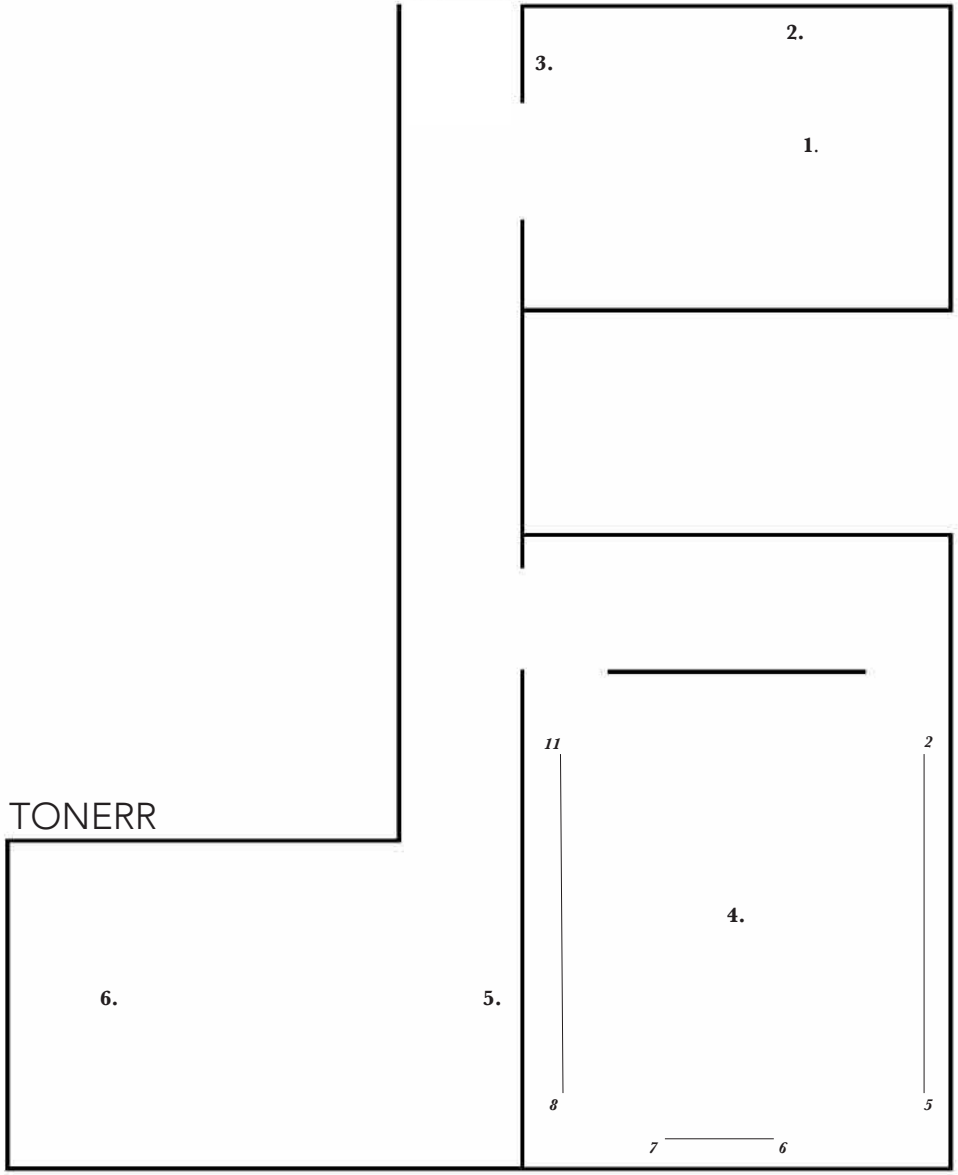


1. Stage
Projection screen.
Kristyan Nicholson & Aske Hyldborg Jensen

2. Piero della Francesca
Digital print.
Aske Hyldborg Jensen

3. The Egg Dance
Digital print.
Aske Hyldborg Jensen

4. ***2, 3, 4, 5, 6, 7, 8, 9, 10, 11.***
Cardboard transport tubes, Inkjet print on semi-gloss photopaper, stainless steel.
Kristyan Nicholson

5. Capture 4, Capture 5, Capture 6.
Rubber balls, bitumen.
Kristyan Nicholson & Aske Hyldborg Jensen

6. LW, Watering Can 1, Haunted Tour of Westminster Pit
Projection and sound.
Aske Hyldborg Jensen

2
3 cover covers covered
4
5
6 soil
7 the fact that occour in tandem becomes an undeniable truth.
8
9 The verb haunt originally stems from the Old French hanter, once meaning to frequent a place or practice habitually.
10
11

Things that don't barricade loss but invite it in can read, connotatively, as indexes or tombstones for not-quite-gone things. More often than not, loss is sublimation. Here, however, it's seeming-deposition: images becomes things again–even as the second law can only be flouted in fantasy or faith. Reincarnation–a transposition of matter and category–doesn't resurrect; it just brings back the wrong thing, and this is a queasy, productive kind of blasphemy, one that affords the superimposition of a perverse idea. Like wearing a mask, it's disinhibiting.

- Exhibition text by Ed Atkins