

Press Release

Museum of the Future

Featuring new works by:

Ferdinand Ahm Krag

Helene Nymann

Studio ThinkingHand

In collaboration with:

Sort/Hvid (Copenhagen)

Aarhus Teater (Aarhus)

Kunsthal Aarhus (Aarhus)

Exhibition Period

1–24 September 2022

Opening Hours

Monday – Sunday: 3 – 8 PM

Venue

Kunsthal Aarhus

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[Press Pack \(link\)](#)

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In corporation with Aarhus Teater and theatre Sort/Hvid, Kunsthal Aarhus is proud to present ***Museum of the Future***, an interdisciplinary art project curated by **Anders Thrué Djurslev**, dramaturg at the teatre Sort/Hvid and PhD fellow at Aarhus University, Kunsthal Aarhus and Sort/Hvid. Danish artists Ferdinand Ahm Krag and Helene Nymann, and the art duo Studio ThinkingHand have created new, ad hoc installations for a carefully staged dramatised exhibition, realised as a **collaboration** between **Kunsthal Aarhus** and two of Denmark's most highly acclaimed theatres, **Sort/Hvid** and **Aarhus Teater**. Viewed through the lens of two disciplines, contemporary art and theatre, the exhibition is the product of an unusual crossover between visual arts, theatre and academic research concerned with the future.

About the Project

Museum of the Future is simultaneously a visual arts exhibition and a theatre performance, in which visitors become actors. On 1st September 2022, Kunsthall Aarhus welcomes visitors to explore the venue's ground floor galleries, which are transformed into a unified and cohesive exhibition. In groups, they are invited to traverse a succession of immersive installations and scenographies that revolve around the relationship between past, present and future. Via headphones, a dramatic narrative voice instructs them how to play an active role in the museum's artworks, making the story come to life in a dramatic production.

Visual artists **Ferdinand Ahm Krag**, **Helene Nymann** and **Studio ThinkingHand** have developed **new installations**, each occupying a gallery. Realised in various media, the artworks activate our entire sensory apparatus, presenting alternatives to the ominous visions of the future that infuse our present, marred as it is by the looming threat of the climate crisis. Each artist proposes ways to reimagine our relationship with ourselves, our age and our place in history by reaching back into deep primeval times, intervening in the processes of human biology, and demonstrating how humanity is inextricably entangled with other organisms and life forms. Together, all of the works challenge some of the fundamental contradictions that structure our perception of time and history, and past, present and future.

Hall of Psychopomps (2022) by **Ahm Krag** lets visitors enter a cult room plastered with drawings of mysterious faces. The drawings establish evolutionary links between humans and animals, geological fossils and icons from human culture, underground landscapes and cosmic formations, in a magical expansion of the various negotiations of identity seen in our present. **Nymann's** video *Ode to Creode* (2022), and the pair of sculptures *Ode to Creode X* (2022) and *Ode to Creode Y* (2022), are based on her studies of mnemonic techniques and genetic dynamics throughout history. Together, the sculptures and video engage in reflections on the relationship between genetics and memory, heritage and environment, past and future. **Studio ThinkingHand's** installation *Vita. Necro. Vita* (2022) consists of column-like sculptures made of a symbiotic culture of bacteria and yeast, 'SCOBY', which rise out of, and are lowered back into, water-filled basins by motors. With the genderless, hybrid and fluid bodies featured in this artwork, Studio ThinkingHand point to futures where culture and nature, human and non-human, artificial and real, and life and death are closely intertwined.

These artworks have been placed within an overarching framework orchestrated by Sort/Hvid, with dramaturgy by theatre director and playwright **Christian Lollike** and curator **Anders Thru Djurslev**, sound design by **Asger Kudahl**, and scenographies by **Franciska Zahle** and **Helle Damgård**.

An exhibition catalogue (editors: Anders Thru Djurslev and Mathias Kokholm), published and distributed by Antipyrine, features interviews with the participating artists as well as contributions by **Madame Nielsen**, **Ida Marie Hede**, the **Centre for Militant Futurology**, **Boris Groys**, **Françoise Vergès**, **Mela Dávila Freire** and pop star **Tobias Rahim**.

Events in Conjunction with the Project

- 6 September 5-6 PM: *Beyond Today's Gaze*: a conversation between visual artist Ferdinand Ahm Krag and curator Anders Thru Djurslev (in Danish).
- 15 September 5-6 PM: *Recollecting Futures*: a conversation between visual artist Helene Nymann and curator Anders Thru Djurslev (in Danish).
- 18 September 2-4 PM: Readings with Madame Nielsen and Ida Marie Hede: Catalogue celebration in collaboration with Antipyrene for *Museum for the future* (In Danish).
- 20 September 5-6 PM: *Queer Futures of Vinegar Mothers*: a conversation between artist duo Studio ThinkingHand and curator Anders Thru Djurslev (in Danish).

About the Artists

Ferdinand Ahm Krag (b. 1977, DK) is an artist and professor at the School of Painting and Pictorial Practices at the Royal Danish Academy of Fine Arts, Copenhagen. Solo shows include *Root of itself*, Gallery Møller Witt, Aarhus (2017); *Forcefield Climber*, Overgaden, Copenhagen (2015); and *Le dejeuner sur l'herbe*, IMO, Copenhagen (2013). His work is represented in the collections at SMK – The National Gallery of Denmark, Randers Art Museum, Esbjerg Art Museum and the New Carlsberg Foundation.

Helene Nymann (b. 1982, DK) is an artist and a PhD fellow at the Interacting Minds Centre at Aarhus University (together with Kunsthal Aarhus). Her research project, *Memories of Sustainable Futures: Remembering in the Digital Age*, received the Novo Nordisk Foundation's Mads Øvlisen scholarship in recognition of its special potential within the field of practice-based visual art. Nymann is a graduate of the Malmö Art Academy and Goldsmiths College, London. Recent solo shows include *Screen-Series*, New Museum, New York (2019); *Ars Memoria: Memes for Imagination*, Kunsthal Aarhus, Aarhus (2019); Round Tower via SixtyEight Art Institute, Copenhagen (2017); *INSCRIBED Oh Locus Locus*, Fridman Gallery, New York (2017), Le-sous-commun, Berlin (2016).

Studio ThinkingHand is a Danish-Australian artist duo consisting of Rhoda Ting (b. 1985) and Mikkel Dahlin Bojesen (b. 1988). They explore new ways of perceiving nature in collaboration with other-than-human species, such as fungi and bacteria, as well as synthetic materials including concrete and robots. Solo shows include *Feral Fetish*, Politikens Forhal, Copenhagen (2021); *A Foreign Forest*, Kunsthal Nord, Aalborg (2021); *Entangled Encounters*, Munkeruphus, Dronningmølle (2020); *FUGUE*, Kvit Galleri, Copenhagen (2019); and *Amongst Ruins*, Wonderland Art Space, Frederiksberg (2018).

About the Curator and Director/Playwright

Anders Thrué Djurslev (b. 1990, DK) is dramaturg at the theatre Sort/Hvid, and a PhD fellow in the Department of Aesthetics & Culture at Aarhus University, together with Kunsthal Aarhus and Sort/Hvid. His PhD is funded by the New Carlsberg Foundation's Research Initiative on practice-based curating. Previously, Djurslev acted as dramaturg on productions including Lina Hashim's *The Touch* (2020), Madame Nielsen and Christian Lollike's *Verdensfrelserinden* (2021) and Ida Marie Hede and Niels Erling's *Work Bitch* (2021). With *Museum of the Future* and his PhD project, Djurslev combines his role as dramaturg at the theatre with that of a visual arts curator to investigate how contemporary art and theatre represent time and history.

Christian Lollike (b. 1977, DK) is a playwright and director, and the artistic director of Copenhagen-based theatre Sort/Hvid. He has created a number of acclaimed theatre productions and interdisciplinary works, both in Denmark and abroad. His plays have been translated into several European languages and staged at numerous international venues. Lollike's work is widely represented in Aarhus at present: the opening of *Museum of the Future* coincides with the return of his version of *Erasmus Montanus* to the stage at Aarhus Teater.

About Kunsthal Aarhus

Kunsthal Aarhus is one of Europe's oldest art institutions. Ever since its foundation in 1917, it has been recognised for its experimental approach to artistic programmes. Today, it stands as one of Denmark's most prominent exhibition venues for contemporary art. Housed in a listed building in the centre of Aarhus, Kunsthal Aarhus produces and presents contemporary art at a high level. Recent exhibitions have featured internationally acclaimed artists such as Kirstine Roepstorff (2022); Sondra Perry (2020); Rikke Luther (2019); Berinde Bruyckere (2018); Thomas Hirschhorn, Otobong Nkanga and Song Dong (2017) and Gillian Wearing (2016). It has also included the group exhibition *DUMP! Multispecies Making and Unmaking* (2015) and the exhibition series *Systemics* (2013–14). Shored up by the position we occupy as a well-consolidated and ambitious art institution, we navigate the dynamic territories found where international trends, global discussions and local scenes intersect.

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