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25.09.2012 INTERVIEW



Kuckuck, 2012. Installation view. Foto: Ali Crank.

Kuckuck

The exhibition *Kuckuck* is occupied with destruction and dissolving items, time, materials and personalities. It appears and reappears in a different form again and again. The 'order of things' is twisted as physical and virtual reality becomes a parallel universe. See the apocalyptic exhibition by the three emerging artists, who have gone a bit *Kuckuck*, at 68 square meters before Saturday the 29th of September.

Artists: **Julie Bitsch, Biba Fibiger, Gisa Pantel**

AF ALI CRANK

Can you shortly introduce the different works of the exhibition?

Biba Fibiger: Yes. We have each of us made works and together we were all part of making the video.

The central video sort of brings our individual work together and interlaces them. So the overall exhibition can also be seen as one large total installation. In that sense all the works deal with different themes, under the central theme of the sub conscious desire to destroy and reflect upon each other. So my piece reflecting on time increases the reflecting of the double in Gisas work. Julies porous material reflects back on the immateriality of time and vice versa- all the way around. In this way 'the order of things' is sort of disturbed and engrossed.

Julie Bitsch: The collaborated video is also bringing us together as artists. We are all very different also in our personalities and working together on this video where we had to interfere with each others work and destroy it was very fruitful.



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What is the background of *Kuckuck* and how did you develop the concept for the exhibition?

Gisa Pantel: In the beginning of the process we spoke a lot about the idea of collaboration. Which usually is connected to working with each other. We got interested in the idea of twisting this thought, questioning our selves and how a possible scenario would be like when we would actually work against each other. The differences in our art practices turned out to be an advantage to this new approach of collaborating.

When we filmed the video we made a rule of only destroying the others works. That we slowly but surely took it down. In this way we had to reflect on each others works and ideas and how to destroy them in a creative manner. We understood each other through harming, which was a very unique experience.

Julie Bitsch: This show is different in the sense that we had to work together both as curators and individual artists. And I think we took the fighting that can occur in-group exhibitions away by working on destruction as a theme. It was exiting to overthrow the control of your work into the destructive hands of the other. We didn't know how or how much our 'precious' things would be destroyed -and yet it was thrilling to go wild in destroying the others idea of a 'good' art piece. In other group shows the artists just have to cope and be passive in relation to what the others have done. In this exhibition we allowed ourselves to retell the story of what we saw and to take part in the work, although in a destructive manner. We were very satisfied afterwards -letting all the steam out that comes from working very intensively o an exhibition.

You decided to show this in a video in a separate room right next to the exhibition. What does this video actually show?

Biba Fibiger: The video shows the exhibition in which you are standing, but in a very different state. We wanted to play on the viewer's relation to the exhibition in real time. Questioning time and the idea of the double: e.g. Is it a crime-scene or a dream or it is the future. Before the opening three children were very absorbed in the video and they asked me from the heart "What time was this?" I asked which do you believe? And really(!) one of them answered "the future" the other "the past" and the third that "it never happened" We wanted to play off on the MiPad/screensaver motion where the camera rolls over a static image. But we have just a handheld camera rolling over the smashed installations -with no sound. In this way we would like to play on different situations: It is difficult to place weather there is a viewer' documenting' a 'crime scene' or whether it is the fetish of happy slapping an exhibition by an artist. It stands in sharp contrast to the very polished and clean exhibition. So hopefully bringing several time-ideas into the exhibition. Is it the future that I am watching or the past or a dream?

This subconscious element of desire to destroy the precious as a shifted or parallel universe/time zone is underlining the apocalyptic atmosphere in the physical exhibition. The video never shows the entire room only details of destruction. We wanted to it to serve as a medium that has swallowed all the apocalyptic dreams which the individual works evolves around.

What is the relation between the actual exhibition and the video of its double in the second room? It seems as if two different times or conscious states are in tension with one another.

Biba Fibiger: The entire exhibition can be seen as one large installation. All works in the spaces makes part in telling a story or elaborating on phenomena of time, sub consciousness and the double.

We discussed, just to show the video, as it works as a piece on its own, as well as the other art-installations. But we decided to show it all. We wanted to see what happened to the experience- if the video had an impact on what you had just seen and would see again when reentering the exhibition room. I think the children's comment is a great response to this.

Isn't the discussion on the original/copies old news? Does the show add anything to that

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discussion?

Gisa Pantel: I believe it is important to be distinct between the idea of the double and the copy. We were not so much interested to focus on the question of the copy in relation to the original, but rather in the look-alike, the "twin", so to say. Alike but not identical. That allowed us to work with a parallelism of time and events, that naturally led to a twisting of the common order of things. The double appears within the singular works, f. ex. as a plaster wall or a hybrid of two faces; but at the same time the entire exhibition functions as a double of its own teared-down twin. The exhibition we see in the video can still be identified as the same, it is suggesting a different narrative, a "this could have happened/ this could happen/ this did happen"- event and at the same time playing on a very basic joy in destruction. When you take a second look at the artworks after seeing it's doppelgänger, the exhibition is no longer the same. When we installed the show I was thinking of books and movies like American Psycho, Fight Club or Being John Malkovich, which in my eyes all share the question of "Did this really happen or was it just in the head?". You step through a door and you find yourself literally in someone else's mind.

Biba Fibiger: I believe it adds to the discussion in the sense that the phenomena "double" plays a different part than usual. We are not merely doubling/copying artworks of other artists. We are doubling an entire exhibition, virtually, but as an art-piece in itself. So in reality there is no double. The works of Julie play on the double but in a manner of reversing the strength of the material. Gisa's work is about two people's destiny crossing and so seemingly appearing as one person with double identity.

There is a very apocalyptic atmosphere in all the works throughout the exhibition: The dissolving of time, identity and materials. How did you work with this in your piece Gisa?

Gisa Pantel: What caught my interest in the cases of Amanda Knox and Natascha Kampusch was first of all the way they were photographed. Almost iconographic. The images looked staged and there was a weird connection to classical portraits in both cases. Their stories were parallel but contra-rotating; they had shifted sides of the same extreme and I wanted them to meet in the middle. I find that a very brutal act, because it means to erase their existence. I see this as a common in all our positions: An impossible attempt, which leads to a potential endlessness.

Biba, You invite the viewer to take your pieces apart, by allowing them to take a drawing, and exposing the unfixed photograph to light. The 24hours video is clearly impossible to view as a whole. What is your interest in the fraction in relation to the whole?

Biba Fibiger: I wanted the installation to be self-destructive, each element following its own laws of speed. I obstructed the idea of the video as a fast moving image and direct monologue that is easily taken in by a viewer- by making it impossible to see the entire video lasting 24 hours. The video becomes an independent travel that does not need a viewer to go on. It becomes like a plant or a landscape, which doesn't care whether there is a viewer, or not. It has its own life regardless. I wanted it to become a body in itself, floating through space in a specific time-rhythm that matches our idea of time-space- 1 frame per second in 24 hours. Just as the drawings slowly disappear leaving the viewer with an actual 'evidence' or visual copy of time, but still confused about what it actually is.

I believe that all is in relation to as a whole. Time-space-memory-consciousness and physicality. Time is immaterial and an abstract factor calculated by people on behalf of solar rhythms and nature. But what happens to us (people red.) in-between sunrise and sunset and sunrise again is merely a dialogue between our (sub)consciousness and our physicality played out on the scene of what we understand as space. Time I see as just the light or the darkness telling us when to sleep so we can enter a different time zone.

How are your individual works related to the collaborated work? And how is the destruction, dissolving and the 'ghost' repapering on TV related to our real material world?

Gisa Pantel: The idea of a ghost is very appealing to me because it includes all the questions about a possible existence that we have been working with. The ghost as being caught in-between worlds, in this case the television screen. I think it is not a unique phenomenon but something we have gotten

very used to, so we don't think of it anymore. We are used to looking at ghosts; We do it whenever we look at a screen, when we scroll through webblogs or switch through TV channels. But we usually keep the worlds strictly separated.

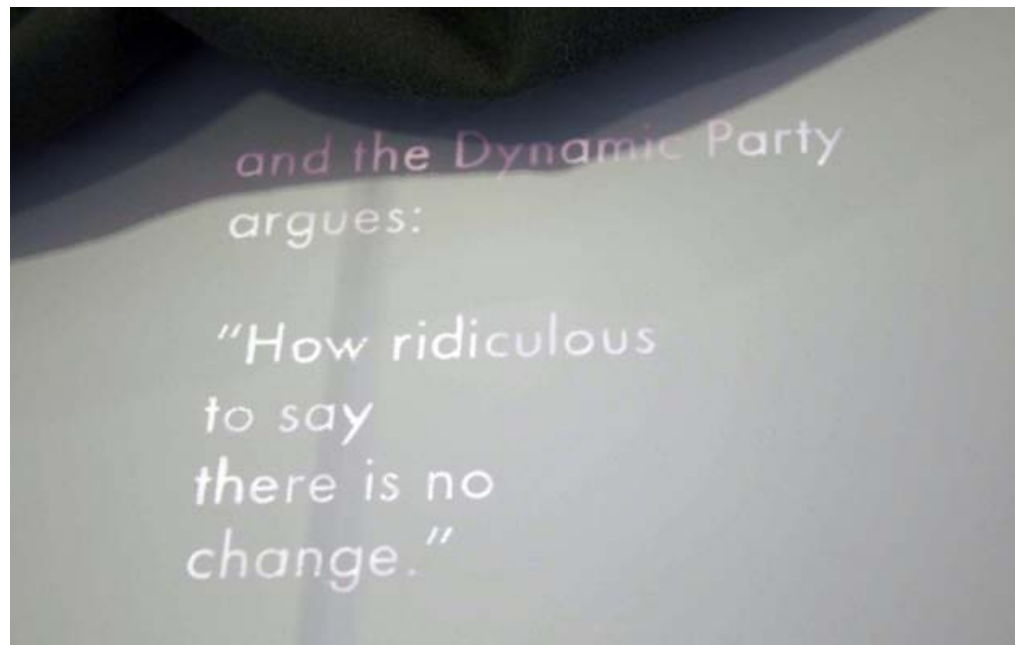
Thank you.



Kuckuck, 2012. Installation view. Foto: Ali Crank.



Kuckuck, 2012. Installation view with works by **Biba Fibiger**. Foto: Ali Crank.



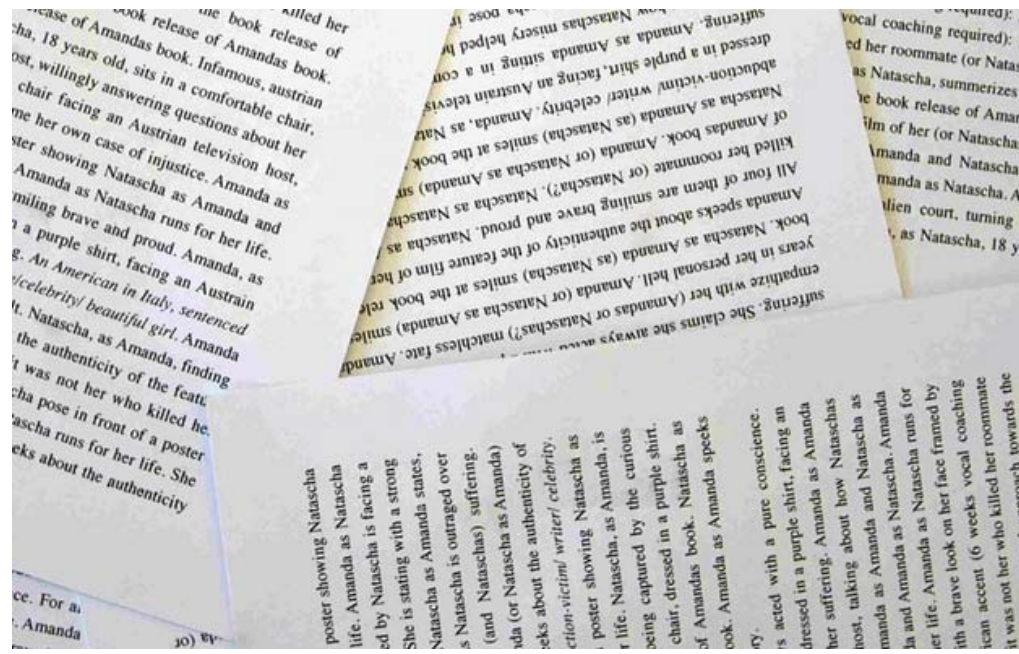
Biba Fibiger: *Letters and reply (detail)*. Foto: Ali Crank.



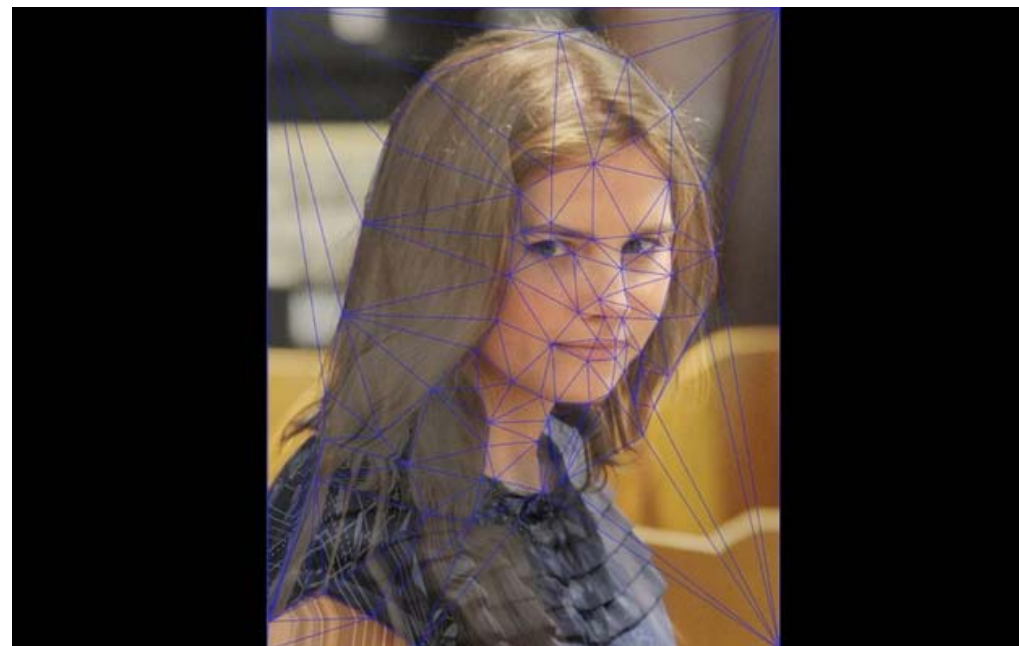
Biba Fibiger: *1 day, 1 hour and 24 seconds (detail)*. Foto: Ali Crank.



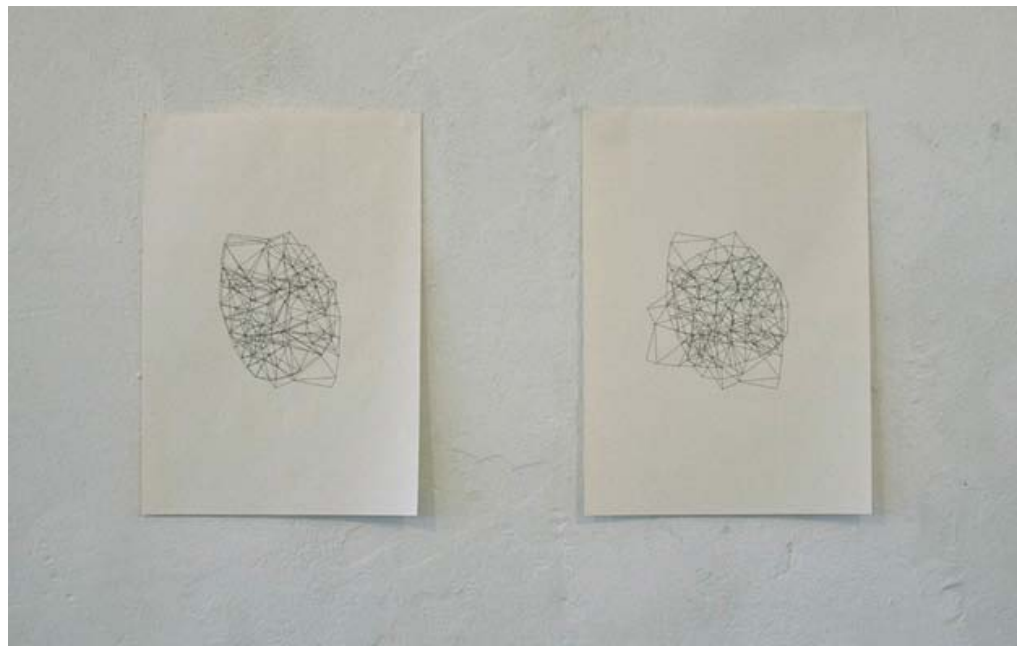
Kuckuck, 2012. Installation view with works by **Gisa Pantel**. Foto: Ali Crank.



Gisa Pantel: Sketch for one or two movieskripts. Foto: Ali Crank.



Gisa Pantel, video still. Foto: Ali Crank.



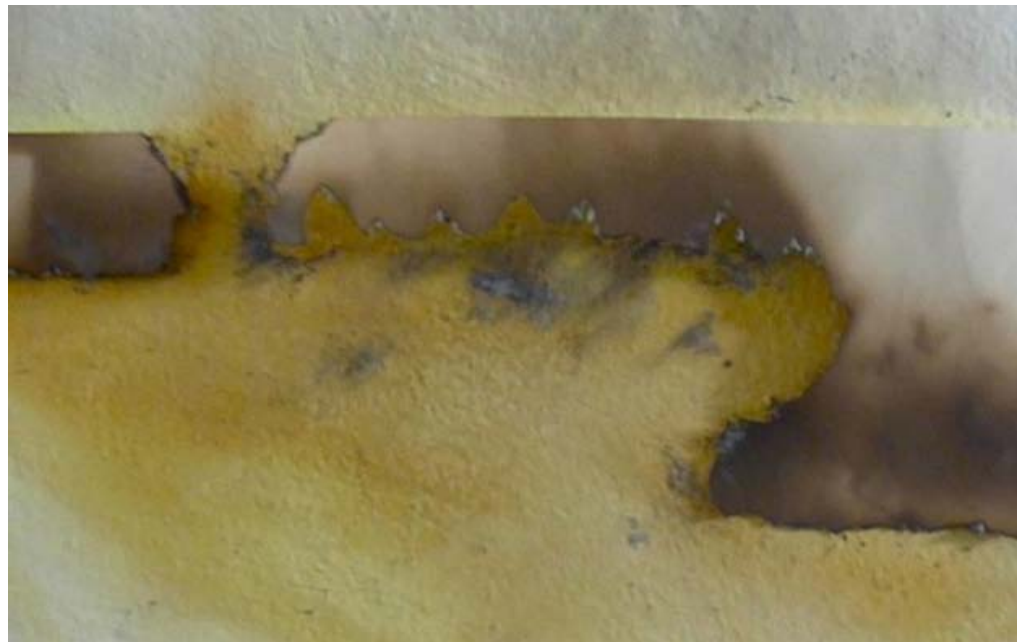
Gisa Pantel: *Portraits*. Foto: Ali Crank.



Julie Bitsch: *Torso*. Foto: Ali Crank.



Julie Bitsch, Biba Fibiger & Gisa Pantel: *Kuckuck*. Video still. Foto: Ali Crank.



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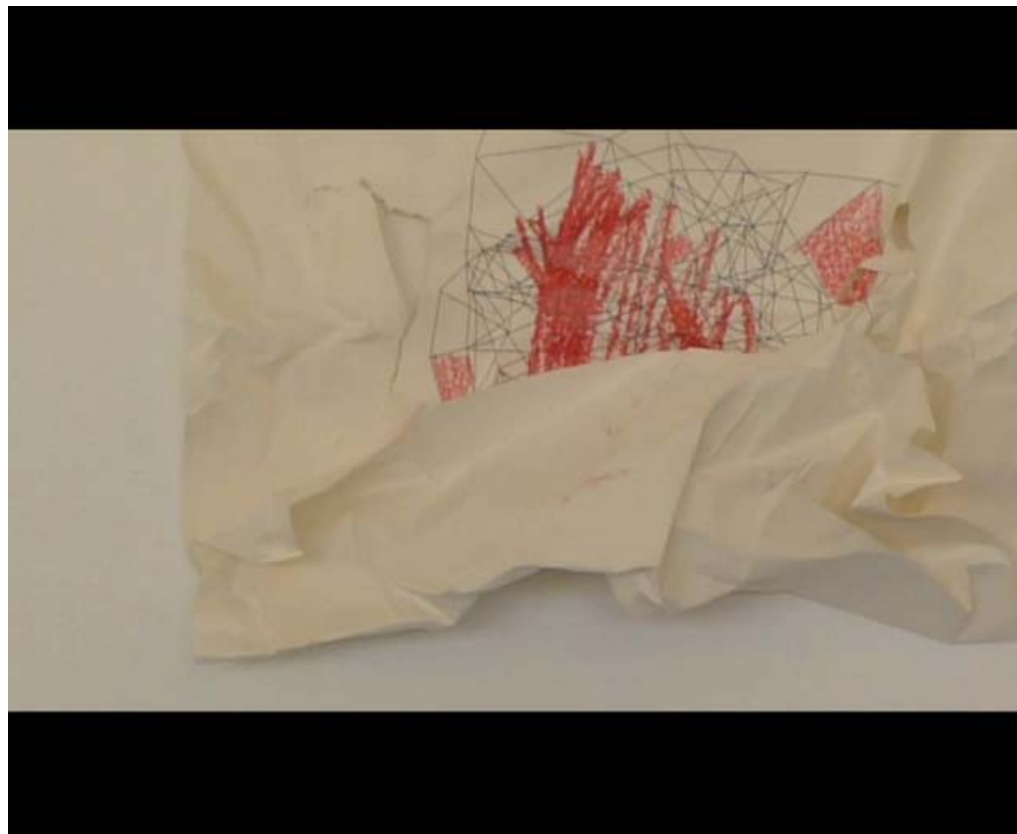
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Skriv kommentar
