

Julie Falk

Antiform



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Julie Falk
Antiform
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O—OVERGADEN
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INTRODUCTION

It is a great pleasure to introduce this publication, a companion to Julie Falk’s exhibition *Antiform*. Since 2021, O—Overgaden has, with the support of the Augustinus Foundation, published a monographic series in conjunction with our large-scale in-house solo exhibitions, aiming at expanding the conversations around each show and producing new, offspring material. In this case, O—Overgaden’s in-house editor Anne Kølback Iversen has written an essay on the “cripping” of time in Falk’s works, and the artist herself contributes in a conversation with curator Klara Li Scheutz. Moreover, the publication presents an extract from Anne Boyer’s book *The Undying* (2019). In addition to thanking the writers for their contributions, the O—Overgaden team for their remarkable effort in connection with the exhibition, and the Augustinus Foundation for the support, a warm thank you must go to fanfare, our graphic designers, and Anne Kølback Iversen, O—Overgaden’s in-house editor, for their exceptional work with this publication. Last, but not least, a special thanks to Julie for so generously sharing her work and material—from concept to extended conversation—with all of us, both through her exhibition and this publication.

The experience of the ill and hospitalized body’s arrested pace—in bed as if “incarcerated” and working from confinement—is the baseline of Julie Falk’s recent sculptural and filmic works.

In her first large-scale solo exhibition, *Antiform*, Falk takes discarded bodies as a point of departure—from bronze casts of hair cut from hospital-prescribed wigs to enlargements of cardboard tubes from used fireworks, giant vital and phallic figures that seem over-run, deformed, and embrittled, resting on the floor in the exhibition’s front space. Falk points to the bodily displacement of the artist herself, working away from the studio, as an inverse or anti-position, operating at odds, and meanwhile collecting scrap materials—forms that are discarded, abject, or thrown from use or even from art: *Antiforms*.

At the exhibition’s entrance, we meet a woman (the artist), captured in the looping video piece *Détournement*. Backed by a roaring rumble, she walks in slow-motion broken circles on the hospital helipad of Rigshospitalet,

looking away, as if trying to escape the gravitational powers of the healthcare system. The piece, *Détournement*, is repeated from Falk’s recent exhibition at the project space All all all curated by Klara Li Scheutz. Reuse is a case in point: how to create at rocket speed, how to up the anti when unwell and deprived of health?

As the inverse of the artist’s outward circular search on Rigshospitalet’s helipad as depicted in *Détournement*, in the exhibition’s back space, *Crip Time*, a new video piece, loops increasingly aggressive pendulum movements around a marble sculpture by Alicja Kwade near Rigshospitalet. Gazing towards the well-intended and decorative sculptural sphere, it turns into a metaphor of the planetary centripetal force that keeps the ill body in close range of its medical center, exposing the system of care as also one of control and custody.

A new series of body-sized marble slabs are balancing, tall and thin. In geology, the plastic deformation in the core of the planet—that results in, among other things, the organic formation of marble—is called *antiform*. Falk’s rosy-skinned sculptures are perforated; a gesture mimicking how the small, leftover cuts from a stone quarry are typically hollowed-out to repair bigger marble pieces—the larger, fuller, healthier volumes. The holes also allude to a body after a biopsy, pointing at how we ultimately always share matter, as the title says: *I’m Not One*.

With a nod to the 1950s and 1960s situationist movement, Falk turns around existing systems or architecture. In *Inhabit Everywhere*, cardboard sculptures hang as roofs or stand gaping, upside-down on the floor. The roof, the ultimate domestic shield, is here abstracted, soft, and frail, as if asking: where is the protection?

Rhea Dall
Director of O—Overgaden, February 2024

Julie Falk (b. 1991, DK) holds an MFA from Malmö Art Academy. She has recently had solo and group exhibitions at venues including All all all, Copenhagen (2025), Galleri Susanne Ottesen, Copenhagen (2021), and KØS Museum for kunst i det offentlige rum, Køge (2018). In 2023 she received Anne Marie Carl Nielsen’s talent prize for sculptors.

CRIP TIME

Anne Kølbaek Iversen

Roof structures and partially compressed tubes of stiffened cardboard, *détournement* at the Rigshospitalet national hospital, one of Denmark's most iconic welfare institutions, marble columns riddled with holes placed in the room and hanging from the ceiling on makeshift bases, and a marble globe encompassed by concrete barriers. These are just some of the elements in Julie Falk's exhibition *Antiform*.

As a concept, "antiform" is used to describe a convex fold in geological structures that occur when the temperature and pressure have been just high enough to create a plastic deformation. But the juxtaposition of the words "anti" and "form" also indicates that which either does not have or refuses to have a form. Julie Falk's sculptures are not without form, but they do resist being complete and finite. They could maybe be seen as the initial stages or fragments of a larger construction: a temporary shelter, an emergent column structure, a narrative in the midst of construction or disintegration.

One of two video works in the exhibition, *Crip Time* (2024)—the time of the crippled or a crippled time—is a looped sequence in which the camera zooms in on one of 13 stone spheres placed outside and inside the Mærsk Tower in Copenhagen as part of the Polish artist Alicja Kwade's installation *Pars pro Toto* (2019). Whilst some might recognise the sphere in the video as Kwade's work, as well as its location, in the work it is not clear where it was filmed. In the video the globe is surrounded by concrete blocks, a marble body protected by construction elements. The camera circles the sphere, a circling motion looped in the video and edited into shorter and shorter sequences until it shudders as if the video has jammed. Through its framing, the work zooms in subjectively on a specific detail, just as it resists the idea of any progressive narrative by inhabiting the tension between circular movement and stuttering indecisiveness and stagnation. The work revolves around the stone globe in a way that mimes psycho-geographical drifting. The globe becomes part of a mapping of urban landscape through the atmosphere and impressions emitted by a place and those that the drifter carries with them. This drifting or *dérive* was an artistic method developed by Guy Debord in the mid-1950s as part of the situationists' subversive artistic and countercultural strategies.

*In a dérive one or more persons during a certain period drop their relations, their work and leisure activities, and all their other usual motives for movement and action, and let themselves be drawn by the attractions of the terrain and the encounters they find there.*¹

Debord's idea was to heighten awareness of the changes in atmosphere that exist in urban space, as well as to map the ambience of specific places and routes: "it is no longer a matter of precisely delineating stable continents, but of changing architecture and urbanism".² In Debord's words, a *dérive* involves a "playful-constructive" approach that can contribute to psycho-geographical alertness and distinguishes it from a usual walk or journey. In *Crip Time* the stone globe is a more-or-less coincidental focal point in the artist's journey through the urban space in the immediate vicinity of Rigshospitalet, guided by an idiosyncratic awareness of the globe standing slightly apart within its own anti-terrorism barrier and in constant yet shuddering focus. The video work thus appropriates another work of art, inscribing the marble globe in a different story than that of a high-status building for health research and the art installation decorating its forecourt. As well as reminding students of the smallness of their problems on a planetary and geological scale, this planet in miniature can also provide a measure of the radius of movement from a hospital bed: the degree of exhaustion, pain, and nausea.

TEMPORAL AND INSTITUTIONAL DISPLACEMENT

The title *Crip Time* also points to experiences of suspended and collapsed time, time that is out of joint as a consequence of or parallel to bodily collapse when those suddenly falling ill have to depend on the support structures that encapsulate the onset of an acute disease, as well as living with it. The circular and broken sequences in the video testify to broken, crippled, or diseased time. The concept of "crip time" embodies an insistence on addressing the ways illness and reduced physical capacity are (also) temporal categories: the symptoms that intervene in time as acute conditions; interruptions and deviations from the life one believed oneself to be living; life-threatening diagnoses; uncertain futures negotiating statistic prognoses based on the analysis of figures and imaging and life as it unfolds; chronic fear about when the disease will take over:

*one aspect of crippling time might simply be to map the extent to which we conceptualize disability in temporal terms. (...) "Frequency," "incidence," "occurrence," "relapse," "remission": these, too, are the time frames of symptoms, illness, and disease. "Prognosis" and "diagnosis" project futures of illness, disability, and recovery.*³

Falk's works give us the opportunity to contemplate the temporality of illness in new ways, but also the ways institutions that abide by normative time can themselves be sick—and pathologizing. In the video work *Détournement* (2023), a 2:46-minute, black-and-

1. Guy Debord, "Theory of the Dérive" [1956], Situationist International Online, translation by Ken Knabb, www.cddc.vt.edu/sionline/si/theory.html

2. Ibid.

3. Alison Kafer, *Feminist, Queer, Crip*, Indiana University Press, Bloomington, 2013, p.25.

white loop filmed on the helipad on the 20th floor of Rigshospitalet, a woman walks around the perimeter of the helipad wearing a long coat and wig. She could be waiting to be picked up in a helicopter—a reversal of acute emergency arrivals at the hospital. Or she could be an undercover agent who has taken over the hospital, hijacking its function as the title *Détournement* implies. She could also have risen from her hospital bed to go up to the roof to look at the overwhelming view.

Falk's art practice has revolved around institutional support structures for some time, and in this exhibition she also probes ways we can appropriate institutional buildings, spaces, and programs to generate more space for a subjective narrative and position—a space where the patient allows herself to be impatient with the course of treatment she has reluctantly become part of. Isabelle Stengers writes that maintaining the hospital order is dependent on the patient assuming the role of patient, just as doctors, nurses, auxiliaries, technicians, and everyone else who is part of the hospital system assumes their assigned roles, as well as subscribing to and supporting the way the hospital functions. As examples of the specific codes that apply in a hospital she points out that doctors and nurses can enter and leave the patient's room at will, that those undergoing treatment have to put up with being spoken about but not to, and that it therefore demands endless patience to be in a hospital context.

*If ever those who are quite rightly called the patients did become impatient, collectively refused to be infected by the hospital pattern and demanded to be treated in a civilized manner, what we call a hospital would not endure, be it for the better but maybe also for the worse.*⁴

If disease can be described as an act of aggression against the body, then the works in the exhibition show how resistance, aggression, and rerouting the disease's disruption of one's life can emerge from within the experience of illness. One example of this is *You Feed from Us* (2024), a series of bronze sculptures placed on the wall in forms that are not easy to decode: shurikens, Medusa hair, or starfish, all made from the hair of wigs, cast in bronze and made in collaboration with a hairdressing co-patient in the hospital's Department of Haematology. The wig is one of the most recognisable signs of the attack chemotherapy launches on the cells of the body and, according to Anne Boyer, represents a central contradiction in the discourses surrounding cancer treatment, which demands that one is both more and less oneself: visibly ill, heroic yet unaffected. Her book *The Undying* is a poetic, hard-hitting meditation on the social and societal conditions for cancer. In the book, she reflects on the paradox that, as a member of the precariat, one can be forced to work despite being ill and while one is ill, yet the pharmaceutical industry calculates on making exorbitant profits from the disease one is suffering from.⁵

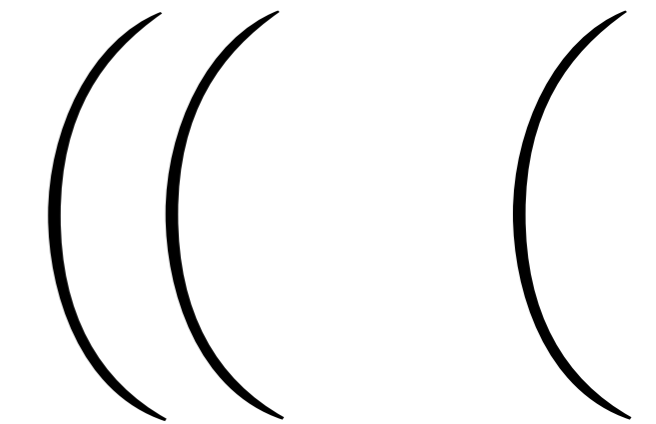
4. Isabelle Stengers, "Whitehead and Science: From Philosophy of Nature to Speculative Cosmology", presentation at McGill University, Montreal, 2006, www.mcgill.ca/hpsc/files/hpsc/Whitmontreal.pdf

At the same time, cancer treatment often costs more than anyone could ever pay. What is the logic behind this economy of disease? Boyer's book interweaves the critical, analytical, and poetic in a dialogue between multiple subject positions in negotiation with herself and the course of the disease and treatment she has been sucked into.

*I like wigs. I wear wigs. People I like wear wigs. Dolly Parton wears wigs. Beyoncé wears wigs. Enlightenment philosophers wore wigs. Drag queens, Egyptian princesses, and grandmothers wear wigs. Medusa wore a wig made of snakes.*⁶

ANTI-FORMATION

With perforated marble supports shaped like battens, makeshift roof structures made of cardboard turned upside down, epoxy-stiffened cardboard tubes, and video loops with no clear beginning or end, the exhibition creates an impression of forms that are in the process of being simultaneously deformed and reconstructed. The holes in the marble supports making up an incomplete support structure in the room and hanging like stalactites from the ceiling mirror the methods used to repair sculptures so that the veins and colour of the marble match. These structures, themselves on the brink of collapse after being bored into to repair defects elsewhere, remind us that the relationship between repair, deformation, support, and collapse are ambiguous; that works revolving around experiences of disease also represent powerful resistance and potential subversions, not through personal heroism but through the appropriation and displacement of the system within which one is made an object. If time has become unhinged, then there could maybe be a loophole to squeeze through, a place to seek shelter. Julie Falk's works at O—Overgaden offer such an opening.



6. Anne Boyer, *The Undying: Pain, Vulnerability, Mortality, Medicine, Art, Time, Dreams, Data, Exhaustion, Cancer, and Care*, Farrar, Strauss and Giroux, New York, 2019, p.76.

THE UNDYING

Anne Boyer

BIRTH OF THE PAVILION

I am continually beset by the fear that
I may have expressed only a sigh when
I thought I was stating a truth.
—STENDHAL, *On Love*, 1821

communiqué from an exurban satellite clinic
of a cancer pavilion named after a financier

Pull your hair out by the handfuls in socially
distressing locations: Sephora, family court, Bank
of America, in whatever location where you do your
paid work, while in conversation with the landlord,
at Leavenworth prison, however in the gaze of men.
Negotiate for what you need because you will need
it now more than ever. If these negotiations fail, yank
your hair out of your head in front of who would
deny you, leave clumps of your hair in the woods,
on the prairies, in QuikTrip parking lots, in front
of every bar at which your conventionally feminine
appearance earned you and your friends pitchers
of domestic beer.

Put your head out the window of the car and let the
wind blow the hair off your head. Let your friends
harvest locks of your hair to give to other friends
to leave in socially distressing locations: to scatter
at ports, at national monuments, inside the architecture
built to make ordinary people feel small and stupid,
to throw against harassers on the streets.

Pull your pubic hair out in clumps from the root and
send it in unmarked envelopes to technocrats. Leave
your armpit hair at the Superfund site you once lived
near, your nose hairs for any human resources officer
who denies you leave.

When your eyelashes fall out, send them as a reverse
wish to every person who has, at your illness,
disappeared. Your hair will fall out onto every surface
you come near: it will fall into new alphabets and new
words. Read these words to discover the etiology
of your illness: If you are lucky you will read another
word that means “illness has turned you into an
armament.” In the bald spots, you will read how to
weaponize your dying cells against what you hate
and what hates you.

As you see a weapon in your falling hair, also you will see
your body as it falls is a weapon, also as it doesn't fall.

.....
This is an excerpt from Anne Boyer, *The Undying: Pain,
Vulnerability, Mortality, Medicine, Art, Time, Dreams, Data,
Exhaustion, Cancer, and Care* (Farrar, Strauss and Giroux, New
York, 2019), pp.45–55. Reprinted with the author's permission.

In this new theory of being a sick person your friend
will say that caring for you is now to care for arms.
You have turned your room into an armory. Everyone
who brings you water or food is also now loading a gun.

1
The cancer pavilion is a cruel democracy of
appearance: the same bald head, the same devastated
complexion, the same steroid-swollen face, the same
plastic chemotherapy port visible as a lump under
the skin. The old seem infantile, the young act senile,
the middle-aged find all that is middleaged about
them disappears.

The boundaries of our bodies break. Everything we
were supposed to keep inside of us now seems to fall
out. Blood from chemotherapy-induced nosebleeds
drips on the sheets, the paperwork, the CVS receipts,
the library books. We can't stop crying. We emit foul
odors. We throw up.

We have poisonous vaginas and poisoned sperm. Our
urine is so toxic that the signs in the bathroom instruct
patients to flush twice. We do not look like people:
we look like people with cancer. We resemble a disease
before we resemble ourselves.

Language is no longer compliant to its social function.
If we use words it is to approach as a misplaced
bomb. Someone mentions something about the
weather: in response, an errant phrase from a phantom
conversation: “We must learn to accept what we
want.” Sentences hold out against syntax. Vocabularies
re-form into awkward translations of words we once
knew or new words we never will. Children who
were once taught to speak by their mothers now
stare at their sick mothers, who are gesturing like
babies learning to talk, unable to recall the word for
“television” or the word for “cup.”

In the waiting rooms, the labor of care meets the labor
of data. Wives fill out their husbands' forms. Mothers
fill out their children's. Sick women fill out their own.

I am sick and a woman. I write my own name.
I am handed at each appointment a printout from the
general database that I am told to amend or approve.
The databases would be empty without us.

Receptionists distribute forms, print the bracelets
to be read later by scanners held in the hands of other
women. The nursing assistants stand in a doorway
from which they never quite emerge. They hold these
doors open with their bodies and call out patients'
names. These women are the paraprofessionals in the
thresholds, weighing the bodies of patients on digital
scales, taking measurements of vital signs in the
staging area of a clinic's open crannies. Then they
lead the patient (me) to an examining room and
log into the system. They enter the numbers my
body generates when offered to machines: how hot
or cold I am, the rate at which my heart is beating.

Then they ask the question: Rate your pain on
a scale of one to ten? I try to answer, but the correct
answer is always anumerical. Sensation is the enemy
of quantification. There is no machine, yet, to which a
nervous system can submit sensation to be transformed
into a sufficiently descriptive measurement.

Contemporary medicine hyper-responds to the
body's unruly event of illness by transmuting it into
data. Patients become information not merely via the
quantities of whatever emerges from or passes through
their discrete bodies, the bodies and sensations of
entire populations become the math of likelihood (of
falling ill or staying well, of living or dying, of healing
orsuffering) upon which treatment is based. The
bodies of all people are subject to these calculations,
but it is women, most often, who do the preliminary
work of relocating the nebulousness and uncountability
of illness into medicine's technologized math.

What is your name and birth date? A cancer patient's
name, stated by herself, is adjunct to the bar code
of her wristband, then the adjunct of whatever
substances—vials of drawn blood, the chemotherapy
drugs to be infused into her—whose location and
identity must be confirmed. Though my bracelet had
been scanned for my identity, requiring me to repeat
my name is medical information's backup plan: it is the
punctum of every transmission of something to or from
my body. I might sometimes remember who I am.
But repetition is a method of desensitization. To rate
yourself on the scale of 1 to 10? In cancer's medicalized
abstraction, I became a barely, tertiary to the body's
sensations and medicine's informatic systems.

The nurses meet me in the examining room after
I have replaced my clothes with a gown. They log
into the system. Sometimes my blood has been drawn,
and I am allowed to look at a printed page of its
ingredients. Each week the blood flows with more
or less of one kind of cell or substance than it did
the week before. These substances go up or down,
determine treatment's future measurement, duration.
The nurses ask questions about my experience of my
body. They enter the sensations I describe into a
computer, clicking on symptoms that have long been
given a category and a name and an insurance code.

The word “care” rarely calls to mind a keyboard.
The work, often unwaged or poorly paid, of those who
perform care (or what is sometimes called “reproductive
labor”—reproducing oneself and others as living bodies
each day, of feeding, cleaning, tending to, and so on)
is what many understand to be that which is the least
technological, the most affective and intuitive.

“Care” is so often understood as a mode of feeling,
neighboring, as it does, love. Care seems as removed
from quantification as the cared-for person's
sensations of weakness or pain seem removed from
statistics class. I care for you suggests a different mode
of abstraction (that of feeling) than the measurement of
the cell division rate of a tumor (that of pathological fact).

But strange reversals reveal themselves during serious
illness. Or rather, what appears to be reversal becomes
clarification. Our once solid, unpredictable, sensing,
spectacularly messy and animal bodies submit—
imperfectly, but also intensively—to the abstracting
conditions of medicine. Likewise, care becomes vivid
and material.

The receptionists, nursing assistants, lab technicians,
and nurses are not only required to enter the
information of my body into the databases, they also
have to care for me while doing so. In the hospital,
my urine is measured and charted by the same person
who comforts me with conversation. This is so that
painful procedures will become less painful.
The workers who check my name twice, scan my
medical wristband, and perform a two-person
dose-accuracy reinforcement system as they attach
chemotherapy drugs to my chest port are the same
workers who touch my arm gently when I appear
afraid. The worker who draws blood tells a joke.
The work of care and the work of data exist in a kind
of paradoxical simultaneity: what both hold in common
is that they are done so often by women, and like all
that has historically been identified as women's work,
it is work that can go by unnoticed. It is often noted only
when it is absent: a dirty house attracts more attention
than a clean one. The background that appears effortless
appears only with great effort: the work of care and the
work of data are quiet, daily, persistent, and never done.
A patient's file is, like a lived-in home, the site of work
that lasts the human eternal.

During my treatment for cancer, most of these
workers—the receptionists, paraprofessionals, and
nurses—have been women. The doctors, who are
sometimes women and sometimes men, meet with me
at the point of my body's peak quantification. They log
into the system, but they type less or sometimes not at
all. As their eyes pass over the screen that displays my
body's updated categories and quantities, I think of
John Donne again:

*They have seen me and heard me,
arraigned me in these fetters and received the evidence,
I have cut up mine own anatomy,
dissected myself and they are gone to read upon me.¹*

If it is the women who transmute bodies into data, it is
the doctors who interpret the data. The other workers
have extracted and labeled me: I have informaticized
my own sensation. It is the doctors who read me—
or rather, read what my body has become: a patient
made of information, produced by the work of women.

.....
1. John Donne and Izaak Walton, *Devotions Upon Emergent
Occasions and Death's Duel*, Vintage Books, New York, 1999, p.xx.

WHAT YOU SEE IS WHAT YOU GET—AND YET SPEAKS OF SOMETHING ELSE ENTIRELY

A CONVERSATION BETWEEN
JULIE FALK AND KLARA LI SCHEUTZ

Julie Falk and Klara Li Scheutz met in the autumn of 2022 to discuss a project and residency Falk was embarking on at Li Scheutz's exhibition platform All all all. This marked the beginning of a conversation about how Falk's work came into being, especially at that particular point in time. Falk developed the sculptural project *No Core* on the basis of this period of her life as a new mother who had been newly diagnosed with Acute lymphoblastic leukaemia (ALL) and had a new perspective as a new-yet-the-same artist. Here they discuss Falk's exhibition *Antiform* at O—Overgaden.

Klara Li Scheutz

My knowledge of your art practice began with the exhibition *No Core* at All all all where I got to know your work as addressing precisely that—the work you do. This is something that informs your projects in ways that are present in the works without becoming “meta”. I'm thinking that might be a good place to start—with the work and the workplace. How does your relationship to work inform your art practice and this project and its development, where you are right now?

Julie Falk

The work lies in finding an alternative space for it. I would like to be able to find a form for art that has limited possibilities to exist because it exposes how unequally a precarious life is shaped by our working conditions and the systems they exist under. I love the revolutionary feminist Karen Brodine's poems in *Woman Sitting at the Machine*, *Thinking* from 1981. They deal with what work takes from the worker (in her case what her 9–5 job as a typesetter takes from her poetry), but also what it cannot take: intelligence, resistance, solidarity, and taking to the streets in protest. These are the reasons I took up video as a medium, using it to create rooms that wouldn't exist otherwise.

In 2025 Falk made the video work *Détournement* in which a female body—her own, dressed in black—walks across the helipad on top of the Rigshospitalet national hospital in Copenhagen with a horizon line of rooftops in the background. With juddering strides she moves from the left to the right, taking possession of the image of place and the image of this particular place. A new version of the work is included in *Antiform*, together with a new video work in which she zooms in on a marble sculpture familiar to many from Copenhagen's urban space. Falk has adopted this new material as a shift in her practice by working with and in stone.

(KLS)

As well as video, a comparatively new medium in your practice, for *Antiform* you have started working with marble, an entirely new material for you, where you have used a cylindrical bore to drill out holes. What has that added to the project?

(JF)

In geology, “antiform” is the result of almost plastic deformations at the core of the Earth that makes its layers convex. These deformations are rarely visible above the Earth's surface, but they exist in various kinds of stone beneath our feet, including marble.

But marble is also a body on a level with ours, and those of clam shells, in what we could describe as a non-hierarchical, object-oriented ontology, just as it is a body and mass in art. *I'm Not One* is the title of a new series of marble sculptures that are introduced in the exhibition. When a marble object needs to be repaired, a cylinder is drilled out of a piece of marble that resembles the object to be repaired. The perforated marble becomes a way of giving form to all the invisible and perhaps immaterial work that takes place around it.

A series of perforated marble sculptures stands like limbless bodies on iron bases in the exhibition, riddled with holes bored out with a cylindrical drill as many times as possible without them collapsing. On the side where the drill enters the marble the hole is sharp. At the exit point the edges are frayed.

(KLS)

Perhaps your work *Antiform*—a perforated shell—could be seen as a kind of starting point for this project? As well as giving the exhibition its name, the process or approach from that work is in a way present here in your marble works. You've talked about formation through subtraction as a central method. How does that work and what does it involve? How does it inform your works in *Antiform*?

(JF)

Yes, subtraction interests me. How to work with something that disappears, is reduced or withdraws, but also as an alternative to addition. It becomes about absence due to lack of access to the time and opportunity to work. “Anti”, from the Greek, means opposed to or instead of and is an attitude that permeates several of the works. I see them as attempts to question established norms.

(KLS)

Repair seems to be part of that. Not the act of repairing, but the traces it leaves. The repair itself is not something you or anyone else has done here, but your works point to the work involved, both your own and that of others. The works are like bodies under fire, you say?

(JF)

Yes, they are weakened and hunted. Both physically and visually. We've removed as much marble as we could without them collapsing. Taking concepts from restoration or repair is a way of making something primary that is often understood as secondary. Working with the supportive is often seen as something that comes after, something unimportant and devoid of value in and of itself.

(KLS)

The perforation of the solid stone seems to create a passageway. You've spoken of the works as being bodies. The holes in bodies, for example in the marble, show the work that has taken place. This work is not to be repaired or hidden, because it's as much, if not more, about that process than the product?

(JF)

Exactly. It's about trying to turn from the reception of the work towards its production. *Inhabit Everywhere* (2024) is a series of cardboard sculptures that attempts to create an alternative space within the space. The process started in hospital, where I sketched and devised them. After that I got other hands to cut and make them—like standardized objects made to act in non-standardized ways. That makes the work reproducible, circulating, unlimited. It can take place anywhere and it expands the space it occupies. But in principle it's just a manual.

The work *Everything Evaporate* (2023–24) consists of enlarged empty cardboard tubes, firework tubes without their contents that are slightly battered or trampled on, but insistent in presence and scale. They are also inhabited by a disappearance. Their contents and original purpose as fireworks have been extracted, and they are left behind in a state of partial collapse. The tubes have been exhibited in other contexts, and here too they are different sizes, like swollen examples of what is left after the original idea of something's value or purpose. Like a body or entity that still has its own story, also when left without its core.

(KLS)

Art, being an artist—and in your exhibition marble as a form of geological art history—are supportive structures you work with. What role do they play in your project?

(JF)

I think I use art to investigate the structural frameworks that form us and the world around us. The individual and the potential of art. To work with the structures and frameworks for art is to engage with the supporting, supplementing, repairing, and sustaining—to be interested in mutually dependent relationships and rationales of value. It is to ask how we want to live and how we want to share work, money, and time between us.

(KLS)

You have collaborated with people you see as allies in the creation of the works in this exhibition, people like the female blacksmith in Christiania and a hairdresser you got to know during your treatment. You involve them in an implicit yet respectful way. Are they also supportive structures?

(JF)

Yes, the collaborations or alliances have in many ways become part of the works. I also use some of the collaborations to expose structures or comment on the dominant use of time. The firework tubes are maybe an exception—I just left them out in the rain. It is the absence of hands that has formed them.

As the work *Inhabit Everywhere* exemplifies, an anti-hierarchical attitude permeates this exhibition and Falk's approach to her works. Falk's objects are a collection that find their place in line with each other. They are largely made of inexpensive materials, or else the inversion of any signalling of value is a point in the work. The standardized and standardizing expressed through this use of materials in some works

(like the eight identical roof ridges made of cardboard or the four uniform marble posts) and through Falk's outsourcing, contribute to her idea of the artworks as information—her own, to be passed on, reproducible and in that way public.

(KLS)

In extension of the collective work of these alliances, you also use citations in your works that point to the work of producing art as a collective process—the feeling of support from other artists—that also draws attention to the conditions for making art as work. You insert the reality of art into your own project.

(JF)

I have a lot of sympathy for the copy, the reproducible printed medium that has the potential to be circulated in a broader context and made accessible. I cite from reality and use, for example, Alicja Kwade's work [*Pars pro Toto* (2019), 13 large stone globes in front of the Mærsk Tower in Copenhagen, ed.] in an artistic context. Although here it is clearly redirected. In *Sell the House* (2024), for example, I have torn a page out of Anne Boyer's book *The Undying*. Having cancer is full of lonely experiences, so when I was diagnosed I started looking for a community and company, especially in texts. This is a continuously expanding archive we started to make accessible at All all all. I also see the archive as an attempt to make the provision of care a collective rather than individual concern, as well as a way to emphasise the importance of patient-to-patient experience to evade the dependence we have on hegemonic systems. Maybe this could provide a way to work between the practice of citation and embodiment.

(KLS)

Production or work as an aesthetic runs throughout how you relate to your oeuvre, as well as your thinking on alliances. There is also a redistribution of resources at stake here, an inversion of a life of precarity and resistance into a structure where, for example, a sick working body can be worth more economically than a healthy working body.

(JF)

Cancer treatment costs more than any individual could ever pay. You become part of an absurd economy of sickness in which the sick body makes the rich richer. As do our debt and our work, both paid and unpaid. I am undergoing treatment with a woman who, like myself, became a parent and was diagnosed with ALL at the same time. Lulu is a hairdresser, so I hired her to cut locks of hair off my wig. These were subsequently cast in bronze and have become valuable, weapon-like objects in the work *You Feed from Us* (2024).

Making a *détournement* of redistribution also exposes issues in dominant forms of distribution. The moment that disturbs art is the kind of art we need. The kind of art we can't make happen but make happen anyway. Art as a radical rearranging of the world for everyone who inhabits it.

(KLS)

It's a line that also runs through your new video work *Crip Time* (2024)—your second work in the medium where you edit out an Alicja Kwade work slated for removal and repair. In the work you make the marble globe from Kwade's work disappear because you couldn't be there when it happened due to being occupied by more important work inside the building next door, working to get well. Citation, the absence due to repair, and the question of what work takes place where are all present here, gathering what seem to be the themes of your exhibition.

(JF)

Right. I call the work *Crip Time* to draw attention to the fact that there is a place outside of the image. The work activates the invisible by adopting absence as a strategy. By using the sculpture of another sculptor I also lay bare a passive approach to working with sculpture.

As a method, redistribution and its obstruction run throughout Falk's works, her approach to work, her own illness, and the structures that permeate both. In the video works, but also works she continues to make in bronze. In *You Feed from Us*, hair, something soft and closely tied to their bodies for both the artist and Lulu, the hairdresser she has hired, is made into a solid line of defence. The work is a further development of *Medusa's Revenge* (2025), which consisted of a single twisted awl made from a lock of wig hair. This time the work is a series of small bronze weapons made of hair. The same shift takes place in Falk's video works in the exhibition. With her long strides across the roof of Rigshospitalet, in *Détournement* she transgresses the boundaries of a stronghold of sickness and healing. Her latest video work *Crip Time* continues this approach via a direct reclamation of time. Here the object is "debuilt" in the gesture made by the work, and another kind of disappearing of content takes place. As in Falk's other works, our minds turn to what lies just beneath. Our attention is mobilised as it is directed towards the life surrounding the work as object, a drive that lingers as the most radical and fundamental aspect of the exhibition *Antiform*.

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Julie Falk
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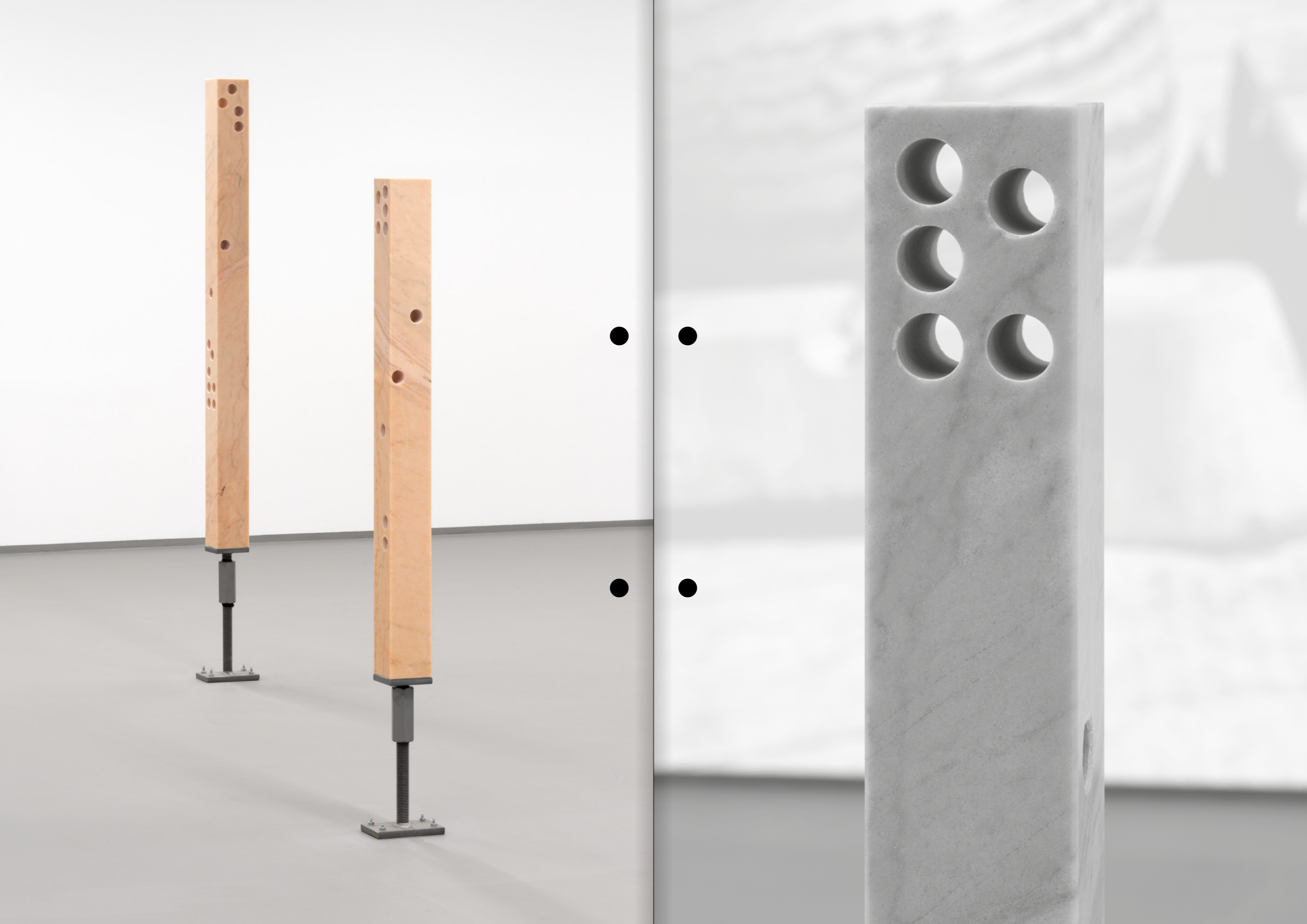
The excerpt from Anne Boyer,
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bidrager til hendes tanke om værkerne som noget, der kan være en bredt tilgængelig information. Det er hendes egen særlige information, som formidles, men den formgives som reproducerbar, i en forstand almen.

(KLS)

I forænselse af det fælles arbejde, der er i alliance, findes der citater i dine værker, som peger på arbejdet med at producere kunst som noget fælles, på det at føle en støtte gennem andre kunstnere, men også på omstændighederne for kunsten som arbejde. Du indsetter kunstens virkelighed i dit eget projekt.

(JF)

Jeg har stor sympati for kopien, det reproducerbare trykke medie, der potentielt kan cirkuleres ud i en bred kontekst og tilgængeliggøres. Jeg citerer helt klart fra virkeligheden og bruger fx Alicja Kwades værk *[Pars pro Toto]* (2019), 13 store stenklugler placeret foran Mærsk Tårnet ved Panum i København, red.] i en kunstnerisk sammenhæng, men her må man sige, at det er omdirigeret. I værket *Sell the House* (2024) har jeg revet en side ud af Anne Boyers bog *The Undying* [et uddrag fra bogen er optrykt her i publikationen, red.]. Kræft er en masse ensomme erfaringer, så da jeg blev syg, søgte jeg efter fællesskab og selskab, især i tekst. Det er et voksende arkiv, som vi startede med at tilgængeliggøre i All all all. Og jeg ser også det arkiv som et forsøg på at give omsorg til et kollektivt anliggende snarere end et individuelt et samt som en underretning af vigtigheden i patient-til-patient-erfaringen for at omgå den afhængighed, vi har af de hægemoniske systemer. Måske er det en måde, hvorpå man kan arbejde mellem en citerende praksis og embodiment.

(KLS)

Produktion eller arbejdet som en æstetik løber som en strøm gennem, hvordan du forholder dig til dit værk, og går igen i din tænkning om alliance. Der er også en omfordeling af midler på spil her, at lave en omvending af det præcise liv, en modstand mod en struktur, hvor f.eks. en syg krop på arbejde kan være mere værd økonomisk end en rask krop på arbejde?

(JF)

En kræftbehandling koster mere, end den enkelte nogensinde ville kunne betale. Man bliver altså en del af en absurd sygdomsøkonomi, hvor den syge krop gør de rigge rigere. Det samme gør vores gæld i behandling med en kvinde, der, ligesom jeg selv, blev mor og fik ALL på samme tid. Lulu er frisør, så jeg ansatte hende til at klippe lokker af min parfy, der efterfølgende er blevet støbt i bronze og er blevet til værdifulde, næsten våbenlignende, objekter. Det er blevet til værket *You Feed from Us* (2024). Ved at deourere omfordelingen belyses problemerne i den dominerende fordeling også. Øjeblikket, der forstyrrer kunsten, er en kunst, vi har brug for. Den slags kunst, som vi ikke kan få til at ske, men får til at ske. Kunst som en radikal omarrangering af verden til fordel for alle, der bor i den.

Den linje løber også gennem dit nye videoværk, *Crip Time* (2024) – dit andet værk nogensinde i det medie – hvor du i videoen klipper et Alicja Kwade-værk, der skulle fjernes for at blive repareret, væk. I værket får du marmorkluglen fra Kwades værk til at forsvinde, fordi du ikke selv kunne være der, da det skete, fordi du var i færd med et vigtigtere arbejde inde i bygningerne ved siden af, som handlede om at blive rask. Der er både citering, den fraværende reparation og spørgsmålet om, hvad og hvor arbejdet finder sted med her, som synes at samle megget af din udstilling?

(KLS)

Ja, jeg kalder værket *Crip Time* for at hælde opmærksomheden på det, der finder sted uden for billedet. Værket aktiverer det usynlige ved at adoptere fravær som strategi. Ved at bruge en anden skulptørs værk bløddigger jeg samtidig en ret passiv tilgang til arbejdet med skulptur.

(JF)

Omfordelingen, og obstruktionen af den, som metode løber gennem Falks værker, i hendes tilgang til arbejdet, hendes egen sygdom, og de strukturer, der skærer gennem begge. Både i videoværkerne, men også i hendes fortsatte arbejde i bronze. Med *You Feed from Us* bliver håret, som er noget fælles blødt for kunstneren og Lulu – frisøren hun har hyret – og som er tæt forbundet til deres kroppe, gjort til solidt forvar. Værket er en videreudvikling af værket *Medusa's Revenge* (2023), der bestod af en enkelt snoot syl lavet af en hårløk fra en parfy. Denne gang er det en række små bronzevåben af hår. Samme forkyndning finder sted i de værker, Falk udvikler i videomedier. Med *Detourment* overtræder hun sygdommens og helingens højborg med sine lange skridt hen over bygningens tag. I det nye videoværk *Crip Time* videreføres grebet via en direkte overtagelse og genvinning af tid. Her 'afbygges' objektet i værket og en anden type forsvinding finder sted. Som med flere af Falks værker, henledes tankerne på det, der ligger lige bagved. Opmærksomheden mobiliseres, idet den rettes mod livet rundt om værket som objekt, et træk, der står tilbage som det fundamentale på udstillingen *Amiform*.

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Julie Falk
Amiform

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WHAT YOU SEE IS WHAT YOU GET – OG SÅ TALER DET OM NOGET HELT SÆRLIGT ANDET

EN SAMTALE MELLEML
JULIE FALK OG KLARA LI SCHEUTZ

Mit kendskab til din praksis startede med din udstilling *No Core* på All all, hvor jeg lærte dit arbejde at kende som et, der også altid handler om netop det – selve arbejdet. Det er noget, der informerer dine projekter, og som er i værkerne, uden at det bliver 'meta'. Jeg tænker, det er et godt sted at starte, der du starter – med arbejdet, arbejdspladsen. Hvordan informerer dit forhold til arbejde din praksis, herunder dette projekt og dens udvikling, og hvor du er lige nu?

Julie Falk

Arbejdet ligger i at finde alternative rum til det. Jeg vil gerne kunne give form til kunsten, som har begrænsede muligheder for at finde sted, da det belyser, hvordan præker liv formes på ulige vis gennem vores arbejdsbetingsler, givne systemer og deres mekanismer. Jeg tog også videmediet til mig eftersom det var. Jeg elsker den revolutionære feminist ellers ikke var. Jeg arbejder på at skabe rum, der Karen Brodines digte *Woman Sitting at the Machine*, *Thinking* fra 1981. De handler om, hvad arbejdet tager fra arbejderne, (i hendes tilfælde, hvad hendes 9-17-job som *typewriter* tager fra hendes poet), men også, hvad det ikke kan tage: intelligens, modstand, solidaritet og gadeaktioner.

I 2023 skabte Falk vidoværkeret *Detournement*, hvori man ser en kvindekrop – hendes egen, klædt i sort – gå henover Rigshospitalets Høllipad på toppen af bygningen i København, med horisontlinjen af tage i baggrunden. I et hakende, skridtende tempo bevæger hun sig fra venstre mod højre og tager ejerskab over både billedet og stedet, billedet på det sted. Værket er med i en ny udgave på *Uniform* sammen med et nyt videoværk, hvori hun anvender en stenskuulptur kendt fra det Københavnske byrum. Falk har indtaget dette nye materiale som et skift i sin praksis og er begyndt at arbejde med og i sten.

(KLS)

Udover videmediet, som er et forholdsvist nyt medium i din praksis, er du til *Uniform* blandt andet begyndt at arbejde med et helt nyt materiale, marmor, som du har fået boret nogle huller i. Hvad har det tilført dit projekt?

(JF)

I geologien er antiform et resultat af en næsten plastisk deformation, som finder sted i Jordens kerne og gør lagene konvekse. Deformationerne kommer sjældent til syne over Jordens overflade, men finder sted i forskellige sten typer under vores fødder, heriblandt marmor. Men marmor er også krop i øjnehøjde med vores og muslingeskallens i, hvad man kan betegne som en non-hierarkisk objektorienteret ontologi, ligesom den også er krop og masse i kunsten. *Im Noi One* er titlen på en ny serie af marmorskululpturer, som introduceres i udstillingen. Når man skal reparere et marmorobjekt, borer man en cylinder ud af en sten, der ligner emnet, som skal repareres. Den perforerede marmor bliver en mulighed for at give form til alt det usynlige og måske immaterielle arbejde, der finder sted uden om den.

En række perforerede marmorskululpturer står som kroppe uden lemmer på jernfødder i udstillingen, gennemhullede, eller med noget af deres masse udtaget med et bor, så mange gange, som det er muligt, uden at de kollapser. På den side, hvor borer går ind, står det skarpt, og på udgangssiden er kanterne efterladt flossede efter handlingen.

(KLS)

Kan det måske siges, at dit værk *Antiform* [som var udstillet på Falks udstilling *No Core* på All all i 2023, red.] – en perforeret muslingeskål – er en slags udgangspunkt for det her projekt? Udover at give navn til denne udstilling, videreføres arbejdsgangen, eller grebet, fra det værk på sin vis her i dine marmorværker. Du har fortalt mig om formgivning gennem fratagelse som en grundlæggende metode. Hvordan fungerer den, hvad indbærer den? Hvordan virker den ind på værkerne i *Antiform*-udstillingen?

(JF)

Ja, jeg interesserer mig for subtraktion. Hvordan man arbejder med noget, der forsvinder, svækkes eller trækker sig tilbage – men også som et alternativ til det at tilføje. Det kommer til at dreje sig om et fravær grundet manglende adgang til tiden og muligheden for at arbejde. 'Anti' betyder på græsk *imod* eller *i stedet for*, hvilket er en attitude, der flyder gennem flere af værkerne. De er forsøg på at sætte spørgsmålstegn ved det bestående, tænker jeg.

(KLS)

Reparation synes at være en del af den formgivning – ikke reparationen i sig selv, men sporene efter reparationen. Selvfølgelig er hverken noget, du gør, eller noget, nogle andre har gjort, men dine værker peger på arbejdet med den, både andres og dit eget. Værkerne står som kroppe, der står for skud, siger du? Ja, de er svækkede og jagede. Både fysisk og visuelt. Vi har fjernet så meget marmor, som vi kunne, uden at de kollapser. Koncepterne fra reparation er en måde at gøre noget, der oftest forstås som sekundært, til noget primært. Arbejdet med det supporterende kan traditionelt forstås som noget, der følger efter, noget, der er uvæsentligt og uden værdi i sig selv.

(KLS)

Perforeringen af det solide er som en gennemgang, synes jeg. Du har tal om, at værkerne på en måde er kroppe. Hullerne i kroppene, som f.eks. i marmor, viser arbejde, der har fundet sted, og det må ikke repareres eller skjules, fordi det handler om handlingen lige så meget som, eller mere end, produktet?

(JF)

Ja, præcis. Det handler om at forsøge at vende sig fra receptionen af værket og hen mod produktionen af værket. Værket *Inhabit Everywhere* (2024) er en serie papskululpturer, der forsøger at skabe alternative rum i rummet. Processen er startet på hospitalet, hvor jeg tegnede og tænkte dem, og derefter har jeg fået andre hænder til at skære og udføre dem –

som standardiserede objekter, skabt til at agere på ikke-standardiserede måder. Det gør værket reproducerbart, cirkulerende, ubegrænset. Det kan finde sted alle vegne, og det udvider de rum, der indtages. Men i princippet er det blot en manual.

Værket *Everything Exposed* (2023-24) er forstørrede tomme paprer, udtømte fyrværkeriebånd, som er efterladt uden deres indhold, en smule forslædet eller nedtrådt, men insisterende i tilstedeværelse og omfang. I dem bor også en forsvinding: deres indhold, der, der opfindeligt var deres formål – fyrværkeriet – er trukket ud, og de ligger tilbage delvist svækkede. Kørene er blevet vist i flere sammenhænge og ligger også her i forskellige størrelser som opsvulmede eksempler på at lade det stå frem, som er tilbage efter den oprindelige tanke om en tings værdi eller formål – som en cmiter eller en krop, der stadig har sin historie, også når den står tilbage uden sin kerne.

(KLS)

Kunsten, det at være kunstner – og i din udstilling her med nogle greb fra behandlingen af marmor som en art geologisk kunsthistorie – synes at være en af de supporterende strukturer, du arbejder med. Hvad er de for dit projekt?

(JF)

Jeg tror, at jeg gennem kunsten undersøger de strukturelle rammer, der former os og vores omgivende verden. Individet og kunstens muligheder. At arbejde med strukturer og kunstens rammer er at engagere sig i det støtende, supplerende, vedligeholdende og opretholdende, at interessere sig for gensidige afhængighedsforhold og for rationaler om værdi. Det er at spørge til, hvordan vi ønsker at leve, og hvordan vi ønsker at fordele arbejdet, penge og tiden imellem os.

(JF)

Ja, samarbejderne, eller alliancerne, er på mange måder blevet en del af værkerne. Nogle af samarbejderne bruger jeg også til at belyse nogle strukturer eller for at kommentere på den dominerende anvendelse af tid. Fyrværkerierne skiller sig måske ud. Dem har jeg jo bare haft liggende ude i regnen. Det er fraværet af hænder, der har formet dem.

Som værket *Inhabit Everywhere* er et eksempel på, går der en antihierarkisk holdning gennem Falks udstilling og værktilgang. Objekterne er en samling, der finder plads på linje med hinanden og bliver et miljø. De skabes i høj grad af ikke-kostbare materialer, eller med en omvendt af det kostbare signal. Det standardiserede, standardiserende, der indimellem kommer til udtryk gennem Falks brug af og holdning til sine materialer, såsom et ens tagrygge i pap eller fire ensartede marmorstolper, indimellem via hendes outsourcing af håndværket i dem til andre instanser, der udfører det som enhver anden opgave.

CRIP TIME

Anne Kølbaek Iversen

Tagkonstruktioner og delvist sammentrukkede rør i hærdet pap, et *détournement* af en af Danmarks mest ikoniske velfærdsinstitutioner: Rigshospitalet, gennemhullede marmorstøjer på intermimetiske sokler placeret på gulvet og hængende ned fra loftet og en marmorarkule omkranset af betonafspærringer er nogle af elementerne i Julie Falks udstilling *AntiForm*.

In a derive one or more persons during a certain period drop their relations, their work and leisure activities, and let themselves be drawn by the attractions of the terrain and the encounters they find there.¹

Debords idé var at skærpe opmærksomheden

på de skift i stemninger, der eksisterer i urbane rum, og forsøge at kortlægge bestemte steder, pladser og ruters atmosfæret: "it is no longer a matter of precisely delineating stable continents, but of changing architecture and urbanism."² En derive involverer med Debords ord en "legende-konstruktiv" indstilling, der kan bidrage til psykogeografiske observationer. Derved adskiller denne type bevægelse sig fra en sædvanlig gåtur eller rejse. I *Crip Time*-værket bliver stengloben et mere eller mindre tilfældigt omdrejningspunkt for kunstnerens tur gennem det byrum, der ligger i umiddelbar nærhed af Rigshospitalet, dirigeret af en idiosynkratisk opmærksomhed på globen, som den står der, lidt for sig selv, pakket ind i sin egen terrorsikring og i konstant men hakkende fokus. Videoværket approprierer således et andet kunstværk, hvormed stenkuglen skrives ind i en alternativ historie til den, der formidles om dette prestigebyggeri for sundhedsforskning samt om kunstinstallationen,

der pryder pladsen omkring det. Udover at minde de studerende om, at deres problem er småt i forhold til en planctær og geologisk skala, kan denne planctær *en miniature* også fungere som en fast mælestok for, hvor stor en radius, man kan bevæge sig væk fra sin seng, for græden af træthed, smerte, kvalme.

TIDSLIGE OG INSTITTERIONELLE FORSKYDNINGER

Med titlen, *Crip Time*, peger værket også på erfaringer af en både suspenderet og kollapset tid – en tid, der er gået af sine hængsler, *out of joint* – som følge af, eller sideløbende med, en erfaring af et kropsligt kollaps, hvor man som pudseligt syg må forlade sig på de støttestrukturer, der indrammer et akut sygdomsforløb og et liv med sygdom. Det cirkulære og opbrudte forløb i videoen vidner om en knække, opbrud, forkrybelse, eller syg, tid. Begrebet *crip time* indbærer en insisteren på at undersøge, på hvilke måder sygdom og funktionsnedsættelse (også) er tidslige kategorier: symptomer, der griber ind i tiden som akutte tilstande, pauser og omveje fra det liv, man troede, man var i gang med, livstruende diagnoser, diffuse fremtidsudsigter i en forhandling mellem statistiske prognoser baseret på analyse af værdier og billeder og livet, som det udfolder sig, kronisk frygt for, hvornår sygdommen vil tage over.

'AntiForm' er et begreb fra geologien, der betegner en konvex fold i geologiske strukturer, hvor både temperatur og tryk har været lige præcis højt nok til, at en plastisk deformation har fundet sted. Men sammensætningen af de to ord 'anti' og 'form' kan også konnotere det, der ikke har, eller som nægter at have, en form. Julie Falks skulpturer i udstillingen er ikke uden form, men de modsætter sig det færdige afgrænsede og kan måske beskrives som ansatser til, eller fragmenter af, en større konstruktion: et midlertidigt læ, en fremvoksende søjlestruktur, en fortælling under opbygning, eller i opløsning.

Et af de to videoværker i udstillingen, værket *Crip Time* (2024) – den forkrybedes tid, eller en forkrybet tid – er en loopt sekvens, hvor kameraet zoomer ind på en af de i alt 13 stenkugler, der er opsat ved og i Mærsk Tårnet på Blegdamsvej i København som del af den polske kunstner Alicja Kwades installation *Pans pro Tajo* (2019). Selvom mange vil genkende kuglen i videoen som en del af Kwades værk samt den geografiske placering i byen, er det i videoværket ikke tydeligt, hvor optagelserne er lavet. I videoen er marmorarkuglen pakket ind i betonklodser; en marmorarkugle beskriver et byggeelement, og videoens billede cirkler rundt om kuglen, ligesom videoens forløb looper denne cirkulære bevægelse, klippet ned til stadig kortere sekvenser, for til sidst at stå og flakke, som om videoen er gået i hak. Med sin beskæring udtrykker værket således en subjektiv zoomen ind på en specifik detalje, ligesom det forhandles ideen om et fremadskridende narrativ forløb ved at stå udsændt mellem en cirkulær bevægelse og en hakende ubesluttsomhed og stilstand. Værkets kredsen om stengloben minder en psykogeografisk *derive*, idet kuglen bliver del af en kortlægning af det urbane landskab, der ligger lige for fødderne af en, baseret på de stemninger og indtryk, stedet afgiver, og som den omkringdrivende bærer med sig. Som kunstnerisk strategi er derive – der kan oversættes til en driven rundt – udviklet af Guy Debord i midten af 1950'erne som del af situationisternes subversive og modkulturelle strategier.

1. Guy Debord, "Theory of the Derive", *Les Lèvres Nues #9* (November 1956), genoptrykt i *Internationale Situationniste #2* (1958). Oversættelse: Ken Knabb.
www.dedde.vr.cdu/stionline/si/theory.htm
2. Samme steds.

one aspect of crippling time might simply be to map the extent to which we conceptualize disability in temporal terms. (...) "Frequency," "incidence," "occurrence," "relapse," "remission"; these, too, are the time frames of symptoms, illness, and disease. "Prognosis" and "diagnosis" project futures of illness, disability, and recovery.³

Falks værker giver os mulighed for at overveje sygdommens tid på nye måder, men også på hvilke måder tiden og de institutioner, der opretholder den normative tid, kan være syge og sygeliggørende. I videoværket *Détournement* (2023), som er et 2:46 minutters langt filmloop i s/h optaget på helikopterplatformen på 20. etage af Rigshospitalets centralkompleks, går en kvinde rundt i hele platformens omkreds iført en lang frakke og paråk. Måske afventer hun sin afhentning med helikopter, som en omvendt en forkædet agent, der har overtaget hospitalet, hvilket værkets titel også indikerer: et *détournement*, dvs. en omdirigering, af hospitalets funktion. Eller måske har hun rejst sig fra sygesengen for at gå op på taget og nyde den overvældende udsigt.

Parykken er et af de mest genkendelige markører på kemobehandlingens angreb på kroppens celler og repræsenterer ifølge Anne Boyer en central selvmodsigelse i diskurserne omkring kræftbehandling, mest at medicinalindustrien tjener svimlende beløb på ens sygdom. Oveni koster en kræftbehandling også ofte mere, end den enkelte nogensinde ville have mulighed for at betale. Hvad er logikken bag denne sygdomsøkonomi? I Boyers bog flitter det kritiske, analytiske og poetiske sig ind i hinanden i en dialog om institutionelle støttestrukturer, og i denne udstilling er det også en afsøgning af, på hvilke måder vi kan approprierer institutionens bygninger, rum og programmer, så de i højere grad efterlader plads til den subjektive fortælling og position. Det sted, hvor patienten tillader sig at være *impatient* med det forløb, hun modvilligt er indskrevet i, Isabelle Stengers nævner, at hospitalets opretholdelse afhænger af, at patienten påtager sig rollen som patient, såvel som af, at lægerne, sygeplejerskerne, assistenterne, teknikerne og alle de andre, der er del af hospitalssystemet, påtager sig deres tildele roller, og at der er tiltro og opbakning til hospitalets måde at gåede på et hospital, nævner hun bl.a. det, at læger fungerer på. Som eksempel på de særlige koder, der sig på de støttestrukturer, der indrammer et akut sygdomsforløb og et liv med sygdom. Det cirkulære og opbrudte forløb i videoen vidner om en knække, opbrud, forkrybelse, eller syg, tid. Begrebet *crip time* indbærer en insisteren på at undersøge, på hvilke måder sygdom og funktionsnedsættelse (også) er tidslige kategorier: symptomer, der griber ind i tiden som akutte tilstande, pauser og omveje fra det liv, man troede, man var i gang med, livstruende diagnoser, diffuse fremtidsudsigter i en forhandling mellem statistiske prognoser baseret på analyse af værdier og billeder og livet, som det udfolder sig, kronisk frygt for, hvornår sygdommen vil tage over.

If ever those who are quite rightly called the patients did become impatient, collectively refused to be infected by the hospital pattern, and demanded to be treated in a civilized manner, what we call a hospital would not endure. It is for the better but maybe also for the worse.⁴

Hvis sygdom kan betegnes som en aggression mod kroppen, er værkerne i udstillingen også udtryk for, hvordan der inde fra sygdomsferatningen kan vise sig modstand, aggression og omvendinger af sygdommens indgriben i et liv.

3. Allison Kater, *Feminist, Queer, Crip* (Bloomington: Indiana University Press, 2013), s. 25.
4. Isabelle Stengers, "Whitehead and Science: From Philosophy of Nature to Speculative Cosmology" oplæg på McGill University, Montreal, 2006, www.mcgill.ca/hpsc/files/hpsc/Whitmontrcal.pdf, tilgæet 15. marts 2024.
og Andreas Eckhardt-Læssøe (OVO Press, 2022), s. 84.

ANTTIFORMTATION

Med gennemhullede marmorstøtter formet som træægter, forløbige tagkonstruktioner af pap vendt på hovedet, epoxy-afstivede papør og videoloops uden klart afgrænset begyndelse og slutning giver udstillingen en fornemmelse af former, der på en gang er under deformation og rekonstruktion. Hulletne i de marmorstøtter, der står som en ufuldstændig søjlestruktur i rummet og vokser som stråketter ned fra loftet, afspejler metoden, der bruges til at reparere marmorarkulpturer, så åretræ og farven passer. Disse strukturer, der selv er på grænsen til at kollapse, efter at de er blevet boret ud, for at defekter andre steder kan repareres, minder os om, at relationen mellem reparation, deformation, støtte og kollaps ikke er entydig. Værker, der kredser om sygdomsferatning, kan også rumme stor modstand og potentielle subversjoner – ikke gennem den personlige heroisme, men gennem approprieration og forskydninger af de systemer, man bliver gjort til objekt i. Hvis tiden er gået af sine hængsler, er det måske en åbning, man kan slippe igennem, måske et sted at søge hen, at søge ly. Julie Falks værker på O – Overgaden tilbyder sig som en sådan åbning.

Jeg kan godt lide parykker. Jeg går med parykker. Folk jeg holder af går med parykker. Dolly Parton går med parykker. Beyoncé går med parykker. Oplysningsfilosoffer går med parykker. Drag queens, Egyptiske prinsesser og bedstemødre går med parykker. Medusa gik med en paryk lavet af slanger.⁵

Blodsygdomme på Rigshospitalet. med en frisør og medpatient på Afdeling for ud og støbt i bronze. Værket er lavet i samarbejde søstjerner, der er skabt af lokker af parykhår, brændt svært afhæslige former: kastesjerner, medusahår eller *from Us* (2024), placeret på væggen som umiddelbart Et eksempel er serien af bronzeskulpturer, *You Feed Parykken* er et af de mest genkendelige markører på kemobehandlingens angreb på kroppens celler og repræsenterer ifølge Anne Boyer en central selvmodsigelse i diskurserne omkring kræftbehandling, mest at medicinalindustrien tjener svimlende beløb på ens sygdom. Oveni koster en kræftbehandling også ofte mere, end den enkelte nogensinde ville have mulighed for at betale. Hvad er logikken bag denne sygdomsøkonomi? I Boyers bog flitter det kritiske, analytiske og poetiske sig ind i hinanden i en dialog om institutionelle støttestrukturer, og i denne udstilling er det også en afsøgning af, på hvilke måder vi kan approprierer institutionens bygninger, rum og programmer, så de i højere grad efterlader plads til den subjektive fortælling og position. Det sted, hvor patienten tillader sig at være *impatient* med det forløb, hun modvilligt er indskrevet i, Isabelle Stengers nævner, at hospitalets opretholdelse afhænger af, at patienten påtager sig rollen som patient, såvel som af, at lægerne, sygeplejerskerne, assistenterne, teknikerne og alle de andre, der er del af hospitalssystemet, påtager sig deres tildele roller, og at der er tiltro og opbakning til hospitalets måde at gåede på et hospital, nævner hun bl.a. det, at læger fungerer på. Som eksempel på de særlige koder, der sig på de støttestrukturer, der indrammer et akut sygdomsforløb og et liv med sygdom. Det cirkulære og opbrudte forløb i videoen vidner om en knække, opbrud, forkrybelse, eller syg, tid. Begrebet *crip time* indbærer en insisteren på at undersøge, på hvilke måder sygdom og funktionsnedsættelse (også) er tidslige kategorier: symptomer, der griber ind i tiden som akutte tilstande, pauser og omveje fra det liv, man troede, man var i gang med, livstruende diagnoser, diffuse fremtidsudsigter i en forhandling mellem statistiske prognoser baseret på analyse af værdier og billeder og livet, som det udfolder sig, kronisk frygt for, hvornår sygdommen vil tage over.

INTRODUKTION

OVERGADEN
OOOOO

ISBN: 978-87-9434-17-5
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Det er en stor glæde at introducere denne publikation, der udkommer i forbindelse med Julie Falks udstilling *Anti-form*. O – Overgaden har siden 2021 med støtte fra Augustinus Fonden produceret en publikationsrække, der udgives i forbindelse med kunsthallens største soloudstillinger. Målsætningen med denne serie er at mangfoldiggøre samtalerne under og efter udstillingerne og åbne op for, at nye materialer kan udspringe heraf. I dette tilfælde har O – Overgaden egen redaktør Anne Kølbaek Iversen skrevet en tekst om den 'forkrøblede' tid i Falks værker; Klara Li Schütz har bidraget gennem en samtale med kunstneren om brugen af fravær og alliancer som kunstneriske metoder; og vi genoprykker et uddrag fra Anne Boyers bog *Ikke at dø*. Udover at takke skribenterne for deres bidrag, O – Overgaden team for den store indsats i forbindelse med udstillingen samt Augustinus Fonden for støten skal der lyde en varm tak til vores grafiske designere, fanfare, og Anne Kølbaek Iversen, O – Overgaden redaktør, for det store arbejde med denne publikation. Sidst, men ikke mindst, en særlig tak til Julie for så generøst at dele sine værker og virke – fra koncept til udvalgte samtaler – med os alle sammen, både i forbindelse med udstillingen og denne publikation.

En grundpræmis for Julie Falks seneste skulpturelle og filmiske værker er hendes oplevelse af den stillestående tid, der præger den syge og indlagte krop, fængslet i og arbejdende fra hospitalssengen.

På sin første store soloudstilling *Anti-form* tager Falks udgangspunkt i bortkastede eller aflagte materialer – fra en ny serie bronzestøbninger af afklippet hår, der stammer fra de af hospitalssystemet betalte parykker, til enorme forstørelser af brugte papirer fra afskudt fyrværkeri, der hviler i udstillingens forreste rum som gigantiske vitale eller falliske former, der er *Anti-form* peget på hendes kropslige erfaring med at blive forflyttet eller forrænget. At arbejde fra en kunstneren indsamler aflagte, afjækte eller udsmidt materiale; *former*, der er kasserede, hvad enten som brugsgenstand eller kunst, *Anti-former*.

Ved indgangen til udstillingen møder vi en kvinde (kunstneren) i det korte videoværk *Detournement*. Indrammet af en tung buidren går hun i slowmotion-cirkler med næsten ødelagte, brudte bevægelser rundt på helikopterlandingspladsen på Rigshospitalet,

O – OVERGADEN

Overgaden neden Vandet 17, 1414 København K, overgaden.org

Udstillingsperiode: 24.02.2024 – 05.05.2024

Julie Falk
Anti-form

mens hun kigger væk og ud, som prøver hun at undslippe sundhedssystemets gravitationskraft. Værker, *Detournement*, er en gentagelse fra Falks nylige udstilling i projekt rummet All all all, kurateret af Klara Li Schütz. Og genbruges er en pointe i sig selv: for hvordan skabe værker i raketart, hvordan øge indsatsen, hvis helbredet svigter, hvis man ikke har det godt?

Som modsætning – omvendt eller *anti* – til filmloopt *Detournement* pendulerer det nye videoværk *Crip Time*, der vises i udstillingens bagerste rum, i stadig mere aggraverende bevægelser omkring en marmor-skulptur af Alija Kwade i nærheden af Rigshospitalet. Med blikket fanget tæt på den ellers velmenende og dekorative skulpturkugle bliver filmen en klausurforbuds metator for den planetariske centrifugalkraft, der suger den syge krop ind mod sit behandlingsscenter, og peget således på, hvordan vores systemer for omsorg og behandling også er systemer af kontrol og forvaring.

En ny serie skulpturer består af kropshøj, rosafarvede marmorlægger. Geologisk kaldes den plastiske deformation i jordens kerne, som resulterer i blandt andet marmorens organiske struktur, for *anti-form*. Falks balancerende høje og tynde stenkirøppe er gennemhullede, hvilket minder, hvordan mindre stenstykker fra et marmorbrud typisk udhules for materiale, der bruges til at reparere de større og mere 'sunde' stenkirøppe. Samtidig henviser de hullede skulpturer også til en krop efter en biopsi – en gestus, der minder os om, at vi som kroppe deler materiale med hinanden, som tiden siger: *Im Noi One*.

Med et vink til 1950'ere- og 1960'ernes situationistiske kunstnerbevægelse vender Falck vrangen ud på eksisterende systemer eller rammer. *Inhabiti* *Leverywhere* er papskulpturer, der hænger som tage eller står, vendt på hovedet, gabende på gulvet. Taget, den ultimative ide om et sikkert skjold, er her i sin abstrakte form blødt og skrøbeligt, som spørges der: Hvor er beskyttelsen?

Rhea Dall
Leder af O – Overgaden, februar 2024

Julie Falck (f. 1991, DK) er billedkunstner uddannet fra Kunsthøgskolan i Malmö i 2017. Falck har senest udstillet på bl.a. All all all, København (2023); Galleri Susanne Ottesen, København (2021) og KØS, Køge (2018). I 2023 modtog hun Anne Marie Carl Nielsens Talenpris for billedhuggeri.

