Aske Hyldborg Jensen, Kristyan Nicholson Mejicanos
TONER
24.10. – 15.11.2026

Like a phantom wound that keeps staring at you, choosing the right seat is potentially a wrong dab at the right time. A chair presupposes a situation in which one might be captured, fixed, and made potentially available to sight. A photograph, in turn, makes the conditions of sitting into a threshold at which the visible is produced, rigged, and remembered. I've always liked being photographed seated, but not in retrospect. Like a sore thumb cremated for the sake of healing.

In the exhibition, titled TONER, the situated imagery might be approached less as a representation than as a provisional arrangement of its possibilities. What is presented becomes inseparable from what makes that presence possible — and potentially from everything that escapes it. You're in for Ludo without dice, foam lust —a vertical flip of a rallalama white.

One approach to photography is to allow its conditions of possibility to be overdue. The image arrives too late to capture the present, yet that lateness is precisely what makes the image possible. The promise of Hauntology lies somewhere in this autopsy of time, in which the photograph reappears as something that has already happened. Photography reveals itself here as a small temporal fraud. Time is dependent on being cheated.
- Lars Nordby

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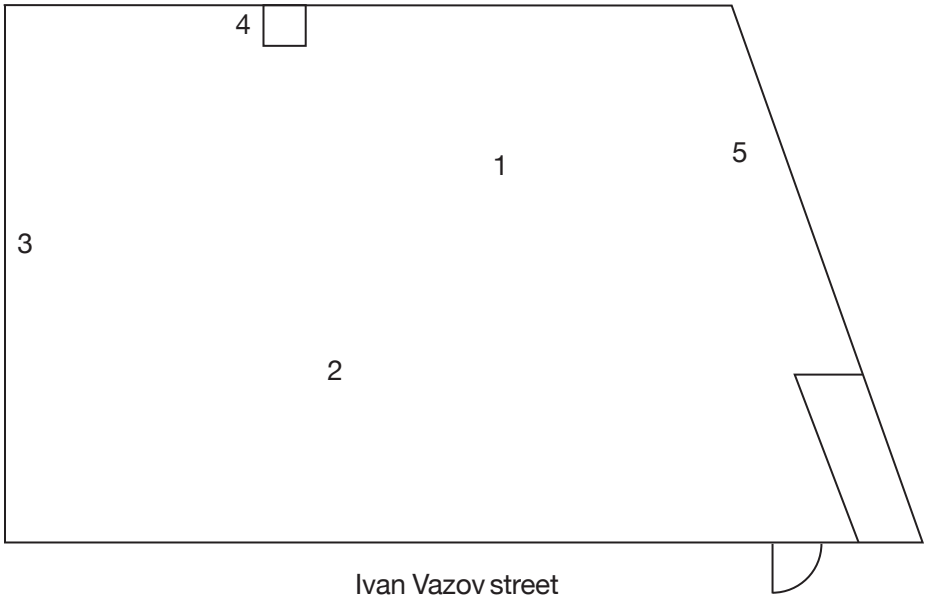

1. nested (chairs)

2. Geographical Survey

3. Capture (1), Capture (2), Capture (3)

4. Periscope

5. [1]

1 The Etymological root of the word “autopsy” stems from the Greek Autopsia, which means to see for oneself.

Statens Kunstfond

TEQUILA BAR
FNKY MNKY

The exhibition is supported by the Danish Arts Foundation. And many thanks to Tequila Bar for serving free drinks at the exhibition opening night.

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