

Of being content or container

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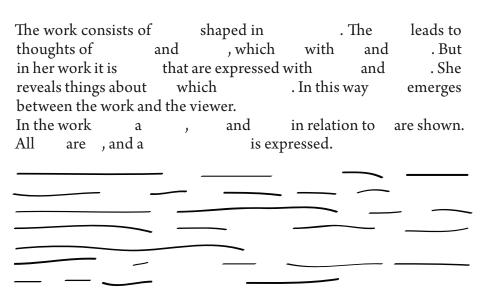
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Birke Gorm

Of being content or container

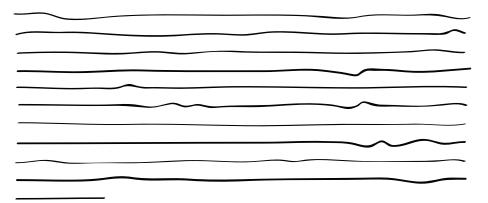
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The work consists of about 15 plastic bags shaped in drops, hanging from the ceiling or floating in the air. The installation leads to thoughts of gravity and weightlessness, which connect with natural laws and scientific studies. But in her work it is also reflections on artistic approaches that are expressed with mildness and subtle self-destruction. She reveals things about concepts of values which shift between different structures. In this way a tension emerges between the work and the viewer. In the work, by inhabiting a big space through a small gesture, carefulness and humility in relation to self-empowerment are shown. All of which are present, and an unresolved ambivalence is expressed.



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In her installation, each element is staged among other fragments of her work. During her process, she chose to hide her 'actual works' based on the contextual connection that other artists working around her each on display and displaying similar to those onto which the animals of the zoo are exhibited, showcasing the spectacular within each example. Through the variations of details in each element, she highlights the relationship between similarity and difference, drawing connections between her position and to the connection between the different artists working under the same circumstances: if the emphasized contrast with the wrapped up works, they both reflect on conditions and principles of comparison.

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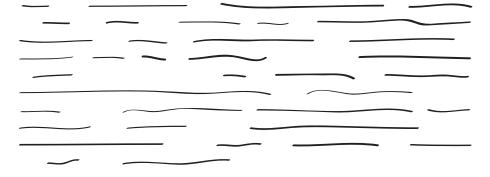
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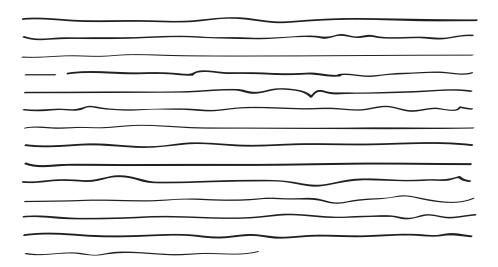
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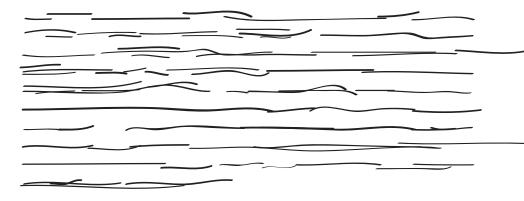
Her works possess many qualities, but typically generate a sense of being, content' or, container'—an ambivalence between production and product, but with little that can be termed, valuable material substance'. Her materials range from those used in her collages associated with conventional artist materials, such as paper and ink, to found material taken from her surroundings. Often, these are referring to elements from shopping such as supermarkets, groceries, food, clothes or other purchases. What these items have in common, irrespective of whether they are usually associated with each other, is the bags in which they are carried around. Depending upon their origin, these works can refer to, perhaps, marxist theory on alienation stretching towards some existentail conditions. This is echoed in the gesture of the work itself. These plastic bags posses an indication of pricelessness and authorlessness all of their own.



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installation element other fragments work process to hide her ,actual works' the contextual connection other artists working around her on display displaying animals zoo exhibited showcasing spectacular example details element similarity difference position connection



artists working under the same circumstances emphasized wrapped up works conditions comparison

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works qualities sense content container ambivalence production product valuable material substance materials used in her collages conventional artist materials paper ink found material her surroundings referring to shopping elements supermarkets groceries food clothes other purchases items usually each other bags carried around origin refer to thoughts on marxist theory on alienation existential conditions gesture work plastic bags indication of pricelessness authorlessness

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conceptual
consumerism
value structures
ready mades
plastic bags
installation
materiality
rejecting
material value
reflect on the value of meaning

5

intervention
installation
the spatial framework of the exhibition
gesture
emphasizing the architecture
dominant spatial preconditions
surrounding the work
the artwork and the exhibition space
balance or borders between them
a lightness
through the seemingly casual gesture
whole space
installation



Exercises of indicating, through the body of a container, the space dedicated to or intended for a content. And filling it up.

I have collected a number of exhibition catalogue texts with no – or no clear – reference to an author, describing artists and their work. Within these texts I have found passages where the content or substance can be altered, by replacing words pointing to the specific artist or practice. Considering parts of the texts content and other parts containers.

What happens when refilling containers with a different content – To what extent is it possible to maintain a certain sense within text when it becomes subordinate to its own formal shape? How does the container affect the content and vice versa?

The artist and artwork (i. e. content) remain undisclosed and can – as the words – be replaced.

Autorin

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