

TÆNK DIG OM – FOR EN SIKKERHEDS SKYLD

INTRO & 3 KAMPAGNEFILM, 1988

Produceret af DR og Sundhedsstyrelsen / Produced by DR and the Danish Health Authority
Video med lyd / Video with sound. 08:53 min

Tænk dig om - for en sikkerheds skyld var den første store oplysningskampagne om HIV/AIDS tilrettelagt af DR og Sundhedsstyrelsen. Kampagnefilmene blev vist som små indslag mellem tv-stationens øvrige programmer og kommunikerer i en humoristisk, hyggelig og revy-agtig tone.

Daværende planchef i Sundhedsstyrelsen Lone de Neergaard forklarer i klippet, at kampagnen var "livsorienteret" og ikke "dødsorienteret" for ikke at skræmme folk. I kampagnen fortæller radio- og tv-vært Kim Schumachers om væsentligheden i at deltage i kampagnen, og i et af de korte klip følger kameraet ham, mens han med få ord køber kondomer.

En stor del af kampagnen havde til formål at aftabuisere og normalisere brugen af kondomer som prævention mod overførslen af HIV, og den havde en lang række kendte personer i front som skuespillerne Søren Sætter-Lassen, Axel Strøbye, Jens Arentzen, Anders Bircow og popstjerne Lis Sørensen, Mek Pek og Trine Dyrholm.

Vises med tilladelse fra DR og Sundhedsstyrelsen.

Tænk dig om - for en sikkerheds skyld (Use your brain – to be on the safe side) was the first major information campaign on HIV/AIDS organised by the DR Danish Broadcasting Corporation and the Danish Health Authority. The campaign films were shown as small features between other programmes, communicating in a humorous and relaxed tone.

In this film clip, Lone de Neergaard, former executive in the Danish Health Authority, explains how the campaign was 'life-oriented' rather than 'death-oriented' to avoid frightening people. The campaign features radio- and TV host Kim Schumacher describing the importance of taking part in the campaign and, in one of the short film cuts, the camera follows him tacitly buying condoms.

A substantial part of the campaign was concerned with removing the taboo from, and normalising the use of, condoms as a contraceptive against HIV transmission and it included a wide range of famous people like the actors Søren Sætter-Lassen, Axel Strøbye, Jens Arentzen, Anders Bircow, as well as the singers Lis Sørensen, Mek Pek and Trine Dyrholm.

Shown with the permission from DR and the Danish Health Authority.

ALDRIG MERE UDEN, 1994

Produceret af Sundhedsstyrelsen og ATLAS / Produced by The Danish Health Authority and ATLAS

Video med lyd / Video with sound. 23:05 min

Aldrig mere uden var Sundhedsstyrelsens anden store HIV/AIDS-kampagne. Den fokuserer i mindre grad på en folkelig og humoristisk tilgang til afstigmatisering og mere på medicinsk oplysning om sygdommen og på menneskers direkte erfaring med HIV-smitte.

Samtidig var det kampagnens sigte at belyse, at HIV ikke er en sygdom, der udelukkende rammer bøsser og mænd, som har sex med mænd, og den viser en række interviews med yngre heteroseksuelle, som beretter om at blive smittet med HIV.

Videoen er vist med tilladelse fra instruktør Claus Ladegaard og Sundhedsstyrelsen.

Aldrig mere uden (Never again without) was the Danish Health Authority's other major HIV/AIDS campaign. It focuses less on a popular and humorous approach to destigmatisation and more on medical information about the disease and people's direct experiences with HIV transmission.

Meanwhile, the campaign aimed to shed light on the fact that HIV does not exclusively hit gay men and men who have sex with men, and it shows a range of interviews with younger heterosexuals, who recount being infected with HIV.

This video is shown with permission from Claus Ladegaard, Film Director, and the Danish Health Authority.

TÆNK DIG OM – FOR EN SIKKERHEDS SKYLD, 3 KAMPAGNEFILM, 1988

Produceret af DR og Sundhedsstyrelsen / Produced by DR and the Danish Health Authority

KLIP FRA TV-AVISEN 10. DECEMBER, 1985

Produceret af DR / Produced by DR

Video med lyd / Video with sound

Samlet varighed: 10:08 min. / Total length: 10:08 min.

Tænk dig om - for en sikkerheds skyld var den første store oplysningskampagne om HIV og AIDS, som Sundhedsstyrelsen tilrettelagde.

Disse tre klip illustrerer forskellige situationer af overdrevet angst for berøring: Ulf Pilgaard pakker sig ind i toiletpapir på et offentligt toilet; Lisbeth Lundquist spiller en kvinde, der har noia over at gå til vernisering (læg mærke til værkerne af den danske kunstner Hans Henrik Lerfeldt, som også kort ses i klippet) og Kirsten Lehfeldt, som ikke tør hoppe i bassinet i svømmehallen af frygt for den nye sygdom.

Et arkivklip fra TV Avisen understreger, hvordan befolkningens uvished om sygdommen resulterede i diskrimination, såsom forbuddet mod et svømmehold bestående af homoseksuelle mænd i en fynsk svømmeklub.

Vises med tilladelse fra DR og Sundhedsstyrelsen..

Tænk dig om - for en sikkerheds skyld (Use your brain – to be on the safe side) was the first major information campaign about HIV and AIDS organised by the Danish Health Authority.

These three film clips illustrate different situations of exaggerated anxiety about physical contact. Ulf Pilgaard wraps himself in toiletpaper in a public bathroom; Lisbeth Lundquist plays a woman scared of attending a vernissage (note the art works by the Danish artist Hans Henrik Lerfeldt, who is also briefly featured in the clip) and Kirsten Lehfeldt, who is afraid of jumping into a public swimming pool out of fear of the new disease.

An archival film clip from DR Danish Broadcasting Corporation News underlines how public uncertainty about the disease resulted in discrimination, such as banning swimming classes for homosexual men in Funen public swimmingpool.

Shown with permission from DR and the Danish Health Authority.

Brendan Fernandes: IN PreP WE TRUST?, 2016

Plakater / Posters

PrEP (pre-exposure prophylaxis) er en forebyggende HIV-behandling, som er godkendt til brug i det meste af verden, og som blev tilgængeligt i Danmark i 2019 under en forsøgsordning i de danske regioner – tiltænkt grupper i samfundet, der er i særlig risiko for at få HIV.

Allerede i 2012 godkendte den amerikanske styrelse for fødevarer og lægemidler, FDA, en ny forebyggende version af medikamentet, Truvada, opfundet af den amerikanske medicinalvirksomhed Gilead Sciences. Truvada har i en anden form siden 2004 har været godkendt til behandling af mennesker med HIV. Gileads Truvada-patent udløb i 2020 og andre medicinalvirksomheder producerer i dag generiske varianter af den blå pille.

In PrEP we trust? er en plakat skabt af den kenyansk-canadiske kunstner Brendan Fernandes (f. 1979) til kunst- og oplysningskampagnen PosterVirus, kurateret af Alexander McClellan og Jessica Whitbread, i forbindelse med projektet AIDS ACTION NOW! i 2016.

Spørgsmålet på Fernandes' plakat er en omskrivning af USA's officielle motto "In God We Trust", der blandt andet kan læses på de amerikanske dollarsedler, og adresserer her relationen mellem staten, medicinalindustrien og de finansielle markeder. Fernandes' plakat reagerer direkte på de prisstigninger på PreP, der blev udstedt af Gilead Sciences i 2016, og som skabte nye intersektionelle og klassemæssige skel inden for det, man kunne kalde risikofællesskabet.

En ny lov fra 2021 i USA betyder, at behandling med PrEP skal være gratis for alle med sundhedsforsikring. Knap 9% af den amerikanske befolkning lever helt uden sundhedsforsikring (tal fra 2019).

Behandling med PrEP er gratis i Danmark. Hvis du har spørgsmål om PrEP, kontakt din egen læge eller AIDS-Fondets rådgivning *Checkpoint* på tlf. 33 91 11 19.

PrEP (Pre-Exposure Prophylaxis) is a preventive HIV treatment authorised for use in most of the world and available in Denmark since 2019 as a result of a pilot scheme in the Danish regions – intended for social groups at particular risk of contracting HIV.

Already in 2012, the US Food and Drug Administration (FDA) authorised a new preventive version of the medicine Truvada invented by the American pharmaceutical company Gilead Sciences. Truvada has been approved for HIV patients in a different form since 2004. Gilead's Truvada patent expired in 2020 and now other pharmaceutical companies produce generic variants of the blue pill.

In PrEP we trust? is a poster created by the Kenyan-Canadian artist Brendan Fernandes (b. 1979) for the art and education campaign PosterVirus curated by Alexander McClellan and Jessica Whitbread in connection with the project AIDS ACTION NOW! in 2016.

The question on Fernandes's poster is a rewriting of the American motto 'In God We Trust', written on US dollar bills and elsewhere, addressing the relationship between the state, the pharmaceutical industry, and the financial markets. Fernandes's poster is a direct reaction to the PreP price increases issued by Gilead Sciences in 2016 which created new intersectional and class divisions within what could be termed the risk community.

New American legislation from 2021 stipulates that treatment with PreP should be free for everyone with a health insurance. Around 9% of the American population live entirely without health insurance (2019 figures).

PreP treatment is free in Denmark. If you have questions about PreP, please contact your GP or the AIDS Foundation counselling hotline Checkpoint on +45 3391 1119.

Carlos Motta: LEGACY, 2019

Video med lyd / Video with sound. 30:00 min.

Legacy: A Timeline of HIV/AIDS, 2019

Avisprint / Newspaper print

"Fordi AIDS ikke er forbi", står der på den tidslinje, som den colombianske og New York-baserede kunstner Carlos Motta (f. 1978) har skabt i samarbejde med forfatter og kunstner Tedd Kerr. En tidslinje, der tentativt begynder i 1908 og beretter om en lang række begivenheder og personer, som tilsammen tegner området af en historie om HIV og AIDS: Om tidlige opdagelser; om mennesker, hvis sygdomsforløb i tilbageblik forbindes med AIDS; om relationerne mellem sygdommen, amerikansk lovgivning og global politik.

I videoværket Legacy forsøger Carlos Motta at gentage informationerne fra tidslinjen, mens han er iført et mundspekulum. Radioværtens Ari Shapiro læser først informationerne med sin klare diction, og derefter kæmper Motta med at gentage dem i en art udholdenhedsperformance, hvor den abstrakte tale bliver et billede på den grad af desperation, som historien om AIDS forbindes med. Men også som et billede på den politiske modstandskraft fra aktivister, læger, syge-plejesker og familiemedlemmer, der i høj grad har drevet arbejdet med afstigmatiseringen og behandlingen af sygdommen.

Værkets titel betyder både eftermæle og arv og kan forstås som en opfordring til at blive ved med at granske historien om HIV og AIDS for dermed at yde de mennesker, som har været og stadig er påvirket af historien, omsorg og respekt.

Tidslinje: Tedd Kerr and Carlos Motta

Voice-over: Ari Shapiro

Kamera: Tyler Haft

"Because AIDS is not over," the timeline states, created by Colombian-born, New York-based artist Carlos Motta (b. 1978) in collaboration with writer and artist Tedd Kerr. A tentative timeline beginning in 1908 and accounting for a number of events and persons who together draw the outline of a story of HIV and AIDS: Of early detections of people whose courses of illness are retrospectively linked to AIDS; of the relationships between the disease, American legislation, and global politics.

In his video work *Legacy*, Carlos Motta attempts to repeat the information from the timeline while wearing a mouth speculum. Radio host Ari Shapiro reads out the information with his clear diction and Motta struggles to repeat it, in a kind of endurance performance where abstracted speech becomes an image of the desperation associated with the history of AIDS. But also, an image of the political resistance by activists, doctors, nurses, and family members who have been primary forces in de-stigmatizing and treating the illness.

The title of the work indicates both legacy and heritage and can be understood as a call to keep scrutinizing the history of HIV and AIDS, thereby rendering care to and respect for the people affected by this history.

Timeline: Tedd Kerr and Carlos Motta

Voiceover: Ari Shapiro

Camera: Tyler Haft

Cassie Augusta Jørgensen: AFTERNOON OF A FAUN, 2021

Performance

Læs gerne Cassie Augusta Jørgensens (f. 1991) egen tekst om hendes performanceværk *Afternoon of a Faun*, der opføres senere på efteråret i Ørstedsparken.

Please see Cassie Augusta Jørgensen's (b. 1991) own text about her performance piece *Afternoon of a Faun*, which will be performed in the Copenhagen park 'Ørstedsparken' later this autumn.

Elmgreen & Dragset: SIDE EFFECT NO. 13 & NO. 15, 2015

Stribild (No.13.) og Truvada, Invirase (No. 15), håndblæst glas, pigment, stål og træ / Stribild (No.13.) and Truvada, Invirase (No. 15), handblown glass, pigment, steel, and wood

Da AIDS-krisen var på sit højeste i de vestlige samfund i 1980erne og 1990erne, rettede kunstnere som Félix González-Torres og kunstnergruppen General Idea opmærksomheden mod sex, sygdom og død i deres arbejde.

Men med fremkomsten af forskellige typer af kombinationsterapi er HIV ikke længere en dødsdom. Opmærksomheden på sygdommen er forsvindende lille, og at 30 millioner mennesker på verdensplan lever med HIV-virus, synes ikke at være en medievenlig historie.

Elmgreen & Dragsets (f. 1961 og 1969) håndblæste glasurner – *Side Effect* – er fyldt med de faktiske pigmenter, der bruges til at belægge de piller, man kender fra den seneste generation af HIV-medicin såsom Truvada, Stribild og Invirase.

De pastelfarvede, forførende og bolschelignende pigmenter kan siges at indpakke og skjule den medicinske, toksiske virkelighed med de bivirkninger og fysiske udfordringer som lægemidlerne også gemmer på, og som værkets titel hentyder til.

I udstillingen præsenteres tre af Elmgreen & Dragsets urner placeret på klinisk udseende sokler. De vises henholdsvis alenestående og som et par i henhold til den dagligt foreskrevne pilledosering. Farkekombinationerne svarer til kombinationen af de respektive typer af medicin, som udskrives.

When the AIDS epidemic peaked in Western societies in the 1980s and 90s, artists such as Félix González-Torres and the artists' group General Idea directed focus at sex, disease, and death in their practice.

However, following the emergence of different kinds of combination therapy, HIV is no longer a death sentence. The attention paid to the disease has grown diminutive and despite the fact that 30 million people are infected worldwide, this is apparently not deserving of media attention.

Elmgreen & Dragset's (b. 1961 og 1969) handblown glass vases – *Side Effect* – recalling the shapes of urns are filled with the actual pigments used in the latest generation of HIV medicines, such as Truvada, Stribild, and Invirase.

The pastel-coloured, seductive, and sweet-like pigments can be said to coat and hide the toxic reality, including the side effects and physical challenges also embodied in these medicines, as indicated by the work title.

In the exhibition, three of Elmgreen & Dragset's urns are placed on plinths that appear clinical. The vases are displayed alone and in pairs, respectively, according to typical variations of the daily dose of pills. The colour combinations further reflect the combination of medicines prescribed.

TÆNK DIG OM – FOR EN SIKKERHEDS SKYLD, *EVENTYRENE GENFORTALT*, 1988

Produceret af DR og Sundhedsstyrelsen

/ Produced by DR Danish Broadcasting Corporation and the Danish Health Authority

Video med lyd / Video with sound. 11:54 min.

Tænk dig om - for en sikkerheds skyld var den første store oplysningskampagne om HIV og AIDS tilrettelagt af Sundhedsstyrelsen.

De to skuespillere fra Danmarks Radios julekalender *Jul på Slottet* fra 1986, Jens Zacho Bøye og Hanne Stensgaard, spiller henholdsvis svinedrengen og prinsessen i en af de sikke sex-kampagnefilm, som jazzer rundt med uhøjtidelige udgaver af de klassiske eventyr.

Det er i det hele taget en række af de store stjerner fra de sidste år af Danmarks Radios tv-monopol, som optræder i kampagnefilmene.

Vises med tilladelse fra DR og Sundhedsstyrelsen.

Tænk dig om - for en sikkerheds skyld (Use your brain – to be on the safe side) was the first major information campaign about HIV and AIDS organised by the Danish Health Authority.

Two actors from the 1986 DR advent calender *Jul på Slottet* (Christmas at the Castle), Jens Zacho Bøye and Hanne Stensgaard, play the swineherd and the princess in one of the safe sex campaign films, jazzing around with laid-back versions of classical fairy tales.

Generally, a wide range of TV stars from the final years of the DR Danish Broadcasting Corporation monopoly are performing in the campaign films.

Shown with permission from DR and the Danish Health Authority.

HUSK KONDOM, NÅR DER ER KNALD PÅ, 1990

Produceret af LGBTQ+ Danmark og Sundhedsstyrelsen / Produced by LGBTQ+ and The Danish Health Authority

HUSK KONDOM, NÅR DER ER KNALD PÅ (DEBAT), 1990

Produceret af TV2 Lorry / Produced by TV2 Lorry

INTERVIEW MED JAN FOUCARD, 1992

Produceret af Kanal 2 / Produced by Kanal 2

Video med lyd / Video with sound

Samlet længde: 13:52 min. / Total length: 13:52 min.

Udlånt fra LGBT+ Bibliotekets videoarkiv / On loan from the LGBT+ Library's video archive

Efter HIV og AIDS-pandemiens rasen i 1980'erne beslutter Landsforeningen for Bøsser og Lesbiske i samarbejde med Sundhedsstyrelsen at sende et TV-spot om prævention under titlen *Husk kondom, når der er knald på* i cirkulation i TV2's kommersielle reklameblokke.

Indslaget blev dog fjernet fra sendefloden efter henstilling af Radio- og TV-nævnet, da en seer havde klaged med følgende ordlyd:

"Det er uanständigt at vise mænd, der kysser hinanden, og det er uanständigt at vise en mandebagdel med et kondom i lommen. Det er i høj grad betænkeligt, at TV2 medvirker til at udbrede en reklame for sådanne unaturlige forhold til den danske ungdom."

I et debatprogram diskuterer jurist og formand for Radio- og TV-nævnet Mogens Koktvedgaard og læge Jan Fouchard, hvorvidt det er potentiel sundhedskadeligt at forbyde en kampagnefilm med oplysning om prævention.

Fouchard lægger vægt på, at man må bruge kommersielle kanaler for at nå ud til de dele af befolkningen, der ikke ellers får seksualoplysning fra Sundhedsstyrelsen og Landsforeningen for Bøsser og Lesbiske, såsom visse biseksuelle mænd og andre mænd, der har sex med mænd. Samtidig vurderer Koktvedgaard, at indholdet i indslaget er af særlig erotisk art, og derfor ikke kan vises jævnfør de strenge bestemmelser i reklameloven.

After the raging HIV and AIDS pandemic in the 1980's LGBT+ Denmark decided, in collaboration with the Danish Health Authority, to air a TV spot about contraceptives titled *Husk kondom, når der er knald på* (a pun slogan about remembering condoms, playing with a duality in the Danish word 'knald' which can both mean 'fuck' and suggest 'being in a rush') during commercial breaks on TV2.

This spot, however, was removed following a petition from the Radio and TV Committee after a viewer had lodged a complaint in the following words:

"It is obscene to show men kissing each other and it is obscene to show a male backside with a condom in his pocket. It is indeed worrying that TV2 contributes to promote such unnatural relationships to Danish youth."

In a TV debate, Mogens Koktvedgaard, lawyer and head of the Radio and TV Committee, and Jan Fouchard, doctor, discuss whether it is a potential health risk to ban an educational campaign film on contraceptives.

Fouchard emphasises that one needs to use commercial channels in order to reach those who would not otherwise receive information from the Danish Health Authority and LGBT+ Denmark – such as some bisexual men and other men having sex with men. However, Koktvedgaard estimates that the content of the feature is of an exceptionally erotic character and cannot, therefore, be broadcast due to the strict regulations of the Advertising Act.

Katrine Dirckinck-Holmfeld: UNTITLED (A POEM BY SEDGWICK), 2021

Akryltekst på væg og spejl / Acrylic text on wall and mirror

Den amerikanske queer-feminist og literat Eve Kosofsky Sedgwick (1950-2009) udgav digtet, som begynder med sætningen "Guys who were 35 last year are 70 this year" i digtsamlingen *Fat Art, Thin Art* i 1994.

Digtet beretter om fyre, som med ét ikke længere er unge, men meget gamle. Og om deres kæber, som står frem i ansigtet, mere læsbare end blindskrift, som et billede på de voldsomme konsekvenser af AIDS-krisen.

Digtet taler om tidsligheder, som både er hastige og i slow-motion – beskrevet ved det som Sedgwick kalder et "rack of temporalities," et temporaliteternes torturinstrument, der trækker kroppen og måske også tiden i hver sin retning.

Kunstneren Katrine Dirckinck-Holmfeld (f. 1981) lader Sedgwicks tekst flyde fra væggen og hen over spejlet på Overgadens toilet og tilbyder en måde at forestille sig en mulig fremtid inde i spejlet samtidig med, at man konfronteres med det nu, som man står midt i, og med den tid, som digtet er skrevet i.

Katrine Dirckinck-Holmfeld er i sit arbejde optaget af at videreudvikle Eve Kosofsky Sedgwicks begreb om reparerende læsninger i relation til billedkunst, litteratur og kritisk teori.

AIDS-pandemien og Sedgwicks egen diagnosticering med terminal brystkraft i slutningen af 1990erne får Sedgwick til at spørge: Hvordan kan man skabe nye kritiske fabulationer af de fragmenter, man er efterladt med?

The American queer feminist and literary critic, Eve Kosofsky Sedgwick (1950–2009), published the poem beginning with the sentence "Guys who were 35 last year are 70 this year" in the collection on poems *Fat Art, Thin Art* in 1994.

The poem describes guys who are suddenly no longer young but very old – about their jaws protruding in their face, "more legibly than Braille", picturing the severe consequences of the AIDS crisis.

The poem discusses temporalities which are both hasty and slow-motion, described by Sedgwick as a 'rack of temporalities', the torture instrument of temporalities, pulling the body and maybe also time in every which direction.

The artist Katrine Dirckinck-Holmfeld (b. 1981) lets Sedgwick's text float along the wall and across the mirror in the toilet at Overgaden, offering a way to imagine a possible future in the mirror while confronted with the here-and-now and the written time of the poem.

In her work, Katrine Dirckinck-Holmfeld is preoccupied with developing Eve Kosofsky Sedgwick's concept of reparative readings further in relation to visual art, literature, and critical theory.

The AIDS pandemic and Sedgwick's own diagnosis of terminal breast cancer in the late 1990s make Sedgwick ask: how can we create new critical fabulations from the fragments we are left with?

Maria Thastum: DE BRUNE PLETTER, 1989

Video med lyd / Video with sound, 05:00 min.

Den korte kunstvideo *De Brune Pletter* genbruger dele af den grafiske intro- og outro-sekvens fra de officielle informationskampagnefilm om sikker sex og afstigmatisering af HIV og AIDS.

Men i stedet for den ofte muntere og folkelige tone i kampagnefilmene er Maria Thastums (f. 1961) video et portræt af den angst, som tiden med galopperende AIDS-sygdom medførte.

Videoens titel refererer til de brune hudlæsioner, som sygdommen Kaposi Sarkom medfører – en sygdom, som blandt andet ses hos mennesker med svagt immunsystem på grund af HIV-infektion, og som grundet sygdommens ydre og visuelle karakter fyldte meget i bevidstheden om HIV og AIDS i de første år.

Maria Thastum arbejdede som mediekunstner i 1980'erne og har siden starten af 1990'erne arbejdet med produktion af TV-programmer.

The short art video *De Brune Pletter* (The Brown Spots) appropriates parts of the graphic intro- and outro-sequences from official information campaign films on safe sex and destigmatisation of HIV and AIDS.

But instead of the often cheerful and populist tone of the campaign films, Maria Thastum's (b. 1961) video is a portrait of the anxiety induced by the era of the raging AIDS epidemic.

The title of the video work refers to the brown skin lesions caused by Kaposi's sarcoma – a disease detectable among people with a weak immune system due to HIV and whose external visual characteristics dominated the thinking about HIV and AIDS during the early years.

Maria Thastum worked as a media artist in the 1980s and has worked with television since the beginning of the 1990s.

Karim Boumijimar: FLAT DADDIES, 2021

Pap, oliefarve etc. / Cardboard, oil stick etc.

Filip Berg, ©T-estimony, Han Kjøbenhavn: HEN, 2021

T-shirts, print

En familie bestående af 11 såkaldte flat daddies af Karim Boumijimar hænger som displaysystemer for statement-T-shirt-projektet *HEN*. De 11 T-shirts har prints med en vifte af LGBTQIA+ statements, designet af Filip Berg fra ©T-estimony, og projektet *HEN* er skabt som et samarbejde mellem modebrandet Han Kjøbenhavn og Overgaden specifikt til udstillingen.

Helt fra den tidlige queer-aktivisme har man lavet statements på t-shirts, som fx det berømte slogan "Det er skønt at være bøsse" skabt og båret af en af stifterne af Bøssernes Befrielsesfront, Ole Kongsdal Jensen, i 1970erne. Ole Kongsdal Jensen optræder som model i kampagnen for *HEN*.

Karim Boumijimars *Flat Daddies* er først og fremmest en bande queers, som ikke har det alt for kønsnormativt, men er lidt ligeglade med, hvor på et givent kønsspektrum de selv – eller idéen om en daddy – befinner sig.

En Flat Daddy (også Flat Mommy og/eller Flat Soldier) er en pap i udskæring i menneskestørrelse af personer, som er fraværende fra hjemmet, fordi de er sendt i krig. Flat Daddies blev populære i USA efter starten af irakkirken, da ægtefæller og børn blev efterladt alene, efter at soldater blev indkaldt til tjeneste. Fra midten af 2000'erne er det blevet en lille industri at producere papversioner af folks fraværende familiemedlemmer.

T-shirtsene er til salg, spørg venligst i receptionen for detaljer.

A family of eleven so-called Flat Daddies by Karim Boumijimar hangs as display systems for the statement-T-shirt-project *HEN*. The 11 T-shirts feature prints with a range of LGBTQIA+ statements designed by Filip Berg from ©T-Estimony and the project *HEN* was created as a collaboration between the fashion brand Han Kjøbenhavn and Overgaden specifically for this exhibition.

Statements on T-shirts have been integral to queer activism from the early years onward like the famous slogan "Det er fedt at være bøsse" (Being gay is groovy) created and worn by one of the founders of Bøssernes Befrielsesfront (the gay liberation front), Ole Kongsdal Jensen in the 1970s. Ole Kongsdal Jensen is one of the models for the *HEN* campaign.

Karim Boumijimar's *Flat Daddies* are primarily a gang of queers who do not abide to gender norms but are quite indifferent to where on a given gender spectrum they themselves – or the idea of a daddy – exist.

A Flat Daddy (also a Flat Mommy and/or a Flat Soldier) is a life-size cardboard cut-out representing persons absent from home because they are fighting a war. Flat Daddies became popular in the United States following the start of the Iraq War when spouses and children were left alone as soldiers were called up for duty and, from the mid-2000s, it became quite an industry to produce cardboard versions of absent family members.

The T-shirts are for sale, please ask in the reception desk for details.

Maria Wæhrens: ENGLEN, 2021

Ægtempra på væg / Egg tempera on wall

Maria Wæhrens' (f. 1976) vægmaleri er skabt steds-spesifict til Overgadens søjlesal og blev malet over fem dage i den første af uge af august.

Det er skabt på baggrund af en drøm Wæhrens havde for to år siden om en engel – en drøm hun fortolker som en opfordring til at tilgå det ellers så muskulære og angribende format, som det gestikulerede maleri kan være, med en højere grad af modtagelighed.

Varmen fra vægmaleriets farver, malet med tempera, omslutter rummet som en omfavnselse, og den direkte relation til en spirituel kraft i titlen kan spores i motivet, som sine steder træder frem: Vinger? Bølger? Et ansigt? Et væsen? En engel?

Ortodokse fraktioner af den kristne religion har altid haft tradition for at fordømme sex mellem mennesker af samme køn. Og i de tidlige år med AIDS-stigma blev sygdommen ofte omtalt som en straf fra Gud samtidigt med, at sygdommen i sig selv påkalder sig et kristent credo om, aldrig at vende den syge ryggen. Wæhrens maleri kan ses som en generobring af det spirituelle rum, hvor englen både er et queer monster og en omfavnende kraft.

The mural by Maria Wæhrens (b. 1976) is created specifically for the columnar hall at Overgaden and was painted during five days in the first week of August.

The work is based on a dream, Wæhrens had two years ago about an angel – a dream she interprets as a call to approach the otherwise muscular and aggressive format posed by gesticular painting with a greater degree of responsiveness.

The warmth of the colours in the mural, painted with tempera, encloses the room in an embrace and a direct reference to a spiritual force in the title can be traced in the motif: Wings? Waves? A face? A creature? An angel?

Orthodox fractions of the Christian religion have traditionally condemned same-sex intercourse. In the early years of AIDS stigmatisation, the disease was often referred to as a punishment from God while the disease itself invokes a Christian credo of never turning one's back on the sick. Wæhrens's painting can be seen as a reconquest of the spiritual space where the angel is both a queer monster and an embracing force.

Nicolas Maxim Endlicher: MTV+, 2020

Akryl og graffiti på papir / Acrylic and graffiti on paper

Tv-stationen MTV gik i luften i 1981 – samme år som den globale medicinske historie om HIV og AIDS begynder, jævnfør de fleste tidslinjer.

MTV bliver spydspidsen for den nordamerikanske kulturimperialisme i tiden omkring afslutningen af den kolde krig og den spredes globalt gennem de tv-signaler, der med satellitterernes og kabel-tv'ets fremkomst, når store dele af verden.

AIDS og MTV har umiddelbart intet med hinanden at gøre, men relationen mellem MTV's popmusik, formidling og måske endda opfindelsen af en ny slags ungdoms- og kropskultur fuld af begær og frihed, tørner sammen med fremkomsten af en sygdom, som blandt andet smitter gennem pop-, krops- og reklamekulturens arkesymbol: sex. Sex er det, som sælger varen, men er også det, der potentielt dræber.

Den østrigske Berlin-baserede kunstner, DJ og aktivist Nicolas Maxim Endlicher (f. 1990) har samlet de to historier i den grafiske gestus at omforme MTV-logoets tre bogstaver til de tre bogstaver HIV med logoets lille plus som indikation på HIV-positivitet. En gestus, der taler op imod det kommercielle apparat for mainstreamkultur, som MTV er, men måske også er en poetisk måde at forbinde den globale musikkultur med den globale pandemi - en hyldest til de mange kunstnere og musikere, der forsvandt i AIDS-krisens første år.

The TV station MTV launched in 1981, the same year the global medical history of HIV and AIDS begins, according to most timelines.

MTV became the spearhead of North American cultural imperialism in the years around the end of the Cold War, spreading globally through TV signals that, with the emergence of satellites and cable network, reached large parts of the world.

AIDS and MTV are not immediately associated but MTV's pop music, its mediation, and perhaps even its invention of a new kind of youth and body culture saturated with desire and freedom, clashed with the emergence of a disease transmitted through the archetypical symbol of pop, body and advertising culture: sex. Sex is what sells but it is also what potentially kills.

The Austrian, Berlin-based artist, DJ, and activist Nicolas Maxim Endlicher (b. 1990) has connected these two stories in the graphic gesture of reshaping the three letters of the MTV logo into the letters HIV, adding the small plus of the logo as an indication of HIV-positive status. It is a gesture that challenges MTV as the commercial apparatus of mainstream culture, but perhaps also a poetic way of connecting a global music culture with a global pandemic, as a tribute to the many artists and musicians who vanished in the first years of the AIDS crisis.

Niels Nedergaard: BEVÆGELSESTUDIER og UDEN TITEL (MOVEMENT STUDIES and UNTITLED), 1975

Sølv, gelatine og barytpapir / Silver, gelatine, and baryta paper

Kunstner Niels Nedergaard (1944-1987) er fortrinsvis kendt for sine formelle malerier. Han blev uddannet på Det Jyske Kunstakademi; på L'École des Beaux-Arts i Paris; på kunstakademierne i Istanbul og Cairo samt på Det kgl. Danske Kunstakademi i årene 1966-75 og var en del af kunstnergruppen Ny Abstraktion fra 1977. Fra 1979 til året før sin død boede han i Cairo.

Nedergaard er en kunstner, som mange peger på, når man spørger til relationen mellem AIDS-krisen og den danske kunstscene. Han levede åbent som homoseksuel og døde af AIDS-relateret sygdom 43 år gammel.

Udstillingens fotografier er tidlige såkaldte bevægelsesstudier som Nedergaard ofte skabte som forlæg eller netop studier til sine malerier og grafiske arbejder. Han var inspireret af pionerfotografen Edward Muybridges (1830-1904) fotoserier, som er en art fotografiske kortlægninger og analyser af bevægelsers forskellige stadier.

Værkerne er venligst udlånt af Kunstmuseum Brandts.

The artist Niels Nedergaard (1944–1987) is primarily known for his formal paintings. He was educated at the Jutland Art Academy; L'École des Beaux-Arts in Paris; the art academies in Istanbul and Cairo, respectively, as well as the Royal Danish Academy of Fine Arts during the period 1966–75 and he was part of the artists' group New Abstraction from 1977. From 1979 until shortly before his death, he lived in Cairo.

Many point to Nedergaard when asked about the relationship between the AIDS crisis and the Danish art scene. He lived openly as a homosexual and died from an AIDS-related disease aged 43.

The photographs in the exhibition are early so-called movement studies, usually created by Nedergaard as sketches or studies for his paintings and graphic works. He was inspired by the pioneer photographer Edward Muybridge's (1830–1904) photo series, that were kinds of photographic mappings analysing the stages of movement.

The works are kindly on loan from Art Museum Brandts.

Sidsel Meineche Hansen: METHYLENBLÅT FORTYNDDET MED SPRØJTEORGASME, 2021

Methylenblåt fortyndet med kvindelig ejakulation på silkestof /
Methylene blue diluted by female ejaculation on silk fabric

Med kemisk blå farve på silke, har Sidsel Meineche Hansen (f. 1981) malet en 'kunstig befrugtning'. En kanyle med en sædcelle sprøjtes ind i et savlende æg som et billede på medicinsk frigørelse fra parforholdet og reproduktionen i den heteroseksuelle sfære.

Tegningen er skabt af farvestoffet methylenblåt fortyndet med sprøjteorgasme. Methylenblåt er det første fuldstændig syntetiske lægemiddel, opfundet i 1876 af den tyske kemiker Heinrich Caro.

Den blå urin, som er en følge af indoptagelsen af methylenblåt, blev i en lang årrække brugt til at overvåge om psykiatriske patienter overholdt det medicinalregime, de var underlagt. Som følge af den anvendelse af stoffet, opstod der i 1890'erne en interesse for lægemidlets virkning som psychofarmaka og methylenblåt blev senere den kemiske forbindelse, som førte til opdagelsen af chlorpromazin, der anvendes til behandling af psykotiske lidelser som skizofreni.

Der findes ganske få studier af sprøjteorgasme, og man er i medicinske kredse stadig uenige om væskens indhold og anatomiske fremkomst. Historisk blev sprøjteorgasmen set som et symptom på hysteri. Den ikke-mandlige ejakulerende krop er stadig utsat for censur som da The British Board of Film Classification i 2014 forbød sprøjteorgasmer i britisk produceret pornografi.

With chemical blue colour on silk, Sidsel Meineche Hansen (b. 1981) has painted an 'artificial insemination'. A hypodermic needle with a sperm cell is injected into a drooling egg symbolizing the medical liberation of reproduction from couplehood and the heterosexual sphere.

The drawing is made from the dye methylene blue diluted with squirting orgasm juices. Methylene blue was the first completely synthetic drug invented in 1876 by the German chemist Heinrich Caro.

For many years, the blue urine resulting from the uptake of methylene blue was used to monitor whether psychiatric patients complied with the medical regime to which they were subjected. As a result of using the substance in this way, focus was directed at methylene blue in the 1890s because of its psychoactive effect, and methylene blue later became the chemical compound leading to the discovery of chlorpromazine, which is used to treat psychotic disorders such as schizophrenia.

There are quite a few studies of squirting orgasm and in medical circles, there is still disagreement about the content and anatomical appearance of the fluid. Historically, squirting orgasm was seen as a symptom of hysteria. The non-male ejaculating body is still subject to censorship, exemplified by the British Board of Film Classification banning squirting orgasms in British-produced pornography in 2014.

Zoltan Ará: SORROW GLAND, 2021

Karboniseret silketråd, haitianske perler / Cabonised Silk thread, Haitian Pearls

Skulpturen *Sorrow Gland* er skabt specifikt til udstillingen i et ønske om at skabe et punkt i rummet, der kan fungere som et potentielt reservoir for de tunge følelser, der bor i temaet om sygeliggørelse og de implicite strataer af vold og skam, som følger med.

Zoltan er optaget af hvepseboet som en form, der opstår i verden som en art udposning og som fænomen, der kan have karakter af noget invasiv og uønsket. Samtidigt er hvepseboet et parallel samfund med egen logik og er betydningsfulde dele af økosystemet.

Kunstner og forfatter Zoltan Ará er som menneske i sig selv et arkiv af viden om den litteratur-, kuns- og populærkultur, som knytter sig til tiden omkring aids-krisens begyndelse, og i sin kunst er han optaget af, hvordan den udgrænsede krop tager plads i verden.

Zoltan Ará:

"The time around AIDS is unfortunately majorly defined by white narratives of loss and today by white proclamations of the urgency for "healing". When making Sorrow Gland 1 - I thought about how the The 3D printer is just like the white narrative of white (his)stories - the printer reiterates the same loop again and again until the material - in this case a story of loss- is solid - yet at the same time is completely malleable to the hand in power and only those in power. Put a dent here - remove a lump there. Just like the idea of singular history is intentionally reiterated until a consensual story is cemented. I wanted it to be an echo or a ghost of a hornets nest just as as the onslaught of western appropriation of animism for convient notions of "healing" is somehow a also frail hologram of the real thing. Pearls are made the same way as 3D printing and stories – the sandgrain keeps looping in the oyster until a form i set. Black pearls are dissenters in that story - the have a glitch that makes them black - a resilient act to innate to them that will define their entire being. They act as king reminder from me to those who have erased and untold us: nothing is forgotten, and nothing will be forgiven."

The sculpture *Sorrow Gland* was created specifically for this exhibition in a wish to designate a point in the exhibition space which can function as a potential reservoir for the sadness and heavy emotions embodied in the theme of pathology and disease and the implicit strata of violence and shame that follow.

Zoltan Ará is occupied with the hornet's nest as a form occurring in the world as bulges of a kind and as phenomena recalling something invasive and unwanted. Moreover, they form parallel societies with their very own logic and are essential to the entire ecosystem.

The artist and writer, Zoltan Ará, is a veritable archive of knowledge about literature, art, and popular culture concerning the early years of the AIDS crisis. In their practice, Ará is interested in exploring the ways in which marginalised bodies exist in the world.

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