

The Repository of Irrational Gestures proposes and tests the notion that moving image work and sonic composition can critically investigate and illuminate the turbulent but permeable boundaries that differentiate between 'rational' and 'irrational' actions, thinking and/or behaviours.

Many analysts, looking back to mass movements and motivations in the 1930s and relating those to now, have identified irrational attitudes within the rise of so-called populisms and accompanying discourses, including the post-truth rhetoric of fake news (Pankja, Mouffe, Franke, Davies, Laurent). Here, irrationality is characterised as fuelled by emotions and sentiment rather than logical, evidenced debate. The question still arises, however, as to who decides what is 'irrational'? And how do they decide? Exploring this paradigm is the aim of RIGs.

This artwork is the result of addressing the following questions:

(Q.1) What kind of narrative form can be used to critically engage dominant manifestations of 'irrationality', including the boundaries between rational and irrational conceptualisations?

(Q.2) How can a multi-perspective approach to gathering material offer insights into this question?

(Q.3) What kind of repository or archiving practice can emerge from these research problematics?

The research questions were investigated through iterative practice methodologies involving compilations of short sequences of video clips, fragments of texts, diagrams, stills, field recordings, music, dialogue etc., all drawn from a broad range of sources including invited contributions from other artists and academics. The samples were montaged to create a dislocated narrative; disrupting expectations of connection both in thought and feeling.

To date this work has been exhibited at KunstRaum, Linz, Austria 2018; SporKlübü, Berlin, Germany 2019; Viborg Kunsthall, Denmark 2019. It has also been presented in the form of a performance lecture at Digital Ecologies II: Fiction Machines Conference at Bath Spa University 2019 and is forthcoming at the Freud Museum 2021/2 (postponed from 2020 due to Covid-19).



Above: RIGs version II Installed as part of 'As Much About Forgetting', Viborg Kunsthall, Denmark 2018



Above: RIGs version I, KunstRaum 2018

*RIGs version I-IV (ongoing)* is an artwork in the form of an archive – a repository. Each time the repository is staged, the material content is expanded to include new material, then re-edited and the format reconfigured. *RIGs* incrementally changes its format over time and is only available to view when it is installed or presented live.

The evolving and transitory nature of the piece was developed to correlate conceptually with identifiable shifting parameters surrounding the exploration of and attempts to identify irrationality; be that through images, words, actions or attitudes.



Above: RIGs version II, Viborg 2018

**Theoretical Research**

The research undertaken for RIG's identified a denigration, under the term irrationality, of opinions and behaviours that are not sanctioned or often allowed by the dominant discourse (Pankra, Franke).

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In researching the boundary between rationality and irrationality, we may be able to agree that the irrational describes those actions, thinking and behaviours that appear to be more illogical than other alternatives, but it is not clear by whose standards we are to judge behaviour as rational or irrational. The project draws on recent social and cultural debates around the rise of affect i.e. sites of public emotion (Laurent), in particular anger (Pankra), and populism (Mouffe) along with manifestations such as Brexit, Trump and 'fake' news.

**'On the remain side, a flimsy grasp of the real world is reflected in another problem: the idea that anyone who wants to leave the EU must in some way be irrational, old-fashioned, or simply unhinged.'** [John Harris](#)

**Artistic Research**

The artwork is also contextualised by current theoretical and artistic interest in collage as a vital creative form, where sampling and remixing is now viewed as a 'global model of cultural production' (Luke Feireiss *Radical Cut-Up: Nothing is Original* 2019). This was exemplified in the large-scale exhibition on Hannah Höch in 2014 (Whitechapel Gallery).

RIGs builds on artworks that all create experimental narratives from fragmented sequencing. In James Richard and Steve Reinke's film 'What weakens the flesh is the flesh itself' (2017) archival footage is collaged to produce experimental narratives that foreground the affective dimensions of the image. In Laure Prouvost's 'It, Heat, Hit' (2010), fragmentation creates different narrative threads that in turn frustrate representation; in *Amnesia Scanner*, Bill Kouligas and Harm Van Den Dorple's online work *LEXACHAST* (2015) images are ripped from Flickr and Deviant Art, and slowly dissolve together producing a randomly generated hallucinatory photo album. None of these artists' works directly address the irrational, and in their experimental approaches different logics of meaning-making are evident. RIGs takes strategies from these works and applies them to an investigation on the irrational and archival forms.



Above: A Brexit supporter, and a Vote Remain campaigner exchange views in Market Square, Northampton, on 31 May  
Photograph: Christopher Furlong/Getty Image 2016



Above: A Trump supporter in Ambridge, Pennsylvania during the presidential election campaign.  
Photograph: Evan Vucci/AP 2016  
<https://www.theguardian.com/politics/2016/dec/08/welcome-age-anger-brexit-trump>



## Juxtaposition & Discontinuity

**Aim: Juxtaposition:** RIGs juxtaposes, as a method of investigation and production, a randomized appropriated set of visual and narrative examples (gestures) of irrationality. With each juxtaposed sequence the question arises reverberates –can you class this behaviour or interpretation as irrational? It also tests the capacity of an archive to hold such randomized juxtapositions.

**Discontinuity:** The edited juxtapositions are deliberately contrasting and discontinuous in sequence, in order to test the potential for thwarting any unifying patterns, logical narratives or totalising understanding.

**Description:** The filmic elements of the artwork explores and tests the impact of a disjointed assemblage of still, moving and fragmented narratives baldly contrasted against one another, without explanation. Visual affinities and patterning may be detected between the edits, but they are then broken as there are no overriding logics to these connections.

The structure also investigates the capacity of a collection of randomized moments to constitute an archive through the naming of the artwork as a repository. Testing the archival form to hold narrative logic.

**Insight:** This apes and experiments with the way the index of the archive tries to make sense of the elements it holds when in reality they are discontinuous. In archives logics are built and also thwarted.

**See right:** stills showing test sequence of edits when working RIG's version II.



1. Brassai from Graffiti de la Série VIII: La Magie, 1955



2. Paul Greengrass (Dir) Bourne Ultimatum 2007



3. Michelangelo Antonioni Dir Zabrieske Point 1970



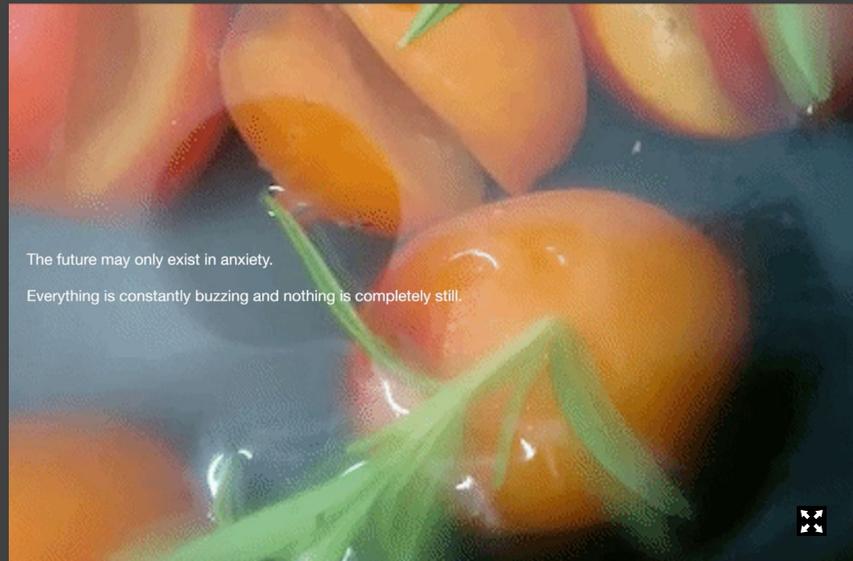
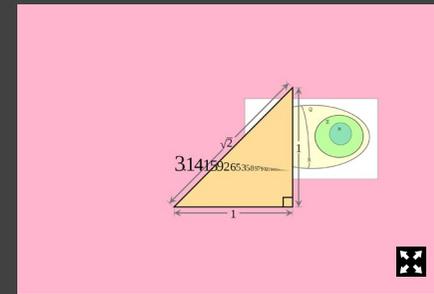
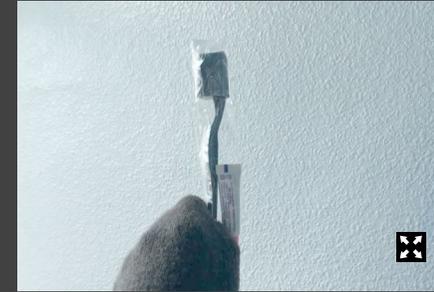
### Multiple perspectives and staging of partiality

**Aim:** This part of the method purposely eschews a single perspective, contrasting samples sourced by the author and from invited contributors across a range of backgrounds and disciplines. To investigate how we label something as irrational, each sample was selected for inclusion precisely because it was different, in its premise or formulation of the irrational, from the other examples.

**Description:** These examples be they visual, textural and/or audio often remain partial in their explanation. This tests and compares the parameters that identifies irrationality. It also mirrors explores the common incompleteness of the archival form.

The appropriated nature of all the samples in RIGs explored the possibilities and fault lines of assumed shared cultural reference points and by implications shared experiences.

**Insight:** The work highlights the shifting parameters placed on any identification of the irrational. Contributions include science, art, human geography, social media, art history, UX design, pop music, film, hearsay, myth, entomology, popular music, field recordings.



The future may only exist in anxiety.  
Everything is constantly buzzing and nothing is completely still.

From top right: Example of contributions across different versions of RIGs:  
Toothbrush with mitten video clip – Anita Delaney, Artist  
Donuting Car video clip – Michelle Atherton  
Diagram Irrational Numbers – Wendy Leeks, Writer & Art Historian  
Ant song field recording – Gino Brignoli, Ecologist

Left: Boiling Apricots with Text Poem video clip -Lucy Lound, Artist

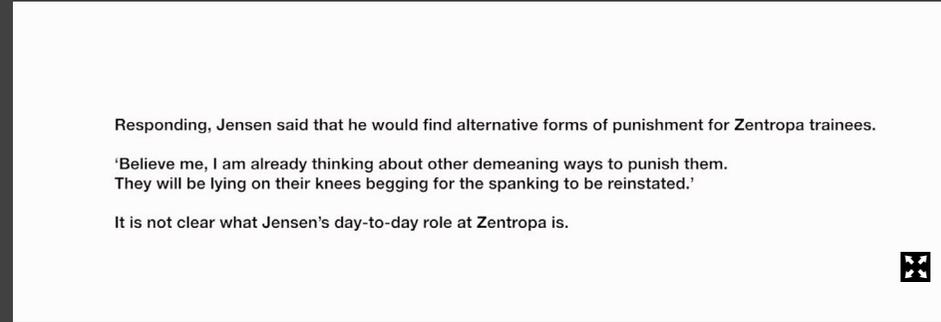
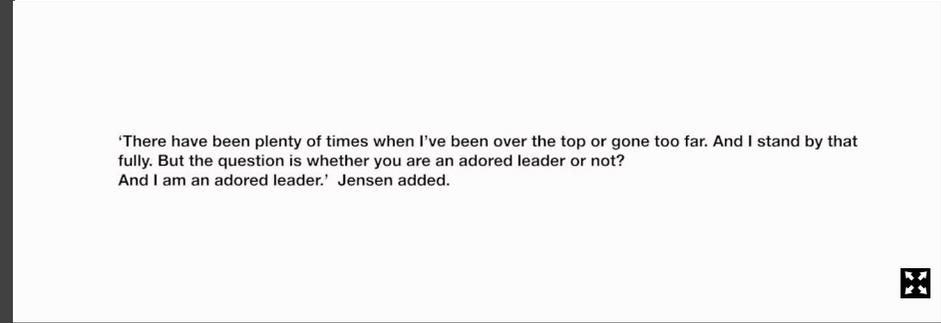
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**Affective Proximity**

**Aim:** The clashing together of the examples in the montage creates the emotive affect of the work.

**Description:** The textual reference in Still i & ii is from a Guardian newspaper article into a co-director’s behaviour at a production company jointly run with the filmmaker Lars Von Trier. Even if RIGs’ viewer has knowledge of the story and can connect it to an earlier still of a woman channelling lightning from Von Trier’s film Melancholia 2011, the text remains a partial testimony. It only serves to emphasize but not explain the emotional drive of the protagonist. This tone is then absurdly undercut by the edit to a video clip of beetroot, which through our tendency to anthropomorphise, appears to be waving. Equally sounds e.g. of cello tape being pulled from its holder and intermittent lighting patterns move the viewer’s attention away from the screen. As the narrative drive is undercut, so is our emotional engagement with the content, so what is explored is a felt pattern of discontinuity when viewing the artwork. This method of affective proximities investigates the felt disruption of irrationality.

**Insight:** This method of affective proximities enables an investigation into, and illuminates the felt disruption of, irrationality.



RIG's Version III stills  
 Jensen Guardian contribution Jessica Harrington –UX Designer  
 Beetroot contribution from performance by Lucy Lound 2016 –Artist  
 RIG's version II Viborg installation programmed lights





Ongoing-ness in exhibited forms

**Aim:** RIGs visual and audible content and presentation changes and is reworked each time it is exhibited, as different contributions are added and others removed. In this way the investigation evolves to reflect upon what might constitute the irrational at any moment, in any different context.

Version I (exhibition)

**Description:** The first version presents a large-scale single channel looped video with soundtrack. This resists any traditional narrative arc as it moves haphazardly between the visual, audible and textual. For example the sequence moves from an anthropomorphic interpretation of ant sounds as burps, to the abstracted formulation of irrational numbers in mathematics to the hanging, for the crime of espionage, of a monkey dressed in a miniature military uniform 200 years ago in Hartlepool.

In this single-screen version the audience are seated in comfortable armchairs, immersed in the black space of the installation. The dissonant affect of the work comes from the visual cacophony of the montage sequence, where the impulse to see affinities and make unified rational sense is disrupted or confounded by each successive clip in the sequence.

**Insight:** Through a jarring index of partial information, the archive enables an examination of the unstable cultural specificity and the disruptive affects of the irrational and its currency in our times. In its unauthorised form, RIGs runs counter to sanctified cultural politics and structures.



Above stills: RIGs I KunstRaum 2018

7/9



## Ongoing-ness in exhibition forms

### Version II (exhibition)

**Description:** A single-screen large scale video installation with intermittent programmed lighting effects to accompanying song clips in the sequence.

In this version the investigation into 'the irrational' becomes more far-reaching as new contributors are edited into the sequence and themes become more expansive. For example, the montage narrative included questions on the relationship between the irrational and movement, including clips of preternatural robotic movements, donuting and crashing cars, a short distended clip of Stevie Wonder's Superstition (1972) and a text on a C16 dancing 'plague'. Unconscious and impulsive bodily responses are examined within the unofficial repository. In certain sections the editing is more fast-paced, testing how increased discontinuity brings about stronger moments of identification of the irrational.

Then at random points the screen goes blank and the piece moves beyond the frame of the screen, as the room becomes flooded with familiar song melodies and pulsing lights. In this more expansive on-off immersive installation RIGs tests the disjunctive effect of the work.

RIGs Version II was installed as part of 'As Much About Forgetting', Viborg Kunsthall, Denmark 2019 a large-scale exhibition co-curated by Michelle Atherton, Jette Gejl and TC McCormack. The alternative archive of irrationality proposed by RIGs was tested along other related artworks exploring unofficial collections and histories. The research was also expanded via the accompanying symposium where one strand considered how fictions can be used to reveal forgotten histories.

**Insight:** In the second form the viewer finds it harder to grasp the whole narrative, as they find themselves only able to remember certain parts. The work as an intentionally partial index is heightened, foregrounding the structures of the irrational and the limitations of the archive; therefore undermining any claims to authority. The emotive effect of the work is foregrounded. The only perceivable logic to this exploration of the irrational becomes the fictional quasi-archive. What is being tested is the capacity of the juxtaposition to be held by the archival form; and the capacity of the audience to deal with this.



Above stills: RIGs II Viborg 2018

[View PDF - As Much About Forgetting, Viborg](#)

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Ongoing-ness in exhibition forms

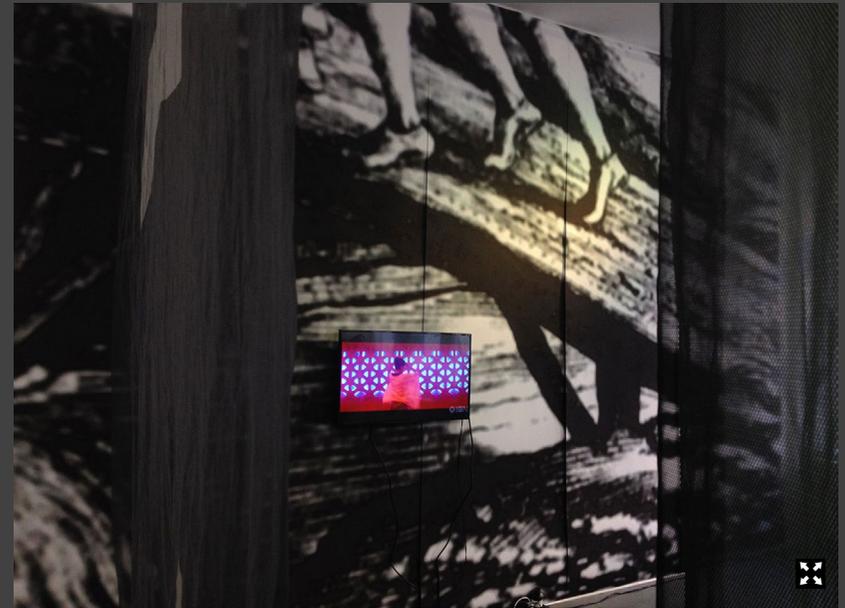
Version III (exhibition)

**Description:** In version III the film is again re-edited to juxtapose new clips that make more reference to the natural world e.g. an octopus crawls out of the water, moves across dry land, momentarily appearing like mobile intestines. The next image shows a fish burping up a stone. The archive expands in this version to include a broader array of examples from the ecologists and the natural world, bringing into play the irrational as part of our complex relationships with other species.

This installation of the work shifts the viewing experience of the archive into a more confined affective experience.

The archive appears reduced, restricted into a wall-mounted monitor framed by a partial enlargement of a Hendrik Hondius (Unititled) 1564 landscape engraving of the dancing plague previously featured in the Version II. This image contrasts with the expanded sequence of mobile organisms and a clip of a female disco-dancing AI from the film 'Ex Machina' (Dir Alex Garland 2014). Video footage of the lighting sequences from the last installation are also edited into the new montage on the monitor. Boundaries become conflated as one gallery space is held within another, narrative logic shifts but is largely frustrated.

**Insight:** The experience of the archive in this version becomes more individuated as the soundtracks play through headphones and the video can only be watched by two people at a time. Here the exploration of the irrational archive frames itself on a much more individual, controlled and restricted form of affective encounter. This version tests the affective response to a more constrained but sonically personalised archival form.



Above: Stills RIGs III, It doesn't have a shape, it has a shadow SporKlübü, Berlin, Germany 2019

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Ongoing-ness in exhibition forms

**Version IV (exhibition)**

**Description:** A performance lecture presenting screened sequences from the RIGs archive interspersed with a selection of readings from commentaries and theoretical writings on our fake news era. The aim of this version was to open up a space to analyse current conceptualisations and purchase of the irrationality; its positioning within fictions and academic formulations on post-truth culture.

**Insight:** The performance lecture became a visual and audible RIGs remix, revealing some of the othering of irrational behaviour that occurs within mainstream commentary and drawing attention to moments of irrationality in over rational protestations.

[View PDF of Performance Lecture Repository of Irrational Gestures \(RIG's\) version IV: Dissonance in the era of Fake News](#)

[View PDF of Digital Ecologies II Fiction Machines Programme](#)

**RIGs -Concluding Insights:** Importantly the research found that an archival form, which historically has been presented as epitomising the logical, ordered and rational, as a site for power and authority, is now questionable. Rather the creation of an imaginary, unofficial and transitory repository serves to re-present the archive's inherent incompleteness and subsequent instability. In this form the archive becomes the perfect structure to investigate the shifting parameters surrounding any identification of the irrational. The research has been shared to-date by making it publicly visible via exhibition and live performance. Each version changes incrementally, testing the immersive dynamics of how the work addresses the audience and how they respond to the work and engage with the research questions.

**Forthcoming 2021:** (Postponed due to Covid-19)

Version V as part of Unheard Voices series Freud Museum, London, UK 2021



Above: Stills RIGs III, It doesn't have a shape, it has a shadow SporKlübü, Berlin, Germany 2019

**Exhibitions:**

## 1. RIGs I

They are sticky, perhaps you can say magnetic KunstRaum, Linz, Austria 2018 Group exhibition. Funded by Oberösterreich Kulturressort & Friedensstadt Linz

**Exhibition** <https://www.kunstraum.at/index.php/sammlungen?lang=en>  
**TV Interview:** <https://www.dorftv.at/video/29559>

## 2. RIGs II

Installed as part of As Much About Forgetting, Viborg Kunsthall, Denmark 2018. Large-scale exhibition co-curated by Michelle Atherton (UK), Jette Gejl (DK) and TC McCormack (UK) with accompanying symposium, film screening, talks and workshops. External partners included the Viborg Gymnasium, Blichergården Center and 15 The Art History Department, Aarhus University, Austria.

**Funded by StatensKunsthøj**

**Exhibition:** <https://viborgkunsthall.viborg.dk/udstillinger/tidligere-udstillinger/2018/as-much-about-forgetting-gruppeudstilling/>  
**Review:** <https://www.finespind.dk/index.php/artikler-og-billedserier/1093-udstillingen-as-much-about-forgetting-skal-fa-os-til-at-huske-at-glemm>

## 3. RIGs III

It doesn't have a shape, it has a shadow Spor Klübü, Berlin, Germany 2019.

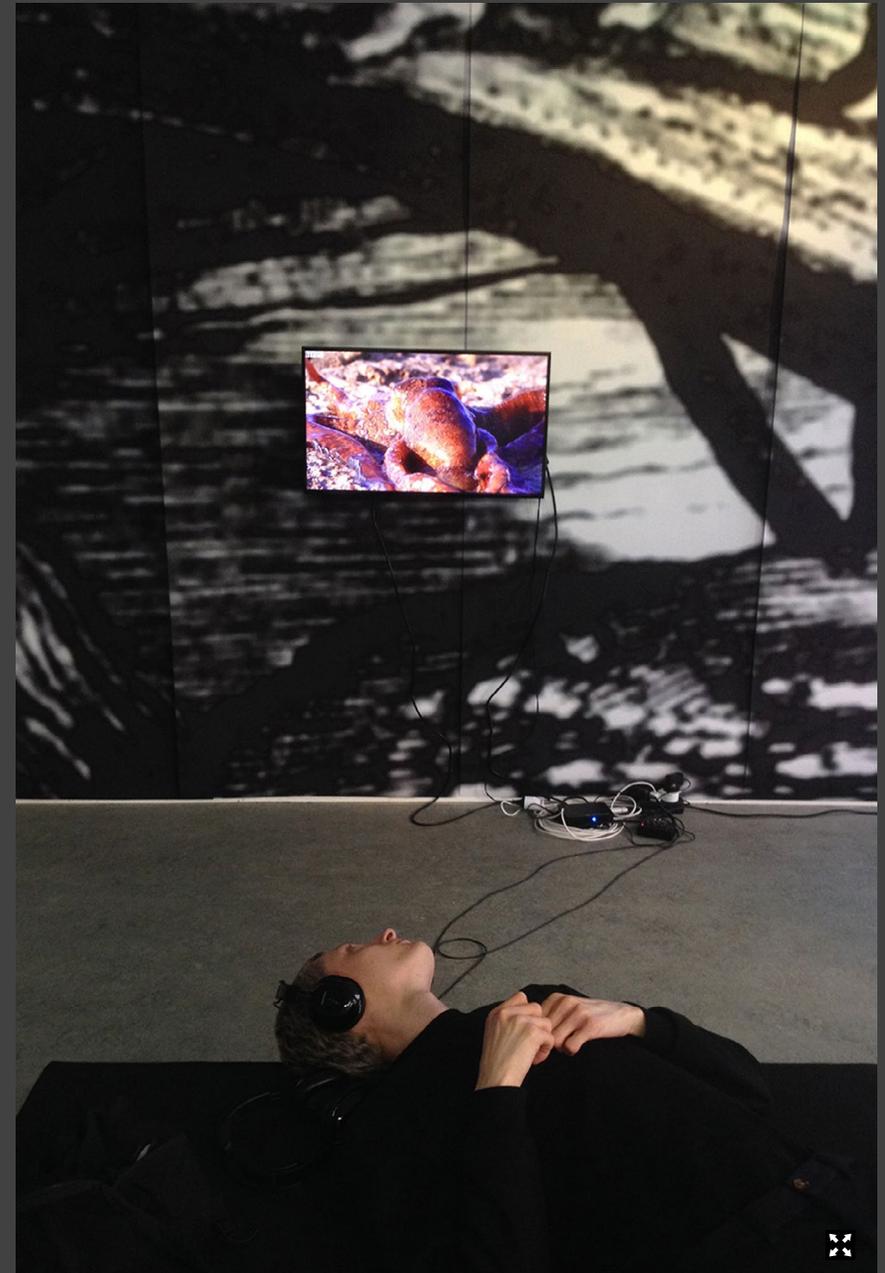
**Group exhibition**

<http://www.koloniewedding.de/sporkluebue/>

**Funded by FörderbandKulturinitiative****Performance:**

## 4. RIGs Version IV

Performance Lecture Repository of Irrational Gestures (RIGs): Dissonance in the era of Fake News presented at Digital Ecologies II: Fiction Machines, Bath Spa University 2019.  
<https://www.bathspa.ac.uk/news-and-events/events/digital-ecologies-ii/>



Above RIGs III, It doesn't have a shape, it has a shadow SporKlübü, Berlin, Germany 2019

**Forthcoming 2021: (Postponed due to Covid-19)**

Version V as part of Unheard Voices series, Freud Museum, London, UK 2021

RIGs V will be presented as a new live sonic performance, with an accompanying academic text. The series at the Freud aims to 'illuminate the life and work of women whose stories have been stifled by history'.

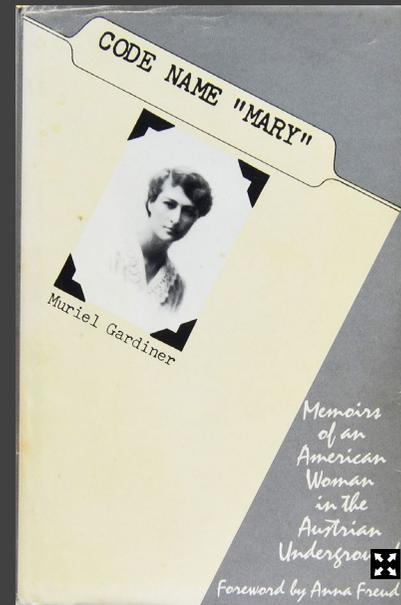
To date the series has included an exhibition by American artist, Ida Applebroog, from her Mercy Hospital series.

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- RIGs will accompany the Muriel Gardiner exhibition (2021), an American psychoanalyst who played an important role in the anti-Nazi Austrian Socialist movement in the 1930s, celebrated for challenging the structures of society and pushing the boundaries of activism.

RIGs V –work in progress

**Description:** Piece includes soundtrack clips from film scenes around swimming pools. Piece will be performed as a live audio composition with programmed lights in the Freud Museum Garden with programmed lights. Audience will be seated in loungers.

1/3



Still La Ciénaga (The Swamp) Lucrecia Martel, 2001  
RIGs V - remix includes clips from swimming pool scenes

Muriel Gardiner Code Name Mary:  
Memoirs of an American Woman in the Austrian Underground, Yale University Press 1983

Research Environment

This research was developed out of the artist-led research group Agency Lab, (seed funded by C3RI), and then developed through series of activities also involving the research of TC McCormack :

**Residencies:** Salzamt Atelierhaus, Linz, Austria and the Centre for Visual Arts, Godsbanen, Aarhus Denmark, 2015.

**Exhibition:** Interest in dissonance and disruptive narratives explored through new artworks were positioned through the exhibition:  
 ● A Ragged Gesture, KunstRaum Linz, Austria 2016

**Research Workshop:** 3 Figs, 4 Voices, Ceramic Prostheses and a Staircase as part of Richard Wentworth's Concertina: arebyte, London City Island, London

**Open Laboratory:** Simulated Heritage Laboratory: Dirty Magic KH7 Artspace, Aarhus, Denmark 2017  
 In 2017 the research project expanded to include research of Jette Gejl (Danish artist, curator and academic at Aarhus University).

This then resulted in the following dissemination of RIGs (invites right).

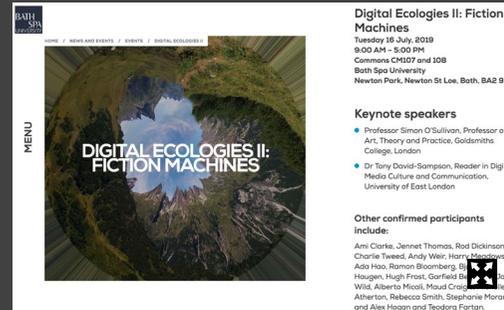
Exhibitions

We Are Sticky, Some Might Say Magnetic, KunstRaum, Linz, Austria 2018  
 As Much About Forgetting at Viborg Kunsthall 2018  
 It doesn't have a shape, it has a shadow, SporKlübü, Berlin, Germany 2019

Presentation

Performance Lecture Repository of Irrational Gestures (RIGs):  
 Dissonance in the era of Fake News presented at Digital Ecologies II:  
 Fiction Machines, Bath Spa University 2019

2/3





<https://www.dorftv.at/video/29559>

*'British artist and co-curator Michelle Atherton works with identifying so-called irrational actions, narratives and phenomena. She shows a twelve minute video installation at the exhibition. It is a video composed of fragmented film clips that are absurd in their own way, but which are nevertheless recognizable, and as a whole create a new kind of meaning out of the absurd.'*

- Line MøllerChristensen, KulturmagasinetFine SpindReview 2018

<https://www.finespind.dk/index.php/artikler-og-billedserier/1093-udstillingen-as-much-about-forgetting-skal-fa-os-til-at-huske-at-glemm>



[View PDF of review](#)



[View PDF of review](#)

*'[Michelle Atherton] has developed a sophisticated, subtle and intense language for exploring the image as a hook for our flawed perceptions of the world. The questions within these images are powerful because they ask us to look again at matters that seemed settled, beyond question, yet their inherent instability opens into deeper questions of politics and the orientation of the self within its world.'*

- Comment on RIGs II by David Toop, musician, author and Professor of Audio Culture and Improvisation, London College of Communication 2019



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



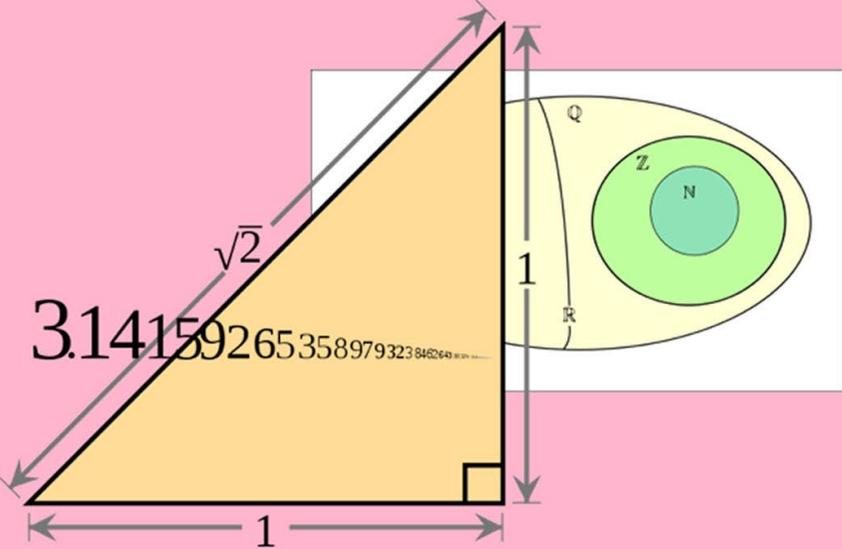
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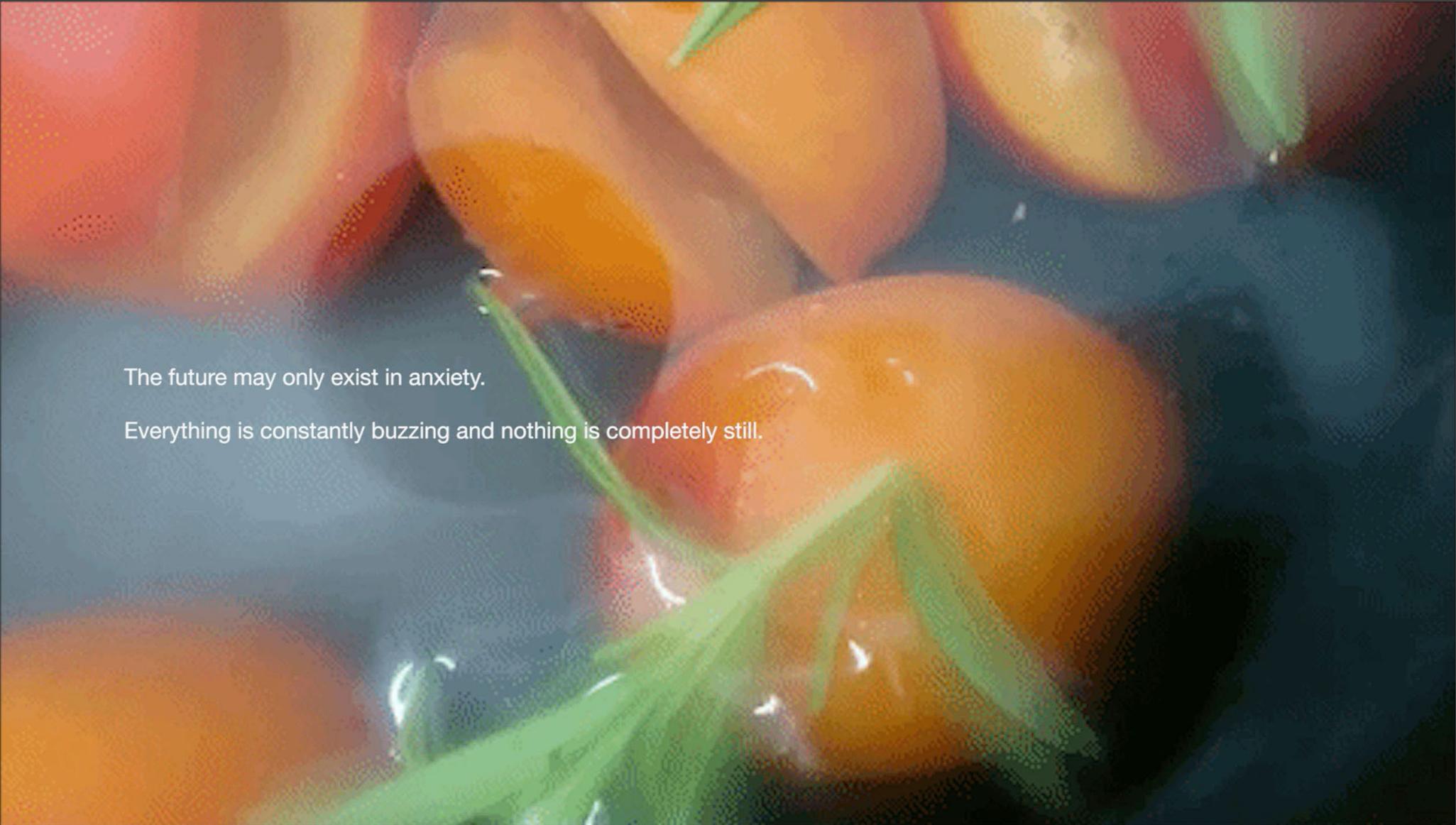
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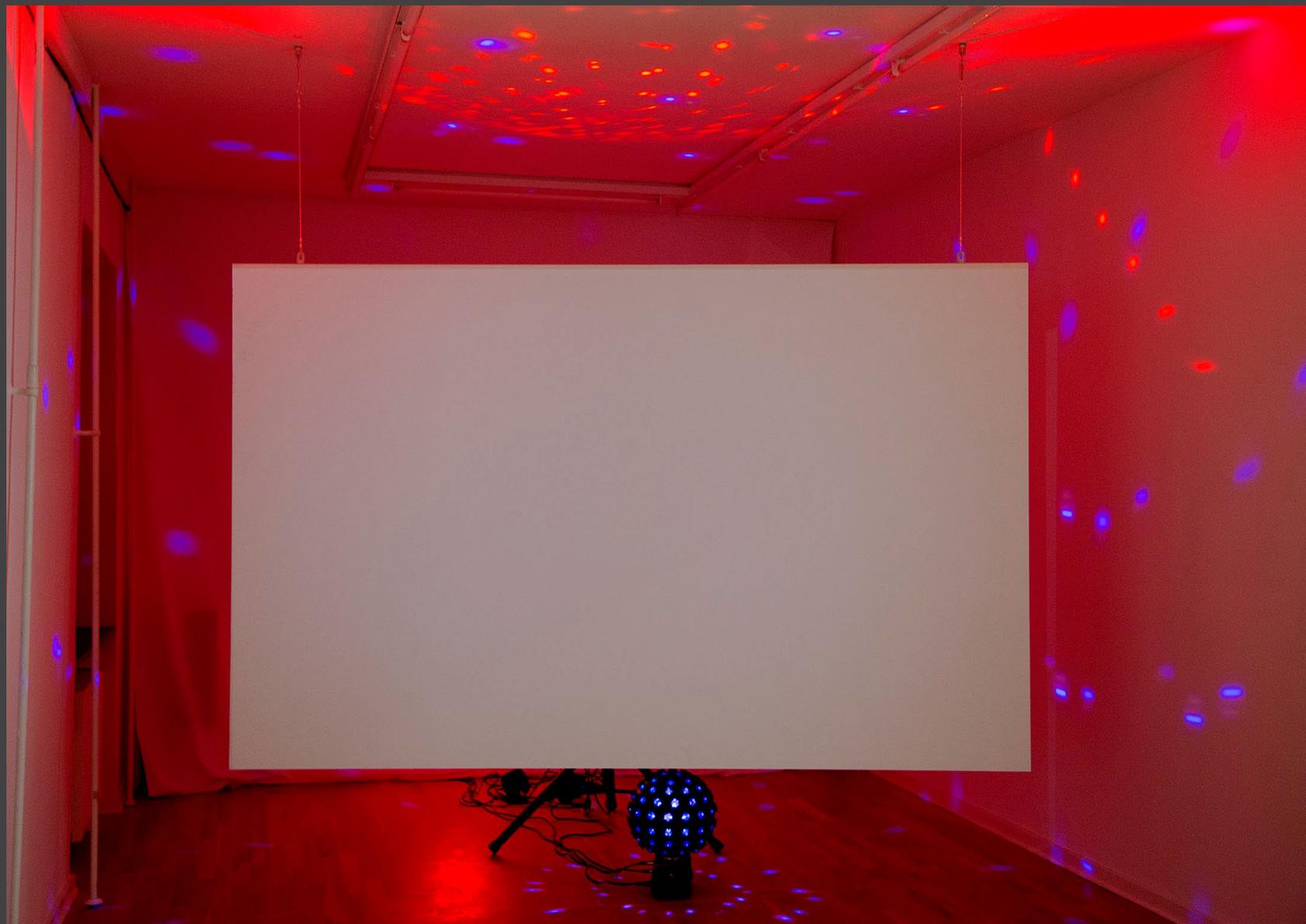


The future may only exist in anxiety.  
Everything is constantly buzzing and nothing is completely still.

[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)

Responding, Jensen said that he would find alternative forms of punishment for Zentropa trainees.

‘Believe me, I am already thinking about other demeaning ways to punish them. They will be lying on their knees begging for the spanking to be reinstated.’

It is not clear what Jensen’s day-to-day role at Zentropa is.

[Go Back to Previous Page](#)

‘There have been plenty of times when I’ve been over the top or gone too far. And I stand by that fully. But the question is whether you are an adored leader or not? And I am an adored leader.’ Jensen added.

[Go Back to Previous Page](#)



[Go Back to Previous Page](#)





[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



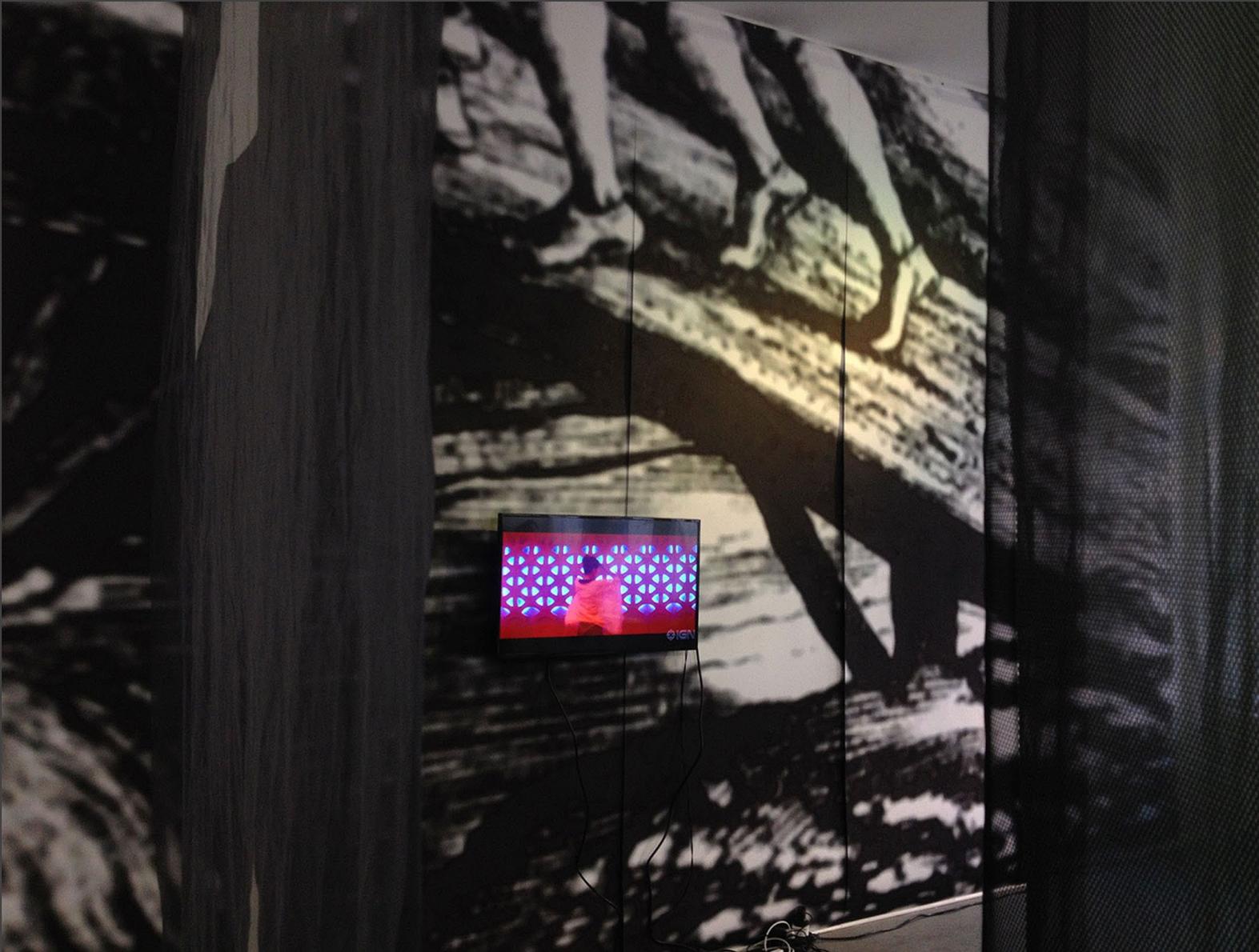
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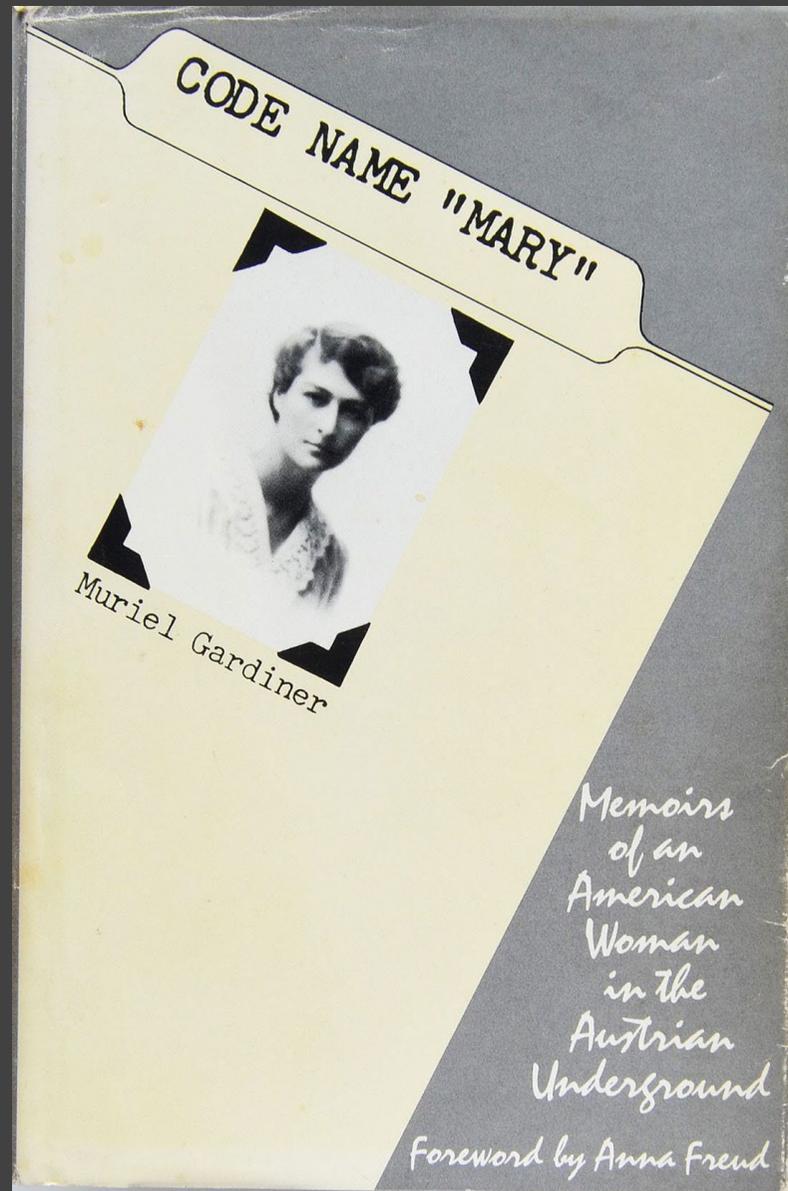
[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)

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Freienwalder Str. 31  
13359 Berlin  
Tel.: 0179-8593744  
[www.koloniewedding.de/sporkluebue](http://www.koloniewedding.de/sporkluebue)

\_Presseinfo/press release

***It doesn't have a Shape, it has a Shadow***  
**Michelle Atherton, Jette Gejl, TC McCormack**  
30.03.-12.04.2019

Eröffnung/Opening: 29.03.2019, 19:00

Öffnungszeiten/Opening hours:  
Sa./Sat., 30.03. + So./Sun., 31.03.: 15:00-18:00  
01.04.-12.04. nach tel. Anmeldung/by appointment



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[Go Back to Previous Page](#)



[Go Back to Previous Page](#)

BATH SPA UNIVERSITY

HOME / NEWS AND EVENTS / EVENTS / DIGITAL ECOLOGIES II

MENU

**DIGITAL ECOLOGIES II:  
FICTION MACHINES**

## Digital Ecologies II: Fiction Machines

Tuesday 16 July, 2019

9:00 AM – 5:00 PM

Commons CM107 and 108

Bath Spa University

Newton Park, Newton St Loe, Bath, BA2 9BN

### Keynote speakers

- Professor Simon O'Sullivan, Professor of Art, Theory and Practice, Goldsmiths College, London
- Dr Tony David-Sampson, Reader in Digital Media Culture and Communication, University of East London

### Other confirmed participants include:

Ami Clarke, Jennet Thomas, Rod Dickinson, Charlie Tweed, Andy Weir, Harry Meadows, Ada Hao, Ramon Bloomberg, Bjørn erik Haugen, Hugh Frost, Garfield Benjamin, John Wild, Alberto Micali, Maud Craigie, Michelle Atherton, Rebecca Smith, Stephanie Moran and Alex Hogan and Teodora Fartan.

[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)



[Go Back to Previous Page](#)

**17-07** 2.30-4 pm  
**18-07** 2.30-4 pm  
**19-07** 2.30-4 pm  
**20-07** 2.30-4 pm  
**21-07** 2.30-4 pm  
**22-07** 2.30-4 pm  
**23-07** 2.30-4 pm  
**24-07** 2.30-4 pm

# *Dirty Magic*

**Simulated Heritage Laboratory**

8 days ongoing series of experiments, material tests and conversations around the theme of Dirty Magic and the world of unofficial, dissonant and future heritage. Every day from 2.30-4.00 the public is invited to come and test, participate and discuss ideas in the Simulated Heritage Laboratory, culminating with an end event on 24 July.

TC McCormack (UK)  
Michelle Atherton (UK)  
Jette Gejl (DK)

KH7artspace, Sydhavnsgade 7, 8000 Aarh

STATENS KUNSTFOND

[Go Back to Previous Page](#)

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**2,701 Views**



[Go Back to Previous Page](#)

VIBORG STIFTETS FOLKEBIBLIOTEK  
ONSDAG 6. SEPTEMBER 2018

## 10 VIBORG



TC McCormac fra Storbritannien har arbejdet på at genopbygge sit værk hele ugen og mangler stadig en vigtig del. Publikum vil nemlig opleve en særlig brug af lys, som bliver en del af værket. Foto: Morten Dueholm

Publikum får lov til at være med i den skabende proces og vil opleve, hvordan værkerne bliver til. Man har også mulighed for at møde kunstnerne bag værket og høre om, hvilke greb de gør

BODIL JOHANNE MONRAD,  
UDSTILLINGSLEDER

### Ny udstilling skal inddrage publikum

I disse dage arbejdes der på højtryk i Viborg Kunsthall for at blive færdig med den nye gruppeudstilling "As much about forgetting". Det bliver en udstilling, hvor kunstnerne vil arbejde på deres værker undervejs, så publikum så at sige bliver taget med ind i maskinrummet.

#### KULTUR

Charlotte Hjørnild  
chh@bibvibor.folketid.dk

**VIBORG:** Der hamres, savs og silbes på højtryk i Viborg Kunsthall for at blive færdig med gruppeudstillingen "As much about forgetting", som åbner torsdag aften klokken

19.00. Her vil der være velkomst ved udstillingsleder ved Bodil Johanne Monrad, og udstillingen kan efterfølgende ses i perioden fra 7. september til 25. november 2018.

Udstillingen bliver helt særlig i den forstand, at den ikke er statisk. Flere af værkerne vil ændre sig undervejs, for kunstnerne bliver ved med arbejde på deres projekter.

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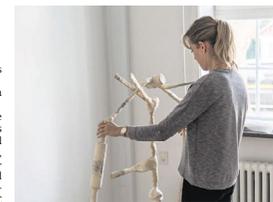
høre om, hvilke greb de gør, siger udstillingsleder Bodil Johanne Monrad.

Den overordnede ramme for udstillingen er spændingsfeltet mellem historisk skrivning og erindring. Historien er subjektiv, fordi vi alle fortolker den forskelligt, og kunstnerne bruger alt fra skulpturer til video samt fotografier og vil også lave forskellige performances undervejs til at genkalde og genop-

føre fortællingerne om vores fortid.

Kunstnerne kommer fra en række lande.

Ud over de tre danskere Lea Torp Nielsen, Sophus Ejler Jepsen og Jette Gejl vil også Pilvi Takala fra Finland, Michael Schultze fra Tyskland og Laura White, David Toop, John Russell, Lara Eggleton og David Steans, TC McCormac fra Storbritannien lave udstillinger.



Laura White fra Storbritannien er ved at lægge sidste hånd på værket.

#### Køb og Salg

##### Majs

16,5 hektar majs sælges på rod.  
TH. 21. 22 07 01

#### Håndværkere

15 års  
produkt  
garanti

100% lugtgaranti  
**Viborg & Omegns  
Tagdaskning A/S**

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De abstrakte værker giver mulighed for fri fortolkning, men publikum får også mulighed for at møde den tyske kunstner Michael Schultze, som står bag værket og høre hans tanker.



Hvad betyder farven beige? Og hvad har den betydet farven? På den kommende udstilling har man mulighed for at få beigeterapi og måske komme nærmere svaret.

[Go Back to Previous Page](#)



Pressebillede

## Kunsthallen vil søge at glemme

### KULTUR

**VIBORG:** I forbindelse med Viborg Kunsthalls aktuelle udstilling "As much about forgetting" inviterer kunsthallen kunst- og kulturinteresserede til en dag med foredrag, diskussioner og performances om tid og erindring.

Samtidskunsten emmer af fortiden. Det vrirler med historiske referencer, lige fra

æstetiske citater fra kunsthistorien, til formeksperimenter samt genfortolkninger af forskellige kulturhistoriske fænomener.

Tidens gang giver både historie og erindringer, men der opstår ofte uoverensstemmelser mellem de to.

I en tidsalder, hvor alt bliver logget, lagret og arkiveret, vil symposiet forsøge at glemme.

Oplægsholderne er Sarah Kolb, kunstteoretiker, Department of Art History and Art Theory i Linz, professor Simon Lewandowski, kunstner, Leeds University og David Toop, musiker, forfatter og professor ved London College of Communication.

Symposiet finder sted lørdag 3. november fra klokken 11 til 17.

[Go Back to Previous Page](#)