

Exhibition, Sofie Thorsen, Aarhus Art Building

Overview, 1.3.2009

Title: Den Farveløse Ø (The Island Without Colour/Achromatic Island)

Period: 17. Nov. 2009 – 24. January 2010

Works: *Den Farveløse Ø* (New Production)
Tokyo March (New Production)
When I Walk in the Streets These Days, Somehow I cant Relax 2007
Centerline Rd/Queen Mary Highway 2008

Catalogue: Texts possibly by Jan Verwoert / Sabeth Buchmann / Bettina Steinbrügge / Danish position ???
Graphic design: ?

Technique: *Den Farveløse Ø*, estimated technique needed: **16 mm Projector or video projector (output medium not decided)**

Tokyo March, estimated technique needed:
5 Slide projectors Kodak Carousel or Kodak Ektapro + Pax + 2 dvd players

When I Walk in the Streets These Days, Somehow I cant Relax:
**2 Slide projectors kodak carousel + pax + dvd-player
Dual Projector stand**

Exhibition

Architecture: Not decided.

Production funding: Funding for the production of *Tokyo March* is applied for at the Austrian Ministry of Culture, Answer still open

Funding for the production of *Den Farveløse Ø* will be applied for at the Danish Arts Council

Outline

The exhibition contains recent works that all together circle around the issue of the city and the landscape, how you move in the urban landscape and how it is received and depicted. The works address in different ways our movements in space influence how we perceive, describe and depict our surrounding, and how this is influenced by our history of the urban and its image.

The works share an interest in the graphic, the relation between colour, black and white and perception, and in particular between the drawing and the photograph as modes of description.

Projects

The drawings and collages in *Centerline Rd/Queen Mary Highway* are based on the architecture around a particular road in the former Danish colony of St. Croix in the Caribbean, - here the central issues are the histories of colonialism and emancipation, which are hidden in the planning, naming and photographing of something as simple as a street.

The pieces *When I Walk in the Streets These Days, Somehow I cant Relax* and *Tokyo March* both have the mega city of Tokyo as their departure point. The former looks at some modern artistic practices in Tokyo in form of the barrack decoration movement in the 1920ies: Using the medium of the drawing and the collage, historical photographs are being read, reworked and investigated. The second work will continue with this interest in a particular modern moment in the city of Tokyo by looking at some early variations on what could be called urban sociology, the so called *Modernology* developed in the 1920ies by some of the protagonists of the barrack decoration movement. However in this work I extend my interest in the city to the idea of the city walk as defined by the Situationists as a way of reading the city of Tokyo. The work positions an analytical research based approach to the city next to the idea of transgressing borders and fixed routes by drifting in the city.

These works and their interest the mega city of Tokyo is more connected than one would think to the Danish landscape and the film which *Achromatic Island* is planned to become. It will be a film about the contemporary landscape as seen with black and white colour blindness, a genetic disease found on the small island of Fur until the 1950ies.

The Danish landscape is not so rural anymore, the eastern part of the country and the area around Århus is developing into one large urban/suburban zone, and the mode of description must be one between a narrative of landscape and one of the suburban or maybe even the urban. In any case it is not any longer a story of the centre, the suburb and the countryside, but much more a mesh of many centres, in this aspect perhaps similar to the metropolitan zone of Tokyo.

Achromatic Island is also a project about perception, about black and white and what it means to loose colour for your perception and description of your surrounding, a topic also part of the work *When I Walk...* Here the loss of colour comes from wanting to talk about colourful surfaces with the only black and white photographs as a source, in *Achromatic Island* it originates from an entirely black and white perception.