

Cassie Augusta Jørgensen

Slit Your Click

The vilified stereotype of the trans woman—clad in a shiny trench coat, blonde wig, nylon stockings, fierce make-up, maybe even sunglasses—is unpicked in the young Danish artist Cassie Augusta Jørgensen’s first large-scale exhibition.

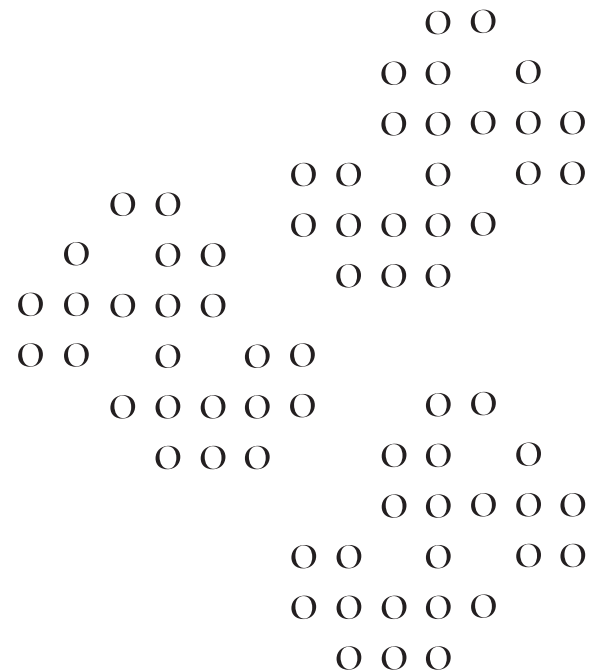
Entering the show, a spinning pinkish-red trench coat—created with fashion designer Alectra Rothschild—impersonates this typified monstrosity. While it is juicily seductive, kinky in its glossy sparkle and transparency, the coat borders on exhibitionist and its elongated fit seems to suggest the transfeminine villain’s nonconforming limbs, potentially too long, mannered in measures.

On a grand screen behind the coat, the exhibition’s centerpiece plays. The new, approximately ten-minute film, *Slit Your Click*, is a skewed riff on the famous “museum scene” in Brian De Palma’s thriller *Dressed to Kill* from 1980. In Jørgensen’s film loop, we follow cruising bodies: a cis-gendered woman (Kate) and a man (The Stranger) both filmed and followed by a trans woman (The Blonde) wearing, emphatically, a red trench coat. The three move around the National Gallery of Denmark’s grand spaces; silently, theatrically, performatively chasing and being chased, creating triangular erotic tension. To the sounds of clicking heels, gasps, and pen-on-paper, Kate sensually takes notes, removes a glove, loses it, only for it to be returned by the man, shocking or exhilarating her. In this triad, The Blonde closely watches Kate in what seems to be a classical trope of the trans woman being “taught” how to feminize by “cream-colored” and “cookie” sweet cis-femme Kate, whose origin story is intimately narrated by the artist herself in the film’s introduction.

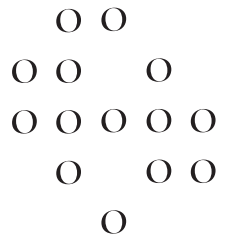
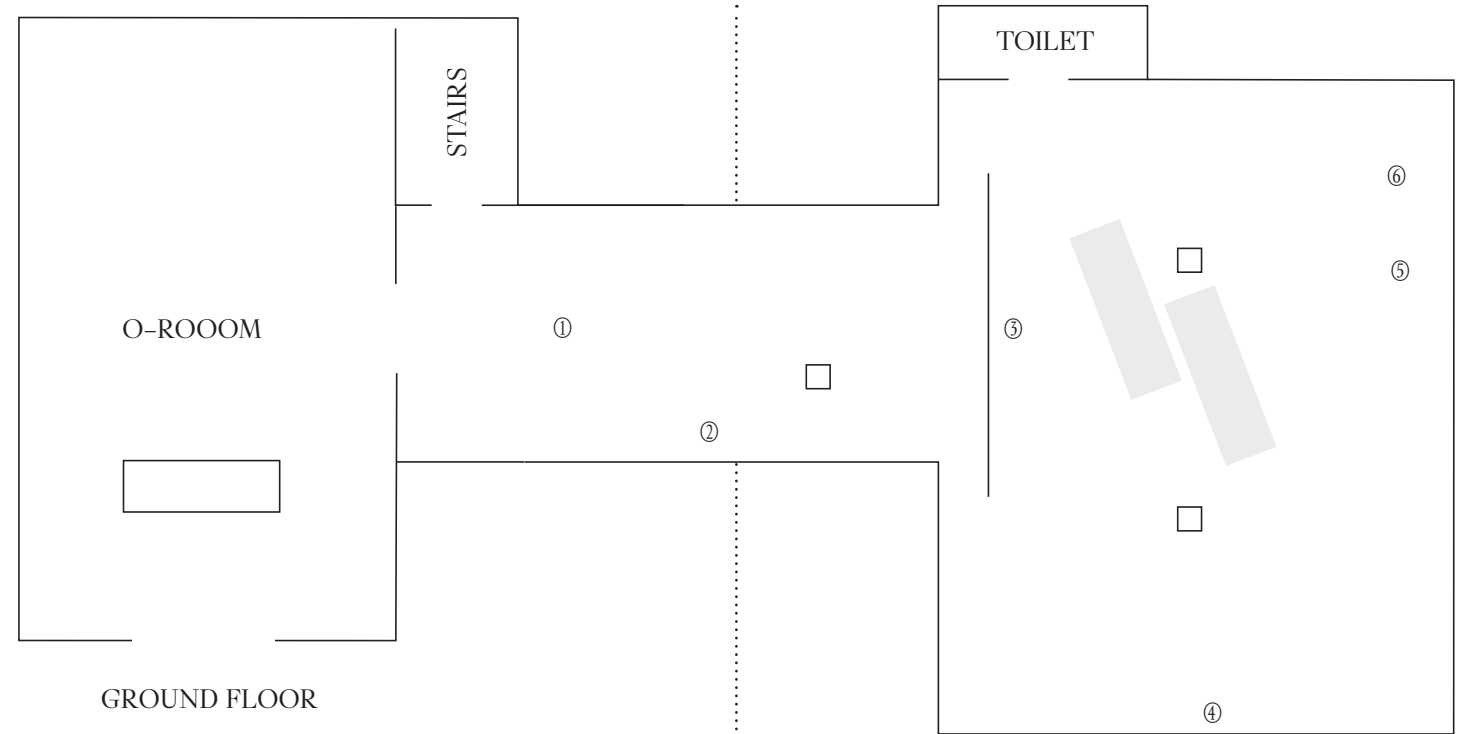
Theater, dance, showgirlship. To indulge in Cassie Augusta Jørgensen’s world is to move deep into a Russian doll-like realm of watching and being watched, performativity, stagings, repeat actions in a coy play with glitches. At O—Overgaden, the giant stage wall holding the film’s transparent screen divides the exhibition in two, creating a shadow play between the front and back space, stage and backstage, where Cassie Augusta Jørgensen and Clara Dessau (The Blonde and Kate) will perform on selected dates throughout the exhibition period (for exact dates, see O—Overgaden’s website and newsletter). Moreover, serial translucent stills from the film are placed on the walls. Back-lit and small-scale, they demand close-up interaction, like holding intimate celluloid negatives up to the light. Carving up the kunsthalle’s existing architecture,

they also remind us that even the supposedly unchanging structure of the art institution or museum is only another performative front, or a space that, like our personal identities, can be cut open, turned transparent, changed, or flipped.

In De Palma’s original film, whose depiction of the transwoman explicitly quotes Alfred Hitchcock’s *Psycho*, the “museum scene” triggers the woman, Kate, to run away with the man (The Stranger), only to be punished and slayed in an elevator by The Blonde, after her extra-marital flirtation. The moral seems to be: women, liberated sexually, are either deserving of punishment or inherently deranged—whether trans woman or not. As trans scholar Maxi Wallenhorst writes in a text written for the publication accompanying Jørgensen’s exhibition: “Transphobes and fascists warn us to not run after hot strangers at the museum or in any public space: Who knows what will happen? Their concern is, of course, only a thinly veiled threat.” In Jørgensen’s feminist rebuke of this stereotype and its inherent threat aimed at keeping up normativity, her scene ends with the blonde trans woman passing over her camera to Kate. Thus, she grants Kate her own authority to escape her “cream-colored” cuteness, and reject the role of classical, victimized femme as filmed by male directors (apparently the Norwegian filmstar Liv Ullmann was originally asked to play the lead role in De Palma’s film but turned it down due to the violent murder of its female main character). Meanwhile, Jørgensen’s Blonde takes on her own persona in full, slashes—or slits—the clichéd voyeurism and violent societal stereotype to which she’s been subjected. Jørgensen’s trans woman thus evades the role of the marginal villain; she instead walks away from the museum possessing the film’s focus, becoming its sympathetic heroine.



25 November 2023 – 28 January 2024



① *Red Trench Coat*, 2023
PVC, metal buckles,
electrical motor, 400 cm

② *Bobbie Still 1 Untitled*, 2023
Video still printed on plexi glass

③ *Slit Your Click*, 2023
Scenographic wall installation with
video projection. Wood, cardboard,
4K video (13 min.) loop, sound in
stereo

④ *The Strange Man Still 1 Untitled*
Bobbie, Kate and The Strange Man
Still 1 Untitled
Kate Still 6 Untitled
The Strange Man Still 2
Untitled, all 2023

⑤ *Kate Still 1 Untitled*
Kate Still 2 Untitled
Kate Still 3 Untitled
Kate and The Strange Man Still 1
Untitled
Kate Still 4 Untitled
Kate Still 5 Untitled, all 2023

⑥ *Black Trench Coat*, 2023,
PVC, metal buckles, fishing line,
150 cm

Stills by Cassie Augusta Jørgensen
and Ani Liv Kampe
Trench coats by Cassie Augusta
Jørgensen and Alectra Rothschild.

Cassie Augusta Jørgensen (b. 1991, DK) is a visual artist, choreographer, and dancer based in Berlin and educated at the Royal Danish Art Academy in 2022 as well as Alvin Ailey School of Dance in New York. Jørgensen has previously exhibited at venues including Auto Italia, London (UK); LI Basel (CH); Sophiensaele, Berlin (DE); and Muscet for Samtidkunst, Roskilde (DK).

Slit Your Click is the artist’s first large-scale solo exhibition and the culmination of her participation in O—Overgaden’s 1-year postgraduate program, INTRO, funded by Aage and Johanne Louis-Hansen’s Foundation. Jørgensen’s exhibition has received further support from the Danish Arts Foundation and the New Carlsberg Foundation.

Thanks to: Alectra Rothschild, Joseph Bourgois, Alex Iezzi, Clara Dessau, Cat Pattinama Coleman, Ani Liv Kampe, Ed Atkins, Iarlaith Ni Fheorais.

Cassie Augusta Jørgensen

Slit Your Click

I den unge danske kunstner Cassie Augusta Jørgensens første store soloudstilling piller hun den stereotype, demoniserende fremstilling af transkvinden – klædt i skinnende trenchcoat, blond paryk, nylonstrømper og make-up – fra hinanden.

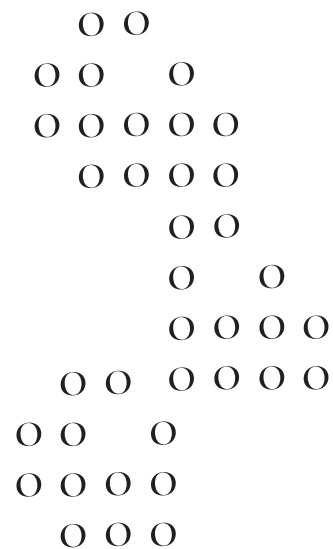
Udstillingens første element er en pinkrød trenchcoat, der nærmest personificerer denne monstrose typificering. Jakken, der er skabt sammen med modedesigner Alectra Rothschild, er både forførende og fræk i sin glitrende gennemsigtighed – næsten ekshibitionistisk – samtidig med at dens lange pasform antyder transkvinden som den utilpassede antagonist med former og lemmer, der potentielt er for lange eller store i størrelsen.

På storskærmen bag jakken vises udstillingens centrale værk, kunstnerens ca. ti minutter lange film, *Slit Your Click*. Filmen er en forvrænget genfortælling af den berømte 'museumscene' i Brian De Palmas storfilm *Dressed to Kill* fra 1980. I Jørgensens filmloop følger vi tre kroppe: den cis-kønnede kvinde (Kate) og en mand (The Stranger), som filmes og forfølges af transkvinden (The Blonde), der netop er iklædt en rød trenchcoat. De tre bevæger sig flydende – cruisende – teatralisk, performativt, jagende og ordløst igennem Statens Museum for Kunst i en trekant af erotisk spænding. Til lyden af klikkende hæle, gisp og skriblerier ser vi Kate tage noter, fjerne en handske og miste den, kun for at få den tilbage af manden (The Stranger) i et lige dele chokerende og spændingsfyldt øjeblik. The Blonde betragter cis-kvinden Kate, der følger efter den fremmede mand – en konstellation, der gentager en klassisk forestilling om, hvorledes transkvinden bliver 'oplært' i det feminines kunst af den cremefarvede, kagesøde klassiske kvindefigur, hvis fortælling vi på intim vis fortælles i filmens introduktion.

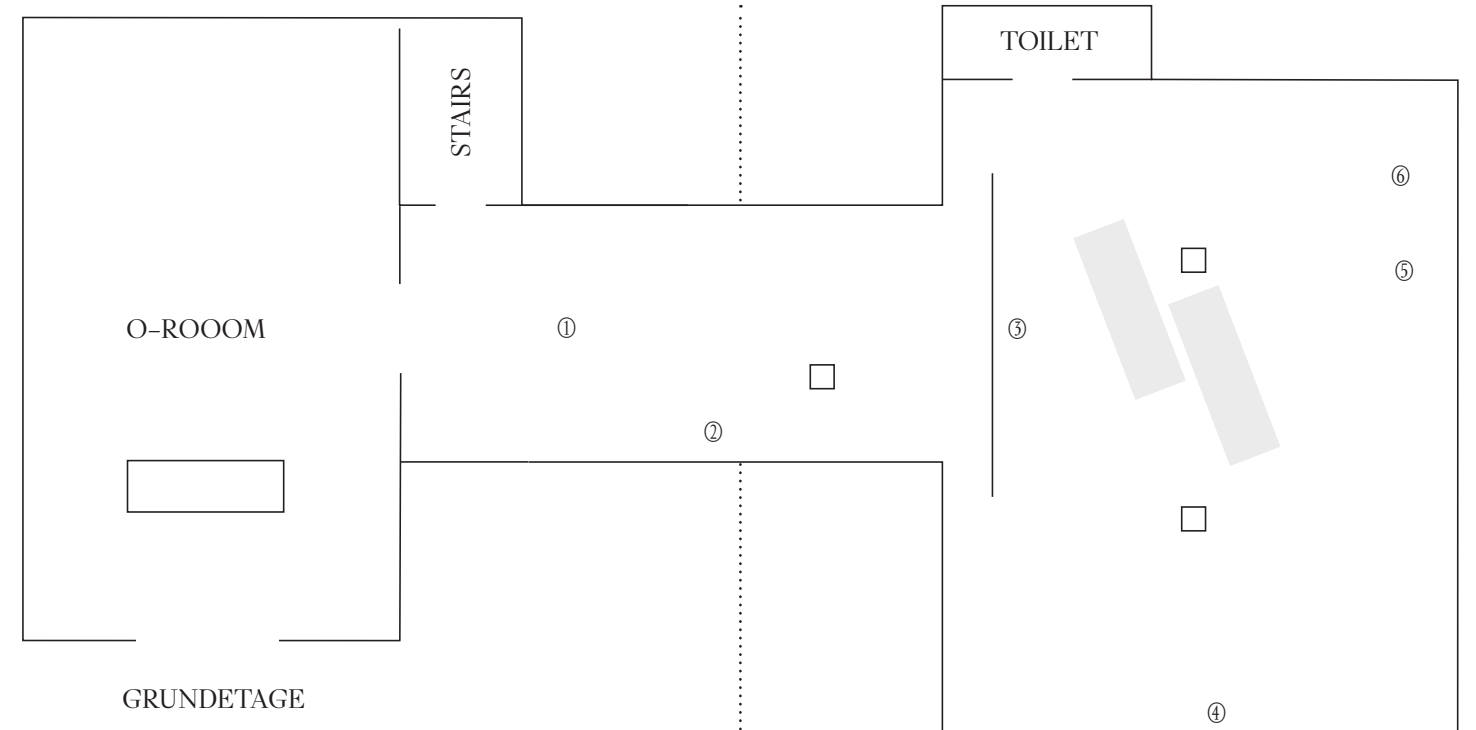
Teater, dans og showgirlship: At bevæge sig ind i Jørgensens univers er at lade sig falde dybt ned i en verden, der som en russisk dukke hele tiden har nye vinkler på at se og blive *set på*. På O – Overgaden deler den store væg, som bærer filmskærmen, udstillingen i to og skaber derved et skyggespil mellem for- og bagscenen, mellem kulissen og scenepodiet, hvor Cassie Augusta Jørgensen og Clara Dessau vil performe på udvalgte dage undervejs i udstilling (for datoer, se O – Overgadens nyhedsbrev og hjemmeside). På væggene ses en serie transparente, mindre stillbilleder fra filmen, som er belyst bagfra og kræver en intim opmærksomhed, lidt som at holde private fotonegativer op mod lyset. Værkerne, der skærer igennem kunsthallens eksisterende arkitektur, minder os om, at selv en angiveligt

urokkelig struktur som museets eller kunsthallens blot er en performativ facade – et rum, der, ligesom vores personlige identiteter, kan åbnes, gøres transparent og undergå forandring.

I De Palmas film, der eksplicit citerer Alfred Hitchcocks *Psycho*, ender 'museumsscenen' med, at Kate tager afsted med den mandlige figur (The Stranger) for lidt senere i filmen at blive slået brutalt ihjel af den blonde skikkelse (The Blonde). Moralens synes at være, at den seksuelt frigjorte kvinde – transperson eller ej – enten fortjener at blive straffet eller helt grundlæggende er vanvittig. Som trans-forsker Maxi Wallenhorst skriver i en ny tekst, forfattet til dén publikation, der følger Jørgensens udstilling: "Transphobes and fascists warn us to not run after hot strangers at the museum or in any public space: Who knows what will happen? Their concern is, of course, only a thinly veiled threat." I Jørgensens feministiske opgør med denne stereotype kliché – og ikke mindst dens iboende trussel, der skal sikre, at ingen træder uden for normative kønsroller – ender scenen med, at den blonde transkvinden giver sit kamera til Kate, så Kate kan undslippe den cremefarvede, cute sødme og afvise rollen som klassisk kvindelig, offerlignende figur fanget på film af mandlige filmskabere (angiveligt blev den norske stjerneskuespiller Liv Ullmann oprindeligt tilbudt hovedrollen i De Palmas film, men afviste tilbuddet på grund af det brutale mord på den kvindelige protagonist). Samtidig indtager transkvinden – The Blonde – i Jørgensens film sin egen persona og skærer igennem – slits – den voyeuristiske og voldelige rolle, hun er blevet tildelt. Snarere end som filmens udgrænsede skurk, går Jørgensens transkvinden således fra museet som filmens fokus, dens sympatiske heltinde.



25. november 2023 – 28. januar 2024



① *Red Trench Coat*, 2023
PVC, metalspænder, elektrisk motor,
400 cm

② *Bobbie Still 1 Untitled*, 2023
Videostill printet på plexiglas

③ *Slit Your Click*, 2023
Scenografisk væg med videoprojek-
tion, træ, pap, 4K video (13 min.)
loopet, stereo lyd

④ *The Strange Man Still 1 Untitled*
Bobbie, *Kate and The Strange Man*
Still 1 Untitled
Kate Still 6 Untitled
The Strange Man Still 2
Untitled, alle 2023

⑤ *Kate Still 1 Untitled*
Kate Still 2 Untitled
Kate Still 5 Untitled
Kate and The Strange Man Still 1
Untitled
Kate Still 4 Untitled
Kate Still 5 Untitled, alle 2023

⑥ *Black Trench Coat*, 2023
PVC, metalspænder,
fiskeline, 150 cm

Stills af Cassie Augusta
Jørgensen og Ani Liv Kampe
Trenchcoats af Cassie
Augusta Jørgensen og
Alectra Rothschild.

Cassie Augusta Jørgensen (f. 1991, DK) er billedkunstner, koreograf og danser bosat i Berlin, uddannet fra Det Kongelige Danske Kunstakademi i 2022 og Alvin Ailey School of Dance i New York. Jørgensen har tidligere udstillet på Auto Italia, London (UK); I.I, Basel (CH), Sophiensaele, Berlin (DE); og Museet for Samtidskunst, Roskilde (DK).

Slit Your Click er kunstnerens første store soloudstilling og kulminationen på Jørgensens deltagelse i O – Overgadens 1-årige samarbejdsprogram INTRO, som er muliggjort med støtte fra Aage og Johanne Louis-Hansens Fond. Jørgensens udstilling har yderligere modtaget støtte fra Statens Kunstfond og Ny Carlsbergfondet.

Tak til: Alectra Rothschild, Joseph Bourgois, Alex Iezzi, Clara Dessau, Cat Pattinama Coleman, Ani Liv Kampe, Ed Atkins, Iarlaith Ni Fheorais.