

Kunsthall Aarhus

Pressemeddelelse

Press Release

Udstillinger i Kunsthall Aarhus

Exhibitions in Kunsthall Aarhus

**Nye udstillinger:
Andre fortællinger fra
Afrika og kortlægning af
imperialistiske
verdenssyn
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**New exhibitions:
Other tales from Africa
and mapping of
imperialistic world views**



Kolonitidens synlige spor er for alvor sat til debat. Kulturhistorien er med andre ord til revision. Hvem og hvad har dikteret historieskrivningen? Og hvilke fortællinger får først nu en fremtrædende stemme?

To nye udstillinger i Kunsthal Aarhus afdækker tidligere og eksisterende koloniale magtstrukturer og tilbyder andre, oversete kapitler til den samlede fortælling om Afrika og Mellemøsten.

Sammy Baloji
Other Tales

Sven Augustijnen
Maps of the Middle East (1942-1969)

21.08.–01.11.2020

Fernisering
21.08.2020 17–20

Pressekontakt
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The visible traces of the colonial era are at the centre of the debate. In other words, cultural history is being revised. Who and what has dictated the writing of history? And which narratives will finally get a prominent voice?

Two new exhibitions in Kunsthal Aarhus uncover both earlier and current colonial power structures and present different overlooked chapters to the overall narrative about Africa and the Middle East.

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Sammy Baloji
Sven Augustijnen

Press photos
Sammy Baloji
Sven Augustijnen

Billede: Sammy Baloji, *Other Tales*,
udstillingsview, Lunds Kunsthall,
2020. Foto: Daniel Zachrisson.

Image: Sammy Baloji, *Other Tales*,
exhibition view, Lunds Kunsthall,
2020. Photo: Daniel Zachrisson.

Sammy Baloji

Other Tales

21.08.–01.11.2020



Med udstillingen *Other Tales* fokuserer Sammy Baloji (1978, CGO) på at afdække andre historier – de oversete, undertrykte og glemte fortællinger – om hans hjemland Den Demokratiske Republik Congo og

With the exhibition *Other Tales*, Sammy Baloji (1978, CGO) aims to uncover other tales – the overlooked, oppressed and forgotten narratives – of his home country, the Democratic Republic of Congo and

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Balojis oeuvre og skaber afsæt til en bredere samtale om de kolonialistiske bevægelser og handlinger, der fortsat knytter den vestlige verden og afrikanske territorier sammen, i denne sammenhæng specifikt Congo.

Det enorme Congo-bækkenet har længe været et sted, hvor mange forskellige ressourcer er blevet udvundet, fra gummi til uran, og i dag ikke mindst kobber, coltan og litium. Congolesiske råvarer er blevet omskabt til dæk, atomenergi og bomber, til elektrisk udstyr, ledninger, motorer og kommunikationsudstyr. Coltan og litium er vigtige råvarer i produktionen af de batterier, der er forudsætningen for det, vi kalder "grøn energi", og derfor afgørende for udviklingen af elbiler og andre "bæredygtige" forbrugsvarer.

Et centralt aspekt i Sammy Balojis praksis er netop den særlige opmærksomhed på sammenhængen mellem begivenheder, der kan forekomme fjerne i både tid, rum og betydning. Han anvender fotografi, installationskunst, film og skulptur til at (gen)bruge arkivmaterialer og museumsfortællinger på ny – alt sammen på baggrund af både fortidens og vor tids internationale rovdrift på såvel mennesker som mineraler i Den Demokratiske Republik Congo.

Sammy Baloji stræber efter at udbedre brud i kolonialismens tidslinje og samtidig omorganisere de begivenheder, den fortæller om. Med et dekolonialiseret blik udfordrer Baloji de eurocentriske begreber, som den dominerende fortælling bygger på.

Other Tales præsenterer både helt nye værker og et rigt udvalg af

Other Tales provides an insight into Sammy Baloji's oeuvre, and contributes to a broader conversation about the colonial movements and actions, which continue to link the Western world and the African territories, and in this particular context, DR Congo.

For a long time, the vast Congo basin has been a location where many different resources have been extracted, from rubber to uranium, and today not least copper, coltan and lithium. Congolese raw materials have been transformed into tires, nuclear energy and bombs, electrical equipment, wires, motors and communication equipment. Coltan and lithium are important ingredients in the production of the batteries, which are a prerequisite for what we call "green energy", and are therefore crucial for the development of electric cars and other "sustainable" consumer goods.

A key aspect of Sammy Baloji's practice is the particular focus on the correlation between events that may be distant in terms of time, space and meaning. He uses photography, installation art, film and sculpture to (re)use archival materials and museum narratives – all based on the international predatory operation of both the past and the future in the Democratic Republic of Congo.

Sammy Baloji strives to correct ruptures in the timeline of colonialism and, at the same time, reorganise the events it talks about. From a decolonised point of view, Baloji challenges the Eurocentric concepts on which the dominant narrative is based.

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værker fra serien *Fragments of Interlaced Dialogues*, der blev vist på documenta 14 i 2017, og et installationsværk fra udstillingen *A Blueprint for Toads and Snakes* fra Framers Framed i Amsterdam, 2018.

Other Tales er Sammy Balojis første soloudstilling i Danmark. Udstillingen er kurateret af Matteo Lucchetti og skabt i et samarbejde mellem Lunds Kunsthall og Kunsthall Aarhus. Udstillingen kunne opleves i Lund i foråret 2020.

Billede: Sammy Baloji, *Other Tales*, udstillingsview, Lunds Kunsthall, 2020. Foto: Daniel Zachrisson.

artworks from the past few years. Among other things, the audience can experience works from the series *Fragments of Interlaced Dialogues*, which was shown at documenta 14 in 2017, and an installation from the exhibition *A Blueprint for Toads and Snakes* from Framers Framed in Amsterdam, 2018.

Other Tales is Sammy Baloji's first solo exhibition in Denmark. The exhibition is curated by Matteo Lucchetti and created in a collaboration between Lund's Kunsthall and Kunsthall Aarhus. The exhibition was shown in Lund in the spring of 2020.

Image: Sammy Baloji, *Other Tales*, exhibition view, Lunds Kunsthall, 2020. Photo: Daniel Zachrisson.

Sven Augustijnen

Maps of the Middle East

(1942-1969)

21.08.–01.11.2020



defiance of the British rule. "We shall fight the White Paper as if there were no war, and the war as if there were no White Paper," he said. The illegal immigration, the organization of which he left as always to enthusiastic young followers, helped build a solid, well-knit and trained community to fight for the state after World War II. When Ben-Gurion proclaimed Israel's independence in 1948 (against the advice of U.S. Secretary of State George

Marshall), his ill-armed, illegally trained Haganah forces smashed the Arab invaders and carried off his big gamble with stunning success. Then, as soon as the new state was formed, Ben-Gurion proclaimed the Ingathering of the Exiles, leaving it to his young followers to find ways to take in 770,000 immigrants in five years. **Love That Man.** The devoted loyalty of the able young implementers still shines around him. Of the three closest to him

now, one says simply: "I adore him"; another: "I love that man." Ironically enough, this mesmerizing lawgiver who commands such loyalty is a lonely man without real friends and apparently without desire for any. He has no small talk, and no interest in anybody else's. He is aloof from most of his colleagues, including veteran Zionists with whom he has marched since, an immigrant from Czarist Poland, he began his career as a plowboy in 1907

"Når et imperium tegner kort over regionerne under deres indflydelse, tegner det samtidig også et portræt af sig selv".

"Insofar as an Empire draws the maps of the regions under their influence, it also draws a portrait of itself."

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kunstner Sven Augustijnen (1970, BE), hvis udstilling *Maps of the Middle East (1942 – 1969)* består af 71 fotografier af kort udgivet i det amerikanske tidsskrift *Time Magazine* i perioden 1943 til 1969. Størstedelen af kortene er geopolitiske eller viser krigszoner, men der er også religiøse og arkæologiske kort.

Sven Augustijens fotografier af kortene viser, hvordan vestens forhold til og syn på Mellemøsten har udviklet sig igennem det 20. århundrede, hvordan den globale politiske magt og dens fokus har ændret sig og endvidere måderne hvorpå nye nationer er blevet født og har opnået selvstændighed.

Sven Augustijens praksis er forankret i historiografi dvs. historien om historieskrivningen. Han undersøger og dekonstruerer historieskrivningen som genre. Afdækningen af kort er for ham en kunstnerisk visualiserende metode til at se og huske historien, som den har udfoldet sig og stadig udfolder sig. Linjerne og grænserne i kortene fra *Time Magazine* er således stadig synlige den dag i dag i vores politiske systemer og måder, vi anskuer verden på.

Ved at tage afsæt i kort fra *Time Magazine* – der i løbet af de seneste 20 år er gået i en mere og mere liberal retning – påpeger Augustijnen endvidere, at journalistikken på mange måder er blevet en moderne form for historieskrivning. En historieskrivning, der ikke udelukkende kan læses ud fra facts, men i lige så høj grad skal læses som personlige fortællinger og politiske holdninger.

I Augustijens udstilling bliver det

artist Sven Augustijnen (1970, BE), whose exhibition *Maps of the Middle East (1942 – 1969)* consist of 71 photographs of maps published in the American journal *Time Magazine* in the period 1943 to 1969. Most of the maps are geopolitical or depicts war zones, but there are also religious and archaeological maps.

Sven Augustijnen's photographs of the maps show how Western relations and views on the Middle East have evolved through the 20th century. They show how the global political power and its focus have changed, as well as the ways in which new nations have been born and have gained independence.

The artistic practice of Sven Augustijnen is deeply rooted in historiography, i.e. the story of historical writing. He investigates and deconstructs historical writing as a genre. For Augustijnen, the identification of maps is an artistic method of visualising and remembering history as it unfolded and still unfolds. Thus the lines and boundaries in the maps from *Time Magazine* are still visible today in our political systems and ways in which we view the world.

On the basis of the maps in *Time Magazine* – which for the past 20 years has gone in a slightly more liberal direction – Augustijnen also points out that journalism, in many ways, has become a modern form of historical writing. A type of historical writing that cannot be read exclusively as facts, but should also be perceived as personal narratives and political standpoints.

In Augustijnen's exhibition, it becomes clear that even though we think that we

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kortet ikke bare et praktisk redskab, der viser os landegrænser, bjergformationer og verdenshave. Kortet er lige så meget et visuelt symbol på de diskurser og magtforhold, der står bag opmålingen af verden.

Maps of the Middle East (1942 - 1969) i Kunsthall Aarhus er den første soloudstilling med Sven Augustijnen i Danmark.

Billede: Sven Augustijnen, *Maps of the Middle East (1942 - 1969)*, 2020. Courtesy the artist and Jan Mot. Copyright, Sven Augustijnen, 2020.

practical tool that shows us national borders, mountain formations and the oceans of the world. Equally, the map is a visual symbol of the discourses and power relations that are behind the measurement of the world.

Maps of the Middle East (1942-1969) in Kunsthall Aarhus is the first solo exhibition with Sven Augustijnen in Denmark.

Image: Sven Augustijnen, *Maps of the Middle East (1942 - 1969)*, 2020. Courtesy the artist and Jan Mot. Copyright, Sven Augustijnen, 2020.

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