Kunsthalle
Friart
Fribourg

free

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Kunstverein Freiburg
Kunsthalle Friart Fribourg

free is marked by separation.
The two locations exist in parallel and with the absence of the other, like estranged family.
Inside, separation continues.

Baby being born out of a computer, 2024, Lambda photo prints on board
~~*Babies being born out of a computer*, 2024, Lambda photo prints on different boards~~
Babies born out of a computer, 2024, Lambda and laser photo prints on different boards
Unborn babies inside a computer, 2024, Lambda photo prints on different boards

Private life, 2024, knitted jumper

Wall, 2024, red curtain, open window
Wall, 2024, red curtain, open window

Notes on *free* at Friart

At Kunsthalle Friart the source of *free* comes from existing work by other artists.
I wished to work outside of myself and I found the drive to do so in the encounter I had with other people's
work – my belief in their work came to generate this part of the exhibition.

Babies... elaborates on a sculpture by Morag Keil titled *Baby Being Born Out Of A Computer* (2022).
Baby being born out of a computer (2024) is documentation of Keil's work, as seen in Le Consortium Dijon in
February 2024.
Babies being born out of a computer (2024) are more babies being born out of a computer.
Babies born out of a computer (2024) are the babies after birth.
Unborn babies inside a computer (2024) are the babies unborn.

What triggered me most in Keil's sculpture wasn't in first instance the science fiction scenario nor the computer but
the fact that the baby was so very alone. I wanted to hold on to that but also elaborate on the narrative, and stretch
it backwards and forwards in time. Documenting Keil's sculpture taught me how to do this: to photograph in the
world of the sculpture and document more babies.
The babies after birth evoke a relief, but there is also desire to return inside.
For me the unborn babies are the crucial part of the series. Some of them might be forever unborn.
I question whether I should have defined who the photographer is within the narrative, but they are in any case an
outsider. I don't think that I could have made this series if I had children, or if I had the experience of giving birth:
When conceiving a science fiction world it may help to know alienation, and to desire something in that world.

Private life (2024) is based on Marianne Berenhaut's sculpture *Le Pouf* (1993).
Le Pouf is part of Berenhaut's ongoing *Vie Privée* series. It is a wedding dress turned into a large pillow carrying
a Christening gown, all in the whitest fabrics. My intention was to make a work grounded in my reception of the
work, rather than digging into what the artist's reasons were when she made it. This is important, given Berenhaut's
private history. The responsibility I felt in dealing with this work blocked my intuition. I hesitate to show it, but I don't
want to leave out the inherent impossibility in *Private life* (2024) and in my attempt.

Wall (2024) is a repetition of Pope.L's *Wall* (2013).
Pope.L's *Wall* was part of *Forlesen* (2013), his exhibition at The Renaissance Society in Chicago.
Forlesen took its title from Gene Wolfe's eponymous science fiction story regarding Labor Day, published in *Book
of Days* (1981). Forlesen wakes up without knowing the world he is in, and lives out his day via a manual. The story
depicts a day that is a whole life, mainly in the setting of Forlesen's job. I read the story twice and I think that *Wall*

is present in the story. When I was a student I thought it important to consider what art would be in the (distant) future, and would fantasize art for the worlds of existing science fiction stories.

Pope.L said to be mostly interested in *Forlesen* for the structure of the story, and the absence of a plot.

free