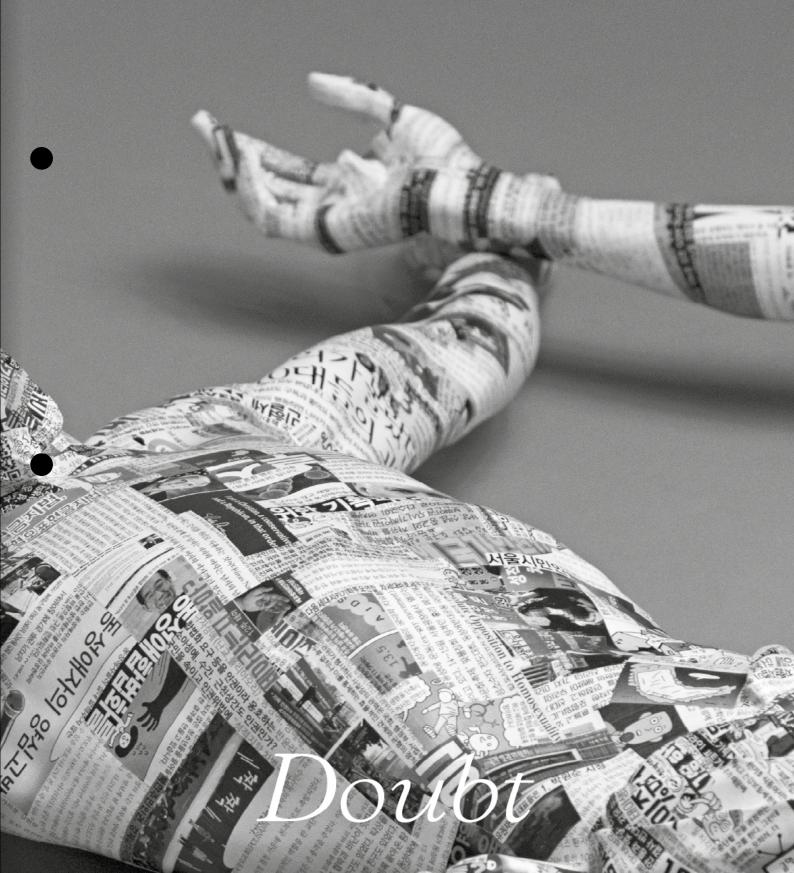
Young-jun Tak





Doubt

FOREWORD

Rooted in his South Korean background and queer identity, the filmic and sculptural works of Berlinbased Young-jun Tak (b. 1989) address a global rise in religious and politically led polarization, leading to shifts including an increase in homophobia. Looking at our communal spaces—from those of clubbing to holy worship—his practice explores how populist patriotism drives forward new behavioral restrictions in a post-truth era.

For his exhibition at O—Overgaden—Tak's first largescale institutional solo show to date—the artist creates a ritualistic church-like scenography, presenting new and existing works in its several compartments.

The entrance to Tak's shrine is embellished with two gargoyle-like casts of a human figure. Architecturally, the gargoyle is a rainwater pipe shaped as a grotesque human or phantasmagorical being. Often sitting on the facades of Gothic churches, these odd bodies—with their perpetually penetrated mythic deep throats—push against rigid Christian symbolism with a distinctly queer image. For O—Overgaden, the artist has created ceramic body parts modeled on the artist himself and tied onto the aluminum drainage—gagging, touching, torn, and parting. At the threshold to the exhibition, Tak thus creates a personal archway, as if we are entering into the symbolic innards of the artist.

Further the exhibition compiles works like Chained (2020), Tak's sculpture of ten Christ-figures chained arm-in-arm and clad in anti-LGBTQIA+ slogans, and his recent film Wish You a Lovely Sunday (2021). In the latter work, two queer male pairs, each of a dancer and a choreographer, are prompted to investigate the rituals and constraints laid down in the spatial etiquette and hierarchy of the church and queer club, respectively, moving through the ample, sunlit church space and the narrow, dark cruising rooms of the queer club. Meanwhile Tak's sculpture Chained, which juxtaposes the Jesus-figure's symbolism of mercy with its coat of real-life hate/anti-queer propaganda, is met by a disturbing light source from the new light work Doubt (2023) which flickers its own title in morse code over the tied-up bodies.

Rooted in this urgent, touching material, it is a pleasure to introduce this publication, putting words to Tak's multilayered works, continuously and humorously insisting on inserting queer images into our cultural history, and its Christian myths. I would like to deeply thank the contributors to this publication, critic Daniel Larkin and curator and writer Övül Ö. Durmuşoğlu, for both extending on Tak's queries. In addition, a warm thank you to the Augustinus Foundation for supporting this endeavor and, of course, to the team at O—Overgaden for making this happen. Finally a heartfelt thank you to Young-jun for sharing this work in a part of the world where tolerance is too often taken for granted, and for sharing your careful if urgent insights with an always warm, personal presence.

Rhea Dall, Director, March 2023

DESTA-BILIZING THE DOGMA

Daniel Larkin

Experts have

their expert fun ex cathedra telling one just how nothing can be done. - Piet Hein)))))))))))))))))))))))))) (((((((((

In "Experts" (1966) the Danish poet Piet Hein mocks Christian leaders' authority. "Ex cathedra" alludes to the Pope's infallibility. The point is the Catholic Church's teachings on homosexuality, birth control, and premarital sex are totally unrealistic. Hein makes the critique pithy with his turn of phrase, "telling one just how nothing can be done." As the Copenhagen art space O-Overgaden presents the works of Young-jun Tak, this "Grook" (a term coined by Hein for his short aphoristic poems) is an irresistible opening witticism. Like Hein, Tak sets out to expose the absurdity of the Church's teachings with a sense of humor. Tak's artworks focus on the lived experiences of LGBTQIA+ individuals who reckon with this harmful and hateful dogma. They are like visual Grooks with their own artistic wit and visual puns.

At the heart of Tak's work is this million-dollar question: Why do so many Christians denounce samesex desire? This message, that LGBTQIA+ individuals are abominations in the eyes of God, plays a major role across the globe in legitimizing homophobia, bullying, and other forms of oppression.

For Tak, these are not abstractions; they are painful personal experiences that inform his work as an artist, and my own experiences as a gay writer.

A catalytic moment in Tak's development occurred during his first Pride parade in Seoul in 2014. Like many gay youths, he was apprehensive about a new, uncertain experience but also excited and curious to experience the parade. The moment was wrecked when Christian fanatics disrupted the parade by throwing their bodies into the street, interrupting the parade and blocking the marchers. The fundamentalists distributed pamphlets portraying homosexuality as a sinful choice and advocating conversation therapy. These zealots presumably believed they were performing a valiant service by intervening and challenging Tak and other marchers to turn back towards God and to trudge the high road of sexual denial, modesty, and purity. For Tak, this episode was a watershed moment. How can these individuals be so motivated by a "theology of hate" against queer people? Don't they have better things to do with their free time than interrupting a Pride parade? It dawned on Tak that the way Christianity is twisted to justify homophobia is not often chosen as subject matter by contemporary LGBTQIA+ artists. In this context, Tak decided to develop a unique body of work. In his sculptures and video art, unexpected metaphors and visual puns critique this divinely sanctioned hate, and probe how queer men might relate to Christian imagery and church spaces from which they are traditionally excluded and by which they are often dehumanized.

Tak's work *Chained* (2020) is a direct response to Seoul's interrupted Pride parade. Ten life-sized statues are covered with anti-LGBTQIA+ propaganda flyers. These papers promote conversion therapies that are widely proven to be ineffective and harmful.

These statues portray Jesus' crucifixion, ironically alluding to the intense suffering that is inflicted upon many LGBTQIA+ individuals in the name of Jesus. The ten figures are arranged lying down in a circle, imitating how the fanatics in Seoul hurled themselves onto the ground and lay in the street to block the marchers. These fundamentalists believed they were suffering like Jesus to redeem the sins of the queer marchers. The Pride parade participants felt mocked and tortured like Jesus on the cross. As installed at O—Overgaden, *Chained* takes up a lot of the exhibition space. The goal here is to leave little space for visitors to maneuver, mimicking how the zealots interfered with the Pride parade's ability to move forward.

Chained invites viewers to consider just how much LGBTQIA+ individuals suffer because of these extremists, who have proven remarkably influential at blocking progress towards equality. Many leaders still refuse to grant basic human rights to LGBTQIA+ individuals. 67 of the world's 195 countries still have laws in place that criminalize same-sex relations, and only 32 have legalized same-sex marriage. What is the obstacle? In one word: religion. Some politicians may superstitiously fear what might happen if they violate the homophobic precepts they perceive in ancient texts. Other leaders shrewdly calculate that they cannot afford to lose the support of their devoutly homophobic constituents.

A new light art piece, *Doubt* (2023), has been placed above *Chained* in the installation at O—Overgaden. Its lights flicker on and off, transmitting the word "doubt" in morse code. The intent here is to cast doubts on the fanatics' theology of hate in *Chained*.

Homophobia is a complex phenomenon with many layers. Why are some individuals more hateful than others? Its root causes are a matter of heated debate in psychoanalytic circles, which is beyond the bounds of this essay. What Tak is amplifying in *Chained* and *Doubt*, as well as other artworks in this exhibition, is the extent to which Christian religion oppresses LGBTQIA+ individuals, how Christianity is distorted to legitimize homophobia, and how many queer individuals feel excluded from the sacred and the divine.

In the film Wish You a Lovely Sunday (2021) we meet two pairs of queer men. The first pair wanders through an empty Berlin church, which is known as Kirche am Südstern. This is one of many neo-Gothic churches in the German capital. The second pair explores the empty SchwuZ queer sex club. This space opened in 1977 in West Berlin and is Germany's oldest queer club still in operation. It has occupied several different spaces over the years and evolved to keep up with the times. What hasn't changed is an unabashed commitment to providing queer men in Berlin with a sex-positive, Dionysian experience. The space sits somewhere between a bar, a dance club, and a cruising area. There is no comparable place in New York, London, or Seoul. It is a global gay mecca.

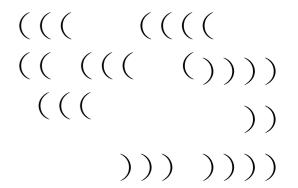
It is unusual for both of these spaces to be so empty. Due to the social distancing requirements of the Covid-19 pandemic, the church was emptied of all of its pews and the club was not allowed to welcome its patrons. Tak seized upon this window of opportunity to explore these spaces as voids.

The film's title, Wish You a Lovely Sunday, is a bit of an inside joke. In Berlin, the locals go to gay clubs on Sunday afternoon as it's less likely that tourists will be there at that time. The title is a nod to this local ritual. Excluded from church spaces, many gay men instead cherish moments of divine release in club spaces like SchwuZ. In the film, we see interspersed footage of similar dance motions in both spaces, blurring the lines between queer space and straight space. At times, the body movements seem to synchronize—the dancer in the church lifts one arm, then a dancer in the club lifts an arm. As Tak explained in an interview: "We go to the club or a church to nourish our spirit and body." How can queer people find safe spaces to rejuvenate?

In the context of queer theology, the empty church takes on another metaphorical meaning. This vast emptiness becomes a metaphor for many Christians' empty commitment to Jesus' greatest commandment to "love your neighbor." Many fundamentalists are not loving towards their neighbors who don't happen to be straight.

In the Gospel of Mark (12:28–34), Jesus is asked by a Jewish scribe what is the greatest commandment of all. David Bentley Hart offers this translation of the response:

Jesus answered: The first is: "Hear Israel, the Lord Our God is One Lord. And you shall love the Lord your God out of your whole heart and out of your whole soul and out of your whole reason and out of your whole strength. The second is this: You shall love your neighbor as yourself. There is not another commandment greater than these." ²



1. Human Rights Watch, "#Outlawed 'The Love that Dare Not Speak Its Name'," LGBT Rights, internap.hrw.org/features/features/lgbt_laws, accessed February 12, 2023.

2. David Bentley Hart, *The New Testament: A Translation* (New Haven, CT: Yale University Press, 2017), p. 91.

Many queer individuals are not given this love. They are ridiculed, bullied, insulted, demeaned, and dehumanized in the name of Jesus. Why has the primacy of Jesus' call to love your neighbor been ignored? What is loving about disrupting a peaceful march and disseminating hateful, scientifically inaccurate literature? In this way, when many Christian extremists engage in hate, they prove the emptiness of their own personal relationship with Jesus. The emptiness of this church speaks volumes. Many of us in the LGBTQIA+ community regard these fanatics as empty hypocrites.

If we painstakingly engage with the original Greek, love is not a precise enough word for articulating this commandment. It is customary to render Mark 12:31 in English with the word "love," or in Danish with the word "elske," or Korean with "사랑" (sarang). All three translations in their respective languages are too romantic and erotic to effectively render the cooler "Άγαπήσεις." This Greek word never migrated into the Old Norse, which would eventually become modern Danish. Nor did proto-Germanic pick up this word on its way towards evolving into modern English. Άγαπήσεις basically means "you shall ἀγάπη," and that root " $\dot{\alpha}\gamma\dot{\alpha}\pi\eta$ " is often rendered in English as "agape." Much new age fluff circulates on the internet about this Greek word "ἀγάπη," which traces back to C.S. Lewis' interpretation in *The Four Loves* (1960). However, when we look at the ancient sources that suggest how Mark and his first audience understood "agape." it is not nearly as dreamy or mushy. In its original context, the emphasis is on a love that is not an enthusiastic emotional response, but is rather a conscious commitment to undertake right and just deeds, even if it is contrary to one's own desires, even if the other is your opponent, or even if there is no reasonable expectation of reciprocity.³

The point here is that even if a zealot does not approve of homosexuality, they are called as Christians to treat LGBTQIA+ rightly and justly with this commandment that you shall love (Ayaphíoeig) your neighbor. This Greek exegesis may seem like a departure from a focus on Tak's work, but my point is that many Christian fanatics have actually departed very far from the radical call of Jesus Christ to love, with the full meaning of this word being lost in translation. In this empty church space in Kirche am Südstern, it is hard not to see a searing indictment of the empty and broken promise of Ayaphíoeig.

In a pair of works, *Knocked* (2023) and ... *Knocked* (2023), Tak uses drainage pipes to explore metaphors of exclusion. The white ceramic body parts loosely allude to gargoyles from Gothic churches. Gargoyles were elaborate decorations for spouts that provided the exit point for water that would collect in the gutters of church roofs. In this work, Tak is using the spout as a metaphor for how queer bodies are kept out of the church, just as water is kept out of the church. With this title *Knocked*, the artist is playing with the English expressions of "knocking on the door" and "knocked out."

Many queer people are tired of knocking on the door and asking to be accepted. Many of us have experienced being bullied at school, at work, at church, so there is a recurring story of feeling knocked out of the ring and beaten up, as in boxing or wrestling. Many queer people can struggle with internalizations of this hatred and can develop fragmented relationships with their body, to which this sculpture's discombobulated body parts allude.

In the Gospel of Matthew, Jesus specifically condemns bullying during his famous opening speech known as the Sermon on the Mount. In Matthew 5:22, Jesus says:

Whereas I say to you that everyone who becomes angry with his brother shall be liable to judgment; whoever says "raka" (foolish) will be liable to the Council; and whoever says "worthless reprobate" will be liable to enter Hinnom's Vale of Fire.⁴

The long tradition of insulting, excluding, and bullying LGBTQIA+ individuals, of knocking us out, is totally incompatible with Jesus' Sermon on the Mount. *Knocked* concretizes this contradiction into sculpture.

Your Anticipation (2022) is a unique sculpture with several layers of metaphors. Two slender but juicy pieces of limewood have been carved to resemble stalks of white asparagus with heads on top. This is a particular reference to a unique species of white asparagus known as "Spargel" in German, the traditional final day of harvest of which is the feast day of Saint John the Baptist in Germany (June 24). Although this asparagus is cherished, it is laborintensive to grow. It was banned during the Second World War to conserve resources, and also during economic hardship in East Germany.

As an homage to the unique art history of Germany, Tak commissioned a master religious wood carver from Oberammergau in Bavaria to carve these white stalks out of limewood, which is the quintessential German wood.

On the tip of the asparagus, there are two male busts with faces of agony and ecstasy. On one level, this is a reference to John the Baptist himself, who dramatically oscillates between agony and ecstasy in the gospels. The sculptural busts are based on Old Master paintings of John the Baptist. These male faces also refer to the long history of martyrs who suffered immensely in the name of God, but also benefited from moments of ecstasy because of their intimacy with God.

With the metal band, Tak adds an additional element of being bonded together. Just as stalks of asparagus are bundled together at markets, these two stalks are banded together. In this way, Tak develops a metaphor for intimacy between queer men. How can we remain together through the ecstatic ups and the agonizing downs?

In the sculpture *One More Please* (2022), Tak presents a wooden milking stool. On its top, he has placed two votive candles as well as three silicone casts of his own nipple. This piece contains an elaborate set of metaphors around sensuality and Christianity. In a Catholic context, nipples are a symbol of Saint Agatha whose breasts were torn off with iron shears after she rejected a governor's advances. In Sicily, ironically and problematically, there is a dessert called Minne di Sant'Agata that resembles severed breasts and reeks of misogyny. The nipple as votive candles are intended to resemble this treat.

The pedestal for this mix of candles and nipples is a stool used to milk cows. When one prays before candles in church, it is customary to kneel down. In gay sex, there are several acts that likewise involve kneeling. So the milk stool is a visual joke about the similarity of movements and the rebelliousness of gay eroticism despite the Church's teachings.

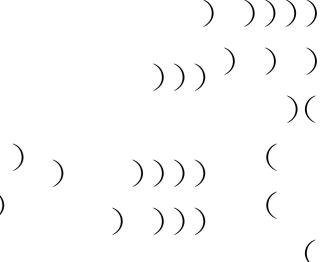
There is an additional layer of irony in One More Please, involving the Greek of the Gospel of John. For several centuries, the homoerotic salaciousness of a scene during the Last Supper (John 13:23) has been played down and its translation has been sanitized in ways that stray far from fidelity to the original Greek. In the flow of the narrative, this moment takes place after the meal and the foot washing of the disciples (John 13:1-20). Jesus then announced to the disciples that one of them will betray him. At this moment, the focus turns to the enigmatic, unnamed, beloved male disciple of the Gospel of John. The Greek of John 13:23 reads: "ἦν ἀνακείμενος εἶς ἐκ τῶν μαθητῶν αὐτοῦ ἐν τῷ κόλπῳ τοῦ Ἰησοῦ, δν ἠγάπα ὁ Ἰησοῦς." The literal translation is "there was reclining one of the disciples of him in the bosom of Jesus, who loved Jesus."5 In essence, a male disciple was cuddling with Jesus against his chest and nipples, sitting in his lap, and in his bosom. In Koine Greek, this is an unambiguous expression for intimacy.6 Yes, it may well seem like a radical claim that Jesus' nipples were pressed up against the back of a male disciple he is said to love, but that is exactly how the Greek of the Gospel of John reads. So when Tak presents his own nipple in *One More Please*, it brings forth the long tradition of pretending that Jesus did not bring his nipple close to another man.

The biblical case against homosexuality comes down to condemnations of gay sex in Leviticus (18:22), as well as disparaging remarks about gay sex by St. Paul in his undisputed letters to the Romans (1:26–27) and First Corinthians (6:9–10). In addition, there is a negative remark about homosexuality in the First Letter to Timothy (1:9–10), however, it is now a matter of debate as to whether St. Paul actually wrote it. Today's Christians do not keep kosher kitchens or adhere to every decree in Leviticus, so the enforceability of Leviticus 18:22 is an open question. In the United States, St. Paul's words were once invoked to justify the enslavement of the African-Americans, so it is becoming an axiom that some of St. Paul's claims might be "canceled out" by other controlling principles.

It is a matter of heated debate among theologians about how to navigate the contradiction between Jesus' call to love your neighbor, as well as the evidence of a homoerotic relationship between Jesus and the beloved disciple, with these condemnations of gay sex. There is no statement directly condemning homosexuality in the canonical gospels. Instead, there is beloved discipline and a moment of homoerotic intimacy that makes an indirectly affirmative case. The biblical justifications that Christian zealot claim for oppressing LGBTQIA+ individuals are far weaker than their rhetoric lets on.

It is a great contradiction that, in spite of this message of love, Christianity remains a global driver of LGBTQIA+ oppression. It is a tragedy that many LGBTQIA+ people internalize this hate and misconceptions of themselves as abominations when an honest engagement with the gospels leads a different way. In his clever works on view at O—Overgaden, Tak exposes these contradictions and challenges us to dwell upon how we might integrate them. Exploring a contradiction does not need to be a depressing endeavor. In the work of the great Black lesbian American poet Audre Lorde, facing contradictions can be an energizing enterprise:

The tensions created inside me by the contradictions is another source of energy and learning. I have always known I learn my most lasting lessons about difference by closely attending the ways in which the differences inside me lie down together.⁷



3. George Keerankeri, *The Love Commandment in Mark:*An Exegetico-Theological Study of MK 12:28–34
(Rome: Pontificio Istituto Biblico, 2003), p. 144.

4. Hart, p. 8.

5. For a literal word-for-word translation of the Greek, see biblehub.com/text/john/13-23.html, accessed February 12, 2023.

6. Theodore W. Jennings, *The Man Jesus Loved* (Cleveland, OH: The Pilgrim Press, 2003), pp. 16, 21–24.

7. Audre Lorde, A Burst of Light and Other Essays (Mineola, NY: Ixia Press, 1988), p. 116.

CODOUBT CONTROLL CONT

The pain was so great, that it made me moan; and yet so surpassing was the sweetness of this excessive pain, that I could not wish to be rid of it. The soul is satisfied now with nothing less than God. The pain is not bodily, but spiritual; though the body has its share in it. It is a caressing of love so sweet which now takes place between the soul and God, that I pray God of His goodness

to make him experience it who may think that I am lying

Övül Ö. Durmuşoğlu

– Teresa Santa Ávila, The Life of Teresa of Jesus (1515–1582)

Doubt is fundamental to critical thinking. It desires a universe of the incomplete beyond the polarization of black or white, beyond the Cartesian separation of mind and body. For Young-jun Tak, doubt faces the norm and explores the codes of transgression. It looks for the changing set of affects and desires that were shaped while the disciplinary society, with its repressive norms and bodily regulations, left its place for the current pharmaco-pornographic one with its immaterial labor, electronic sexual surveillance, and psychotropic and chemical regulation of subjectivity. Doubt is a baroque trigger of imagination to expand the visual semiotics of the queer body and bodies in desire. In that playful space of semiotics, norms of masculinity are shattered and brought together as different constellations, with doubt as the deviating splinter into the classical ideals of symmetry, naturality, musicality, and balance.

Though many LGBTQIA+ vocabularies and definitions in common use are from Anglo-American-shaped identity politics, Tak's splintering humor in critical distance reminds us that there are many queer worlds, experiences, and situations shaped in diverse cultural paradigms and yet against similarly homogenizing normative institutions of racial capitalism. Whether he looks at South Korea or Germany, the analytical gaze he enacts is an editorial one that searches for the performance between language and image, between what is written and what is seen.

The way he handles mass-produced or second-hand found objects materializes cracks and breaches of collective cultural imagination. In film, he plays with exercises of limitation and transgression, for he is curious about that endless yearning for unifying belief, love, or desire and the spaces of existence constructed to reinforce that belief. Is it possible to de-canonize that yearning and its institutions by expressing different ways to desire?

In this artistic universe, ecstasy is a form of tension that reforms narration and clarifies vision. That is the reason "Baroque"—historically or stylistically identified with the Counter-Reformation of the Catholic Church in the 17th century—is a productive and playful path from which to approach Tak's practice. In its materiality and bodiliness, baroque undermines resolution, gropes toward fragmentation, overgrows, and exceeds. Artistically, it moves in the field of complexity and deformity, exuberance and chaos, tension and distress, exhilaration and perplexity. Historically, it permits a liberation from periodization and linear time, as well as from historicism. Mieke Bal has argued that baroque epistemology permits a "hallucinatory quality" of relation between past and present, that also allows a release from a supposed academic objectivity while insisting that engagement with the past should remain discomfiting and profoundly disturbing.1 Instead of repressing the past and time, creative retrospection allows its implications to emerge. No wonder baroque is embraced in the field of queer aesthetics to explore intersectional identities, challenge master narratives, and politicize sexuality.

Every 15 minutes, LED lights flicker "doubt" in morse code over the work Chained (2020; commissioned by the 11th Berlin Biennale), which consists of ten life-sized statues of the crucifixion, fabricated in Italy, installed in a circle on the ground, their arms overlapping. On closer look, they are seen to be covered with anti-LGBTQIA+ propaganda material produced by South Korean churches and some medical institutions, collected by Tak.² The lights are aligned in a circle just like the Jesus bodies themselves. The motif of overlapping arms references the way South Korean Christian fanatics once formed a human circle around the Pride walkers in order to block them. South Korea has a particular adoption of Christianity, interpreting or rewriting its codes in accordance with the local beliefs and mythologies. Christian leaders and mega-churches have risen to dominance in the fields of politics, economics, and journalism, despite the fact that the majority of the population is non-religious. Their anti-LGBTOIA+ propaganda, like many post-truth, alt-right politics around the world, desires to reinforce heteronormative family morals in the face of fastchanging and fluid narratives of gender and identity among new generations. Through instrumentalizing affect, such politics dangerously come together with anti-feminist, anti-migratory, and (with Covid-19) antivaccine scapegoating for a close-circuited, conservative, and polarized world order. In this kind of environment religion, once again, becomes an aggressive caricature of itself, just as Chained suggests.

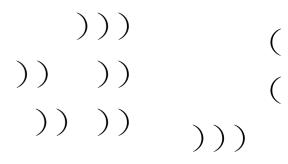
Baroque projects doubt on the smooth surfacing and containment of desire in the form of facades, interfaces, algorithms, images, and products. Contemporary culture manages to generate its own ritualistic environments or behaviors. Reactionary politics are created in the space of likes, dislikes, and emoticons. Narcissism becomes a consistent mental condition and freedom is downgraded to a matter of choice. In his new Berlin environment, Tak follows a powerful exercise that plays with a binary between a church, Kirche am Südstern, and a queer club, SchwuZ, reflecting on the nature of communityoriented spaces and contemporary rituals of the LGBTQIA+ scene in Berlin. To some, the film work Wish You a Lovely Sunday (2021) may be reminiscent of Five Obstructions (2003), an early film of Lars von Trier's where the director challenges Jørgen Leth to remake his well-known Perfect Human (1968) with different obstructions.

In Tak's film, the two choreographers and two dancers were paired up to create a new piece of choreography, for the church and the queer club in Berlin respectively. (After all, Sundays are clubbing days for Berliners as they are traditionally church days for others.) Each pair was assigned a different Bach piano piece for four hands. After days of rehearsals and when the choreography was complete, their designated venues were then swapped with no prior warning. In a powerful crossediting, we watch the conversations between dancer and choreographer to adapt their work and the outcomes that transgress the spaces. Film scholar Saige Walton's analysis of the work of French film director Claire Denis might also apply to Wish You a Lovely Sunday. Saige proposes that the baroque "looks to the skin/surface of the body as well as the surface textures of the world to couple materiality with movement. Baroque figures are often captured in states of bodily transition, suspended mid-flight or mid-gesture." Tak's dancers are caught suspended mid-flight or mid-gesture as they try to change their choreographies.

Duality in relation or reciprocity is a repetitive visual and conceptual pattern in Tak's practice. The form of the male body with mouth open in desire for another is explored in the new pair of works, Knocked and ...and Knocked (2023). Ceramic body parts, cast from Tak's own, are hung and sewn with ropes around the different elements of water infrastructure, in an architectural intervention that redefines the exhibition space. They mimic gargoyles, the eccentric water drainage features of Gothic churches, which were added primarily to introduce pagans to the church and then became a free space of artistic expression to ornament the building. "Gargoyle" comes from the French "gargouille", meaning throat, which clearly calls for an erotic, almost pornographic connotation for fellatio alongside the functionality of water drainage. In connection with the discussion around Chained, Tak thinks the queer body is often used by religion as water drainage, to maintain its position as a societal institution. As they take over the exhibition space from above one cannot help but ask, might the exhibition space re-paganize our beliefs?

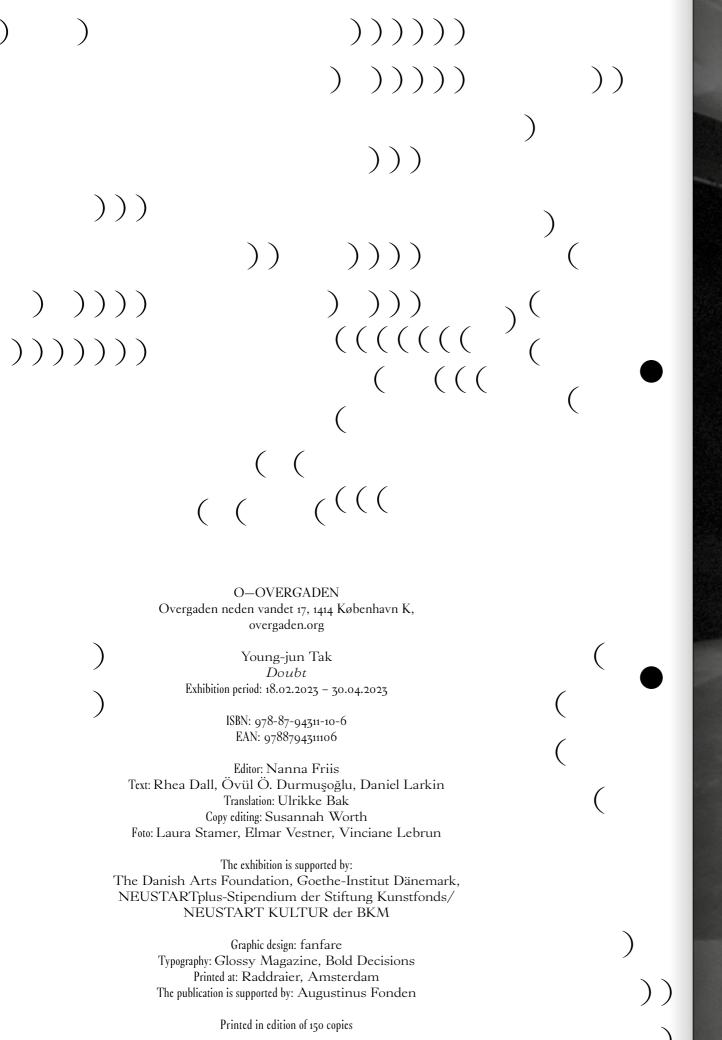
The male faces of agony and ecstasy of the two attached asparaguses in Your Anticipation (2022), phallic in form, hand-carved by an old craft master, bring to mind a Baroque-era masterpiece, The Ecstasy of Santa Teresa (1647-52) by Gian Lorenzo Bernini in the Cornaro Chapel of Santa Maria della Vittoria in Rome. Bernini's creation was inspired by the mystical ecstasy of Santa Teresa as described in her writings. The convoluted movement of the whole sculpture and the vivid expression of desire, on the edge of pain and ecstasy, leave a deep imprint on a personal encounter. The sensuous body comes in small fragments in Your Anticipation and One More Please (2022), criticizing the sublimation of the human body in Christian culture and the perversive way it relates to earthly desires. They function as punctuation marks in the dense narrative of *Doubt*.

There are many stories of pain, passion, and transgression in the LGBTOIA+ underground that mostly survive by word-of-mouth. Translating them into the visual generates a kind of de-canonized gay folklore that goes beyond Tom of Finland. The two tendencies of the modern, on the one side, posit a longing for wholeness in desire, a yearning that cannot be fulfilled within the contemporary sociocultural context of advanced racial capitalist societies and, on the other side, fractures the wholeness and insists on a radical reorientation of desire itself. In his 2016 collection Night Sky with Exit Wounds, the poet and novelist Ocean Vuong writes, "I don't know/ desire other than the need/ to be shattered & rebuilt." Tak employs a Barthesian toolbox of analysis and imagination not only to reorient but also to reshape desire so that a de-canonized LGBTOIA+ mythology and folklore of subversion is activated. He invites his public to join in this playful and passionate act of rewriting and reimagining.

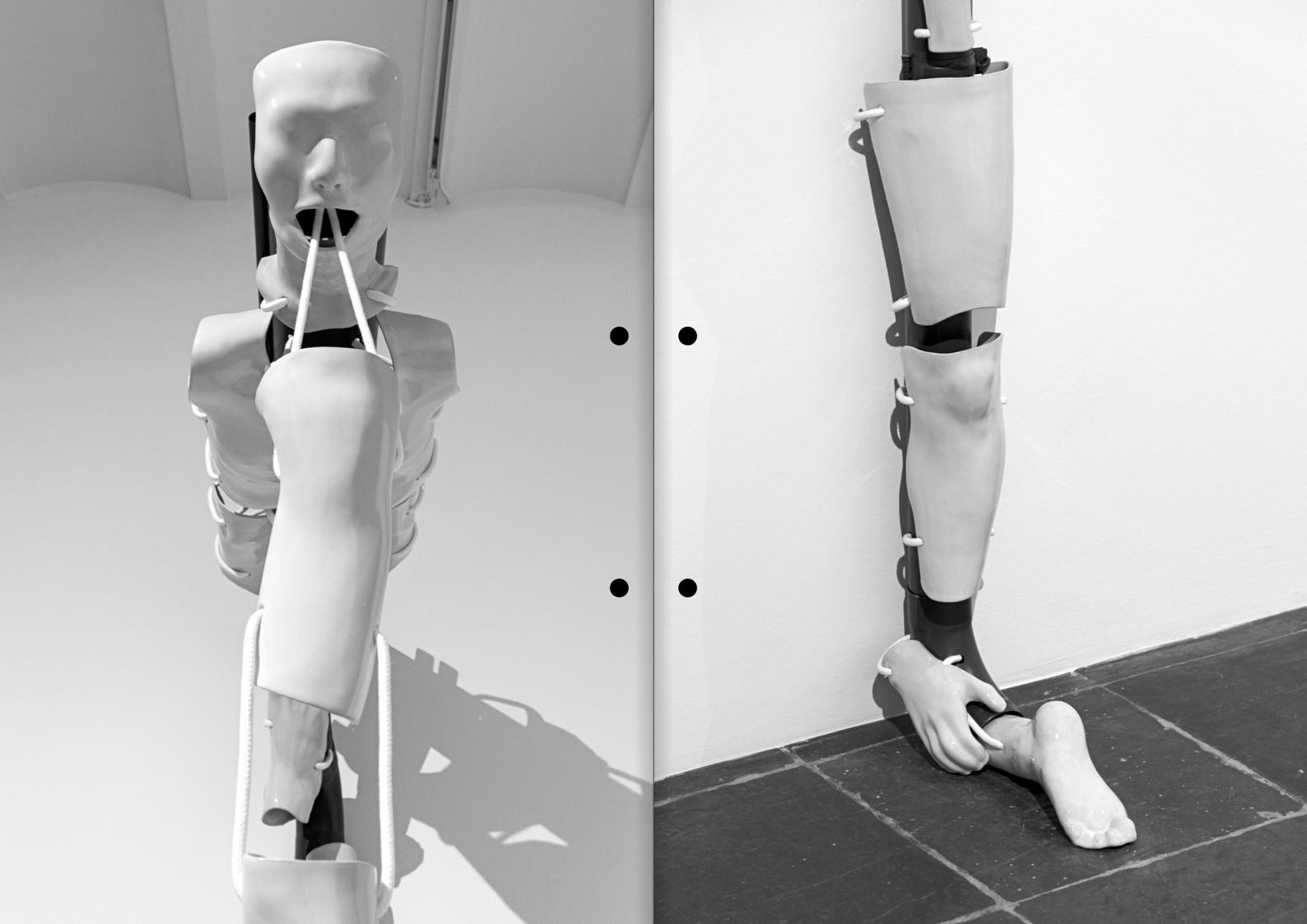


1. Mieke Bal, "Baroque Matters," in Helen Hills (ed.), Rethinking the Baroque (Farnham: Ashgate, 2011), pp. 183–202.

- 2. In February 2023, a South Korean court ruled that a samesex couple, So Seong-wook and Kim Yong-min, should receive the same benefits as different-sex couples through the National Health Insurance Service (NHIS). It is the first time a court has recognized the rights of a same-sex couple in South Korea.
- Saige Walton, "Fabricating Film—The Neo-Baroque Folds of Claire Denis" in Neo-Baroques. From Latin America to the Hollywood Blockbuster, eds. Walter Moser, Angela Ndalianis, and Peter Krieger (Leiden: Brill, 2016), pp. 76–99.





















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                                      Overgaden neden vandet 17, 1414 København K,
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hedenskaben tilbage i vores tro?" lade være med at spørge: "Må udstillingsrummet bringe overtager udstillingsrummet fra oven, kan man ikke fastholde sin position som samfundsinstitution. Når de kroppen ofte bruges som afløb for religion til at med diskussionen om Chained hævder Tak, at queerat gargoylers funktion er at aflede vand. I forbindelse konnotation til fellatio, læst sammen med det faktum, på fransk. Det skaber en erotisk, næsten pornografisk, Gargoyler kommer fra "gargouille" og betyder svælg

i udstillingens tætte fortælling, Doubt. ønsker på. Værkerne fungerer som tegnsætning gennemtrængende måde, den forholder sig til jordiske af menneskekroppen i den kristne kultur og den og One More Please (2022), der kritiserer sublimering krop viser sig i små fragmenter i Your Anticipation sætter et dybt aftryk i mødet med den. Den sanselige udtryk af begær på randen af smerte og ekstase Hele skulpturens snørklede bevægelse og det livagtige mystiske ekstase, Santa Teresa beskrev i sine skrifter. have skabt skulpturerne og kapellet inspireret af den Maria della Vittoria i Rom. Bernini er kendt for Lorenzo Bernini, der står i Canaro-kapellet i Santa fra barokken, Sankt Teresa i ekstase (1647-52) af Gian trædrejer, minder om et af de gamle mesterværker (2022), falliske i deres form, håndskåret af en gammel ekstase og sidder på to asparges i Your Anticipation De maskuline ansigter, der udtrykker smerte og

l. Micke Bal, "Baroque Matters," in Helen Hills ed., omskrivning og gendigtning. publikum til at deltage i denne legende og lidenskabelige og folklore om subversion aktiveres. Han inviterer hele sit omforme begær, så en dekanoniseret LGBTQI-mytologi og fantasi, ikke kun til at reorientere, men også til at værktøjskasse inspireret af Roland Barthes af analyse for \ at blive knust og genopbygget". Tak anvender en Ocean Vuong; "Jeg kender ikke / begær udover behovet Sky with Exit Wounds skriver digteren og romanforfatteren på en radikal omstrukturering af selve ønsket. I sin Night samfund. På den anden side brydes helheden og insisterer kontekst af avancerede, racialiserede, kapitalistiske ikke kan opfyldes inden for den nutidige sociokulturelle side en længsel efter helhed i begæret, en længsel, der Finland. Det modernes to tendenser antyder på den ene homoseksuel folklore, der går længere end Tom of dem visuelt genererer næsten en slags dekanoniseret for det meste overleveres fra mund til mund. At oversætte fortællinger om smerte, lidenskab og overskridelse, der I LGBTQIA+-undergrunden findes der mange

2. I februar 2025 afgjorde en sydkoreansk domstol, at et par Rethinking the Baroque, Farnham, 2011, p. 185-202.

anerkendt rettighederne for et par af samme køn i Sydkorea. Insurance Service (VHIS). Det er første gang, en domstol har samme fordele som par af forskelligt køn gennem National Health af samme køn, So Seong-wook og Kim Yong-min, skulle have

to the Hollywood Blockbusier, 2016, pp. 76-99.Folds of Claire Denis" i Neo-Baroques From Latin America 5. Saige Walton, "Fabricating Film-The Neo-Baroque

> aggressiv karikatur af sig selv. religion, som Chained antyder, endnu engang en polariseret verdensorden. I den slags miljø bliver og udpeger en ny form for lukket, konservativ og og (med Covid-19-pandemien) anti-vaxer tanker cocktail, der blander anti-feministisk, anti-migratorisk skabes den slags populistiske politik som en farlig Gennem instrumentaliseringen af vores følelsesregister

film Det perfekte menneske (1968). Trier udfordrer Jørgen Leth til at genskabe sin berømte (2003), en af Lars Von Triers tidlige film, hvor von Sunday (2021) måske minde om De fem benspænd i Berlin. For nogle kan videoværket Wish You a Lovely natur og de aktuelle ritualer på LGBTQIA+-scenen Værket reflekterer over de samfundsorienterede rums Kirche am Südstern og queer-klubben SchwuZ. øvelse, der leger med det binære skel mellem kirken om valg. I sit nye Berlin-miljø laver Tak en stærk mental tilstand, og frihed nedgraderes til et spørgsmål dislikes og emojis. Narcissisme bliver en vedvarerne er i høj grad skabt gennem tilstedeværelsen af likes, miljøer eller adfærdsmønstre. Den reaktionære politik Den nutidige kultur formår at skabe sine egne rituelle facader, grænseflader, algoritmer, billeder og produkter. overflader og alt, der indeslutter begær. Det være sig Barokke projekter sætter spørgsmålstegn ved glatte

i en gestus, mens de forsøger at ændre deres koreografier. Taks dansere bliver fanget midt i et spring eller midt af kropslig overgang, i luften eller midt i en gestus." med bevægelse. Barokfigurer bliver ofte fanget i tilstande mod verdens overfladeteksturer for at koble materialitet at barokken "ser mod huden/kroppens overflade som en bro til Wish You a Lovely Sunday. Saige antyder, franske filminstruktør Claire Denis' arbejde danner grænser. Filmforskeren Saige Waltons analyse af den nye sted og skabe resultater, der overskrider rummets og koreograf, der arbejder for at tilpasse deres værk det krydsredigering overværer vi samtalerne mellem danser byttet rundt uden forudgående varsel. I en kraftfuld koreografien var færdig, blev deres respektive lokationer klaverstykke af Bach. Efter dage med prøver, da var hvert par blevet tildelt hver deres firhændige traditionelt er kirkedag for andre.) Forud for optagelserne alt, er søndagen en klubdag for berlinere, mens den kirken og queer-klubben i Berlin. (Når alt kommer til med henblik på at skabe en koreografi til henholdsvis I Taks videoværk er to koreografer parret med to dansere

kunstnerisk udtryk til udsmykning af bygningen. hedninge til kirken og siden blev et frirum for gotiske kirker, som først blev tilføjet for at introducere gargoyler, de excentriske vanddræningselementer på greb, der redefinerer udstillingsrummet. De mimer dele af vandinfrastrukturen som et arkitektonisk er hængt op og fæstnet med reb rundt om forskellige af keramiske kropsdele, støbt efter Taks egne, der værk Knocked og ... and Knocked (2025). Værket består i begær efter en anden udforskes i det nye todelte praksis. Den mandlige krops form med åben mund tilbagevendende visuelt og konceptuelt mønster i Taks Relationel dualitet eller gensidighed er et

> forskellige former for begær? længslen og dens institutioner ved at udtrykke forstærke denne tro. Er det muligt at dekanonisere og de af tilværelsens rum, der er konstrueret til at længsel efter at forene tro og kærlighed, eller begær, overskridelse, fordi han er nysgerrig på den endeløse film, eksperimenterer og leger han med afgrænsning og brud på den kollektive, kulturelle fantasi. Når han laver eller fundne, brugte genstande, opstår der revner og I den måde, hvorpå han håndterer masseproducerede billede, mellem hvad der er skrevet, og hvad der er set. Det leder efter det performative lag mellem sprog og

> dominerende narrativer og politisere seksualitet. at undersøge intersektionelle identiteter, udfordre omfavnes af det queer-æstetiske felt i arbejdet med komme frem. Det er ikke så mærkeligt, at barokken og tiden lader kreative tilbageblikke dens implikationer og dybt foruroligende. I stedet for at fortrænge fortiden at arbejdet med fortiden skal forblive ubehageligt akademisk objektivitet og insisterer samtidig på, og nutid. Den tillader en frigørelse fra en forestillet en "hallucinatorisk kvalitet" i forholdet mellem fortid Micke Bal har sagt, at den barokke epistemologi tillader tid, såvel som fra historicismen. Kunstner og teoretiker tillader den en befrielse fra periodisering og lineær spænding og nød, af opstemthed og forvirring. Historisk af kompleksitet og deformitet, af overflod og kaos, af og overskrider. Kunstnerisk bevæger den sig i et felt den famler mod det fragmenterede, den gror til og kropslighed underminerer barokken "løsningen", og produktiv indgang til Taks praksis. I dens materialitet kirke i det 17. århundrede, fungerer som en både legende identificerede sig med modreformationen af den katolske grunden til, at "barokken", der historisk eller stilmæssigt der reformerer fortællingen og præciserer synet. Det er I hans kunstneriske univers er ekstasen en art spænding,

> at styrke den heteronormative familiemoral. post-truth, alt-right politikker rundt om i verden anti-LGBTQIA+-propaganda - som så mange andre identitet i de nye generationer, ønsker de via deres skiftende og mere flydende fortællinger om køn og af befolkningen er non-religiøs. I lyset af de hurtigt økonomi og journalistik, til trods for at størstedelen ledere og megakirker har vundet dominans i politik, de lokale overbevisninger og mytologier. Kristne eller omskriver dens koder i overensstemmelse med en særlig forståelse af kristendommen, der fortolker om Pride deltagere for at blokere deres vej. Sydkorea har kristne fanatikere bruger til at danne menneskecirkler hinanden på, kommer fra den teknik, sydkoreanske kristuskroppene selv. Måden deres arme overlapper fra Sydkorea.² Lysene er installeret i en cirkel, som medicinske institutioner - materiale Tak har indsamlet er dækket af anti-LGBTQIA+ propaganda fra kirker og man et nærmere blik på dem, kan man se at kroppene på gulvet med arme, der overlapper hinanden. Kaster Figurerne er fremstillet i Italien og installeret i en cirkel bestående af ti statuer af den korsfæstede Kristus. - kommissioneret af den 11. Berlin Biennale - et værk lysene, og "doubt" (tvivl) svæver over Chained (2020) Hvert femte minut flimrer en morsekode i LED-

Sydkorea eller Tyskland, er hans blik redaktionelt. for en racialiseret kapitalisme. Hvad enten Tak ser på tilsvarende homogeniserende, normative institutioner i forskellige kulturelle paradigmer, opponerende imod mange queer-verdener; oplevelser og situationer formet splintrende, kritisk distancerede humor os på, at der er anglo-amerikansk identitetspolitik, husker Taks vokabularier og definitioner primært stammer fra Selvom de almindeligt udbredte LGBTQIA+-

ŒKKOBBKEEK KANSL ()(£ ROK YL RLIVE BEHONEL BECYEK: (($[\Lambda \Lambda \Lambda \Gamma \Omega C]$

ulğoşumrud .Ö lüvÖ

to make him experience it who may think that between the soul and God, that I pray God of His goodness It is aca caressing of love so sweet which now takes place bodily, but spiritual; though the body has its share in it. solistical now with nothing less than God. The pain is not pain, that I could not wish to be rid of it. The soul is on serious sign for seeing and superiors of this excessive The pain was so great, that it made me moan;

The Life of Teresa of Jesus (1515–1582) - Teresa Santa Avila.

symmetri, naturlighed, musikalitet og balance. fremmed splint, der kiler sig ind i klassiske ideer om sat sammen i nye konstellationer med tvivlen som en legesyge rum bliver maskulinitetsnormer knust og af queer-kroppe og kroppe i begær. I semiotikkens fantasien, der hjælper til at udvide den visuelle semiotik af subjektiviteten. Tvivl er en "barok" igangsætter af overvågning og psykotropiske og kemiske regulering med sit immaterielle arbejde, sin elektroniske, seksuelle fordel for det nuværende farmakopornografiske samfund normer og kropslige reguleringer, forlod sin plads til disciplinerende samfund, med dets undertrykkende sæt af følelser og ønsker, der blev formet, imens det overskridelsens koder. Den leder efter det skiftende jun Tak står tvivlen over for normen og udforsker den kartesianske opdeling af krop og sind. Hos Youngsom overskrider polariseringen af sort og hvid og drømmer om et univers, der er ufuldstændigt, Tvivl er grundlaget for kritisk tænkning. Tvivlen

(Mincola, NY: Ixia Press, 1988), p. 116. 7. Audre Lorde, A Burst of Light and Other Essays (Cleveland, OH: The Pilgrim Press, 2005), pp. 16, 21-24. 6. Theodore W. Jennings, The Man Jesus Loved se biblehub.com/text/john/15-23.htm, tilgået 12. Februar, 2025. 5. For en bogstavelig, ord-for-ord oversættelse fra græsk, 4. Hart, p. 8. nəytə801 naop ətt əm əpisut by closely attending the ways in which the differences known I learn my most lasting lessons about difference is another source of energy and learning. I have always The tensions created inside me by the contradictions det være energigivende: fantastiske sorte, lesbiske digter Audre Lorde kan ikke at være et deprimerende arbejde. Hos den dem. At undersøge et modsætningsforhold behøver udfordrer os til at overveje, hvordan vi kan integrere O - Overgaden, viser Tak disse modsætninger og et andet svar. I sine kloge værker, der vises på når et ærligt engagement i evangelierne kan formulere had og disse misopfattelser af sig selv som forkerte, at mange LGBTQIA+-personer internaliserer dette på trods af kærlighedsbudskabet. Det er en tragedie, en global drivkraft for LGBTQIA+-undertrykkelse Det er et stort paradoks, at kristendommen forbliver retorik indgyder. LGBTQIA+-personer, er langt svagere, end deres kristne fanatikere bruger til at undertrykke positiv særbehandling. De bibelske argumenter, homoerotisk intimitet, der indirekte antyder en tværtimod en elsket discipel og et øjebliks der direkte fordømmer homoseksualitet. Der er I de kanoniserede evangelier er der ingen udtalelser, forhold mellem Jesus og den elskede discipel. elske sin næste og beviserne på et homoerotisk navigere i modsætningen mellem Jesu kald til at at homosex ophedet debat om, hvordan man skal Blandt teologer er der med disse fordømmelser "cancelled" at andre kontrollerende principper. et aksiom, at nogle af Paulus' påstande kan blive slavegørelsen af afroamerikanere, så det er blevet I USA er Paulus' ord blevet brugt til at retfærdiggøre så håndhævelsen af 18:22 er et åbent spørgsmål. dekret fra mosebøgerne heller ikke overholdes, i dag holder ikke kosher-køkkener, ligesom ethvert debatteret, om Paulus faktisk skrev det. Kristne første brev til Thimotheus (1:9-10), men det bliver en negativ bemærkning om homoseksualitet i det og første Korintherbrev (6:9-10). Derudover er der om samme i Paulus' brev til Romerne (1:26-27) Mosebog (18:22), og nogle nedsættende bemærkninger kan koges ned til fordømmelser af homosex i Tredje Den bibelske modstand mod homoseksualitet

på grund af deres intimitet med Gud. men som også har oplevet øjeblikke af ekstase af martyrer, der har lidt forfærdeligt i Guds navn, Mandeansigterne refererer til den lange historie på gamle mestres malerier af Johannes Døberen. smerte og ekstase. De skulpturelle buster er baseret selv, som i evangelierne veksler dramatisk mellem plan er det en reference til Johannes Døberen ansigter, der vrider sig i smerte og ekstase. På ét På aspargesspidsen ses to mandlige buster med

ekstatiske opture og smertefulde nedture? queer-mænd. Hvordan kan vi blive sammen gennem måde udvikler Tak en metafor for intimitet mellem som aspargesstilke gør det på markeder. På den af forbundethed. De to stilke hænger sammen, Med metalbåndet tilføjer Tak et ekstra element

votivlys skal ligne denne dessert. den emmer af kvindehad, og brystvorterne som di Sant'Agata. Desserten ligner afskårne bryster, ironisk og problematisk, en dessert, der hedder Minne guvernørs tilnærmelser. På Sicilien findes der, ganske klippet af med en Jernsaks, efter hun afviste en et symbol på den hellige Agatha, hvis bryster blev og kristendom. I katolsk sammenhæng er brystvorter brystvorte. Værkets metaforsprog vedrører sensualitet to votivlys og tre silikoncafstøbninger af sin egen en malkeskammel af træ. På skamlen har han placeret I skulpturen One More Please (2022) præsenterer Tak

rebelskhed trods kirkens formaninger. der understreger de ens positioner og homoerotikkens involverer knælen. Malkeskamlen er en visuel joke, I homosex er der også adskillige handlinger, der foran lysene i kirken, er det kutyme at knæle. Piedestalen er en malkeskammel. Når man beder

at elske, men det er præcis sådan, den græske version op mod ryggen af en mandlig discipel, han tilmed siges som en radikal påstand, at Jesu brystvorter blev presset er dette et entydigt udtryk for intimitet.6 Det kan virke bryst, sad på hans skød, lå i hans barm. På Koine-græsk en af disciplene tæt med Jesus, trykkede sig mod hans tilbage ved Jesu barm, som elskede Jesus."5 Kort sagt var bogstavelige oversættelse er "der lå den af hans disciple έν τῷ κόλπῳ τοῦ ἰησοῦ, ὄν ἠγάπα ὁ ἰησοῦς." Den 15:23 lyder: "ήν άνακείμενος είς έκ των μαθητών αύτου elskede mandlige discipel. Den græske version af vers vender fokus sig mod den gådefulde, unavngivne, disciplene, at en af dem vil forråde ham. I dette øjeblik og disciplenes fodvask (Johannes 15:1-20). Jesus meddeler version. I fortællingen udspiller scenen sig efter måltidet måder, der ikke er tro mod den originale, græske blevet tonet ned. Oversættelsen er blevet renset på i et optrin under den sidste nadver (Johannes 13:23) I adskillige århundreder er homoerotiske undertoner involverer den græske version af Johannesevangeliet. Der er endnu et lag af ironi i One More Please, som

at Jesus ikke havde sit bryst tæt på en anden mands.

egen brystvorte i One More Please, tematiserer han den

af Johannesevangeliet lyder. Når Tak præsenterer sin

lange tradition, der har været for at lade som om,

til at forme de hvide stilke i lindetræ - et ikonisk en religiøs træskærer fra Oberammergau i Bayern Som en hyldest til Tysklands kunsthistorie fik Tak

på arbejdet, i kirken, så det er en klassisk fortælling, Mange at os har oplevet at blive mobbet i skolen, er trætte af at banke på døren og bede om accept. på" og at blive "slået ud". Mange queer-personer spiller kunstneren på de engelske udtryk at "banke kroppe holdes ude af kirken. Med titlen knocked nedløbsrøret som en metafor for, hvordan queersom samlede sig på kirketage. Tak bruger i dette værk dekorationer til render, der skulle udlede det vand, fra gotiske kirker. Gargoyler var kunstfærdige keramiske kropsdele refererer løst til gargoyler til at udforske metaforer om eksklusion. De hvide I værkserien Knocked (2023) bruger Tak drænrør mod det tomme og brudte løfte om Άγαπήσεις. Südstern er det svært ikke at se en skarp anklage rettet

tabt i oversættelsen. I det tomme kirkerum i Kirche am

til kærlighed, hvor den fulde betydning af ordet er gået

men pointen er, at mange kristne fanatikere faktisk har

afveget en hel del fra Jesu Kristi radikale opfordring

som en atvigelse fra tekstens fokus på Taks arbejde,

retfærdighed. Denne græske eksegese fremstår måske

næste - kaldet til at behandle LGBTQIA+ med ret og

ikke anerkender homoseksualitet, er vedkommende

Pointen er, at selvom den religiøse fundamentalist

som kristen – med buddet om at elske (Άγαπήσεις) sin

I Matthæus 5:22 siger Jesus: som Bjergprædikenen, fordømmes mobning specifikt. I Matthæusevangeliet, under Jesu åbningstale kendt

skulpturens forvirrede kropsdele tematiserer.

at folk føler sig slået til hjørne, slået ud, som

fragmenterede forhold til deres kroppe, som også

kæmper med internaliseringer af hadet og udvikler

i boksning eller brydning. Mange queer-personer

den, der siger: Tåbe! Skal dømmes til helvedes ild.4 (tabelig) til sin bror skal kendes skyldig af det store råd, skal kendes skyldig af domstolen; den der siger Kaka! Men seg siger ser: Enhver som bliver vred på sin broder,

konkretiserer paradokset, og formidler det skulpturelt. uforenelig med Jesu Bjergprædiken. Knocked LGBTQIA+-personer, at slå os ud, er fuldstændig Den lange tradition for at krænke, ekskludere og mobbe

den økonomiske nedtur i Østtyskland. Verdenskrig, ligesom den også blev det under på ressourcerne blev den forbudt under Anden men arbejdskrævende at dyrke. For at spare dag i Tyskland. Den hvide asparges er højt skattet, sidste høstdag er den 24. juni – Johannes Døberens på tysk kendt som "Spargel", hvis traditionelle specifik reference til en særlig slags hvide asparges, asparges med hoveder på toppen. Værket er en stykker lindetræ er skåret ud, så de ligner hvide adskillige lag af metaforer. To slanke, men saftige Your Anticipation (2022) er en unik skulptur med

træ i Tyskland.

fanatikerne som tomme hyklere. Mange at os i LGBTQIA+-samfundet betragter til Jesus. Den tomme kirke taler sit tydelige sprog. ekstremister en tomhed i deres eget personlige forhold Ved at engagere sig i hadet demonstrerer kristne og sprede hadefuld og videnskabeligt usand litteratur? Hvad er kærligt ved at forstyrre en fredelig march bliver førstebuddet om at elske sin næste ignoreret? nedgjort og umenneskeliggjort i Jesu navn. Hvorfor kærlighed. De bliver latterliggjort, mobbet, krænket, Mange queer-personer bliver ikke givet denne

selv hvis den anden er din modstander, selv hvis der Selv hvis det måtte være i strid med egne ønsker, forpligtelse til at handle med ret og retfærdighed. sølelsesmæssig handling, men snarere en bevidst der vægt på kærlighed, ikke som en entusiastisk eller grødet. I sin oprindelige sammenhæng lægges forstod "agape", er det hverken nær så drømmende antyder, hvordan Markus og hans første publikum Four Loves (1960). Men ser vi på de gamle kilder, der der går tilbage til Lewis fortolkning af ordet i The en del new age-fluff om dette græske ord "άγάπη", engelsk som "agape". På internettet cirkulerer der skal άγάπη", og denne rod "άγάπη" gengives ofte på engelsk. Άγαπήσεις betyder grundlæggende "du ord til sig på vejen mod at udvikle sig til moderne moderne dansk. Heller ikke proto-germansk tog dette en del af det oldnordiske, der med tiden blev til køligere "Άγαπήσεις". Dette græske ord blev aldrig romantiske og erotiske til effektivt at gengive det oversættelser er på deres respektive sprog både for eller på koreansk med "AFF" (sarang) "AFF". Alle tre engelsk med ordet "love", på dansk med ordet "elske" dette bud. Sædvanligvis gengives Markus 12:31 på er "kærlighed" ikke et præcist nok ord til at formulere Hvis vi indgående beskæftiger os med det græske sprog,

Joke. I Berlin går de lokale på homoklubber søndag Filmens titel, Wish You a Lovely Sunday, er en intern

mulighed for at udforske rummene som tomrum.

afstand blev kirken tømt, ligesom klubben ikke

At begge disse rum er tomme, er usædvanligt.

sammenligneligt sted i New York, London eller

natklub og cruising-arena. Der findes ikke noget

SchwuZ befinder sig et sted mellem at være bar,

mænd i Berlin en sexpositiv, dionysisk oplevelse.

sig, er den ukuelige dedikation til at give queer-

haft til huse mange steder, og den har udviklet

queer sexklub SchwuZ. SchwuZ åbnede i 1977

hovedstad. Det andet par udforsker den tomme

der er én af mange nygotiske kirker i den tyske

gennem en tom Berlin-kirke, Kirche am Südstern,

vi to par queer-mænd. Det første par bevæger sig

kristendommen fordrejes til at legitimere homofobi,

I filmen Wish You a Lovely Sunday (2021) møder

ekskluderede fra det hellige og guddommelige.

undertrykker LGBTQIA+-personer. Hvordan

såvel som i udstillingens andre værker sætter

Tak tokus på, i hvilken grad den kristne religion

og hvordan mange queer-personer føler sig

i Vestberlin og er Tysklands ældste, stadigt

sig i takt med tiden. Hvad der dog ikke har ændret

fungerende queer-klub. Gennem årene har klubben

Scoul. Det er et globalt homo-mekka.

På grund af Covid-19-pandemiens krav om social

kunne byde sine gæster velkommen. Tak greb denne

kan queer-personer finde trygge rum at regenerere i? eller i kirke for at nære vores ånd og krop." Hvordan arm. Som Tak forklarer i et interview: "Vi går på klub i kirken løfter en arm, danseren i klubben løfter en kropsbevægelserne ud til at synkroniseres - danseren queer-rum og hetero-rum. I særlige øjeblikke ser dansebevægelser, der udvisker grænserne mellem I filmen ser vi indskudte optagelser af næsten ens af guddommelig frisættelse i klubrum som SchwuZ. mange homoseksuelle mænd i stedet øjeblikke ritual: Ekskluderede fra kirkerum, værdsætter turister kommer. Titlen er en hilsen til dette lokale eftermiddag, hvor det er mindre sandsynligt, at

deres næster, der ikke er heteroseksuelle. fundamentalister er ikke kærlige over for dem af til Jesu største bud om at "elske sin næste". Mange bliver en metafor for mange kristnes tomme løfte kirke også en anden betydning. Den massive tomhed l queer-teologisk sammenhæng får den tomme

Hart foreslår denne oversættelse af svaret: Jesus om, hvilket bud der er det største. David Bentley I Markusevangeliet (12:28-54) spørger en skriftklog

er større end disse."2 Du skal elske din næste som dig selv. Intet andet bud dit sind, og af hele din styrke. Dernæst kommer: din Gud af hele dit hjerte, og af hele din sjæl, og af hele Herren vor Gud, Herren er en, og du skal elske Herren Jesus svarede: Det første bud er: "Hør Israel!

> og umenneskeliggøres af. billedsprog og de kirkerum, de ofte udelukkes fra hvordan queer-mænd forholder sig til det kristne det guddommeligt sanktionerede had og undersøger, kritiserer overraskende metaforer og visuelle ordspil en ny slags kunst. I hans skulpturer og videoværker i denne kontekst, Tak besluttede sig for at udvikle et udbredt tema hos LGBTQIA+-kunstnere. Det var kristendommen retfærdiggør homofobi på, ikke er parade? Det gik op for Tak, at den forskruede måde, ting at bruge deres fritid på end at ødelægge en Pridehadteologi mod queer-personer? Har de ikke bedre kan disse mennesker være så motiverede af en For Tak blev denne episode skelsættende. Hvordan

paradedeltagernes mulighed for at komme videre. for at mime hvordan fanatikerne interfererede med den plads, de besøgende har at bevæge sig på, som stor del af udstillingsarealet. Målet er at begrænse er installeret på O - Overgaden, så den optager en sig hånet og tortureret som Jesus på korset. Chained marchernes synder. Deltagerne i Pride-paraden følte troede, de led som Jesus for at forløse queergaderne for at blokere paraden. Fundamentalisterne ned og imiterer den måde, fanatikerne i Seoul lå i navn. Skulpturerne er arrangeret i en cirkel. De ligger lidelser, LGBTQIA+-personer udsættes for i Jesu De korsfæstede figurer peger ironisk på de voldsomme der bredt dokumenteret er både ineffektiv og skadelig. målrettet queer-personer - en behandlingsform, propaganda. Disse flyers reklamerer for samtaleterapi Kristusfigurer er tapetseret med anti-LGBTQIA+den afbrudte Pride-parade i Seoul. Ti menneskestore Taks værk Chained (2020) er en direkte reaktion på

miste støtten fra deres troende, homofobiske vælgere. mere beregnende og vurderer, at de ikke har råd til at forskrifter, der kan udledes af gamle tekster. Andre er konsekvenserne ved at overtræde de homofobiske Nogle politikere nærer måske en overtroisk frygt for køn. Hvad er udfordringen? Med ét ord: Keligion. har legaliseret ægteskab mellem to personer af samme mellem personer af samme køn, og kun 32 lande 195 lande har stadig love, der kriminaliserer forhold grundlæggende menneskerettigheder. 67 af verdens statsoverhoveder nægter stadig LGBTQIA+-personer fremskridt på vejen mod ligestilling. Mange indflydelsesrige, når det kommer til at blokere ekstremister, der har vist sig bemærkelsesværdigt meget LGBTQIA+-personer lider på grund af Chained inviterer publikum til at tænke over, hvor

fanatikernes hadteologi i Chained. - tvivl - i morsekode. Hensigten er at så tvivl om Lyset flimrer af og til og transmitterer ordet "doubt" lysinstallation, Doubt (2025), placeret over Chained. I installationen på O – Overgaden er en ny

uden for dette essays grænser. I Chained og i Doubt, i psykoanalytiske kredse og er et spørgsmål, der ligger Homofobiens grundårsager er heftigt debatteret Hvorfor er nogle personer mere hadefulde end andre? Homotobi er et komplekst fænomen med mange lag.

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Daniel Larkin

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og visuelle ordspil.

personers levede liv og deres erfaringer med kirkens humor. Taks værker fokuserer på LGBTQIA+absurditeten i kirkens læresætninger - men med På samme måde som Hein går Tak efter at udstille begrebet gruk til sine korte, aforistiske digte. gruk en uimodståelig åbningsvits. Hein opfandt præsenterer Young-jun Taks værker, er netop dette "hvordan intet lar sig gøre". Når O - Overgaden kritikken mere fyndig med sin brug af vendingen: ægteskabet er fuldstændig urealistisk. Hein gør lære om homoseksualitet, prævention og sex før og deres autoritet. Pointen er, at den katolske kirkes eksperter, herunder den kristne kirkes ledere, I sit gruk Fagfolk gør Pict Hein grin med faglige

over hele kloden. homofobi, vold og andre former for undertrykkelse øjne, spiller en afgørende rolle for legitimering af om, at LGBTQIA+-personer er forkerte i Guds ægteskab mellem to af samme køn? Forestillingen spørgsmålet: Hvortor tordømmer så mange kristne Centralt i Taks arbejde findes tusindkroners-

visuelle gruk med deres egen kunstneriske skarphed

skadelige og hadefulde dogmer. Værkerne er en slags

mine egne oplevelser som homoseksuel forfatter. hans arbejde som kunstner, ligesom de informerer smertefulde, personlige oplevelser, der informerer For Tak er dette ikke abstraktioner. Det er

ydmyghed og renhed. og til at gå den fromme vej mod seksuel fornægtelse, at blande sig og opfordre til en tilbagevenden til Gud og de andre paradedeltagere en tapper tjeneste ved De troende troede formentligt, at de gjorde Tak som en synd og i stedet anbefalede samtaleterapi. De uddelte pamfletter, der beskrev homoseksualitet sig på jorden og blokere vejen for de deltagende. da kristne fanatikere brød ind i paraden ved at kaste efter at opleve Priden. Oplevelsen blev smadret, ukendte territorium, men også spændt og nysgerrig unge homoseksuelle var han betænkelig ved det nye, under Pride-paraden i Seoul i 2014. Som mange, Et afgørende øjeblik i Taks egen udvikling opstod

ikke er nogen forventning om gensidighed.⁵

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