hegemonies", as the *press release* discusses, are brought into the foreground and distorted. How can art help itself, us and things around us in the present to remain undistanced? **

Exhibition photos, top right.

The *Just Frustration* group exhibition was on at Copenhagen's Sixty Eight, running from August 7 to 31, 2015.

Header image: Chloe Seibert, 'I am at a loss for words' (2013). Installation view.



Seth Price @ 356 S.
Mission Rd, Jan 30
– April 3

video



Again! Again!
Again! @ La MaMa
Galleria, Jan 31

video

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