

Swing Pattern Gone

Therese Bülow

14.02.2025 - 29.03.2025

Huden i sig selv er en dårlig uniform. Smuk og porøs. Kuldkær. Vi viklede et ekstra lag om børnene, deres kroppe er de stærkeste og de letteste at såre. Vi gav dem et ekstra lag hud. Planternes pels. Der fandtes besværgelser, vi sagde under arbejdet ved væven, gamle sætninger, som sivede ind i trenden og lagde sig som et hviskende islæt i stoffet.

The skin in itself is a poor uniform. Beautiful and porous. Prone to the cold. We wrapped an extra layer around the children, their bodies are the strongest and the easiest to wound. We gave them another layer of skin. The fur of plants. There were incantations we spoke as we worked at the loom, old phrases that seeped into the warp and settled like a whispering weft in the fabric.

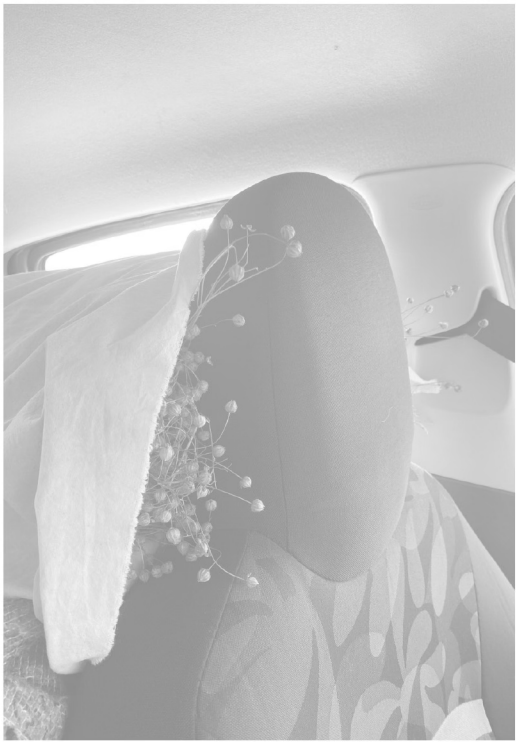
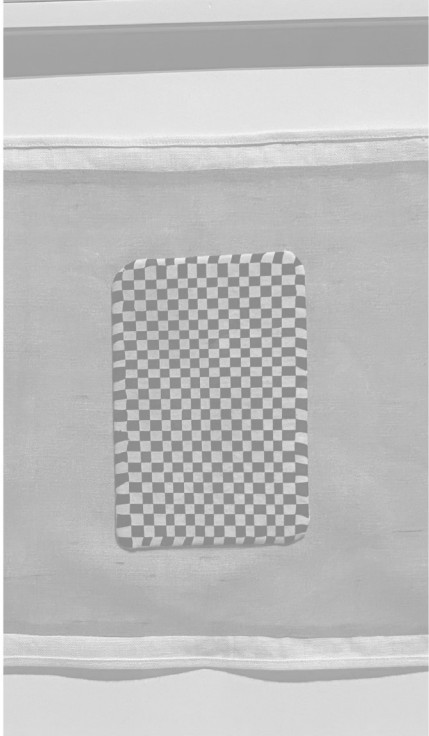
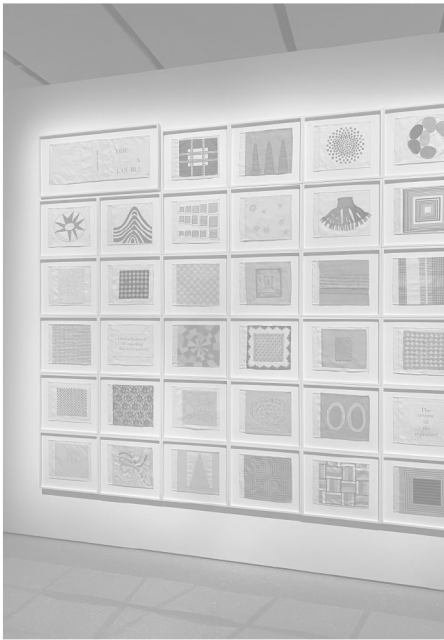
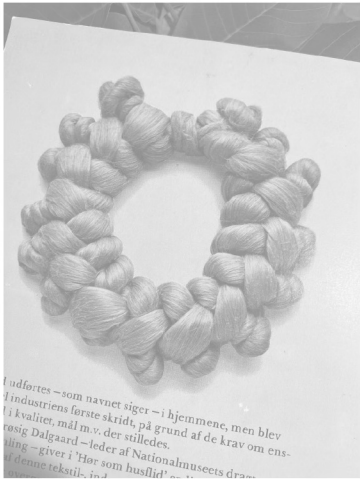
Text by Ditte Holm Bro
for the exhibition *Swing Pattern Gone*

Using the concept of *worlding* as an integrated understanding of her own practice, Bülow works with sculpture and installation to explore the conceptual and material linkages of living and constructed matter.

Spanning wool, aluminium, soap, linen and bronze, the artist considers our relations to materials - as to our world - as continuously changing and endlessly becoming. With this in mind, her process explores the concept of corporeality across a wide field of inquiry, contending with the crafted body to reconsider the constructs of our habitual comprehension, and to diminish the distance between humanity and its ecological surroundings.

Organic and inorganic, animate and inanimate, human and natural simply become mutually constituting aspects of one same complex consciousness. Bülow's work prompts ontological considerations of how we can perceive and engage with the world and with one another beyond one's own skin, to understand the depth of our interconnectedness and the trajectory of our intertwined agencies. Through a combination of disparate, incongruous bodies, Bülow purposefully underlines the relevance of this sympoietic entanglement, revealing the unpredictable, imbalanced and immanent pathways through which the stances of our worldview can be reimaged.

Therese Bülow (b. 1996, Denmark) is a Danish artist, living and working in Copenhagen, Denmark. Bülow graduated with an MFA from Malmö Art Academy in Malmö, Sweden. Her work has been exhibited at Den Frie Centre for Contemporary Art (Copenhagen, Denmark), ICA (Malmö, Sweden), Skånes Konstförening (Malmö, Sweden), Roskilde Festival (Roskilde, Denmark) and Uppsala Konstmuseum (Uppsala, Sweden) among others. Upcoming institutional shows include Rønnebæksholm (Næstved, Denmark) and Esbjerg Kunstmuseum (Esbjerg, Denmark). Bülow is currently part of the Anne Marie Carl Nielsen Programme for Art in Public Spaces (2024/2025).



35 4G

blev området udlagt til 24 lange og smalle pladser. På blegepladsen blev tekstilstoffer og dyppet i lud og strakt ud i lange baner f øleget i solen og hærdet af de kølige nætter. nene var nummererede og begyndte sydfr e at det første bassin fik nr. 1 og løb omtren iankt Hans Gade løber i dag, mens den sids rianglen.



ra 1823-24 over området mellem Nørrebro bro, hvor de lange parceller med Blegdarr

els kort. Kort nr. 9 over en del af Klædebo Udent r mellem Nørre og Østerbro, Blegdamsvejen og G iatrikelnumre. chlegel/Københavns Stadsarkiv. : Ikke beskyttet af ophavsret – Public domain

gemænd og blegekoner

