

Hvad kan en knude bundet for flere hundrede år siden fortælle os? Hvilken rolle spiller kroppen i de måder vi husker og glemmer på? Og hvordan kan vi åbne op for de mange lag, der understøtter vores erindringer? Disse spørgsmål undersøger Helene Nymann i hendes soloudstilling *Knots of Ecphore*, der er en del af kunstnerens omfattende forskning i kropslig viden, hukommelse og husketeknikker. Udstillingen præsenterer nye værker i form af video og glasskulpturer samt kollektive og publikumsgenererede aktiviteter og interviews.

Knots of Ecphore låner sin titel fra den tyske biolog Richard Semon (1859-1918). Han definerede begrebet "ecphore", der beskriver den handling, situation eller blot stimulans, som får os til at genkalde et minde. Gennem denne forståelse undersøger Nymann, hvordan et minde kan være placeret i en kropslig bevægelse, i vinden, duften eller i ens omgangskreds, der stimulerer og husker med og for dig.

I den skulpturelle videoinstallation *Kluddermor*, der vises på O - Overgadens overetage, fletter tre kroppe sig sammen i knudrede positurer som i skolegårdslegen af samme navn. Danserne bevæger sig som én form og i ét flow, der kun delvist afbrydes af en flydende substans der omdannes til en animeret linje. Værket er inspireret af khipuen (udtales: ki-pu) – en historisk hukommelsesteknik brugt blandt andet i Inkariget, som består af et kædeformet snoresystem med knuder på. De eksakte betydninger af knudernes former, farver og placeringer er stadig ukendte. Nogle forskere mener, at knuderne fungerede som et tællesystem, mens andre ser knuderne som en tredimensionel skrift – en beholder for viden og alverdens historier.

I det bagerste udstillingsrum viser Nymann en serie nye glasskulpturer, der hver hviler på en bund af jord, holdt fast af organisk formede stålrammer. Skulpturerne form er ligeledes inspireret af khipu-knuden, men også af søsneglen *Aplysia californica*. Gennem neurologiske studier, har dette lille bløddyr bidraget til opdagelsen af, hvordan mennesket registrerer og danner erindringer i nervesystemet via ydre stimuli. Skulpturerne demonstrerer en central pointe hos Nymann, som er, at menneskets krop, ligesom søsneglens,

er et dybt plastisk organ, hvis tankemønstre er i konstant forandring gennem livet.

Knots of Ecphore er en udstilling om erindringens foranderlighed, kollektive tidsligheder og det at give noget videre til dem, der kommer efter os. Hos Nymann fungerer khipuen som en portal til en anden tid og giver anledning til at reflektere over den vestlige verdens lineære tilgang til viden, sprog og hukommelse. Men også over det systematiske fravær af kroppen, når der tales om det at erindre. Ved at invitere den besøgende til at tage en snor, binde en knude om et minde og placere den et sted i udstillingen opfordrer Nymann os til at tænke over, hvordan vi som individer husker og glemmer, men også hvad vi som samfund efterlader til dem der kommer efter.

Helene Nymann (f. 1982, DK) er uddannet fra Goldsmiths, University of London og Malmö Art Academy. *Knots of Ecphore* er en del af hendes ph.d.: "Memories of Sustainable Futures: Remembering in the Digital Age" ved forskningsinstituttet Interacting Minds Centre på Aarhus Universitet. Nymann har udstillet i Danmark og internationalt blandt andet på New Museum (US), ARoS (DK), Kunsthal Charlottenborg (DK) og MACRO - Museo d'Arte Contemporanea di Roma (IT).

EVENTS UNDER UDSTILLINGEN

Det vil være muligt for O - Overgadens besøgende at deltage i 1:1 mikrofænomenologiske interviews med Nymann og således bidrage til kunstnerens videre undersøgelser af, hvordan vores oplevelser og minder formes, registreres og transformeres. Mikrofænomenologi er en videnskabelig disciplin og en interviewteknik, der gør det muligt at udforske de finere lag af vores levede erfaringer og inkludere mere ubevidste lag af en oplevelse, som normalt ikke artikuleres. Se datoer og tilmeld dig via www.overgaden.org

① *Kluddermor*, 2022
11:06 min
Video og animation, lyd



② *Etidløns I*, 2022
Glas, stål og jord
Variable dimensioner

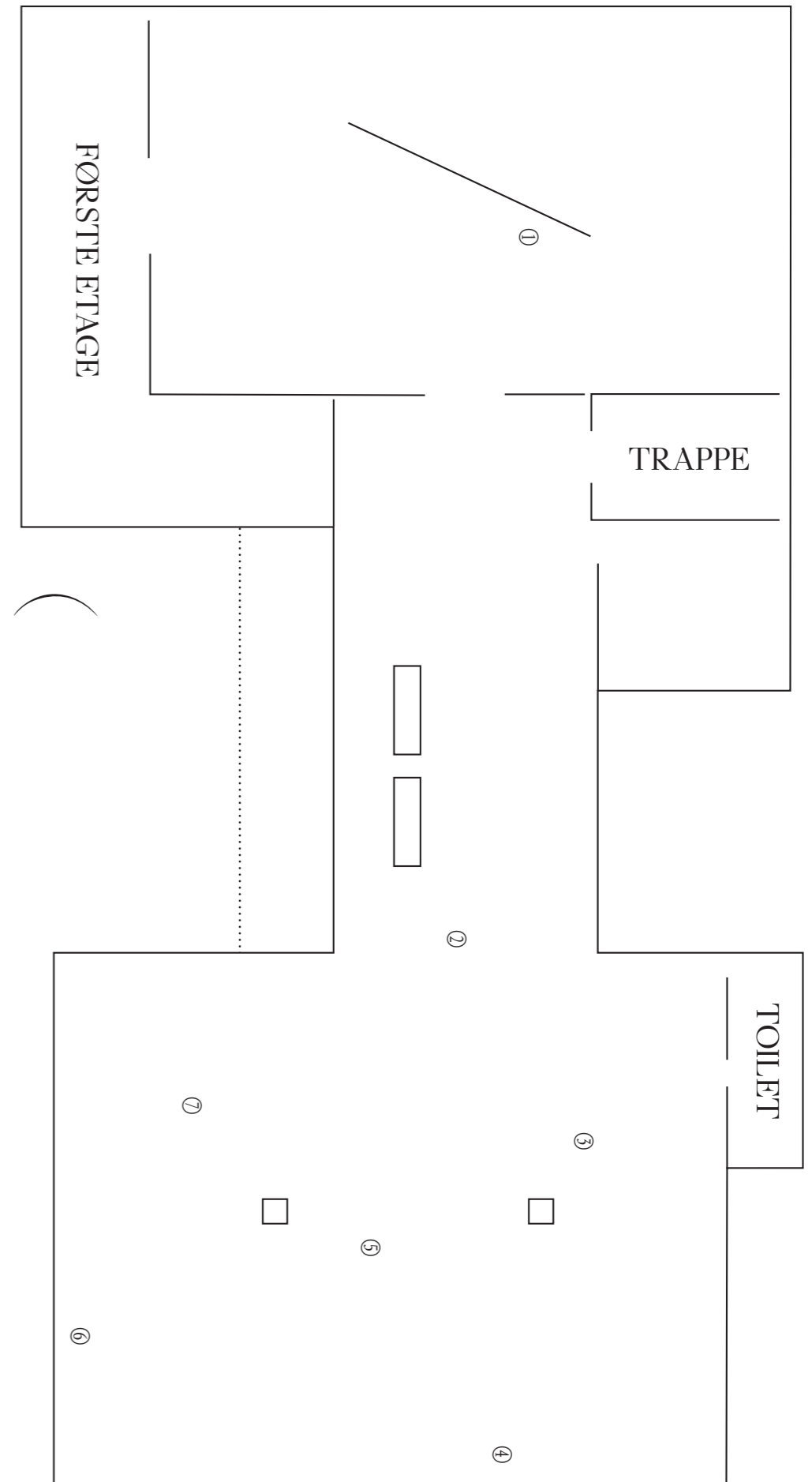
③ *Etidløns II*, 2022
Glas, stål og jord
Variable dimensioner

④ *Etidløns III*, 2022
Glas, stål og jord
Variable dimensioner

⑤ *Etidløns IV*, 2022
Glas, stål og jord
Variable dimensioner

⑥ *Etidløns V*, 2022
Glas, stål, jord
Variable dimensioner

⑦ *Etidløns VI*, 2022
Glas, stål, jord
Variable dimensioner



Helene Nymann: *Knots of Ecphore*

27 August – 23 October 2022

What does a knot tied hundreds of years ago tell us? In the act of remembering and forgetting, what part does the body play? And how do we access the many layers that comprise the mechanisms of memory? Helene Nymann examines these questions in her solo exhibition *Knots of Ecphore*, which is part of the artist's extensive research into bodily knowledge, memory, and memory techniques. The exhibition presents new works in the form of video and glass sculptures as well as collective and audience-generated activities and interviews.

Knots of Ecphore borrows its title from the German biologist Richard Semon (1859-1918) who coined the term “ecphory”, representing the action, situation, or simply stimulus that cause us to recall and remember things from the past. Thus a bodily movement, the wind, a scent, or the people around you may hold your memories too, as they “ecphorize” you into remembering.

In the sculptural video installation *Kluddermor* (Mesh mother), shown on the upper floor of O—Overgaden, three bodies are woven together in knotty postures, just as in the schoolyard game. The dancers move in a singular flow and form that is only partially interrupted by a liquid substance and an animated line. The work is inspired by the khipu (pronounced: ki-pu), a memory technique consisting of a chain-shaped system of knotted strings used by the Incas. The exact meanings behind the knots remain unknown to archaeologists. Some believe that the khipu worked as a counting system, while others understand it as three-dimensional writing, a container of knowledge and stories.

Adjacent to the video, Nymann shows a series of glass sculptures, each resting upon a bed of soil and held in place by organically shaped steel frames. The shapes of the sculptures are equally inspired by the khipu, but also draws a line to the sea slug *Aplysia californica*, a tiny mollusk that through neurological studies have contributed to the detection of how human beings register and form memories in our nervous system through external stimuli. The sculptures demonstrate a central point of Nymann's, which is that the human brain,

like the sea slug, is a deeply plastic organ that, as we move around in life, is constantly being affected and changed as part of our bodies.

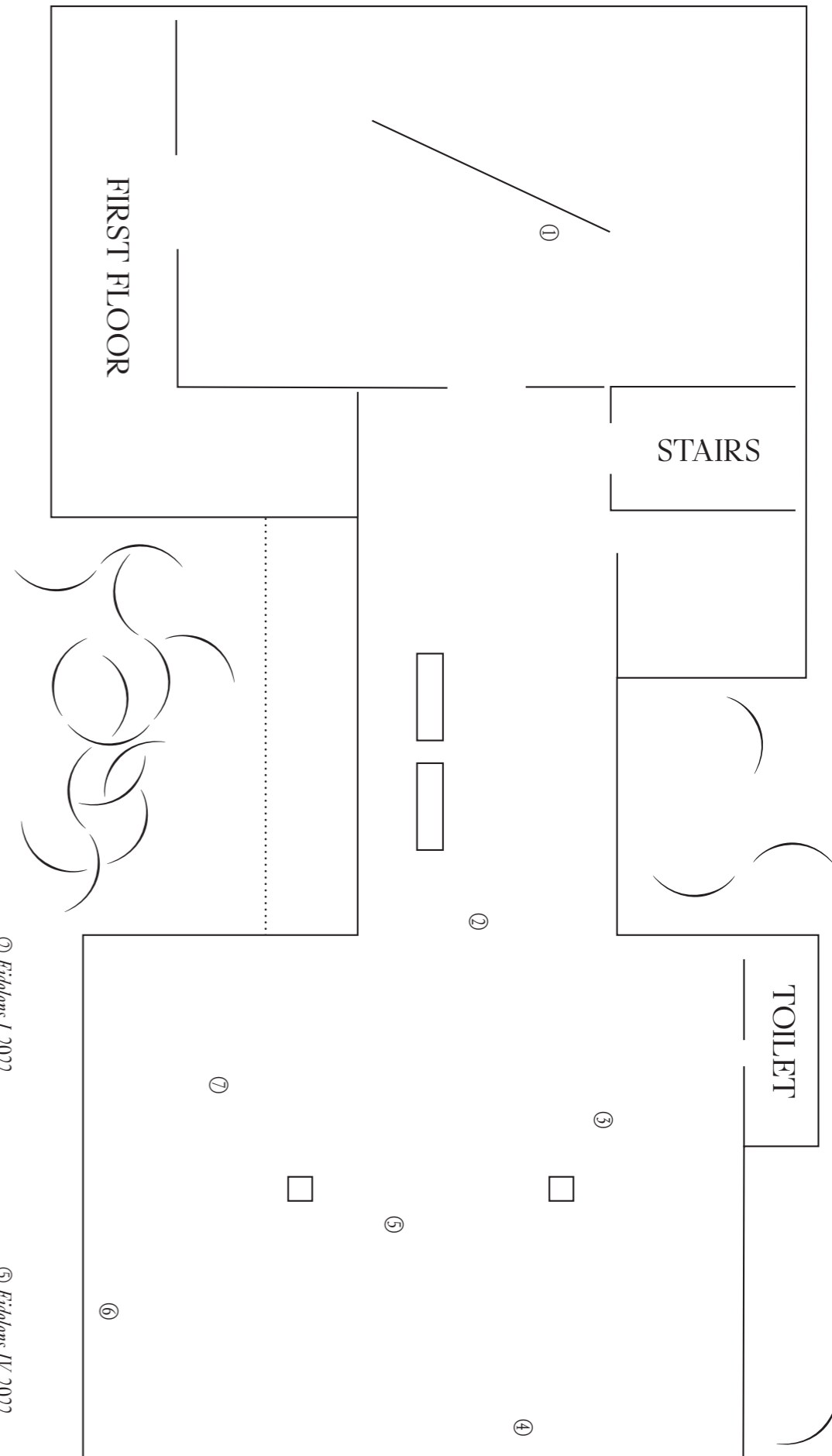
Knots of Ecphore is an exhibition about the mutability of memory, collective temporalities, and passing something on to those who come after us. For Nymann, the khipu function as a portal into another time and cause one to reflect on the Western world's linear approach to knowledge, language, and memory. They also reflect the systematic absence of the body when it comes to remembering, and to lived experience. By inviting the visitor to take a string, decide on something to remember, tie a knot and place it somewhere in the exhibition. Nymann hereby encourages us to think about how we, as individuals remember, but also forget, and what we as a society leave behind for the ones who come after.

Helene Nymann (b. 1982, DK) was educated at Goldsmiths, University of London and Malmö Art Academy. *Knots of Ecphore* is part of her PhD: “Memories of Sustainable Futures: Remembering in the Digital Age” at the research institute Interacting Minds Center at Aarhus University. Nymann has exhibited in Denmark and internationally at New Museum (US), ARoS (DK), Kunsthal Charlottenborg (DK), and MACRO — Museo di Arte Contemporanea di Roma (IT).

EVENTS DURING THE EXHIBITION

It will be possible for O—Overgaden's visitors to take part in micro-phenomenological 1:1 interviews and thus to contribute to Nymann's further investigations into how our memories are shaped, registered and transformed. Micro-phenomenology is a scientific discipline and an interviewing technique that, as a somewhat psychological microscope, makes it possible to explore the finer layers of our lived experiences and include the more unconscious layers of our subjective experiences that are rarely articulated. See dates and register at www.overgaden.org

① *Mesh Mother*, 2022
11:06 min
Video and animation, sound



② *Eidolons I*, 2022
Glass, steel and soil
Dimensions variable

③ *Eidolons II*, 2022
Glass, steel and soil
Dimensions variable

④ *Eidolons III*, 2022
Glass, steel and soil
Dimensions variable

⑤ *Eidolons IV*, 2022
Glass, steel and soil
Dimensions variable

⑥ *Eidolons V*, 2022
Glass, steel and soil
Dimensions variable

⑦ *Eidolons VI*, 2022
Glass, steel and soil
Dimensions variable