

# Line FINDERUP JENSEN: *No Exit Prior To Orientation*

2 April – 22 May 2022

(UK)

Real but actual. This is how French novelist Marcel Proust described his notion of the virtual. The converging meanings of the words “real” and “actual” makes it difficult to translate the sentence to Danish while also making it ambiguous in English. The virtual can be perceived as a place or a state extending the boundaries for what “reality” actually is. Danish artist Line FINDERUP JENSEN’s exhibition *No Exit Prior To Orientation* – the artist’s first solo exhibition in Denmark – is hardly a Proustian homage, but in its use of virtual reality, 3D animation, and game technologies the exhibition is an example of this particular, ambiguous view of reality.

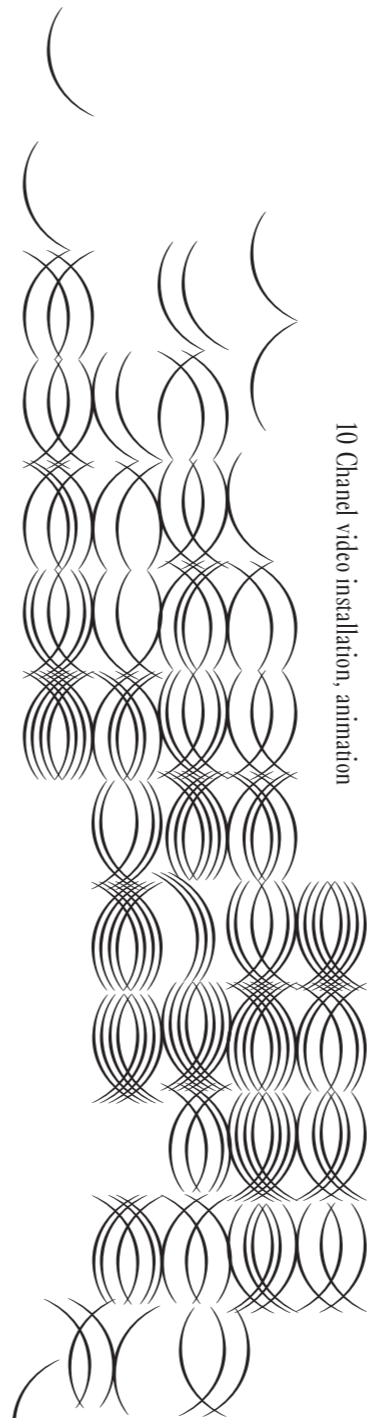
*No Exit Prior To Orientation* takes FINDERUP JENSEN’s own psychiatric hospitalization as its point of departure, but in all its biographical tangibility this hospitalization is not the only essence of the works on display. Rather than being a heavy, personal story about the course of an illness and psychiatric experience, the exhibition distances itself from the artist by considering what constitutes reality. VR animation as a medium plays an important role: notions of reality are dislocated when the interactive element of the game invites a renegotiation of how a so-called “diseased mind” can be defined.

The virtual reality work *Ward:801* marks the beginning of the exhibition and is a physical fabulation about the architecture of psychiatry with its blue vinyl floors, pale yellow walls, and the mandatory waiting room plants and generic art on the walls. Throughout her hospitalization, Line FINDERUP JENSEN stayed on ward 801 and in this work you meet the ward, its staff,

and other patients via a first person POV that characterizes VR technology as well as recalled memory in general. The audience is invited to step into FINDERUP JENSEN’s personal recollections, recreated from her memory. For a moment, you are as close to becoming her as technology allows and, at the same time, each experience of the work is utterly subjective, utterly fictive.

From the blurry yet discernible hospital experience, you enter into a polyphonic choir of diagnosis. The video installation *What If I Am Not An Übermensch?* towers up around viewers as an oval circle of screens in the back room of the exhibition. Here, the faces of ten white-coated individuals appear: a simulated medical staff taking turns to read from FINDERUP JENSEN’s hospital record. The audience is encircled by their analytical gazes; ten fictional faces but with elements of the artist’s facial expressions overlaid in the animation. Here as well, FINDERUP JENSEN’s own experiences are the starting point for the work, bringing to a head the relations between one’s own and other people’s truths. The work articulates the problematic encounter between the almost ultimate right of science to determine what reality is, and the patient whose challenged psyche must, more or less voluntarily, be normalized into the reality that someone decided is correct.

In a way, nothing is more unreal than what imitates reality with intense accuracy. Over and over, Line FINDERUP JENSEN’s exhibition exists at this particular intersection between the probably truest, a private piece of lived life, and the fictionalized parallel realities for which computer games and VR technology paved the way. An intersection which is real but not actual.



① *Ward:801*, 2022  
Virtual reality,  
infinite

② *What If I Am Not an Übermensch?*  
2022  
10:00 min.  
10 Chanel video installation, animation

Line FINDERUP JENSEN (b. 1991, DK) holds an MFA from Akademie der Bildende Künste, Vienna (2019) and Glasgow School of Art (2018). She works with software and techniques within the field of 3D animation, programming, and game engines. Rather than developing classic video games, she creates digital artworks, the narratives of which work as open, user-defined, interactive videos. FINDERUP JENSEN has exhibited at Sydhavn Station (DK), Das Weisse Haus, Vienna (AU), and Tropez, Berlin (DE) among other places. Furthermore, she has screened works at film festivals in Linz, Kyiv, Vienna, and Karlsruhe.

