

# MODIFICATIONS 2010

In 2010 the Aarhus Art Building takes the first step in the implementation of a whole new strategy, where each year the exhibition program will be planned on the basis of an overall theme. The chosen theme must be challenging and topical and lend a voice to central issues in the world of art right now. In 2010 the theme is *Modifications*.

*Modifications* is a reference to the Danish artist Asger Jorn's exhibition of the same name in Paris 50 years ago, where he presented a series of kitsch-paintings on top of which he had painted his own additions. With the exhibition Jorn attempted to once and for all dispel the notion of art as something sublime and autonomous. The members of the international artist group Situationist International, which Jorn along with the French theorist Guy Debord had founded a few years earlier, held a firm belief in the revolutionary potential of the artistic process. Art was seen as a possible way out of the meaningless and empty pseudo-society that the members of the group referred to as the 'Society of the Spectacle'. Although the group

ended up dissolving itself rather than art as such, contemporary art in many ways still stands on a similar bastion: between destruction and construction – or between partial displacement and pure action, one might also say. This state of the art, so to speak, within contemporary art, plus its historical source, forms the basis for the theme *Modifications*. It is the intention of the 2010 exhibition program to shed new light on the issue and to raise the question of whether art presents a way out of the all-encompassing grip of the Society of the Spectacle. A question that is just as relevant today as it was 50 years ago.

Camilla Rasborg

## SHAKY

MARCH 28 – MAY 2, 2010

**SEVEN KINDS OF 'SHAKY'**  
*Shaky* is both the title of one of the works and the overall theme that Camilla Rasborg deals with. A total of seven works take their point of departure in the theme of uncertainty or 'shakiness'.

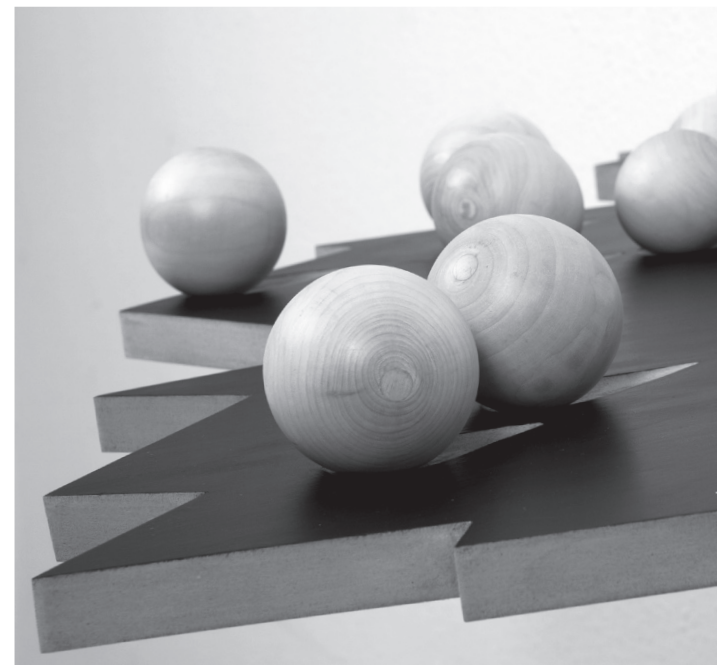
### THINGS AREN'T WHAT THEY APPEAR TO BE

Camilla Rasborg is interested in the confusion and distortion that are part of everyday life.

The way people's encounters with the surrounding world are not quite straightforward, but full of influences both from ourselves and others. Some of the works tell us that the world may look like one thing but be something quite different. The stage in the work *Shaky*, for example, looks as if it is unstable and about to collapse. But although the stage stands there tilting, it is in reality quite stable. It has been hammered together so that it looks unstable. Camilla Rasborg works a lot with the staging and construction of her works so that they distort the impression or represent several sides of the same thing. This gives the works multiple meanings, teases the viewer and points out that there are always several sides to a situation.

### WOOD AND INK BLOTS

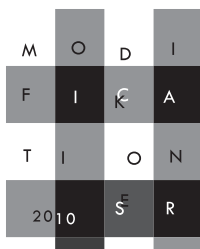
In her works Camilla Rasborg experiments with



many different materials and media. In the exhibition, for example, there are pictures taken of a TV screen, a home-built stage in wood, and ink blots from her own diaries. Another hallmark of Camilla Rasborg is the three-dimensional aspect of several of her works. Some of the works grow out of the walls or fill the whole room. One example is the work *Field of Flowers*, where the photograph of a field of flowers has been cut in pieces and put together again so that it stands out from the wall at several levels like a relief.

### FIRST SOLO PRESENTATION

The exhibition *Shaky* is Camilla Rasborg's first major solo presentation. She trained at Det Jyske Kunstakademi in 1997-2002 and has earlier exhibited in Århus Kunstbygning at Kunstnerens Påskeudstilling in 1997 and Spring in 2005.



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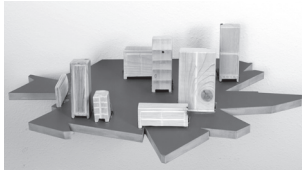
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**FIELD OF FLOWERS**  
 Camilla Rasborg has photographed a profusion of dandelions in a field. Afterwards she has cut areas out of the photograph and laid them over the original photo. She has also cut up the finished work so it grows out of the wall in several layers. The work becomes a jigsaw puzzle of pieces in which we have to find some kind of order.



**COMPROMISE # 2**

The items of furniture in this work are Camilla Rasborg's own home-carved creations. She has set them up on a sloping pillar-box-red surface. It looks as though the items of furniture have torn holes in the board so as not to tip over backwards. In this way Camilla Rasborg has created a compromise between the board and the hand-carved furniture.



**GROUSE MACHINE GUN AND DANISH FLAG**

The works *Grouse Machine Gun*, *Danish Flag* and *Hot Air Balloon* consist of three different enlarged doodles from the artist's diaries; doodles that originally had no meaning, but which she drew – during a telephone conversation, for example – without thinking any more about them. Subsequently she has cropped the drawings and given them titles based on the associations they have given her.



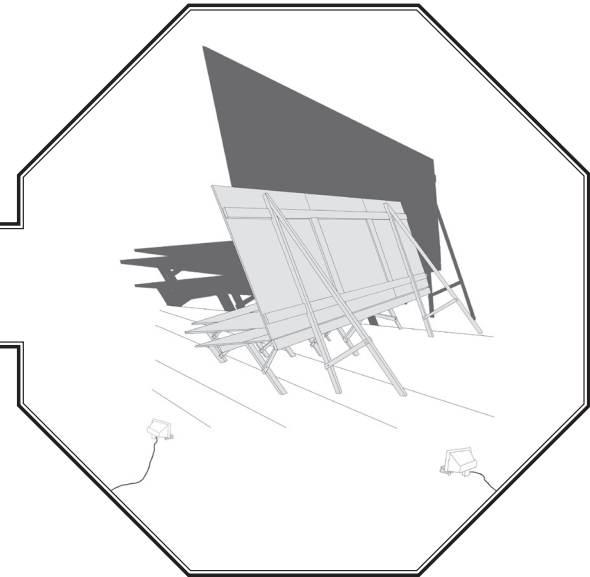
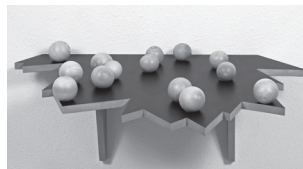
**RED/BLUE**

The work consists of two different photographs taken of a TV screen during the transmission of a series. Camilla Rasborg has cut up the images and laid them over one another. In so doing she creates several narratives in the same picture. For example the man turns his head in two directions, as if he doesn't quite know whether he wants to kiss the woman.



**COMPROMISE # 1**

The balls have embedded themselves in the black-painted board in this work. The board hangs out from the wall and slopes towards the floor, so that it looks as if the balls risk rolling out over the ragged edge. Nevertheless there is balance in the work.



**SHAKY**  
 In this work Camilla Rasborg plays with light and structure to create a dramatic effect around the stage she has built. The room has been darkened and the light from a couple of spots creates a shadow-play behind the stage. The floor and beams tilt as if the stage is about to collapse. But it isn't. The stage is stable, even though it slopes.

**RANDOM SIGNS**

In every single one of the twelve drawings Camilla Rasborg has experimented with drawing without thinking about the subject. Instead she has put pen to paper and tried to let it go its own way. All the same, small flowers, mountains and leaves emerge from the drawings.



**HOT AIR BALLOON**

The works *Hot Air Balloon*, *Grouse Machine Gun* and *Danish Flag* consist of three different enlarged doodles from the artist's diaries; doodles that originally had no meaning, but which she drew – during a telephone conversation, for example – without thinking any more about them. Subsequently she has cropped the drawings and given them titles based on the associations they have given her.

