

Liesel Burisch: *Bring Time*

In the evocative installation *Bring Time* Liesel Burisch uncovers the transitory space of the pre- and after party, its changeability and potential for a celebration of the fragile and temporary spaces in which relationships can arise and develop.

The central video piece *Never Stop* is mounted on extensive scaffolding stretching from the passageway into the exhibition spaces on the ground floor of O—Overgaden. This can create associations to temporary construction sites that momentarily are occupied by raves.

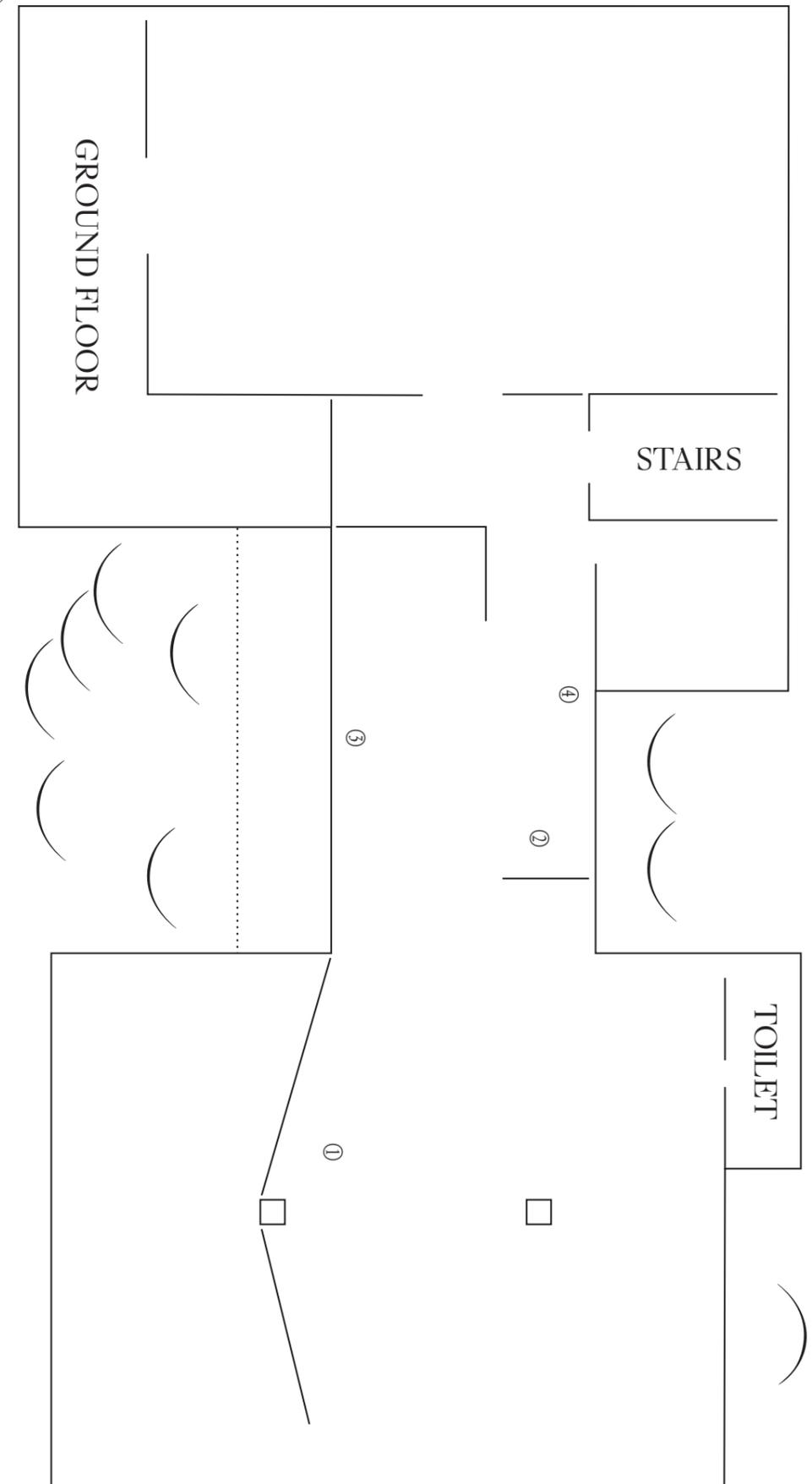
Never Stop was shot at O—Overgaden in the interim construction period between other exhibitions, as well as at bars, clubs and rented homes. In the alternating scenes that compile themselves in a cyclical shape, we meet performers Jesseline Preach aka Fathoburger and Don Jegosah. They lie in bed, talking, resting and waiting for something to happen. We follow them into an empty bar where they dance with the camera with drowsy movements and firm gazes. Their behaviour and conversations are mirrored in artist and performer Maji Claire's ghost-like dance in and around O—Overgadens architecture, moving from the hidden passages of the exhibition space into the partially empty galleries before disappearing entirely. Claire's dancing can be perceived as a visual translation of the growing impatience, search, ecstasy and pleasure that Preach and Jegosah experience. Her insistent gaze and explosive dance seem strangely alluring and forbidden. She dances for and with herself and keeps the viewer captivated in a seductive enchantment.

Just like Claire, the feminist dance group JUCK take over the dance floor and make space for themselves and each other with their playful and enigmatic dance. Their insisting and thrusting movements claim and give space to the dance and the conversations. Caringly embracing each other, Preach and Jegosah talk about Black joy, anger and condemnation in nightlife. They share experiences and dream about expressing themselves freely without limitations, prejudices and complaining neighbours, while also dwelling on the floating, time consuming and transitory structure that constitutes the pre- and after party.

In the corridor into the central gallery, five portraits of Preach and Jegosah hang next to the video *Prepostpregame*. In interlacing scenes we are met by Preach and Jegosah and JUCK doing their make-up and preparing for an upcoming evening out. On the opposite wall, zines reprinted as posters offer an insight into Burisch's research for this exhibition. The posters, which also point to O—Overgaden's past as a printing workshop, are based on academic writing, manifestos and personal experience. Here, Burisch comments on how the transitions – in particular between the preparations and the after parties, between night and everyday life – create space for the release of emotions, conversations, anger and care.

Liesel Burisch's (b. 1987) work often emerges from collective experiences and conversations, using large-scale sound and video installations to create seductive and hypnotic spaces for dialogue. Burisch is a graduate from Städelschule, Frankfurt and Universität der Künste, Berlin and also studied at California Institute of the Arts, Los Angeles. The exhibition at O—Overgaden is the artist's first institutional solo show in Denmark.

11 June – 7 August 2022



① *Never Stop*, 2022
23:01:19 min.
Two channel 4k video installation, sound

② *Prepostpregame*, 2022
09:16:13 min.
Single channel 4k video on monitor,
no sound

③ *How not to lose in nightlife*, 2022
Poster wall
Graphic Design Edi Winarni

④ *Fathoburger / production still*, 2022
30 × 41 cm
Photo framed with passepartout
Liesel Burisch + Karin Salathé

⑤ *Don Jegosah / production still*, 2022
30 × 41 cm
Photo framed with passepartout
Liesel Burisch + Karin Salathé

⑥ *Fathoburger / production still*, 2022
30 × 41 cm
Photo framed with passepartout
Liesel Burisch + Karin Salathé