

coyote

Upstairs

OVERGADEN NEDEN

ISBN: 978-87-94511-35-9
EAN: 9788794511359

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Udstillingsperiode: 23.05.2026 – 02.08.2026

O – OVERGADEN
Overgaden neden Vandet 17, 1414 København K,
overgaden.org

O INTRODUKTION

Det er en stor fornøjelse at introducere denne publikation, der udkommer i forbindelse med kunstnergruppen coyotes udstilling *Upstairs* på O – Overgaden. Siden 2021 har O – Overgaden med generøs støtte fra Augustinus Fonden produceret en publikationsrække, der udgives i forbindelse med kunsthallens soloudstillinger. Til denne publikation har coyote valgt selv at interviewe seks samarbejdspartnere: Marie Karlberg, en anonym kunstner, Martí Manen, Benjamin Wagner, Lisa Tan og kuratorkollektivet bag All all all: Klara Li Scheutz & Sif Lindblad, der hver især bidrager med deres syn på coyotes kollektive agens og praksis. Jeg vil gerne takke alle bidragsyderne samt fanfare, vores grafiske designere, for deres dedikerede arbejde med nærværende publikation. Sidst, men ikke mindst, en særlig tak til coyote for at lukke os ind i deres kollektive metode og tanker, både gennem udstillingen og denne publikation.

Som kunstnerkollektiv leger coyote med (kunst)-verdenens optagethed af den individuelle profil eller persona. Ligesom det omvandrede, nataktive dyr af samme navn danner coyote flygtige og flertydige myter, idet de undersøger, hvordan det at samarbejde kan skabe alternative rum og fortællinger: hvordan en gruppe, i sig selv, kan være et materiale – hvad enten dette er samfundsmæssigt eller offentligt, performativt eller politisk.

Udstillingen på O – Overgaden åbner med et nyt værk i en serie af iscenesatte portrætter af den anonyme gruppe. Refleksioner på fotografiets overflade (som til dels skjuler den centrale figur) understreger coyotes drilske spejling, *détournement* eller destabilisering af samtidens insisterende fokus på “hvem er hvem?”.

Et centralt element i udstillingen er kunstnergruppens afmontering af en af husets faste gipsvægge, der normalt blokerer vinduerne i et af kunsthallens hovedrum. Et greb, som blotlægger de urenoverede vægge, enkeltfagsvinduerne og den lokale baggård. Således åbnes der sprækker, der lader institutionens historie og omgivelser sive ind i det ellers ofte forseglede, stillestående udstillingsrum. Samtidig bliver dette greb udstillingens faktiske base. Alle flader, der bærer udstillingsobjekter i *Upstairs*, er skabt ved at genbruge gipspladerne fra den oprindelige væg. coyote graver sig således ind bag institutionens overflade og bruger den strukturelle indmad til at skabe udstillingens vartegn: langbordet, hvilket også kan betragtes som den primære skulpturelle form eller symbolet for det vestlige kollektiv.

På bordene – som er oplyst af en serie lamper, udlånt af en af byens ældste beværtninger – ses billeder, der på forskellig vis udfolder myter fra Københavns byrum: dens kollektive pladser og fællesskaber. Nogle er stedsspecifikke for Christianshavn, et arnested for den kollektivistiske bevægelse i Danmark. Et bord er tapetseret med sider fra lokalavisen, og en ikonisk scene fra den danske tv-serie *Huset på Christianshavn* vises i loop.

Længere ude i byen undersøger et endoskopkamera – af den slags, som bruges til at undersøge en patients tarms – indersiden af den originale, blystøbte rytterstatue af Christian V, hvis magtfulde positur holdes oprejst af et snørklet indre stativsystem. Andre endoskopoptagelser graver i revnerne på Korsgade på Nørrebro – sprækker, som rygterne siger er nedsunkne spor efter den tunnel fra 1983, som beboerne af det besatte hus Allotria gravede for at undgå konfrontation med politiet – eller følger det snoede gelænder ned fra Vor Frelses Kirkes spir. Sideløbende dokumenterer et udvalg af fotografier, fundet i et kommunalt arkiv, Københavns forfaldne offentlige rum omkring år 2000.

I andre levende billeder, der ligeledes driver igennem byen og folder tidsligheder sammen (ikke ulig idéen om *dérive* hos kunstbevægelsen Situationisterne), panorerer et kamera langsomt hen over et gigantisk bord (specialfremstillet til Rådhusets socialdemokratiske forsamlings under partiets storhedstid i 1950'erne) i et evigt loop – som en slags meditation over conferencebordets iboende politiske magt. Andetsteds følger vi de opbrudte optagelser fra kameraer monteret på en motion-capture-skuespiller, der bevæger sig gennem Københavns indre by, fra Nørreport til Storkespringvandet, med instruktion om at efterligne en rævs bevægelsesmønstre.

I brugen af arkiver, fiktion og vandrehistorier insisterer coyote således igen og igen på at vende vrangen ud på dette materiale, idet de erstatter det stedsspecifikke med det, man kunne kalde en form for stedsabstraktion – eller endda “abstrakt dokumentarisme”, som den svenske kunstkritiker Benjamin Wagner beskriver det længere inde i denne publikation.

Ved at låne kameralinserne fra forskellige billedteknologier såvel som andres øjne reflekterer coyote dermed over byen, dens blikke og dens fællesskaber som en kollektiv krop, hvor fiktion og virkelighed flyder sammen.

Rhea Dall
Leder og chefkurator på O – Overgaden,
juni 2026

MARIE KARLBERG, GALLERIST

coyote

Hvornår stødte du første gang på coyote?

Marie Karlberg

Det var gennem Militiza Monteverde Burrau. Hun talte om jer, da jeg lavede den første udstilling på Beau Travail med hende og Elis Monteverde Burrau. Hun var meget begejstret og sagde: "Hvor fedt, at du laver det her sted, der sker ikke rigtig noget i Stockholm, efter coyote stoppede med at gøre deres ting." Og jeg sagde: "Hvem var de?" "Det var et kollektiv, der plejede at bo her. Nogle af dem flyttede til København, de andre flyttede andre steder hen. Men de arrangerede en masse virkelig fede events her. Meget vigtige." Det var også derfor, jeg tog kontakt til jer. Og så mødte jeg jer, da vi lavede udstillingen her [på Beau Travail i Stockholm].

coyote

Hvordan ville du beskrive coyotes praksis?

(MK)

Jeg synes, coyote og deres praksis føles meget relevant. Særligt fordi jeg var så længe i New York. Derovre føles hele kunstverdenen så bundet til identitetsskabelse og individualisme. I forhold til det virker coyote klart anderledes, og det tror jeg, kunstkontekster har brug for. Ikke nødvendigvis det fuldstændig modsatte, men en anden tanke om kunst og kunstneriske praksisser, der ikke kun føles individualiseret. Der er også en slags mystik om coyote. Man ved ikke rigtig, hvor de er på vej hen, eller hvad de laver nu, eller hvad de har tænkt sig at lave. Jeg kan virkelig godt lide den uvished, coyote eksisterer i.

coyote

Tror du, det har noget at gøre med det kollektive aspekt?

(MK)

Det tror jeg helt klart. Jeg arbejder også selv som kunstner, og i den sammenhæng er jeg bare Marie Karlberg, jeg har min egen retning, man må forholde sig til. Men jeg startede også Beau Travail for at tydeliggøre min kritik af individualismen. For mig er galleriet primært et sted, hvor jeg kan skabe relationer til og mellem kunstnere, når vi arbejder sammen, og det synes jeg er spændende, også inden for min egen praksis. At det ikke bare er mig alene i mit atelier, men at min praksis eksisterer i konstant dialog med andre kunstnere.

coyote

Interesserer coyote dig?

(MK)

Helt klart! Ellers ville jeg ikke have lavet en udstilling med jer. Det siger sig selv. Men selvfølgelig kommer jeg også fra en scene, hvor så meget af det at være kunstner handler om mennesker, der køber kunst. Det bliver næsten et brand, en luksusvare. Du køber en Louis Vuitton-taske, du køber et Alex Israel-værk til at hænge op på væggen ligesom alle andre, fordi det kommunikerer status, prestige, eller hvad ved jeg. Og selvfølgelig handler det ikke bare om at være et kollektiv for kollektivets skyld. Jeg tænker mere, det handler om at formulere en kritik af det, jeg lige beskrev. At man på en måde bliver draget mere mod selve kunsten end lysten til at købe en luksusvare. Jeg synes, det er interessant at være i stand til at formulere den kritik, uden at den behøver at være overforklarende.

coyote

Ser du coyote som en ven?

(MK)

Det gør jeg virkelig. Jeg ser coyote som en ven. Er det ikke også en del af den kollektive metode? Man kan ikke være lige så meget ego i et kollektiv, så fungerer det ikke. Altså, jeg kan godt lide at arbejde med folk, der ikke har de her egodrevne behov. Man kan udvikle et venskab, når det, man gerne vil, bare er at lave god kunst. Det var sådan, jeg havde det, da coyote lavede deres udstilling i galleriet. Der var kun fokus på at lave en rigtig stærk udstilling, fra begge sider. Vi havde mange samtaler om udstillingen. Jeg tror, det er derfor, det blev så godt. Hvis jeg ikke føler, jeg kommer godt ud af det med dem, jeg arbejder med, ville jeg ikke lave en udstilling med dem. Hvad ville jeg få ud af det?

coyote

Hvad er din oplevelse af at arbejde med coyote?

(MK)

Rigtig god. Alle er så kompetente med det, de laver. Jeg tænker, at det er det fede ved et kollektiv: Alle kender på en måde deres positioner. Ting bliver meget hurtigt meget gode, når man er kommet igennem alle samtalerne. Men jeg kan også forestille mig, at alt andet tager meget lang tid, fordi man skal igennem alle folks forskellige synspunkter.

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I forhold til coyote som kunstnerkollektiv, hvad tænker du så om kollektive praksisser inden for kunst?

(MK)

Jeg tror, det har at gøre med en mere antikapitalistisk tilgang til kunstneriske praksisser, hvor man måske undgår at gøre sig selv til et kunstnerbrand. Og det er selvfølgelig meget sværere at sælge et kollektiv end en individuel person. Jeg tror, at når man er et kollektiv på den måde, er det også, som om man under ingen omstændigheder kan være lige så egocentrisk; man

må slette en del af sit ego for kunstens skyld, måske. Og jeg tror, det ender med at være en meget god ting.

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Hvad er dine forventninger til coyote i forhold til fremtiden?

(MK)

Jeg tror, at så længe coyote nyder hinandens selskab, har det sjovt med det, de gør, og laver god kunst, vil alt gå godt. Og hvis det ikke længere var tilfældet, så ville I nok ikke fortsætte. Der er ingen grund til at lave ting, hvis det ikke er sjovt, hvis det begynder at føles som en forpligtelse. Hvad er så pointen med det?

ANONYM, KUNSTNER

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Hvornår stødte du på coyote første gang?

Anonym

Jeg kan huske, der var noget i Stockholm, syd for Södermalm. Og jeg kan huske, at det var et tidligt, tidligt coyote-event. Jeg kom [til Stockholm], og jeg havde kastet op hele vejen i toget, fordi det kørte så hurtigt, og det var så voldsomt. Og jeg læste noget op. Det var rigtig *nice*. Det var faktisk første gang, jeg var i Stockholm, og mit første møde med coyote, tror jeg. Det var en rigtig god oplevelse. Der tænkte jeg sådan: "Okay, der sker alligevel noget her i verden."

coyote

Hvordan vil du beskrive coyotes praksis?

(A)

I har en tydelig metode, som bliver udviklet, for hver ting I laver. Så finder I ud af, hvordan I vil gribe det an. I er klart interesserede i den kontekst, I indgår i, og prøver at arbejde med den. Hvis det er en historisk *setting*, så er der en eller anden idé om at *deale* med noget, der er i verden, som ikke nødvendigvis har noget med jer at gøre. F.eks. minedrift og rave-historie i Norberg. Eller at skabe en social situation, hvor man putter en bar ind på en institution og putter kunstnere ind i den. Sådan at I på en eller anden måde producerer jeres eget lille sociale miljø. Men også det dér med at være sådan lidt specifik i forhold til kontekst og *site* og noget kunsthistorisk.

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Interesserer coyote dig?

(A)

Jeg kan se i min note her, at jeg har skrevet *not particularly*. Men det er jo en løgn. Jeg synes, det er spændende. Men det er ikke, fordi det gør det mere

spændende, at I er en kunstnergruppe eller anonyme. Jeg tror stadig, at jeg ser jeres værker, som om de er lavet af én kunstner. Men det er bare flere kunstnere, der har lavet kunsten under ét navn.

coyote

Ser du coyote som en ven?

(A)

Her har jeg skrevet *yes, absolut* i mine noter. Det interesserer mig mere at kende jer og jeres arbejde indefra. Jeg kan jo ikke svare på, hvordan jeres værker som den her entitet bliver oplevet udefra. Fordi det er jo reel set ikke sådan, jeg oplever den overhovedet. Jeg kender jer alle sammen. Så det er mere sådan: "Hvordan fanden oplever man det dér udefra?" Jeg får jo ikke den rene coyote-oplevelse. Jeg tror, det er det, der er min pointe: at jeg de facto vil være mere interesseret i vennen, kunstneren, personen, coyote. Altså, mere end i det, I laver, på en eller anden måde.

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Hvad er dine erfaringer med at arbejde med coyote?

(A)

Min oplevelse er typisk sådan: De ringer til mig og skal bruge en eller anden flot, *handsome* fyr. Til at være ansigtet på et eller andet foretagende. Når nogle institutioner arbejder med pressebilledet eller skal bruge et billede, og de ikke selv vil være på billedet, så ringer de til mig bl.a. – og nogle andre. Og så bliver man en visuel repræsentant for coyote. Andre gange, så har I spurgt, om jeg ville skrive noget til en føljeton i avisen. Det var til et større projekt, der var med på Index i Stockholm. Så jeg skulle ligesom fantasere mig frem til en karakter, en Södermalmskarakter, der foretog sig et eller andet vanvittigt i sådan en lokalavis. Det var rigtig *nice*. Ja, og så skrev jeg for nyligt en udstillingstekst til jeres udstilling ude på Jennifec-See Alternate i København.

coyote

Har det været sjovt?

(A)

Det har været rigtig sjovt, men jeg har jo også været rigtig sur på jer. Det dér med, at mit ansigt er blevet brugt så massivt i jeres PR-kampagne. Så halvdelen af den her by [København] tror, at jeg har været en del af coyote. Og det er jo ret sjovt, indtil det går op for en, at det er derfor, jeg ikke har fået den blomstrende karriere, jeg gerne vil have. Fordi alle tror, at jeg har udstillet på alle de her steder, hvor I har udstillet. Så derfor skal jeg ikke udstille der igen. Så det er jo klart, det har haft en stor økonomisk og kunstnerisk pris for mig at være jeres flotte galionsfigur. Jeg har prøvet at plotte, hvordan jeg kunne få min hævn. Hvordan kunne jeg få noget tilbage? Og nu sidder vi igen i en situation, hvor det er mig, der ligesom skal levere alt muligt til jer. Det bliver bare ved, og ved, og ved.

coyote

Hvad for en hævn har du så fantaseret om?

(A)

Jamen, det er jeg ikke kommet frem til endnu. Men jeg tænker en eller anden dag... Jeg tror, det er præmissen for vores samarbejde og venskab. Det er, at I er så anonyme, at I kan tillade jer meget mere. Jeg kan ligesom ikke tillade mig det samme. Jeg synes, det er fedt. Jeg elsker at få stillet en opgave. Kan du gøre det her? Kan du skrive det her? Det tror jeg, jeg kan. Det er sjovt. Det er fedt. Jeg er meget *obedient*. Jeg kan virkelig godt lide, når folk bare beder mig om et eller andet. Så skal jeg nok levere.

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Ja, det har du altid gjort. Men i forhold til coyote som kunstnerkollektiv, hvad tænker du så om kollektive praksisser inden for kunst?

(A)

Jeg har jo også selv arbejdet meget kollektivt, ikke på samme måde som jer, men også været i en kunstnergruppe, kan man sige. Hvor vi ikke nødvendigvis var anonyme, men jeg kan se mange ting, som går igen. Det dér med at kunne arbejde under et andet navn giver en enorm frihed til at kunne gøre nogle ting. Sådan at ting går hurtigere. Og man kan være mere eksperimenterende. Det synes jeg er fedt ved det kollaborative arbejde. Det dér med, at der er nogle ting, der bare bliver speedet op. Hvor du ikke skal sidde og tænke dig til noget, men den ene siger det ene, og den anden siger det andet. Bang, og så gør man det bare. I arbejder jo anonymt, så den dér mytologisering bliver jo forstærket mere og mere. Og det forpligter på en eller anden måde, ikke? Så jeg sidder også og tænker på, hvad det ultimative er for jer? Altså, en eller anden dag bliver I jo også nødt til at lave den dér Duchamp, ikke? Og så ligesom bare forsvinde fuldstændig fra jordens overflade.

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Hvorfor?

(A)

For at gøre mytologien absolut må man dræbe den. I har jo altid været anonyme, men det er, som om jeres anonymitet er blevet mere og mere krypteret. I er jo ikke anonyme for mig og for mange andre, kan man sige. Så det er måske ikke så vigtigt, men det er stadig meget interessant. Hvad betyder det ikke at have sit eget navn på? ... Jeg tænker, at det spiller på det dér totalt forfærdelige, fashionable identitetstrip, der ligesom bare kører for fuld galop og er ved fuldstændig at ødelægge kunst. Det handler mere og mere om kunstneren. Det handler om, hvad personen repræsenterer bag værket. Værket er fuldstændig ligeegyldigt, så kunst ligner bare sådan noget fucking lorteproduceret lort.

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Hvad tænker du om at arbejde sammen med andre?

(A)

Det er en stor smerte, og det er en stor glæde.

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Hvad er dine forventninger til coyote i forhold til fremtiden?

(A)

Går I planken ud? Gå fuldt i Duchamp. Nej, jeg synes ikke, I skal gå i opløsning. Jeg har ikke nogen forventninger til jer overhovedet, tror jeg. Jeg har ikke nogen forventninger til mine kollegaer overhovedet. Ikke som kunstnere. Jeg har forventninger til kunsten. Det har jeg, 100%. Og det er vores allesammens fælles ansvar.

MARTÍ MANEN, KURATOR

coyote

Hvornår stødte du første gang på coyote?

Martí Manen

Det er et godt spørgsmål. Jeg er faktisk ikke sikker. coyote er en slags flydende enhed; man ved aldrig helt, hvad coyote er, eller hvem coyote er. Men det var nok, dengang coyote lavede en udstillingsserie i Pelican Storage [opbevarings-udlejning], inde i et lagerrum, og jeg var forbi som besøgende. Jeg synes, det var et vildt godt projekt, en meget god indgang til deres attitude. Derefter var det nok, da jeg arbejdede på Index – The Swedish Contemporary Art Foundation med Emmeli Person, og vi gik og tænkte over en festival om distribuering, og lavede så en udstilling om det. Det føltes meget naturligt at invitere coyote til at være en del af den. Jeg synes, noget af det smukke ved coyote er, at det er den her enhed, der har mange ansigter. Man kender dem ikke, men man ser noget, og der opstår en nysgerrighed efter at vide mere.

coyote

Hvordan vil du beskrive coyotes praksis?

(MM)

Det er meget svært at beskrive den, fordi den har den her løbende forandring i sig. For mig er det spændende ved coyote, at det er en kunstnergruppe. Det er indhold og beholder på samme tid, og det kan uden problemer gå fra at være det ene til det andet. coyote definerer sine egne regler, på en venlig måde, der ikke nødvendigvis står i opposition til noget – det er noget, der spiller med. Jeg synes, det er vildt fedt, at coyote konstant er i proces, at det kommer og går, at det findes her eller andre steder.

coyote

Men synes du, det er et vigtigt aspekt, det her med enheden og det kollektive kunstnerskab?

(MM)

Mere end kollektivet er det idéen om en karakter. Den her attitude, der deles mellem *visse mennesker*, defineres også af de samme *visse mennesker*. Men som modtager behøver du ikke at vide, hvem det er. Det er en kollektiv indsats, men på en mere litterær måde, hvor man ligesom ser en karakter, og denne karakter kan ødelægge alting, stjæle ting, gøre det, en *coyote* gør. Konstrueringen af den her identitet beder selv om en modtagelse, der er baseret på tillid og glæde og en legende energi, men den åbner samtidig op for en masse kritisk potentiale. Det er en måde at se på, coyote er en måde at se på.

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Interesserer coyote dig?

(MM)

Helt klart, selvfølgelig. Det er den her midt-imellemhed, der er vildt interessant. coyote kan gøre alt eller ingenting. Og det er ligeegyldigt. coyote laver reglerne, de kan lege med alle, og det er en overraskelse. Så det er ligeegyldigt, om coyote laver noget med et stort museum eller med et kunstnerdrevet udstillingssted eller med et magasin. Det er ligeegyldigt, fordi coyote bestemmer. Og ikke på en arrogant måde.

coyote

Ser du coyote som en ven?

(MM)

Jeg ser mig selv som en følger. Jeg beundrer virkelig det, coyote gør. Jeg ser coyote som en enhed, det er ikke et venligt dyr. Det handler ikke om at være venner. Det handler om, hvordan man reagerer, hvad man gør her. På et personligt plan er det en anden sag. Men som enhed synes jeg på en måde, det rækker ud over venskab. Venskab er vigtigt, og vi arbejder hele tiden med tillid, at skabe tillid. Men jeg kan godt lide det undvigende ved coyote. Sådan, de er her i dag, ikke nødvendigvis i morgen.

coyote

Hvad er din erfaring med at arbejde med coyote?

(MM)

At de er ekstremt pålidelige, de kan producere meget mere, end man forventer. Jeg kan huske, da vi lavede festivalen på Index, og coyote fik et budget – de lavede meget mere, end man kunne forvente, for de penge. Sempelthen fordi idéen var strålende. At bruge de [defekte] distribueringssteder for Metro-avisen, men så lave en ny udgave, dvs. reagere, når de her steder gradvist forsvandt, og gøre dem til et offentligt kunstværk. Lagene her er fantastiske. Det er også vildt interessant, for at vende tilbage til den kollektive ting, at coyote er selvforsynende, fordi de har en intern dialog, og de ikke rigtig har brug for dig. Det betyder, at det bliver nemt at arbejde

med dem, og hvis man er interesseret, kan man godt blande sig mere. Og så er der selvfølgelig det menneskelige aspekt, for man kan godt snakke med coyote, det er ikke, fordi coyote gemmer sig.

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I forhold til coyote som kunstnerkollektiv, hvad tænker du så om kollektive praksisser inden for kunst?

(MM)

Det er ikke nemt. Og det har ikke nødvendigvis at gøre med summen af individer. Det er noget andet. Det er karakteren selv, der vokser, og det mangefacetterede hjælper til at gøre karakteren mere interessant. Men som jeg forstår det, er coyotes identitet i vid udstrækning ret defineret ved den her løbende forandring. Den kollektive praksis er på en måde allestedsnærværende. Jeg har mødt nogle af jer. Og så det faktum, at det udfolder sig mellem byer. Det gør også, at coyote konstant er inde og ude. Det er en position, jeg faktisk virkelig elsker.

coyote

Men hvad synes du om at arbejde sammen med andre?

(MM)

For mig er det ret enkelt, fordi det hele afhænger af, hvad du laver. Det hele afhænger af indholdet. Hvis man for eksempel deles om en lyst til noget bestemt, så vil samarbejdet formentlig ske – eller der er en mulighed for, at det sker. Et kollektiv er ikke nødvendigvis noget, der fører til en god proces eller et godt resultat eller en god diskussion, og det har vi også set eksempler på. Men kunstsystemet er relativt uformelt og uklart, og idéen om at arbejde med andre mennesker er for mig meget afgørende, for vi har ikke lyst til at være alene i den her verden.

coyote

Hvad er dine forventninger til coyote i forhold til fremtiden?

(MM)

Personligt vil jeg gerne have, at coyote bliver ved for evigt. Men for det første er det ikke op til mig. For det andet ved jeg ikke, hvad coyote gerne vil – som karakter. Det er en lidt lusket karakter. Jeg kan sagtens se for mig, at coyote forbliver, som det er, men også, at det udvikler sig til noget andet. Og det har gode og dårlige sider. coyote kunne institutionalisere sig selv langt mere. Men er det noget, vi er interesserede i? Det er jeg ikke sikker på. Jeg synes, det spændende ved coyote er, at det altid er forbundet med andre situationer. Det er mere avanceret end bare nogle små ting, der sker her og dér. Så altså, jeg ville elske at se det fortsætte, og jeg ville elske at se coyote udfordre sig selv.

BENJAMIN WAGNER, KRITIKER

coyote
Hvornår stødte du første gang på coyote?

Benjamin Wagner

Officielt er mit svar, at det er umuligt at vide. Det er i virkeligheden en hemmelig klub. Men første gang, jeg stødte på coyotes arbejde, var i Göteborg i 2021. Jeg skrev en anmeldelse af en coyote-udstilling [på galleriet NSFW], der hed *2001*. Midt i udstillingen stod en lampe, der var formet som et graffititag, hvor der stod: "2001". Det er, som om meget af det coyote-arbejde, jeg siden har set, allerede var til stede i den udstilling. For mig var det også personligt; det handlede om minderne, eller måske billederne, af optøjerne i Göteborg i 2001. Jeg kommer fra byen, jeg husker den begivenhed, selvom jeg kun har set den i fjernsynet. Og det forbandt sig ret godt til den måde, som coyote arbejder med billeder på, nemlig som en dominerende kraft i vores verden: hvordan billeder betinger erindring, hvordan de kan gøre virkeligheden abstrakt og samtidig få den til at føles endnu mere virkelig. Men måske er et endnu klarere minde for mig, da jeg var på Norbergfestival, og festivalen bad mig bemande coyotes udstilling *New Centuries are Rare*. Jeg sad på parkeringspladsen udenfor, læste og lyttede til den *catchy* musik, der strømmede ud. Det, man blev ramt af, når man trådte ind i udstillingen, var det her meget særlige gule lys. Skyggerne virkede mere grå, der var noget besynderligt ved dem. De var mørke, næsten helt dæmpede. Udstillingen var installeret i en nedlukket butik, der følte, som om den var gået bankerot efter en lang, gradvis nedtur. Den var lappet sjuksket sammen, beskidt. Intet skjulte, hvor rædsom sådan en forfaldsproces egentlig er. Mens jeg bemandede udstillingen, læste jeg *Ma mère rit* [Min mor ler] af Chantal Akerman, en bog, jeg nu har oversat til svensk, og som på mange måder også handler om forfald. Set i bakspejlet føles det meget passende, for hvis jeg skal nævne endnu en ting om coyotes arbejde, er det den cinematisk kvalitet. At træde ind i en coyote-udstilling føles som at træde ind i en film. Det ligger et sted i krydsfeltet mellem litterær og filmisk virkelighed.

coyote
Hvordan vil du beskrive coyotes praksis?

(BW)

Det er ikke en praksis, der nødvendigvis resulterer i genstande. Jeg tænker, det er ret vanskeligt at opbygge en kunstnerisk praksis på den måde. Den er mindre håndgribelig. Det er sværere at præsentere noget

konkret, sværere at opsummere, hvad der egentlig er blevet skabt. coyote skaber ofte ting, der ikke er mulige at bevare. De skaber steder, og et sted kan ikke rigtig gemmes. I den forstand minder arbejdet om at lave film. Men der er ingen færdig film. Det er selve optagelserne, filmen som event snarere end som resultat.

coyote
Interesserer coyote dig?

(BW)

Ja, det gør det. Det er mit svar.

coyote
Ser du coyote som en ven?

(BW)

Ja, vi mødes på barer og sådan. På den måde er det helt klart en ven. Altså, vi har lært hinanden at kende over en årrække. Vi har haft det rigtig sjovt sammen.

coyote
Hvad er dine erfaringer med at arbejde med coyote eller arbejde på coyote? Er der forskel på at se arbejdet og så se arbejdet for at skulle skrive om det?

(BW)

Jeg har altid tænkt, at der var noget uprofessionelt ved coyote, og det er nok noget af det, jeg allerbedst kan lide ved deres arbejde. Den måde, de modsætter sig professionalisering på, og nægter at tilpasse sig den slags strukturer. Når man betragter eller anmelder coyotes værk, føles det ikke som at være en del af en eller anden professionaliseret kunstverden-ting. Der er en anden stemning, noget mere afslappet. Mærkeligt. Sjovt.

coyote
I forhold til coyote som kunstnerkollektiv, hvad tænker du så om kollektive praksisser inden for kunst?

(BW)

Noget, jeg tænkte på, var de dér graffitimalede lamper på jeres bar i København [på Simian]. De lignede noget fra en folkeskole. Jeg synes, det forenede tingene ret smukt, et kollektiv af stemmer, der meget naturligt passer ind i coyotes arbejde. Der er også en ret specifik generationsfølelse i coyotes arbejde, en fornemmelse af, at det taler til et publikum fra samme generation. Jeg tror, det hænger sammen med, hvorfor arbejdet ikke føles professionaliseret. Der er de her livsfaser, man kan kigge tilbage på, skoleårene, hvor man *taggede* lidt på skabene, eller måske årene lige efter skoletiden, hvor man sad på en bar og ridsede noget i en bordplade. coyote arbejder virkelig effektivt og elegant med den slags visuelle udtryk. Og denne gestus har også en kollektiv dimension. Det er som at kaste en flaskepost i havet: Man har ingen idé om, hvem der kommer til at læse den. Der er ikke rigtig nogen praktisk funktion bag den. Det er mere en energi, en lyst til at udtrykke sig uden en specifik modtager i tankerne. Det er også det, en bar er, noget grundlæggende kollektivt. Det handler om at samle folk.

coyote
Men hvad tænker du om at arbejde sammen med andre?

(BW)

Jeg tænker altid, at ting vil fucke op, og jeg tager sjældent selv initiativ til at lave samarbejder med andre. Men folk foreslår tit projekter til mig, og det gør mig altid rigtig glad, at man kan skabe noget sammen med andre, gå op i de samme ting.

coyote
Hvad er dine forventninger til coyote i forhold til fremtiden?

(BW)

Jeg håber, coyote bliver ved med at lave steder snarere end ting. Det føles, ligesom når man arbejder med de her store, ret abstrakte spørgsmål, 'Hvad er et billede?', 'Hvad er lys?' – der kan resultatet tit blive ret upersonligt. Men jeg synes, coyote har formået at kombinere den slags spørgsmål med meget konkrete situationer. Arbejdet får næsten en dokumentarisk natur. Ligesom udstillingen på Norbergfestivalen. coyote viste en film dér, baseret på dokumentarisk materiale, men også selve lyset i rummet. Lyset fungerede som en slags dokumentation, et aftryk af en aktivitet, der engang havde fundet sted i det her rum. Jeg husker, at jeg skrev i min anmeldelse af *2001*, at coyote arbejder med en form for "arkiveksperimentalisme". Men man kunne også sige, at coyote arbejder med en slags dokumentarisk abstraktion. coyote beskæftiger sig med spor af dokumenter, spor af billeder, på et meget abstrakt plan. Ligesom vores generation, vores tid, eller årtusindskiftet.

LISA TAN, KUNSTNER

coyote
Hvornår stødte du første gang på coyote?

Lisa Tan

Jeg tror, det var på kunstakademiet, hvor jeg var professor, og coyote endnu ikke var coyote. Jeg husker også noget, som en af jer viste mig til et studio visit; en presset blomst eller plante af en art, som det her medlem havde fået af et andet coyote-medlem, da de året forinden var i USA sammen. Blomsten var udtryk for et helt enkelt øjeblik mellem to venner. I mit hoved var den plukket i et landskab fyldt med prærieulve [coyotes], eller ... var det noget med, at de havde set en bar i et indkøbscenter med det her navn ... Det er bare mig, der fremtryller en historie, som jeg gerne vil koble sammen med et specifikt landskab og med venskab.

coyote
Hvordan vil du beskrive coyotes praksis?

(LT)

Et decentreret kunstkollektiv.

coyote
Opfatter du coyote som en ven?

(LT)

For mig er venskab blandt andet defineret ved at dele generøst ud uden transaktionelle hensigter. Æmhed er naturligvis et andet aspekt af venskab, og fordi jeg har kendt jer alle, siden I var unge kunstnere, i en tid, hvor jeg selv var ny i forhold til at undervise og lærte det ved at prøve mig frem, har jeg bestemt en æmhed for jer alle. Jeg vil gerne have, at I alle trives og har det godt.

coyote
Hvad er din oplevelse af at arbejde med coyote?

(LT)

I inviterede mig til at være med i to udstillinger. En i et lagerrum, hvor I lavede en udstillingsserie, og så var der en screening, som var en del af *HOMETOWN*-projektet og blev afholdt på Hilton Hotel. Jeg husker, at I ikke tog noget for givet. Det var så professionelt og gennemført. Det er en god ting.

coyote
I forhold til coyote som kunstnerkollektiv, hvad tænker du så om kollektive praksisser inden for kunst?

(LT)

Altså, det er ikke noget, jeg selv gør.

coyote
Men hvad er dit forhold til det?

(LT)

Misundelse. Jeg er introvert. Jeg er en absolut funktionsdygtig introvert. Men jeg ville tit ønske, jeg kunne modarbejde det og samarbejde mere med andre. Du kommer steder hen, som du aldrig selv ville være ankommet til, når du arbejder med andre.

coyote
Men tror du, der er en kritisk indstilling til denne form for delt kunstnerskab?

(LT)

Forleden dag lyttede jeg til et interview, hvor interviewereren nævnte, at begrebet *fremskreden kapitalisme* ikke siger ham noget, men det gør til gengæld begrebet *fremskreden individualisme* i forhold til at beskrive vores tid. Så *delt kunstnerskab* kunne være en meningsfuld ting, der modarbejder enhver snert af protektionisme inden for såkaldt *fremskreden individualisme*. Men kritikken, eller spørgsmålet, jeg i så fald vil stille coyote, er: Hvordan bidrager jeres delte eller decentrerede kunstnerskab til forandringer på institutionerne og i kunstverdenens

systemer på et mere strukturelt plan? coyotes arbejde eller måden, hvorpå det udføres, baner det på nogen måde vejen for nødvendig strukturel forandring?

coyote

Det er et svært spørgsmål. Der har altid været det her spørgsmål om at reagere med noget eller reagere imod noget. Men på den anden side: Jo mere man gør det, jo mere man forholder sig til ting og kommunikerer med mennesker, jo mere tilspidses det spørgsmål. Man kan ikke rigtig opretholde den position offentligt.

(LT)

Det er netop det. Af den grund burde I ikke nødvendigvis gå op i, om det er synligt eller ej, om det strukturelle stykke arbejde, der er gjort, er synligt eller ej. Men uanset hvad, så stammer meget kunst fra en reaktion på noget. Som så får os til at indse, at friktion virkelig får kunstnere til at blomstre.

coyote

Ja, men i forhold til fremtiden, hvad er så dine forventninger til coyote?

(LT)

Jeg har ingen forventninger. Eller jeg ville ikke formulere det sådan. På grund af min måde at være akademiprofessor på er jeg måske overopmærksom og påpasselig i forhold til at afspore en kunstners arbejde – hvilket ikke er det samme som at suspendere kritik, selvfølgelig ikke. Men noget af det, der af og til afsporer folk, er andre menneskers forventninger.

KLARA LI SCHEUTZ & SIF LINDBLAD (ALL ALL ALL), KURATORER

coyote

Hvornår stødte I på coyote første gang?

Klara Li Scheutz & Sif Lindbad
Første gang var, da vores fælles ven, Julie Falk, introducerede os til jeres arbejde i en tidlig proces med tilblivelsen af Forårsudstillingen i 2025 [på Kunsthall Charlottenborg i København]. Og så kontaktede vi jer og spurgte, om I kunne være interesserede i at lave Forårsudstillingen sammen med os. Det ville I heldigvis gerne, så det var vel første gang, vi mødte jer.

Vi havde hørt jeres navn før ... sådan i historier, men aldrig mødt jeres arbejde før. Og så studsede vi vist over navnet, og det dér med anonymiseringen. Men det spændende ved jeres praksis er jo, at det er uden for kategorier, på en eller anden måde. Når I arbejder som kuratorer, arbejder I også som kunstnere og som kollektiv. Forårsudstillingen blev en indføring i jeres praksis, som gav en meget én-til-én-oplevelse af, hvordan I arbejder. På den måde var det en ret altomfattende indføring i, hvordan sådan et projekt og en proces kunne se ud. Vi tror virkelig, at det at møde en praksis, som er så flydende, gjorde processen mere kontekstualiserende. Og hvorvidt I så er kunstnere eller kuratorer, er også et flydende koncept – og måske mindre vigtigt. Det interessante er jo, hvad I gjorde med et projekt, som er bestemt af nogle specifikke præmisser, og det synes vi var rigtig inspirerende.

coyote

Hvordan vil I beskrive coyotes praksis?

(KLS & SL)

Vi tænker meget på det kontekstbaserede. Det er ikke vores indtryk, at I på den måde har dogmer, men at I arbejder meget organisk. Det er også vores indtryk, at I har nogle meget præcise idéer om, hvad der fungerer og ikke fungerer. At man ikke er uafhængig. Det, man laver, er ikke uafhængigt af verden, eller det sted, man har med at gøre – eller de mennesker, man har med at gøre. Man forholder sig aktivt, hver gang, til, hvad det nye projekt er. Det er en af de *main things*, vi forbinder med jer. Og vi tænker også, at det her interviewformat, som vi laver lige nu, er en måde at sige: "Okay, nu har O – Overgaden haft det her katalogformat længe, så nu vender vi det lige på hovedet og beslutter, at vi i stedet inviterer nogen, som vi selv interviewer om vores egen praksis." De her forskydninger af formater foregår meget samvittighedsfuldt og opererer stadigvæk inden for et klassisk format, og det synes vi er vildt godt, og det er noget, vi savner generelt i den her branche.

coyote

Interesserer coyote jer?

(KLS & SL)

Absolut. Det gør det på grund af alle de her ting, vi lige har nævnt.

coyote

Ser I coyote som en ven?

(KLS & SL)

Det var så sjovt, da vi først læste det her spørgsmål, for vi troede, at der stod: *Would you recommend coyote to a friend?* Og det vil vi helt sikkert. Og kæmpe ja, vi ser jer som en ven. Vi har snakket meget om det her med *joy*. Altså, at lade *joy*, i en eller anden form, være noget af det, der driver en kreativ praksis. Og det virker, som om det er vigtigt for jer, at man også opbygger et venskab igennem et samarbejde.

coyote

Hvad er jeres erfaringer med at arbejde med coyote?

(KLS & SL)

En rigtig, rigtig god oplevelse. En meget *joyful experience*, og meget grundig.

coyote

I nævnte *joy* før – kan I sige mere om det?

(KLS & SL)

Ja, og vi har tænkt en del over det. Vi har læst en teoretiker, der hedder Eve Sedgwick, som nærmest bruger *joy* som en metode for sit arbejde. Og det har været ret inspirerende for os at læse. Især fordi det har bekræftet os i det, vi selv laver. Og det er enormt vigtigt for os, at arbejdet også er sjovt, eller *joyful*. Og det har været vores oplevelse, at det var *joyful* at arbejde sammen med jer. Det dér med at arbejde med kunst på en måde, som tager ens eget liv i betragtning, dvs. tager det individuelle liv i betragtning, det er vigtigt. Men også at insistere på at tænke over, hvordan man kan arbejde med noget, man synes er vigtigt, samtidig med at det gøres med en masse omsorg og glæde. Og her er kollektiviteten meget væsentlig, synes vi.

coyote

I forhold til coyote som kunstnerkollektiv, hvad tænker I så om kollektive praksisser inden for kunst?

(KLS & SL)

Vi tror på, at det med at være flere til at gøre tingene oftest gør det hele sjovere. Apropos *joy*. Det skaber nogle muligheder fremfor restriktioner. Og det skaber muligheder for nogle samarbejder og dermed nogle nye indsigter, som man ikke har adgang til, hvis man arbejder alene. Det er måske lidt banalt. Men i forlængelse af det dér med *joy* kan man spørge: "Hvad er et fedt liv?" Det er som regel noget, der foregår sammen med andre søde mennesker, som man er inspireret af, og som er kloge, og som gør spændende ting, man synes er interessante. Så det kollektive er totalt meningsgivende på et personligt plan. Det er som regel også meningsgivende på et kreativt plan, fordi flere spændende mennesker kan mere sammen, end et spændende menneske kan alene.

coyote

Hvad tænker I om at arbejde sammen med andre?

(KLS & SL)

Det, synes vi, er utroligt vigtigt. Men vi er også opmærksomme på, at man ikke skal være flere bare for at være mange. Man skal finde ud af, hvordan man gør det, og hvorfor man gør det. Vi to ved godt, hvordan vi arbejder sammen, og vi har en meget dynamisk, organisk måde at samarbejde på, og det er jo altid noget nyt, når man inviterer nogle nye ind. Kollektive processer er jo altid meget forskellige. Og hvad det vil sige at arbejde med andre, udvider sig hele tiden. Andres arbejde bliver en del af vores arbejde per definition. Dette har også haft en indflydelse på vores egne idéer for fremtiden. Altså, nogle gange er det jo bare helt vildt svært at have med hinanden at gøre, fordi arbejdsprocesser og vaner

skal brydes, men det er jo også dér, man udvider sin horisont og lærer. Det er noget, vi tænker rigtig meget over. Hvordan samarbejder man med andre på en måde, der giver mening for både os og dem, vi arbejder sammen med?

coyote

Hvad er jeres forventninger til coyote i forhold til fremtiden?

(KLS & SL)

Great expectations. Vi ser en stor fremtid. Vi tror, vi ser en kompromisløs fremtid. I kommer til at have en indflydelse på, hvordan vi organiserer os på kunstscenen generelt. Det føler vi allerede, I har gjort. I kommer til at indtage mere og mere plads med den slags arbejde. Og det er ikke nødvendigvis størrelsesmæssigt, men også det. Det er vores forventning.

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coyote
Upstairs

Udstillingsperiode: 23.05.2026 – 02.08.2026

coyote (etableret i 2017) er et kunstnerkollektiv baseret mellem København (DK) og Stockholm (SE). coyote har tidligere udstillet på steder som Beau Travail, Stockholm (2025); Bonniers Konsthall, Stockholm (2025); Kunsthall 44Møen, Askeby (2025); Simian, København (2025); Saaalt, København (2024); Norbergfestival, Norberg (2025); Bizarro, København (2025) og Index – The Swedish Contemporary Art Foundation, Stockholm (2021). Deres film er blevet vist på steder som Julia Stoschek Foundation, Berlin (2025); Haus der Kulturen der Welt, Berlin (2024); CPH:DOX, København (2023); Musée de la Chasse et de la Nature, Paris (2023) og 25FPS, Zagreb (2023).

ISBN: 978-87-94311-35-9
 EAN: 9788794311359

Redaktør: Anne Mikél Jensen
 Interviews foretaget af coyote med Marie Karlberg,
 en anonym kunstner, Martí Manen,
 Benjamin Wagner, Lisa Tan, Klara Li Scheutz
 & Sif Lindblad (All all all)
 Forord: Rhea Dall
 Oversættelse: Nanna Friis
 Korrektur: Sofie Vestergaard Jørgensen
 Foto: David Stjernholm

Denne publikation er støttet af Augustinus Fonden.

coyotes udstilling har modtaget støtte fra
 Statens Kunstfond og Konstnærnsnämnden

coyote vil gerne takke Absalon Kirkeby for fotografiet på forsiden.
 Photo credit: Absalon Kirkeby: *coyote*, 2026

Grafisk design: fanfare
 Typografi: Glossy Magazine, Bold Decisions
 Trykt hos: Raddraaier, Amsterdam

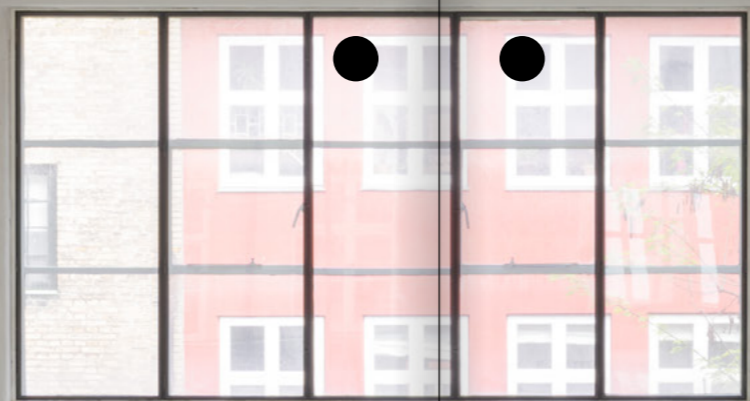
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coyote
Upstairs

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ISBN: 978-87-94311-55-9
EAN: 9788794311559

Editor: Anne Mikkelsen
Interviews conducted by coyote with Marie Karlbjerg, an anonymous artist, Marti Mancn, Benjamin Wagner, Lisa Tan, Klara Li Scheutz & Sif Lindblad (All all all)
Foreword: Rhea Dall
Translation: Nanna Frits
Copy editing: Susannah Worth
Photo: David Sjernerholm

This publication is funded by The Augustinus Foundation.

coyote's exhibition has received support from The Danish Arts Foundation and Konstnärstämmanden

coyote would like to thank Absalon Kirkeby for the cover image.
Photo credit: Absalon Kirkeby: *coyote*, 2026

Graphic design: fanfare
Typography: Glossy Magazine, Bold Decisions
Printed at: Raddraaier, Amsterdam
Printed in edition of 150 copies

But the critique, or the question I would ask coyote then, is: How does your shared or de-centered authorship affect change in the institutions and systems of the art world on a structural level? Does the work of coyote, or the way the work is carried out, in any way make for needed structural change?

coyote
(LT)
It's a hard question. There has always been this question of reacting with something or reacting against something. But at the same time, the more you do it and the more you respond to things and communicate with people, that thing is also deteriorating somehow; you can't really uphold that position publicly.

(LT)
That's the thing. Then you shouldn't necessarily care if it is visible or not, if the structural work that's done is visible or not. But anyway, a lot of art comes from reacting against something. Which then makes us realize that artists flourish with friction.

coyote
Yes, but in terms of the future, what are your expectations for coyote?

(LT)
I don't have any expectations. Or, I wouldn't put it in those terms. Probably connected to my style as an artist-teacher, I am overly aware of and cautious of detailing an artist in their work, which is not to say I suspend criticism, of course not. But one of the things that details someone sometimes is the expectations of others.

KLARA LI SCHEUTZ & SIF LINDBLAD (ALL AT ALL), CURATORS

coyote

When did you first encounter coyote?

Klara Li Scheutz & Sif Lindblad
The first time was when our mutual friend, Julie Falk, introduced us to your work in the early stages of planning the Spring Exhibition 2025 [at Kunsthall Charlottenborg, Copenhagen]. So, we contacted you and asked if you would be interested in making

coyote
(LT)
The interesting thing is what you did to a project determined by some specific terms, and this we found very inspiring. You work as curators you also work as artists and in many ways, it exists outside of categories. When you work as curators you are artists or curators is also a fluid concept, which may be less important. The interesting thing is what you did to a project quite an all-encompassing introduction to how such a process and project can look. We really believe that meeting such a fluid practice made the process more contextualizing. Whether you are artists or curators is also a fluid concept, which may be less important. The interesting thing is what you did to a project determined by some specific terms, and this we found very inspiring.

(KLS & SL)
We're thinking a lot about the context-based. It is not our impression that you work with dogmas in that sense, but that you work very organically. It is also our impression that you have some very precise ideas about what works and what doesn't. One is not independent. What one does is not independent of the world or the place one deals with. Or the people one deals with. One actively engages, every time, with what a new project is. This is one of the main things we associate with you. And we also think that this interview we're doing right now is a way of saying: "So, O—Overgaden has had this publication format for a while, now we'll turn it upside down and have decided to invite someone ourselves who we then interview about our own practice." These displacements of formats happen very consciously while still operating within a traditional format, and we think that is really great, and something we generally lack in the art world.

coyote
Does coyote interest you?

(KLS & SL)
Absolutely. Because of all these things we just mentioned.

coyote
Do you consider coyote a friend?

(KLS & SL)
It was so fun, when we first read this question, we thought it said: "Would you recommend coyote to a friend?" And definitely we would. And a giant yes, we see you as a friend. We have talked a lot about this question of joy. You know, allowing some version or shape of joy to be one of the driving forces behind a creative practice. And it seems important for you to also build friendships through collaborations.

coyote
What is your experience of working with coyote?
(KLS & SL)
A very, very good experience. A very joyful experience, and very thorough.

coyote
You mentioned joy before—can you talk more about it?

(KLS & SL)
Yes, and we thought quite a lot about it. We have read the theorist Eve Sedgwick, who almost uses joy as a method within her work. And that has been very inspiring to read. Especially as it has affirmed us in what we're doing ourselves. It's very important to us that working is also fun or joyful. And in our experience, working with you was joyful. This thing about working with art in a way that takes your own life into consideration, taking the individual life into consideration—that's important. But also insisting on considerations of how you can work with something you find important, while doing it with a lot of care and joy. And here we believe collectivity to be very important.

coyote
In relation to coyote being an artist collective, what's your idea of collective practice within art?

(KLS & SL)
We believe that several people doing things together often makes everything more fun. Speaking of joy. It creates possibilities rather than restrictions. And it creates the option of collaborations leading to new insights, which is inaccessible when working alone. It might be a bit banal. But continuing this issue of joy, one could ask: What is a nice life? It usually includes other nice people, who are inspiring you, who are clever, and who do stuff you find interesting. So, collectivity really makes sense on a personal level. And usually, it also makes sense on a creative level since multiple exciting persons can accomplish more together than one exciting person can accomplish alone.

coyote
But what do you think of working together with others?

(KLS & SL)
We find that extremely important. But we're also aware that you shouldn't be more people just to be many people. You need to find out how to do it, and why. The two of us know how we work together and we have a very dynamic, organic way of collaborating, and it's always something new when you invite new people into that. Collective processes are always very different. And what it means to work with others expands all the time. Other people's work become part of our work, per definition. This has also influenced our own future ideas.

coyote
You know, sometimes it's just very difficult to deal with each other because working processes and habits need to be challenged, but this is also where you expand your horizon and learn. It is something we think about a lot. How to collaborate with other people in a way that makes sense, both to us and the ones we work with.

(KLS & SL)
Great expectations. We see a grand future. We think how we organize ourselves in the art scene in general. We feel you already did that. You'll take more and more space with that type of work. And this is not necessarily in a matter of size—but also that. That's our expectation.

coyote
In terms of the future, what are your expectations for coyote?

(KLS & SL)
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BENJAMIN WAGNER, CRITIC

coyote

When did you first encounter coyote?

Benjamin Wagner

My official answer is that it's impossible to know.

It's essentially a secret society. But my first encounter

with coyote's work was in Gothenburg in 2021.

I wrote a review of an exhibition coyote did there

[at NSFW gallery] called *2001*. At the center of

the exhibition was a lamp shaped like a graffiti tag

reading "2001". It feels like much of what I've since

seen in coyote's work was already present in that

exhibition. It was also something personal for me,

because it dealt with memories, or perhaps the image,

of the 2001 Gothenburg riots. That's the city I'm from

and I do remember that event, but I actually only

experienced it through television broadcasts. This

connected very much with the way coyote works with

images as a dominant force in our world: how images

determine memory, how they can abstract reality

while at the same time making it feel even more real.

But perhaps an even deeper memory is from when

I was at Norbergfestival and the organizers asked me

to guard coyote's exhibition there, called *New Centuries*

are Rare. I sat outside in the parking lot, reading and

listening to this catchy music coming from the inside.

What struck you when entering that exhibition was the

very special yellow light. The shadows appeared grayer;

there was something peculiar about them. They were

dark, almost muted. The exhibition was installed in

a closed-down shop that felt as if it had gone bankrupt

after a long, gradual decline. It was patched up, dirty.

There was no hiding how terrible that whole process

of decay really is. When guarding the exhibition, I was

reading *Ma mère ni [My Mother Laugh]* by Chantal

Akerman, a book I've now also translated into Swedish

and that in many ways is about decline. Looking back,

it also feels very fitting because if there's one more

thing to mention about coyote's work, it is its cinematic

quality. Entering a coyote exhibition feels like stepping

into a film. It exists somewhere at the intersection of

coyote

How would you describe coyote's practice?

(BW)

It's not a practice that always results in objects. I think

that it is quite difficult, to build an artistic practice

in that way. It becomes less tangible. It's harder to

present something concrete, harder to summarize

what was created. What coyote does is often not

something that is preservable. They create places, and

a place can't really be saved. In that sense, the work

resembles filmmaking. But there is no final film.

It's the film shoot itself; the film as an event rather

than as a result.

coyote

Does coyote interest you?

(BW)

It does, yes. That's my answer.

coyote

Do you consider coyote a friend?

(BW)

Yes, we meet at bars and stuff. So, absolutely, it's

a friend in that sense. I mean, we have gotten to know

each other throughout the years. We've had a lot

of fun together.

coyote

What is your experience of working with coyote or

working on coyote? Is there a difference between

seeing the work and seeing the work to write about it?

(BW)

I've always felt that that there's an unprofessional side to

coyote and that's probably one of the things I like most

about the work. The way it resists professionalization,

refusing to fit into those kinds of structures. When

you're looking at or reviewing coyote's work, it doesn't

feel like you're attending some professionalized art-

world thing. There's a different attitude, something

coyote

In relation to coyote being an artist collective, what's

(BW)

One thing I was thinking about were those graffiti'd

lamps you had in your bar in Copenhagen [at Simian].

They looked like something from a school corridor.

I thought that brought things together beautifully,

a collective of voices that fits very naturally into coyote's

practice. There's also a very specific generational feeling

in coyote's work, a sense that it's speaking to an audience

from the same generation. I think that's also part of

why it doesn't feel professionalized. There's that phase

of life you can look back on, those years spent in school

corridors, scribbling on the side of a locker, or maybe the

years just after school, when you'd be at a bar carving

something into a tabletop. coyote works incredibly

effectively, and elegantly, with those kinds of visual

expressions. That gesture also has a collective dimension

to it. It's like throwing a message in a bottle into the sea;

you have no idea who's going to read it. There isn't really

any practical function behind it. It's more like an energy,

a desire to express yourself without a specific recipient.

And that's also what a bar is, something fundamentally

collective. It's about the gathering of people.

coyote

But what do you think of working together

(BW)

I always think things will fuck up, and I rarely

suggest doing projects with other people myself.

But people often suggest projects to me and that

always makes me very happy, that you can create

something together with others, and that you can

care about the same things.

coyote

In terms of the future, what are your expectations

for coyote?

(BW)

I hope coyote continues to create places rather than

material results. It feels like, when you work with

these kind of large, fairly abstract questions—"What

is an image?" "What is light?"—the result can often

become very impersonal. But I think coyote has

managed to combine those questions with very

concrete situations. It almost becomes documentary

in nature. Like the exhibition in Norberg, coyote

showed a film there as well, made from documentary

material, but also the light in the room itself.

The light functioned as a kind of documentation,

an imprint of the activity that had once existed in

that space. I remember writing in my review of

the *2001* exhibition that coyote works with a kind

of "archival experimentalism". But you could also

say that coyote works with a form of documentary

abstraction. coyote deals with traces of documents,

traces of images, but on a highly abstract level. Like

our generation, our era, or the turn of a millennium.

LISA TAN, ARTIST

coyote

When did you first encounter coyote?

Lisa Tan

I guess it was at the art school where I was a professor

and when coyote was not yet coyote. I also remember

something that one of you showed me in a studio

visit: a pressed flower or plant of some kind, which

was something this member had gotten from another

member of coyote, from a year prior when they were in

the States together. The flower was a token of a simple

moment between friends. In my mind, it was plucked

from a landscape where coyotes roam, or... was it that

they saw a bar in a strip mall with the name...

coyote

How would you describe coyote's practice?

(LT)

A de-centered art collective.

coyote

Do you consider coyote a friend?

(LT)

I think, for me, friendship is partly defined by sharing

generously without transactional aims. Another

feature of friendship is of course affection, and

because I have known you all since you were young

artists, and at a time when I was relatively new to

teaching, learning to teach by trial and error. I have

affection towards you all, and I want you to thrive

coyote

What is your experience of working with coyote?

(LT)

Well, you all invited me to be part of two exhibitions.

One was in a storage unit, where you were doing a

series of exhibitions, and then there was a screening

which was part of the *HOMETOWN* work which

was held at the Hilton Hotel. I remember you didn't

take anything for granted. It was so professional and

just solid. I felt hosted. That's good.

coyote

In relation to coyote being an artist collective,

what's your idea of collective practice within art?

(LT)

Well, I don't do it.

coyote

But what is your relationship to it?

(LT)

Envy. I am an introvert. I'm a highly functioning

introvert. But I often wish I could work against it and

collaborate with others more. You get to places you

would never have arrived at on your own when you

work with others.

coyote

But do you think there is a critique within the shared

(LT)

I was listening to an interview the other day where

the interviewer said that the term "advanced

capitalism" doesn't ring true for him, but that the

phrase "advanced individualism" does, to describe

our condition. So, "shared authorship" could be a

meaningful thing that moves against the grain of

protectionism in so-called advanced individualism.

This is just me fantasizing an origin story that I want

to be linked to a specific landscape and to friendship.

(A) interesting. What does it mean not to have your own

name on something? I'm thinking that such a question plays on this horrible, fashionable identity trip, that somehow just roams full speed forward, ruining art completely. It's more and more about the artist.

It's more about what the person represents behind the work. The work doesn't matter at all, so art just looks like some fucking shitty-produced shit.

coyote

But what do you think of working together with others?

(A)

It is a great agony and it is a great pleasure.

coyote

In terms of the future, what are your expectations for coyote?

(A)

Will you walk the plank? Go full-on Duchamp?

No, I don't think you should dissolve. I don't have any expectations for you at all, I think. I don't have any expectations for my colleagues whatsoever.

Not as artists. I have expectations for the art. 100%. And that's a shared responsibility for all of us.

MARTI
MANEN,
CURATOR

coyote

When did you first encounter coyote?

Marti Manen

This is a good question. I'm not exactly sure. coyote is an entity that is in flux, and you never know what coyote is or who coyote is. But probably when coyote was doing this exhibition series at Pelican Storage [a self-storage facility], inside the storage room, and I was there as a visitor. I think it was a great project; it was a good entry point to an attitude. And then I would say, of course, while working at Index—The Swedish Contemporary Art Foundation with artist Emmell Person, thinking about a festival on distribution matters, and then actually doing an exhibition about it. Then it felt very natural to invite coyote to be part of it. I think one of the beauties of coyote is that it is this entity that has many faces. You don't know them, but you see something, and there's a desire there to know more.

How would you describe coyote's practice?

coyote

(A)

It has been really fun, but I've also been very pissed at you. The thing about my face having been used so

massively in your PR campaigns. So that half of this city [Copenhagen] thinks I've been a part of coyote. And that's quite funny until you realize that it's why I haven't gotten the flourishing career I want to have. Because everyone thinks that I have exhibited at all these spaces where you have exhibited. And therefore, I shouldn't exhibit there again. So, clearly it has had a cost being your handsome poster boy. I've been trying to plot my revenge. How could I get something in return? And now we're in this situation again where I have to deliver all kinds of things to you. It just goes on and on and on.

coyote

What kind of revenge have you been fantasizing about?

(A)

Well, that's what I haven't found out yet. But I'm thinking, one day... I think it's the condition for our friendship and collaboration. You being so anonymous that you're allowed to do much more. Somehow, I'm not allowed the same. I think it's great. I love being given a task. Can you do this? Can you write this? I think I can. It's funny. It's great. I'm very obedient. I really like when people just ask me something. Then I'll definitely deliver.

coyote

Yes, you always have. But in relation to coyote being an artist collective, what's your idea of collective practice within art?

(A)

I've also worked very collectively myself, not in the same ways as you, but I've been in an artist group too, so to speak. We weren't necessarily anonymous, but I see many similarities. The thing about being able to work under another name, it gives you an enormous freedom in terms of doing things. Things move faster. And you can be more experimental. I think that's a great aspect of collaborative work. That some things are just being sped up. You don't have to sit and ponder your way to something; one says one thing, someone else says something else. Bang, and then you just do it. You work anonymously, so the mythology gets stronger and stronger. And in a way, that's committing, right? So, I'm also thinking, what's the ultimate thing for you? You know, someday you have to make a Duchamp, right? Meaning just disappearing completely from the face of the earth.

Why?

coyote

(A)

In order to make the mythology absolute, you have to kill it. You've always been anonymous, but it feels like your anonymity has become more and more encrypted. To me, and to many others, you're not anonymous, really. So, it might not be that important, but it's still

(MM)

It's very difficult to describe it and it's something that is changing all the time. For me, what is interesting about coyote is that it's an artist group. It's content and contained at the same time, and can go from one to the other with no trouble. coyote is something that defines its own rules of behavior, and in a kind of way, because it's not necessarily something that goes against anything—it's something that plays with. I think it's great that coyote is constantly in process, and it's something that appears and disappears, and something that can be here or somewhere else.

coyote

But do you think it is an important aspect, this entity or collective authorship?

(MM)

More than the collective, it is the idea of a character. The attitude that is shared by some people, is also defined by the same *some people*. But you as a receiver, you don't need to know who's there. It's a collective endeavor, but in more of a literary aspect, like you see a character, and this character can destroy everything, and steal stuff, do what a coyote does. The construction of this identity is asking for a type of reception that is based on trust and joy and the playfulness of it, but at the same time, opens for a lot of criticalities. This is a way of seeing; coyote is a way of seeing.

coyote

Does coyote interest you?

(MM)

Absolutely, of course. It is this in-between-ness that is extremely interesting. coyote can do everything or nothing. And it doesn't matter. coyote is setting the rules and can play with everyone, and it's a surprise. So, it doesn't matter if coyote is doing something with a big museum or with an artist-run space or with a magazine. It doesn't matter because coyote will decide. And not in an arrogant way.

coyote

Do you consider coyote a friend?

(MM)

I consider myself a follower. I really admire what coyote does. Then the coyote as an entity, it's not a friendly animal. It's not about being friends. It's about how to react, what to do here. On a personal level, it's another story. But as an entity, I think that it goes beyond friendship somehow. Friendship is important, and we work with trust all the time, or building trust. But I like this reluctant side of coyote. Like they are here now, not necessarily tomorrow.

coyote

What is your experience of working with coyote?

(MM)

It's that it's extremely reliable, that it can produce a lot more than you expect. I remember when we were

(MM)

doing the festival at Index and coyote got a budget, but they produced much more than what you could expect for it. Just because the idea was brilliant. To take the [defunct] distribution points of *Metro* newspaper and do a new edition, using them, but then reacting when the distribution spots were disappearing and then transforming it into a public art object. So, the layering there, it's incredible. It's also super interesting, going back to the collective thing, that coyote is self-sustainable, as it has a dialogue inside, so they don't really need you—meaning that it makes it easy from one side to work with, and then if you want, you can interact more. Then, of course, it's about the human side of it: you can talk with coyote, it's not that coyote is hiding.

coyote

In relation to coyote being an artist collective, what's your idea of collective practice within art?

(MM)

It's not an easy thing. But because it's not necessarily the sum of the individuals. It's something else. It's the character itself that is growing and the multi-faceted helps with making the character more interesting.

But what I understand is that the identity of coyote is well defined in this flux. The collective practice, it's everywhere somehow. Also, the fact that, it's in-between cities. It again puts coyote in and out constantly. It is a position that I really love somehow.

coyote

But what do you think of working together with others?

(MM)

For me, it's quite basic, because it all depends on what you do. It all depends on content. I mean, if you're sharing a desire for something, then the collaboration will happen, or it can happen. A collective is not necessarily something that leads to a good process or leads to a good result or a good discussion, and we have seen examples of this as well. But the art system is quite informal and unclear, and the idea of working with other people, for me, it's super necessary.

For me, it's quite basic, because we don't want to be alone in this world.

coyote

In terms of the future, what are your expectations for coyote?

(MM)

I personally want coyote to continue forever. But first, it's not in my hands. Second, I don't know what coyote wants, as a character. It's a sneaky character. I could see coyote staying forever as it is, but also evolving into something else. And it has its good and bad sides. coyote could institutionalize itself much more. But is that something we want? I'm not sure. But I think the interesting thing about coyote is that it's always connecting with other moments. It's more advanced than just regular small actions happening here and there. So, I would love to see it continue, and I would love to see coyote challenging itself.

MARIE KARLBERG, GALLERIST

When did you first encounter coyote?

coyote

Marie Karlberg

It was through artist Militta Monteverde Burrau. She talked about you guys when I did the first exhibition at Beau Travail with her and Elis Monteverde Burrau. She was excited and said, "How fun that you're doing this, because nothing is really happening in Stockholm right now after coyote stopped doing their thing." I was like, "Oh, who were they?" "It was a collective that used to live here. Some of them moved to Copenhagen, and others moved here and there. But they organized a lot of events here that were really good. Very important." And that's also why I got in touch with you. Then I met you when we did the exhibition here [at Beau Travail].

How would you describe coyote's practice?

coyote

(MK)

I think coyote and their practice feel very relevant. Especially because I was in New York for such a long time. There, everything in the art world felt so tied to identity-building and individualism. In relation to that, coyote feels different, and I think you need that within an art context. Not the opposite exactly, but another way of thinking about art and artistic practice that doesn't just feel individualized. There's also a kind of mystery around coyote; you don't really know where they're headed, or what they're doing now, or what they're going to do, I really like this uncertainty that coyote inhabits.

Do you think this has to do with the collective aspect?

coyote

(MK)

Absolutely, I think so. Then, of course, I also work as an artist, and there I'm just Marie Karlberg, and that has its own trajectory that you need to relate to. But I also started Beau Travail as a way of clarifying my critique of individualism. I mainly have the gallery to build relationships with other artists and to create that exchange that happens between artists when you work together, which I find interesting. Also within my own practice. That it's not just me alone in my studio, but that my practice exists in constant dialogue with other artists.

Does coyote interest you?

coyote

(MK)

Absolutely! Otherwise, I wouldn't have done an exhibition with you. That kind of goes without saying. But of course, I also come from a scene where so much of being an artist is about people buying art and it almost becomes like a brand, like a luxury product. You buy a Louis Vuitton bag, you buy an Alex Israel piece to hang on your wall like everyone else, because it communicates status, prestige, or whatever. And of course, it's not just about a collective for the sake of being a collective, I think it's more about offering a critique of what I just described. That somehow you get drawn into the art itself rather than wanting to buy a luxury product. I think that can be interesting, being able to make that critique without even having to be overly explicit about it.

Do you consider coyote a friend?

coyote

(MK)

I really do. I see coyote as a friend. Isn't that also part of the collective way of working? You can't really have that much ego in a collective, because then it doesn't work. So, I like working with people who also don't have that kind of ego-driven need. And because of that, you can develop a friendship when the only thing you want to do is make good art. And that's what I felt when coyote did their exhibition at the gallery. The focus was just on making a really strong exhibition, from both sides. There were a lot of conversations around the show. I think that's why it also turned out so well. If I don't feel that I get along with the people I work with, then I wouldn't do an exhibition with them. What would I get out of that?

What is your experience of working with coyote?

coyote

(MK)

Very good. Everyone is so competent at what they do. I guess that's what's so nice, when you're a collective, you all somehow understand your positions. Things become very good very quickly, once you've maybe gotten through all the conversations. But then I can imagine that everything else takes so much time, because you must go through everyone's different opinions.

coyote

In relation to coyote being an artist collective, what's your idea of collective practice within art?

(MK)

I think it has to do with a more anti-capitalist approach to an artistic practice, where you maybe avoid turning yourself into a brand as an artist. And of course, it's much harder to sell a collective than an individual person. I think when you're a collective in

that way, it also feels like you inevitably can't be as egocentric, you sort of remove a bit of your ego for the sake of the art, maybe. And I think that becomes very good.

What do you think of working together with others?

coyote

(MK)

Working with others is very important, because that's how you develop and exchange ideas. I think that, in fact, every artist enjoys collaborating. I can't speak for everyone, of course, but I think you usually enter the art world through some kind of community. If you think about different art movements, they've always in some way been using their sense of being an outsider and creating something from that. Rather than wanting to produce a product from A to B, it's the process that is interesting. And the process is collaborations or dialogue with other artists.

In terms of the future, what are your expectations for coyote?

coyote

(MK)

I think that as long as coyote enjoy each other's company, have fun with what they're doing, and make good art, it will turn out well. And then if that was no longer the case, then perhaps you don't continue. There's no point in doing things if it's not fun, if it starts to feel like an obligation. What's the point?

When did you first encounter coyote?

coyote

Anonymous

I remember there was something in Stockholm, south of Södermalm. And I remember it was an early, early coyote event. I came [to Stockholm] after being sick the whole train ride because it drove so fast and it was so intense. And then I did a reading. It was really nice. It was actually my first time in Stockholm and my first encounter with coyote, I think. A really good experience. That's when I thought, okay, something is happening in this world after all.

How would you describe coyote's practice?

coyote

You have a distinct method, which evolves with every project you're doing. You figure out how to approach it. You're definitely interested in the context you're in and try to work with it. If it's a historical setting, there is this idea of dealing with something that exists in the world and isn't necessarily related to you. Or creating a social situation, where you add a bar to an institution and add artists into that. So that you're somehow producing your own little social environment. But also, the thing about being a bit specific in terms of context and site and something art historical.

Does coyote interest you?

coyote

(A)

I see here in my notes that I wrote "not particularly". But that's a lie. I think it's exciting. But it doesn't get more exciting because of the fact that you're an artist group or anonymous. I think I still see your work as something made by one artist. But it's just multiple artists who made the art under one name.

Do you consider coyote a friend?

coyote

(A)

Here I wrote "yes absolutely" in my notes. I'm more interested in knowing you and your work from within. I can't say how your work as an entity is experienced from the outside, because that is not at all how I experience them. I know all of you. So, it's more like: How the heck do you experience it from the outside? I don't get the pure coyote experience. And I think that's my point: by default, I'll be more interested in the friend, the artist, the person, coyote. More than what they're doing, somehow.

What's your experience of working with coyote?

coyote

(A)

My experience is typically like: they call me, they need some kind of good-looking handsome guy to be the face of something. When some institutions work with press images or need an image, and they don't want to appear on the image themselves, then they call me—and a handful of others. And then you become a visual representative of coyote. Other times you have asked if I would write something for a newspaper serial. This was for a bigger project at Index in Stockholm. I had to make up, to kind of fantasize my way towards a character, a Södermalm character, doing something crazy in a local paper. That was really nice. And, yes, then I recently wrote a text for your exhibition at Jennitec-Sec Alternat.

coyote

Has it been fun?

INTRODUCTION

On the tables—lit by a series of readymade lamps on loan from one of the city's oldest bars—we see images derived from the myths of the Copenhagen public sphere: its collective spaces and communities. Site-specific to Christianshavn, an origin site for the Danish collectivist movement, a table is plastered with pages from the local newspaper, while an iconic clip from the Danish TV series *Huset på Christianshavn* plays.

Extending into the city, an endoscopic camera—the sort used to examine a patient's intestines—investigates the insides of the original lead casting of the authoritarian equestrian statue of Christian V, whose power pose is kept upright by a rickety inner scaffolding. Other endoscopic footage follows the cracks on Korsgade at Nørrebro—which, rumor has it, are the sunken traces of the infamous 1983 tunnel used by squatters of the occupied Allotria house to successfully escape the police, or the mythical, spinning tower of the nearby Our Saviour's Church. In parallel, a selection of found municipal archive images, dating back to the turn of the millennium, documents Copenhagen's deteriorating public spaces.

In other living images, drifting through and folding together multiple temporalities of the city (not unlike the derive of the Situationist movement), a camera tracks slowly across a giant table in an eternal loop, as if meditating on the inherent political power of the conference table—this one custom made for the municipal Social Democratic Party during their 1950s heyday. Elsewhere we follow the distorted, multidirectional, upside-down recordings from cameras mounted on a motion-capture actor instructed to mimic the locomotion of a fox as they move through Copenhagen's inner city, from Nørreport to Storkespringsvandet.

In coyote's replacing of site-specificity with what one could call *site-absraction*—or even “abstract documentarism”, as the Swedish art critic Benjamin Wagner describes it in his interview in this publication—their world of images is insistently inside-out and backend, employing archives, fiction, and tell-tales. Operating through the lenses of various moving image technologies and shifting eyes, coyote's gaze thus reflects on how the city as a collective body and its communities bleed together fiction and reality.

Rhea Dall,
Director and Chief Curator at O—Overgaden,
June 2026

It is a great pleasure to introduce this publication accompanying coyote's exhibition *Upsairs* at O—Overgaden. Since 2021 O—Overgaden has, with the generous support of the Augustinus Foundation, published a monographic series in conjunction with our solo exhibitions. In this instance, coyote has interviewed six collaborators: Marie Karlborg, an anonymous artist, Marti Manen, Benjamin Wagner, Lisa Tan, and the curatorial collective behind All all all, Klara Li Scheutz & Sif Lindblad, each of whom contributes their perspective on coyote's collective agency and practice. A warm and heartfelt thank you to all the contributors as well as the graphic design team at fanfare for their always dedicated work. Last, but not least, a special thank you to coyote for granting us insight into their collective methods and reflections, both through the exhibition and this publication.

As an artist collective, coyote toys with the (art) world's commercialized preoccupation with the individual profile. As with their eponymous wandering nocturnal animal, coyote's mythmaking is dispersed and elusive, examining how collaboration can instigate alternative spaces and stories; how the group, in and of itself, becomes a material—social or public, performative or political.

A keystone in the exhibition is the collective's own removal of the institution's fixed drywall that normally blocks off the windows in one of the main spaces. The gesture opens the view to the unrenovated walls, single-pane windows, and the local backyard. Letting the historic cracks of the institution and its surroundings seep in, it redirects the encapsuled, static exhibition space to include the matter-of-fact base of the exhibition. All surfaces holding the exhibited objects are reproposed from the original wall, coyote thus digs into the institutional surface, turning its innards into the exhibition's main form: the long, communal table, which could in turn be considered the primary sculptural shape or symbol of any Western collective.

ISBN: 978-87-94311-35-9
EAN: 9788794311559

Exhibition period: 23.05.2026 – 02.08.2026

coyote
Upsairs

O—OVERGADEN
Overgaden neden Vandet 17, 1414 København K,
overgaden.org

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