Kunsthal Aarhus

08.06. – 15.09.2024

Rhizome ——— Network Without Center Point

I botanik er et "rhizome" en jordstængel, der strækker sig vandret hen over eller lige under jordoverfladen. I modsætning til rødder, som er iderdrte strukturer, der optager næring og vand, er rhizomer specielle strukturer af jordstængler på tværs. Rhizomet blev genoem begrebet af transponerer det opad gennem stamme og grene, består rhizomet udtrykt som filosofisk begreb af Gilles Deleuze og Felix Guattari i værket *Tusinde Plateauer* (1987) og betegner en form for tænkning, der søgber ny viden ved at brede ud firt, uden hierarkier eller dualisme. Rhizomet fremhæver hellidens naturlige rhizomer og kendetegnes samtidig af decentralisering og løsrede grænser.

Med udgangspunkt i dette fænomen præsenterer Kunsthal Aarhus *Rhizome – Network Without Center Point*. Udstillingen er skabt uden nogen konkret temtik for at sætte sprogmæssigøn ved, om det forudbestemte fokus overdrevedet er nødvendigt i dag. Hvad nu hvis vi – kuratorer, kunstnere og besøgende – finder, skaber og præsenterer tematikkerne sammen? Kunne vi sammen drømme om et fællesskab, et samfund, et land og en verden baseret på uafhængighed og samarbejde? Som det eksperiment udi udstillingsformater uden central tænme består udstillingen af platforme til udveksling, der stiesmnen skaber kredsløb og netværker. I en sådan struktur gives der plads til, at hvert enkelt kunstværk kan modes og interagere med andre værker uden grænser i form af opdelinger eller skillevæggle.

Udstillingen inviterer unge kunstnere fra hele verden til at udleve rhizomet: til at vokse på en anden måde – rhizomatisk – og frotinde sig med andre på ikke-hierarkisk vis. Eliere unge, ambitiøse, enthusiastiske, energiske og fremtrædende kunstnere vil præsentere nye værker eller værker, der ikke tidligere er blevet blevet vist i Danmark. Tegninger, malerer, grafiske værker, fotografier, skulpturer, objekter, stedsspecifikke installationer, videoer, performance og tekstværker vises ikke kun i kunstbliens udstillingssale, men også på caféen, på trapperne og endda udenfor i det fri.

In botany, a "rhizome" is a root stem that extends horizontally throughout the ground. Unlike plant stems, which are vertical structures that receive nutrients from roots and leaves, the diverse rhizome stores nutrients, and can produce both roots and shoots. In 1987, Gilles Deleuze and Felix Guattari used the term in a philosophical sense in their book *A Thousand Plateaus* (1987): that is, as a way of thinking that creates new knowledge by spreading freely, without following hierarchies or dualism. Emphasizing the organic connectedness of the whole, this rhizome is characterized by decentralization, and the ambiguous boundaries between individual zones.

Kunsthal Aarhus takes inspiration from this phenomenon in their presentation of *Rhizome – Network Without Center Point*, an exhibition which has been designed without any particular "theme," in ut we ask whether, in the present day, we need to point out themes in our presentation of artworks. What if we – curators, artists, and audiences – instead find them, make them, and present them ourselves, together? Should we dream of a community, society, country, and world born of both independence and collaboration? In order to experiment with this exhibition format, which does not have a central voice, the exhibition will feature sharing platforms that form looping networks. To build this structure means creating an open space where each of the artworks can meet and make intervention, without the constraints of boundaries such as partitions or walls.

Thus, the exhibition invites young artists from all over the world to live this phenomenon; to grow differently, rhizomatically, and to connect with others in a nonhierarchical manner. Eleven diverse, ambitious, enthusiastic, energetic, and remarkable individuals will commission new works, or otherwise present works which have yet to be shown in Denmark. Drawings, paintings, graphics, photographs, sculptures, objects, site-specific installations, videos, performances, and texts works will not only be displayed in the exhibition galleries of Kunsthal Aarhus, but also in the café, stairways, and even outside the building itself.

Maps between artworks emerge as those artworks interact with one another. They might have similar or contrasting themes, be produced using the same or differing mediums, sit within identical or unique genres, etc., but the fact that they are part of the same rhizome means they share a mutual reference. Does that mean there is a central voice? If so, what is it? At the same time, if we have no central voice, one can dream of a situation free from the limitations of structure. It takes us in unlimited directions, on a path that does not start nor end, but is always in the middle. Simultaneously, the conjunctive "And... And... And..." is born. Through this phenomenon, which constantly creates room for new interpretation, we learn to grow together, and to foster long-lasting, sustainable relationships within the international art world centered around co-creation and hospitality.

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Når disse værker inteagerer, tegnes der nye kort. Værkerne fun måske afrunde eller kontrasterende tematikker, ens eller tydelige møder, identiske eller unikke genrer osv., men forid de alle sammen er del af det samme rhizom, forenes de æn fælles referencerammne. Vil ikke sige, at der er en central stemme? Og i så fald, hvad siger den? Hvis der derimod ikke findes en central stemme, kan man drømme sig fi at begrænsende strukturer. Rhizomet fører også i utallige retninger, ed en vej dhverken har begyndelse eller slutning, men tvtliner i midten. Den drives fræm af konjunktionen: "Og... Og... Og...". Gennem denne struktur kan vi lære at vokse sammen og fremme vedvarende, bæredygtige relationer i den internationale kunstverden, which constantly creates room for new interpretation, we learn to grow together, and to foster long-lasting, sustainable relationships within the international art world centered around co-creation and hospitality.

Der findes et centrum. Min mor fortalte mig, at det ligger udenfor. Jeg ville ikke starte mad at se efter der. Så jeg startede med at kigge ind i min navle. Derinde fandt jeg en tråd. Tråden sagde "O". Sikke et held! Så dukkede en kæmpehaveslange op på himlen over de baltiske ghettoer. Jeg ignorerede slangen, trak hårdere i tråden og mærkede så noget koldt og metallisk mod min hånd. Ud af min krop kom der en glat metalstem med en mat kromfarvet overflade, der næsten ikke reflekterede noget lys. Stemen faldt ned i mit glas og begyndte at smelte i min smagsløse te. Jeg hældte glasset i Østersøen, og vandet kastede stenen tilbage mod mig. Mens sprøjte det: Hvem er hun? Så vågnede jeg i sofaen og opdagede, at jeg havde misset bussen. Min mor lært mig aldrig at komme for sent. Holdet er en mærkelig måde at bærgte tiden på. Vend om på den bus. Det gik op for mig, at bussen fakisk er et nå den bus. Det gik op for mig, at bussen fakisk er et NATO-rekruetteringscenter, der fragter unge til frontlinjen for at dømse mæcedans. Men min mave sagde "NO' O' OO". Jeg måtte tage ud og lede efter en anden kropsdel for at finde en genkendelighed i dens form, som kunne trøste mig. Så spurgte jeg mig selv, om det i så fald ville være min krop eller ej.

Interview

Elleve kunstnere har svaret på fem spørgsmål fra kurator Seolhui Lee. Spørgsmålene var som følger, og deres svar finder du i udstillingsfolderen og på væggene:

1. Hvilke fem nøgleord ville du bruge til at beskrive din kunstneriske praksis?
2. Hvad læser du for tiden?
3. Hvad optager dig lige nu i dit liv (eller måske i verden)?
4. Hvem har inspireret dig?
5. Med udstillingstitlen in mente, hvad betyder "centrum" for dig?

Eleven artists have responded to five questions from curator Seolhui Lee. The questions were as below, and their answers are presented in the leaflet, wall texts, etc.

1. Could you give us five keywords regarding your art practice?
2. What are you reading these days?
3. What are your concerns in life (maybe in the world)?
4. Who has inspired you?
5. Referring to our exhibition title, what does "center" mean to you?

WE HAVE BEEN INSPIRED BY

Bob Flanagan
Patricia Piccinini
Poetry in Persian Literature
Frank O'Hara
Joanna Russ
Keston Sutherland
Rudolf Stingel
My Parents
Koreans
Robert Morris
Ana Mendieta
Ex-lovers and Lovers
Martin Parr
Arthur C. Clarke
Olivier Assayas
Francis Picabia
Martin Kippenberger
Grandparents
Rosalind E. Krauss
Frank Moore
Everyday Life
Peter Uka
Rosmarie Waldrop
David Cronenberg
My Mom
Sigmar Polke
Anna Uddenberg
Asia

WE ARE READING

Set Fear on Fire: The Feminist Call That Set the Americas Ablaze (2023) by LasTesis

Intercepts (2019) by T. J. Payne

Scenes from the bathhouse (1959) by Mikhail Zoshchenko

Simple Passion (1991) by Annie Ernaux

Islam, Science Fiction and Extraterrestrial Life (2020) by Jörg Matthias Determann

Ways of Seeing (1972) by John Berger

A Giacometti Portrait (1965) by James Lord

What is Russia trying to Become (2023) by Lim Myeong-Mook

Paradise Rot (2018) by Jenny Hval

The world of bonsai artist Kunio Kobayashi (2013) by Kunio Kobayashi

The End of love (2019) by Eva Illouz

Silk (1996) by Alessandro Baricco

A History of Psychiatry's Bible (2021) by Allan V Horwitz

I Paint What I Want to See (2022) by Philip Guston

Holy Terror (1990) by Bob Colacello

Invisible Cities (1972) by Italo Calvino

Nineteen Claws and a Black Bird (2020) by Agustina Bazterrica

The Poetics of Cruising (2022) by Jack Parlett

All about Love (2000) by Bell Hooks

The Time Traveler's Wife (2003) by Audrey Niffenegger

The Life of Plants (2018) by Emanuele Coccia

Watt (1953) by Samuel Beckett

Love and Capital (2011) by Mary Gabriel

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[Dis]Ability
Active
Alienation
Animation
Archive
Bad Meaning Good
Bodies
Classical Architectural Decoration
Colorful
Comsumerism
Concrete
Contradictory
Domesticity
Ecology
Empathy
Environment
Erotics
Familialism
Fantasy
Flat
Geopolitics
High Brow
Humor
Indirectness
Intimacy
Introspection
Koreanness
Low Brow
Material Culture
Medicalization
Memory
Motherhood
Move On
Movement
No Brow
No-thing
Non-Human
Objects
Observation
Offscreen
Ordinary
Photography
Power-Dynamics
Repetition
Reproductively
Scale
Science Fiction
Sculptural Objects
Search And Destroy
Sex
Social And Cultural Values
Socialist Modernism
Some-thing
Storytelling
Taboo

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Tekster Texts
Seolhui Lee
All exhibition artists

Korrektur Proofreading
Jennifer Peacock (EN)

Oversættelse Translation
Jennifer Russell (DK)

Grafisk design Graphic Design
Dokho Shin

The exhibition is curated by Seolhui Lee.

Adm. direktør Adm. Director
Hans Christian Korsholm Nielsen

Chefkurator Chief Curator
Peter Ole Pedersen

Kurator Curator
Seolhui Lee

Kuratorassistent
Curatorial Assistant
Matias Gulvad

Teknisk team Technical Team
Joaquin Zaragoza
Leonardo Sagastuy

Kommunikation
Communications
Anne Riis
Simone Nybo Jantzen

Formidling Learning
Sally Baasch Søndergaard

Controller Controller
Camilla Birgitte Munch

Caféansvarlig
Cafe Management
Siri Christiane W. Feil

Cafe & Information
Cafe & Information
Oliver Michaels
Frida Nora Hornbæk Eriksen
Molli Balling Hauge
Vigga Bang Larsen
Or Briller
Siri Christine Wahlberg Feil

Bestyrelse Board
Lars Kiel Berthelsen (Forperson / Chairperson)
Birte Ravn Østergaard (Næstforperson / Vice Chairperson)
Hans Peter Blichfeldt Dinesen
Annika Lundgren
Lone Hedegaard Kristensen

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Statens Kunstfond
Danish Arts Foundation
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Kunstplaats Vonk
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The Delegation of Flanders in the Nordic Countries
The Portuguese Embassy
Institut français du Danemark

Åbningstider
Tirsdag – Søndag kl. 11-18
Torsdag kl. 11-20
Mandag Lukket

Opening Hours
Tuesday – Sunday 11:00 – 18:00
Thursday 11:00 – 20:00
Monday Closed

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Artists

Pantha Abarashi (b.1999, America)
Eugénie Didier (b.2000, France)
Aziz Hazara (b.1992, Afghanistan)
Ode de Kort (b.1992, Belgium)
Luis Kürschner (b.1995, Germany)
Mads Lindberg (b.1984, Denmark)
Isadora Neves Magues (b.1984, Portugal)
Sally von Rosen (b.1994, Sweden)
Sungsil Ryu (b.1992, South Korea)
Larisa Sitar (b.1984, Romania)
Trevor Yeung (b.1988, China)

Ensæbningsmaraton
Sammen skabte vores kurator og kunstnere en fortælling. Kurator Seolhui Lee indledte historien med sætningen: "Der findes et centrum", og derefter skrev hver kunstner en enkelt sætning som svar. Denne proces blev gentaget tre gange, og afsluttedes ved, at Lee skrev en sidste sætning.

Historien er således struktureret som et loop, der kan fortsætte uendeligt. Denne ensæbningspersonlighed, karakterer, prøksisser og tanker.

One Sentence Marathon
Our curator and artists created a fictional story together. Curator Seolhui Lee started with the sentence, "There is a center," after which each artist wrote a single sentence in return. This process took place three times, and concluded with Lee writing a final sentence. Therefore, the story makes continuous infinities and loops; it is never ending, and has an ongoing structure. This One Sentence Marathon turned into a contemporary fictional story which features our states, personalities, characteristics, practices, and concerns.

There is a center. My mom told me it's located outside. I wouldn't start by looking there. So, I started looking into my belly button. I found a thread inside. The thread said "O". Such a stroke of luck! Then a kamikaze drone appeared in the sky of the Baltic Ghettos. I ignored the drone, pulled the thread harder, and a cold, metallic feeling touched my hand. From within me emerged a smooth, metal stone, its surface a muted chrome that barely reflected any light. That stone dropped into my glass and started melting in my tasteless tea. I poured the glass into the Baltic Sea and the water threw the stone back at me. While asking; who is she? And then I woke up on the couch and realized I missed the bus. My mom has taught me never to be late. Which is a strange way to look at time. Meanwhile, flip international conventions of timekeeping, teleportation, pact with the devil, anything really, just to catch that bus. I realized that the bus is actually a NATO recruitment center, taking youngsters to the frontline to perform belly dance. But my belly said "NO' O' OO." I had to go and search for a different part of my body, to find in its shape a familiarity that would comfort me. Then, I questioned if it would be my body or not.