

PORTFOLIO

Sara Korshøj Christensen

I work with a variety of media, depending on the specific demands or requirements of each venture. Works often derive from experiences in everyday life. The physical materials I work with are chosen because they are interesting in terms of their potential for expansion and mutability. I attempt to question the universal and existential through the familiar, without looking for concrete answers and solutions. I feel generally challenged by composition; mostly due to the fact that the act of choosing something results in other options not being realized. I find the space between objects, both abstract and physical, intriguing, and it informs my work with its different combinations of materials, meaning and form. Most of my works have a humoristic angle, sometimes involving puns or wordplays, but with slightly uncomfortable undertones.

CV Sara Korshøj Christensen

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Education

2008-2010 MA, Oslo National Academy of the Arts, NO
2009 Exchange, Department object and sculpture, Manfred Pernice, Academy of Fine Arts, Vienna, AT
2005-2008 BA, Oslo National Academy of the Arts, NO
2003-2005 Rogaland School of Art, Stavanger, NO

Solo exhibitions

2023 Let's Begin... With a Break, Galleri K, Oslo, NO
2021 Odds and Ends, Nils Aas Kunstverksted, Inderøy, NO
2020 Omvejelser, Kunstnerforbundet, Oslo, NO
2020 When Absence turns present & Silence turns Loud, Galleri K, Oslo, NO
2018 Hvem sagde det!, Who said that!, Galleri 69, Oslo, NO
2016 Forsiden af Bagsiden, The Front of the Back, Galleri K, Oslo, NO
2014 The world has four corners, Galleri K, Oslo, NO
2012 When ships sink, they do it in water, Kit Schulte Contemporary Art, Berlin, DE
2012 Designated Paintings, curator Monica Holmen Bærum Kulturhus, Sandvika, NO
2011 Ingen arme ingen kage, No arms No Cake, Semikolon, Oslo, NO
2011 Fra sans og samling, Galleri K, Oslo, NO
2010 Mensch ärgere Dich nicht, Galleri BOA, Project space, Oslo, NO
2008 Work Nr. 42, Visningsrom 21m2, Stavanger, NO
2006 Office for Contemporary Grounding, 21:25, Oslo, NO
2006 Velkommen gjest, Welcome Guest, 21:24, Oslo, NO
2005 Portræt, Portrait, Visningsrom 21m2, Stavanger, NO

Organized

2019 Log Lady Lusty (Lill- Ann Chepstow - Lusty) & Ellen Christensen screening with introduction: Cabin Economy Contemporary / Sailing Stormy Waters - OCG documentary, Tenthaus, Oslo, NO
2018 3 x Cabin Economy Contemporary, Sailing Stormy Waters, curated by Log Lady Lusty and Ellen Christensen, initiated by OCG, NO / DK
2015 From one Place to Another, (Organized in collaboration with Marcin Kowalik) Krakow, PL
2014 Old and New Talents... Sara Korshøj Christensen's Collection, Studio 17, Stavanger, NO
2013 Wuthering Heights II, (Organized in collaboration with Merete Dille) Garden of NBF, Oslo, NO
2011 "ACQUIRED! The story so far..." Sara Korshøj Christensen's Collection, on invitation from: Marthe Berger Walthinsen, The project space, Gallery Trafo, Asker, NO
2011 Wuthering Heights, (Organized in collaboration with Merete Dille) Ola Narr, Oslo, NO

Other

2006 - Ongoing OCG, Office for Contemporary Grounding

Selected Group exhibitions

2024

Midnightsunscreen Festival 2024, My friend, I only Dreamt it, curated by Kjetil Berge Kvalnes, NO
Be my Guest, Galeria Nave, on invitation by Jon Gorospe, Lisbon, PT
Contribution to A4xX by Christine Demias, Paris Ass Book Fair, Palais de Tokyo, Paris, FR
Jubileumsutstilling No.1, Galleri 69, Oslo, NO

2023

Acquired Taste, curated by Jan Christensen, Hos Arne, Oslo, NO
No Known Last Address—Artists' Postcard Edition—I / 000.–012. Published by Multinational Enterprises. Edited by Sveinn Fannar Jóhannsson, launched at MISS READ at Haus der Kulturen der Welt in, Berlin, DE
Parallel Alphabets 42, Duo show with Werner Linster, Museum der Unerhörten Dinge, Berlin, DE
Midnightsunscreen Festival 2023, CLUELESS/TRADLAUS, curated by Kjetil Berge Kvalnes, NO

2022

A group show Curated by Christian Tony Norum, at Dyrk Bryn, Oslo, NO
Røking, curated by Hanna A Høiness, private apartment, Oslo, NO
Nybakte T-trykk, Organiced by Naive Kunstneres Landsforening, Atelie Vikaterrassen, Oslo, NO
Open Video XIII, curated by Janne Talstad, Store Gilhus Gård, Lier, NO
Midnightsunscreen Festival 2022, Love More Often Wedding Festival, MidnightsunBar'n, curated by Kjetil Berge, Kvalnes, NO
Bend It, curated by Kjetil Berge & Ida Lykken Ghosh, Atelier Nord, NO
OS!O - You Won't Believe It, curated by Mathilde Carbel, private apartment, Oslo, NO

2021

Norsk Skulpturtriennale, Oslo, NO
Brus på dagtid. Pop-up exhibition curated by Lars Kjemphol. Norwegian Graphic Artists, Oslo, NO
Salangen Biennale, Salangen, NO
As far as my Eye can Sea – The Expedition Exhibition, Bomuldsfabriken, Arendal, NO

2020

Villa Bazaar, The Association of Norwegian Sculptors, NO
A MOMENT IN TIME, curated by Kit Schulte, online exhibition
Hvitsten Salong, Hvitsten, NO
Bonanzaza, curated by Monica Holmen, Akershus Kunstsenter, Lillestrøm, NO
Covid19 Diaries, Initiated by Lovaas Projects & Verena Issel, LOVAAS Projects, Munich, DE
2020 Breadbox Contemporay - ? box magazine, initiated by Kaare Rud & Jasper Siverts, Online

2019

Contribution to Lars Kjemphols Woodland 10 år, Høstutstillingen Kunstnernes Hus, Oslo, NO
The quick brown fox jumps over the lazy dog, curated by Martina Petrelli, Akershus Kunstsenter, Lillestrøm, NO
Hvitsten Salong, Hvitsten, NO

2018

ArtForum - V.R.U on Tour, in collaboration with Eirin Støen, initiated by Aksel Høgenhaug, Nevlunghavn, NO
Kjær Leik / Secret Love, at Kunstplass and Historical Museum, Oslo, NO
Between the Lines, National Academy of the Arts, Oslo, NO

2017

Duo show with Werner Linster, Museum der Unerhörten Dinge, Berlin, DE
Mina Meg, Initiated by Kunstplass 10, Nordnorsk Kunstnersenter, Svolvær, NO

2016

MINA/MEG, Historical Museum Oslo, initiated by Kunstplass 10, curated by Lerato Dumske and Henriette Stensdal, NO
Open Video IV via Skogul Gondul, Papay Gyro Nights 2016, Hong Kong, Kina, CN
Kunst på Øya, curated by Alexander Rishaug and Kyrre Heldal Karlsen, Oslo, NO

2015

African Art, curated by Fadlabi, Kunstplass 10, Oslo, NO
Spring Depot, curated and produced by Rachel Dagnall for TENTHAUS, Oslo, NO
More Konzeption Conception now, Museum Morsbroich, curated by Stefanie Kreuzer, DE

2014

On the house, Skulpturarena Øst, Oslo, NO
Purgatorio, Hekkveien 5 0571 Oslo (NBF), curated by True Solvang Vevatne, NO
Dear Darling, Kunstverein in Hamburg, DE
Post 6290. Innkjøp - del 2, Stavanger Art Museum, NO

2013

Winter solstice night exhibition, Hekkveien 5, 0571, Oslo (NBF) curated by Hanan Benammar, NO
Norwegian Sculpture Biennial (Collaboration with True Solvang Vevatne) Oslo, NO
5 kunstnere, Galleri K, Oslo, NO
Allegory as allegory - yrogella sa yrogella , The Visual Art Tour 2012, Wip:Konsthall, Stockholm, SE and Stavanger Art Museum, NO

2012

Visitt, Normanns, Stavanger, N AYE dunkelblau – part one, Parrotta Contemporary Art, (Collaboration with True Solvang Vevatne) Curated by Susanne M. Winterling, Stuttgart, DE
Battle 05: Jacqueline Forzelius vs. Sara Christensen, Pink Cube, Oslo, NO
2012 Straight and Level II -Box-stories 0,0130977, Videokunstarkivet, Oslo, NO

2011

Paco, Curated by Sebastian Severin, (Collaboration with Nadine Droste) Stadtgalerie Kiel, DE
Sannsynligheter / Probabilities, Small Projects, Tromsø, NO
2011, 07, 06 The National Annual Autumn Exhibition, Kunstnernes Hus, Oslo, NO
,Ne Runde Blau, Unmarked Space: Amöben, Lotseninsel Schleimünde, DE

2010

Max opening, Paulusgasse ecke Paulusplatz 1030 Vienna, AT
Jabberwocky, Frappante e.V., Viktoria-Kaserne, (Collaboration with Nadine Droste) Hamburg, DE
Knock Knock, The Association of Norwegian Sculptors, Oslo, NO
Please touch, Curated by Michaela Freeman, TAP, CoExist Galleries, UK

2009

Welches Leben? Zwischen beruf und berufung/ Which life? Between calling and career. Curator's project / Sabine Breitwieser, (Collaboration with Nadine Droste) Semperdepot, Vienna, AT
The whole place is dark and we see, vol. 2. Centrum Kultury "Zamek", Wroclaw, PL
Miss Mary Shelley, Pawel Althamer und Andere, Secession, Vienna, AT

Public Commissions

2024 Vennesla VGS, Vennesla, NO
2024 Kannik skole, Stavanger, NO
2023 Åsgård barneskole, Ås, NO
2022 Henning Christiansens arkiv, Møn, DK
2022 Sophie Radichs ungdomsskole, NO
2021 ELVIS, Elverum VGS, NO
2021 Ministry of Culture, works on loan through KORO and NBF, Norway, NO
2019 Bottenstostocken, Stockholmshem, SE
2019 Labo, Østre Toten, NO
2014 Arts Council Norway, purchased by KORO – Public Art Norway, NO

Public Collections

Røyken idrettshal purchased by Asker Kommune, NO / Kyrksæter VGS / Jotun FPSO / Rev Ocean / Oslo Kommunes Kunstsamling / Kunst på arbeidsplassen, NO / Stavanger Art Museum, NO / Akershus fylkeskommune, for use in Dks, NO / The National Museum of Art, Architecture and Design, Oslo, NO / The West Norway Museum of Decorative Art, Bergen, NO

Residency

2023 Studio 11, Berlin, DE
2012 - 2015 Permanent residence in Villa Furulund, Norwegian Sculptors Society, Oslo, NO

Grants

2024 OCA international support 2023 Arts Council Norway - production grant / KIN / Norwegian Artists Association production grant 2022 Norwegian State's Working Grant, 5 years 2020 Norwegian State's Working Grant, 2 years 2019 Ingrid Lindbäck Langaard / Art Council Norway production grant 2018 Norwegian State's Working Grant, 2 years 2016 Norwegian Artist Association 2 years Working Grant, 2015 Ingrid Lindbäck Langaard / Norwegian Artist Association 1 year (150) / Art Council Norway, production grant / Norwegian Artists Association production grant 2013 Art Council Norway, production grant / Norwegian Artists Association production grant 2011 Norwegian State's Working Grant, 3 years / Diversestipend Oslo kommune 2010 Norwegian Artists Association production grant / Art Council Norway production grant / Art Council Norway, exhibition grant / Stipend basert på gjennomført kunstutdanning 2009 BKH, kunststudentstipend 2008 Stipend basert på gjennomført kunstutdanning

Other (selection)

2023 Jury regional grants Buskerud Kunstsenter 2023/22Jury member Østlandsutstillingen 2022 External scensor for, MFA medium and material-based art, Oslo National Academy of the Arts / 2023 19 & 17 External scensor Projektskolen / 2021 - 2015 Artistic council, Kunstplass 10, Oslo 2018 - 2016 Board and Artistic council, Trafo Kunsthall, Asker / 2017 - 2009 Guest teacher, Kunstscolen i Rogaland, N / 2014 & 2015 National jury: National Annual Autumn Exhibition, NO / 2011 Appointments Committee, Kunstscolen i Rogaland, NO / 2009 & 2010 Apent Forum, Organized in collaboration with Markus Li Stensrud, The Art Academy, Oslo, NO / 2010 - 2008, Appointments Committee, student representative, The Art Academy, Oslo, NO

Memberships: NBK, NBF, BO



Installation view: Midnightsunscreen Festival 2024, My friend, I only Dreamt it, curated by Kjetil Berge, Kvalnes, NO
Photo: Eline Mugaas

Pissed I & II
Painted steel, Clothesline, approx 55 x 38
cm and 26 x 43 cm, 2024



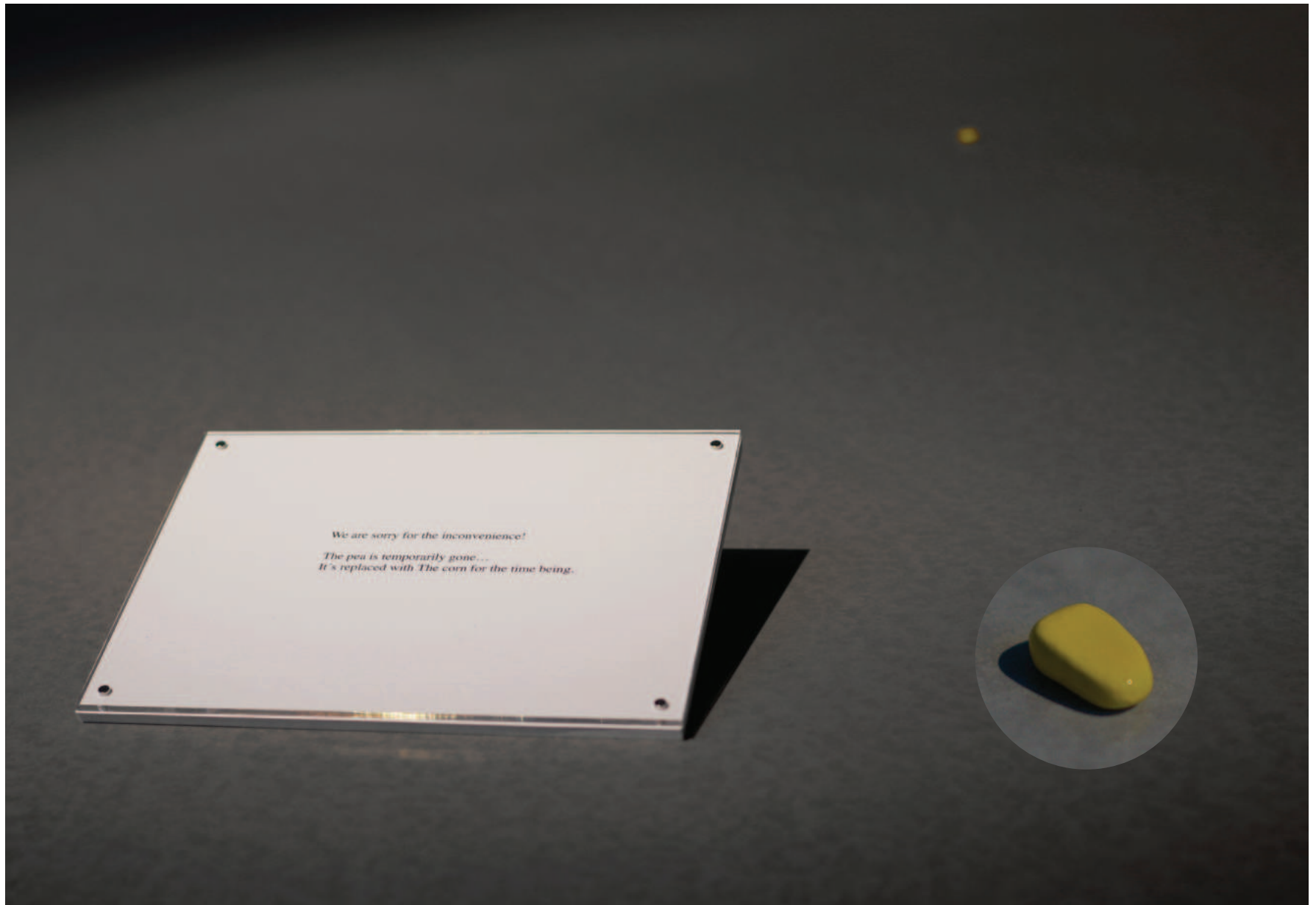
The four sculptures depict disembodied feet in shoes constructed of round metal rods. Bend by hand, welded and varnished in a dimension, that at first glance could trick you into perceiving them as neon signs. These are freestanding and slightly tipped. The yellow supporters add a touch of crime scene markers.

Installation view: BE MY GUEST, Galeria NAVE, 2024

Photo: Bruno Lopes

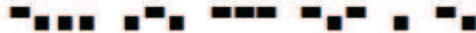
Last Dance 1, 2, 3 and 4

Painted steel, various sizes, 2024



The sculpture is constructed regardless of its small size, as I would construct a big scale sculpture. Due to the fact that *The Pea* ; A work from 2009, that was originally on view disappeared from the show, this work was created as a temporary substitute.
Installation view: Acquired Taste, Hos Arne, Curated by Jan Christensen, 2023
Photo: Jan Christensen

The Corn
Modeling clay, armor, acrylics, varnish,
size 1:1, print, frame, 2023



THE SLEEP OF AGENDA MAY PRODUCE COMPLEXITIES

Seven steps into the show Let's Begin... With a Break

By Gaby Hartel

For Susie K.

1.

Beep ... Click ... Swipe ... and ... practice deep reading?

No time for that now.

Click ... Swipe ... Beep ... and ... intervene in urgent situations?

I'm not so sure.

Swipe ... Click ... Beep ... and ... come up with a much-needed solution?

Perhaps it doesn't work that way.

And why not, I wonder?

Because in a world more reliant than ever on digital participation the constant stream of urgent infos won't ever stop. It will go on, relentlessly producing the next set of issues, of clicks, and beeps and swipes. And thus rock us into a static mind space; lull us into believing that we are actually in the thick of it, taking part, decoding, understanding, intervening, having a say; that we are making a difference: in politics; in social life; in our respective private realms.

Click ... Swipe ...etc.

I sometimes wonder what would happen if we'd, instead, just go like this:

Pause ... pause ... and ... pause.



e just took a moment to interrupt the constant flow of information and by side-
pping the never-ending rhythm of click and click and click, would lift our eyes
n our shiny screens and cast a glance around us.

e a deep breath.

at we might find in front of us will most likely be the downright Ordinary. Little
ryday things and exchanges – a chat with someone on the tram; a wink towards
umpy child that's being told off by a parent; then again everyday perceptions -
dandelion glowing between two time-worn cobble stones which it has made its
ne; the rainbow-glitter of a shattered bottle's shards which is given a brief new
in the flickering morning light.

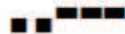
Sliding advertisements screens, too, catch our eyes, and neon signs and other
an messages which claim to hold the key to truths and hopes and dreams and
hes.

are familiar with them.

y talk to us.

y want us to invest and to oblige, to follow them and like them.

t as they did one hundred years ago, when the Surrealists decided to turn the
ryday, its objects, language and its signage into a new artistic alphabet. And
by slightly changing their familiar look, endow them with a double meaning, an
a-ordinary magic by which those artists hoped to change the automatized
ception of their time (and ours?).



3.

So why not stop.

Look at the space which Christensen has created for your perusal.

Move around in it.

And, step by step begin to turn your head this way and that.

And stop again.

And start to marvel.



4.

What kind of space is this you're in? It has the feel of a walled garden, and yet it is
indoors. A friendly hand with an outstretched index finger invites you to explore the
premises and yet it also points quite imposingly into a precise direction. Then, too,
you discover at close inspection that it bears the unsettling semblance to the barrel
of a gun. Yes, you feel welcome to take a stroll and to explore and take your time in
front of all those cheerful, bouncy and cartoonlike signs and plants and flowers, sun
glasses, tassels, puzzles and rugs, clocks and curtains.

But once you realize that what looks as if a playful hand had drawn it on the
walls and floors, is actually made from painted metal rods which have been bent
and welded with quite some physical force, once you feel the immense amount of
time that has been spent on tufting those lofty rugs, once you have realized all that
you begin to suspect that you've been tricked into the realm of double talk. And that
perhaps unknowingly, you slipped into the role of Alice in her Wonderland only to
fall, like her, into a trap or through a rabbit-hole. You're obviously in a world where
everything is other than it looks. And so, indeed, familiar signs start interacting with
their titles and speaking to your perceptive mind in a language spiced with visual
and verbal puns.



o carrots which at first glance look like ideal comics-illustrations, now have the
ve to critique nothing less than capitalism. Other sculptural objects, too, lure
towards them by their friendly familiarity, only to reveal an unsettling aggression
close inspection. As when you discover that the icon for "Meeting Point" with its
tily protected model family of three children, wife and husband has been
familiarized into a house with its roof aflame, thereby indicating that the danger is
ning, bang, from inside the comfort zone itself.

And so you encounter all sorts of what on the surface looks like funny creatures
likes of whom you may have seen before, but never quite like this: The head-
s superhuman muscle-man, for instance, who takes up an entire wall, from where
brainlessly swings a globe-like heavy weight between his legs. Going Metal
ærekraft (Sustainability) I. He has two brothers Going Metal - Bærekraft (Sustain-
lity) II and III, who handle globes of their own with the same stupidly superior air
responsible power. In their mindless, self-important arrogance they are oblivious
he partly scattered 26 puzzle-pieces right in front of them which would ideally
re formed a complete map of the world. But now they are floating like ice sheets
the ground. On each one of them drifts a small figure made of unglazed clay. All
of them are oddly moving, as they gesticulate somewhat helplessly towards the
ice and you, as well as to each other. Their frozen postures are recognizable as
ers of the Roman alphabet.
at are they trying to say?

What is a magic garden without cats? So, yes, here too you come across one. But
in a way again reminiscent of Alice's literary magic world: her Cheshire cat exists
just as a grin without a body. In our garden, though, she is complete and tufted
into a rug, and that her tail morphs into the image of a snake is a tongue-in-cheek
reference to a post-paradisiac setting. An image which goes well with the depiction
here of tempting fruit, which hang from the ceiling and turn out to be boxing gloves
rather than the lovely cherries, which you may have taken them for.

Something is definitely odd in Christensen's artful world. Time, too, is out of joint,
as a quick glance at the clock will tell. For rather than provide you with chronological
orientation, you are confronted with twelve heavily eyelashed eyes which stare you
down while the text is definitely less than comforting: Mas S cared.



6.

What is remarkable is the physical intensity with which the artist has created this
Garden-Wonderland, as is the speed by which this intensity is transferred to the
viewer. As always in her work, the ever present lightness is archived by a phase of
long experimentation: of spending endless hours of testing tufting techniques, of
choosing thread and colours, throw clay and bending and welding metal: As long
as it takes to give the works their joyful touch without ever betraying their deeper,
sometimes somber content.

Those who seek to find an explicit message will look in vain –certainly not one
which comes with a capital "M". The artist simply points at the state of things as they
are for her. She presents them rather than make them re-present something.



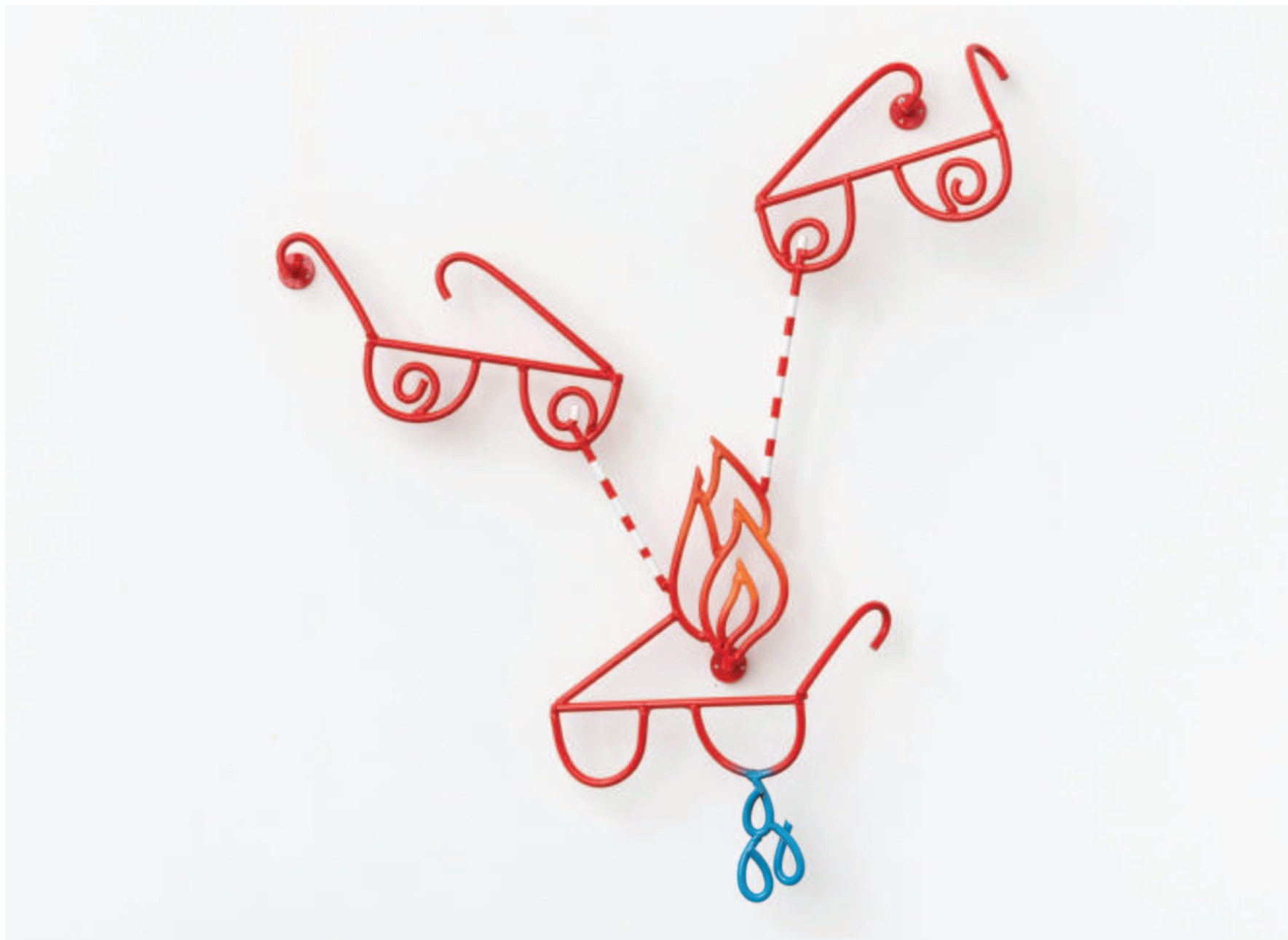
Ma Korshøj Christensen's work exudes her joy of thinking deeply but sideways, her refusal to indulge in easy answers to the multiple pressing questions of our present time. Instead, it presents her playful mixed-media works and invites us to decipher the rigorously twisted meanings of quotidian images and political metaphors, and disturbing issues - such as domestic violence, ecologic crises, egomaniacal ruthless leadership and our own consumerist self-indulgence. The Wonderworld Let's Begin... With a Break does not provide easily clickable solutions, but it will offer, ideally, an experience of thought provoking clarity and a complexity which is meant to disentangle.

Go for it.
Immerse yourself in it.
And don't forget to take your time.
There is no rush.

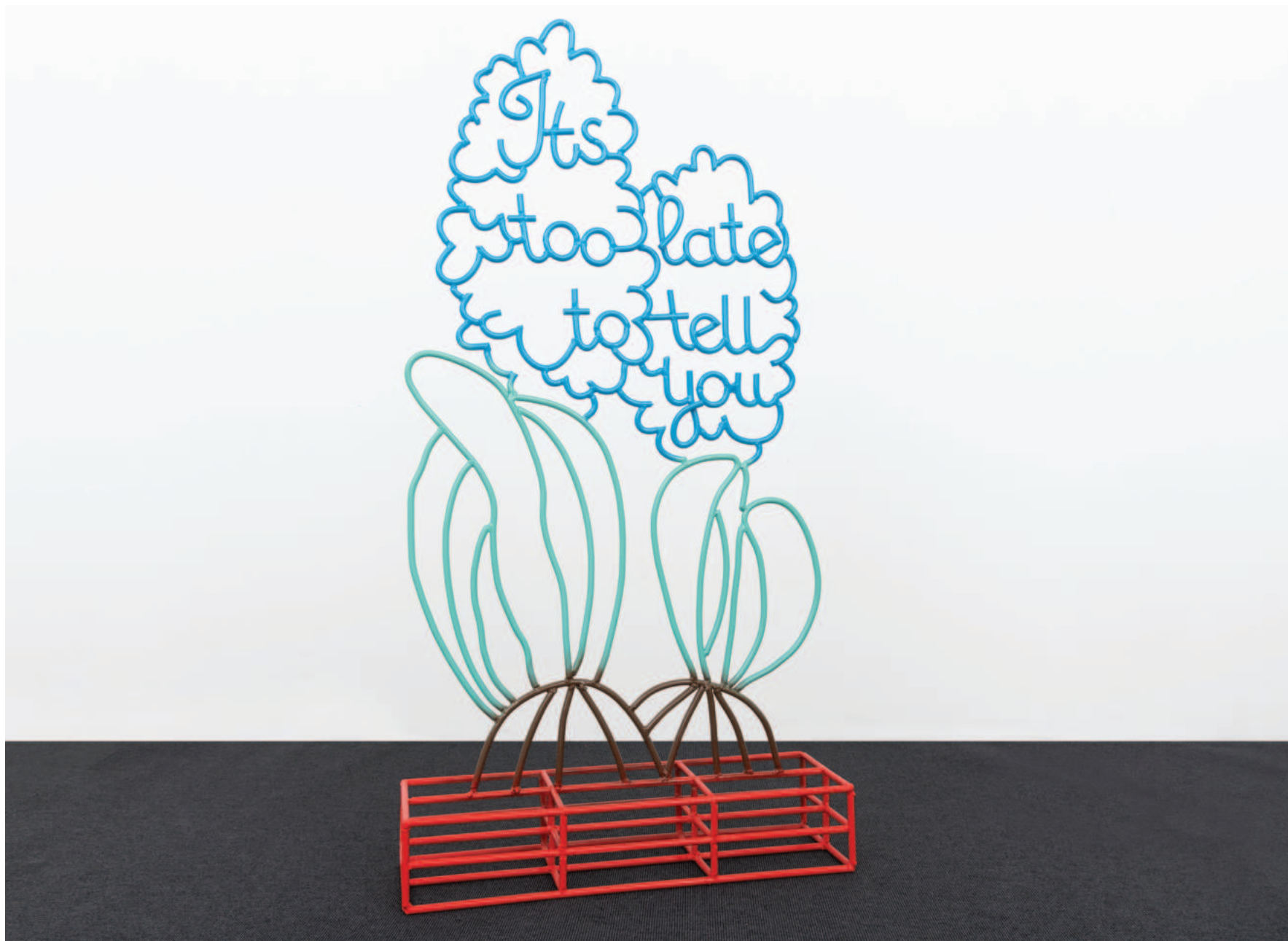




Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen



Going Metal - Don't give me those Eyes
Painted steel, 96 x 67 x 15 cm, 2023



Going Metal - It's too late to tell you
Painted steel, 135 x 70 x 22 cm, 2023



Going Metal - Carrot is sometimes confused with Carat I & II
Painted steel, 79 x 29 x 6 cm and 63 x 27 x 6 cm, 2023



Installation view: Let's Begin... With a Break, Galleri K, 2023
 Photo: Øystein Thorvaldsen

9 to 6 - Carpet Diem
 Loop pile tuft, 152 x 198 cm
 2023

2000s I, II & III
 Painted steel, each bend of 200 cm metal
 rod, variable sizes, 2022 / 2023



Detail
9 to 6 - Carpet Diem
Loop pile tuft, 152 x 198 cm, 2023



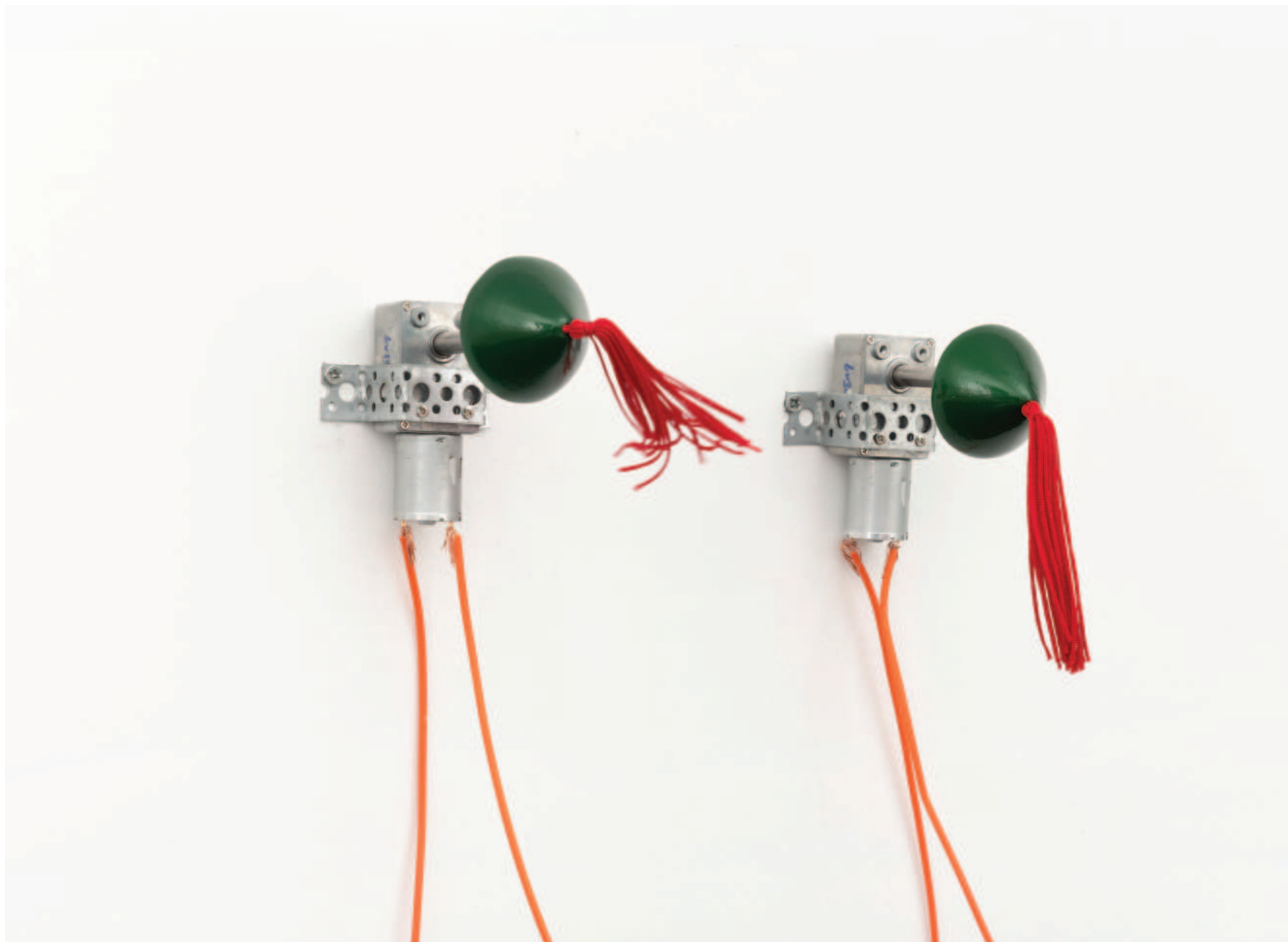
Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

Going Metal - Point It
Painted steel, 48 x 4 x 81 cm, 2023



Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

Pass Time
Applique in molton, 300 x 300 cm, 2023



Plotting
Motors, tassels, batteri, MDF, variable
size, 2023



Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

Hands Off
Applique in molton, 300 x 300 cm, 2023



Going Metal - Be Kind
Painted steel, clothesline, variable size,
2023



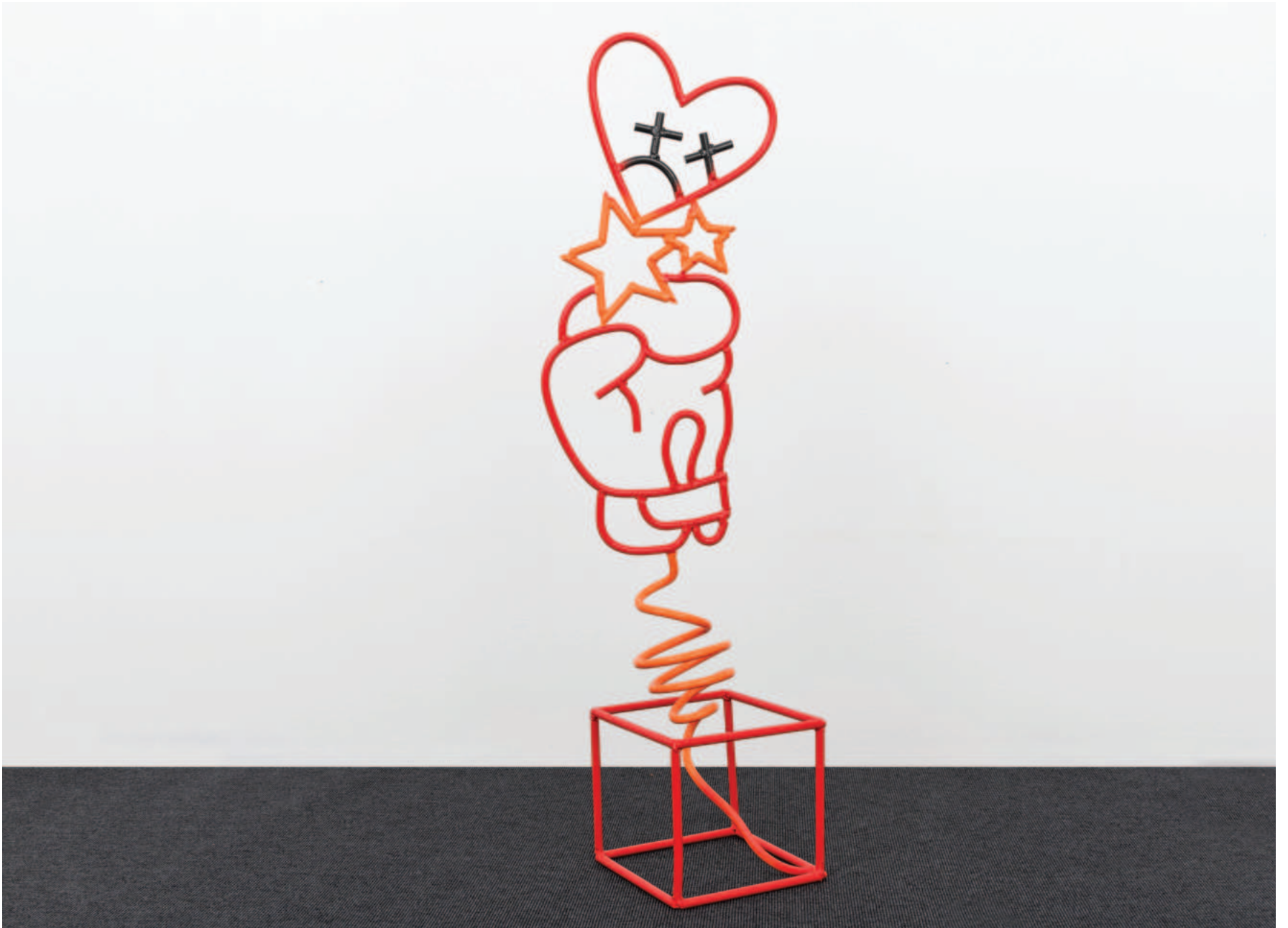
Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen



Detail
Handled
Loop pile tuft, 2023



Going Metal - Meetingpoint
Painted steel, 85 x 67 x 6 cm, 2023



Going Metal - Bounce Back
Painted Steel, 107 x 27 x 22 cm, 2022



Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

Going Metal - Cherish
Painted Steel, variable size, 2023



Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

Going Metal - Bærekraft I
Painted steel, 152 x 160 x 6 cm, 2023



Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

A-Zs – Unfinished struggles, resolutions and potential disasters
Twenty-six ceramic sculptures, painted MDF, approx. diameter 200 cm, 2023



Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

A-Zs – Unfinished struggles, resolutions and potential disasters
Twenty-six ceramic sculptures, painted MDF, approx. diameter 200 cm, 2023

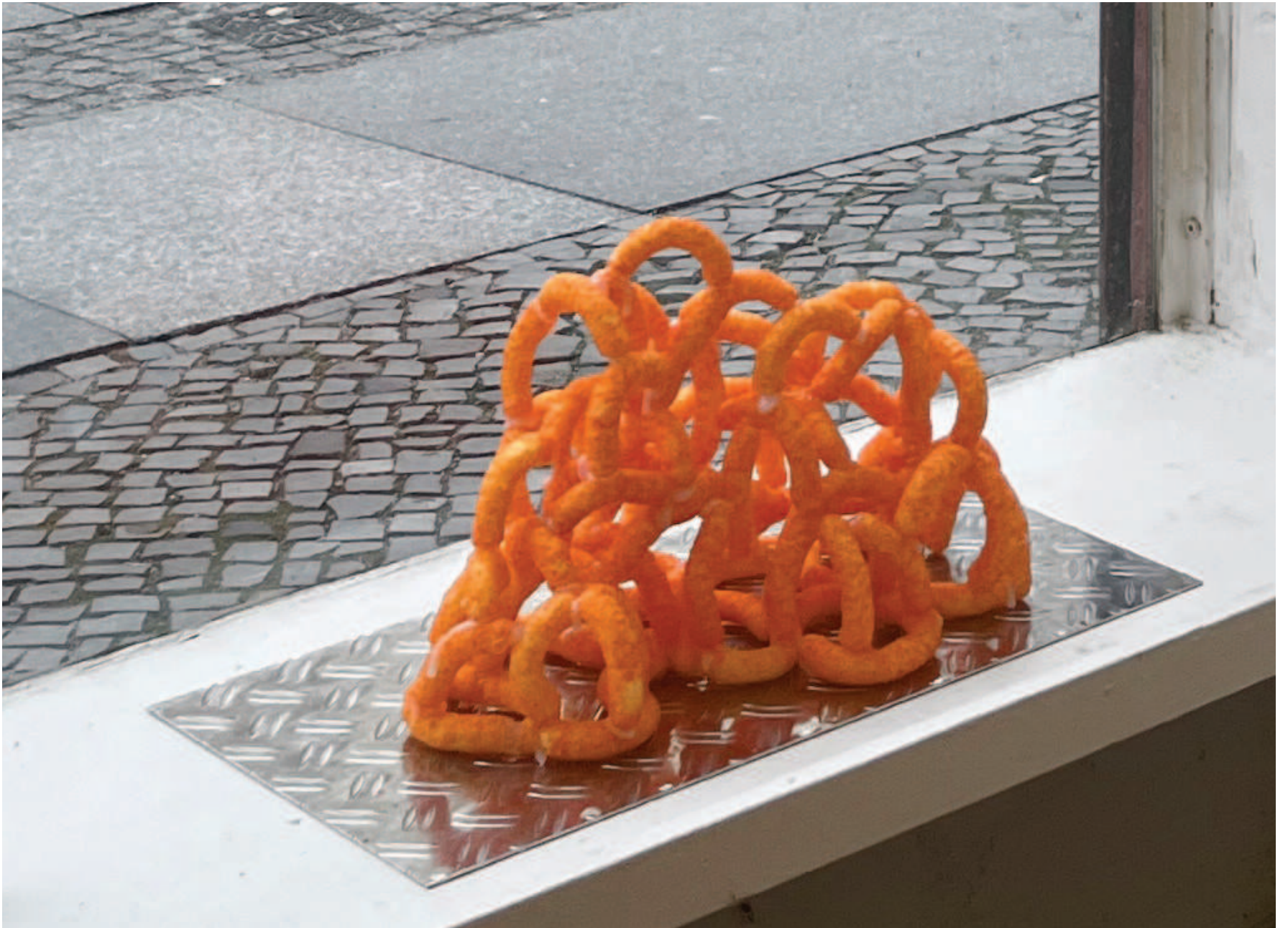


Installation view: Let's Begin... With a Break, Galleri K, 2023
Photo: Øystein Thorvaldsen

A-Zs – Unfinished struggles, resolutions and potential disasters
Twenty-six ceramic sculptures, painted MDF, approx. diameter 200 cm, 2023



Parallel Alphabets 42, Duo show with Werner Linster, Museum der Unerhörten Dinge, Berlin, D
2023



Just Doodle,
Cheez doodles, glue, 2023



Parallel Alphabets 42, Duo show with Werner Linster, Museum der Unerhörten Dinge, Berlin, D
2023

HAMBURGER
BAHNHOF



Parallel Alphabets 42, Duo show with Werner Linster, Museum der Unerhörten Dinge, Berlin, D
2023



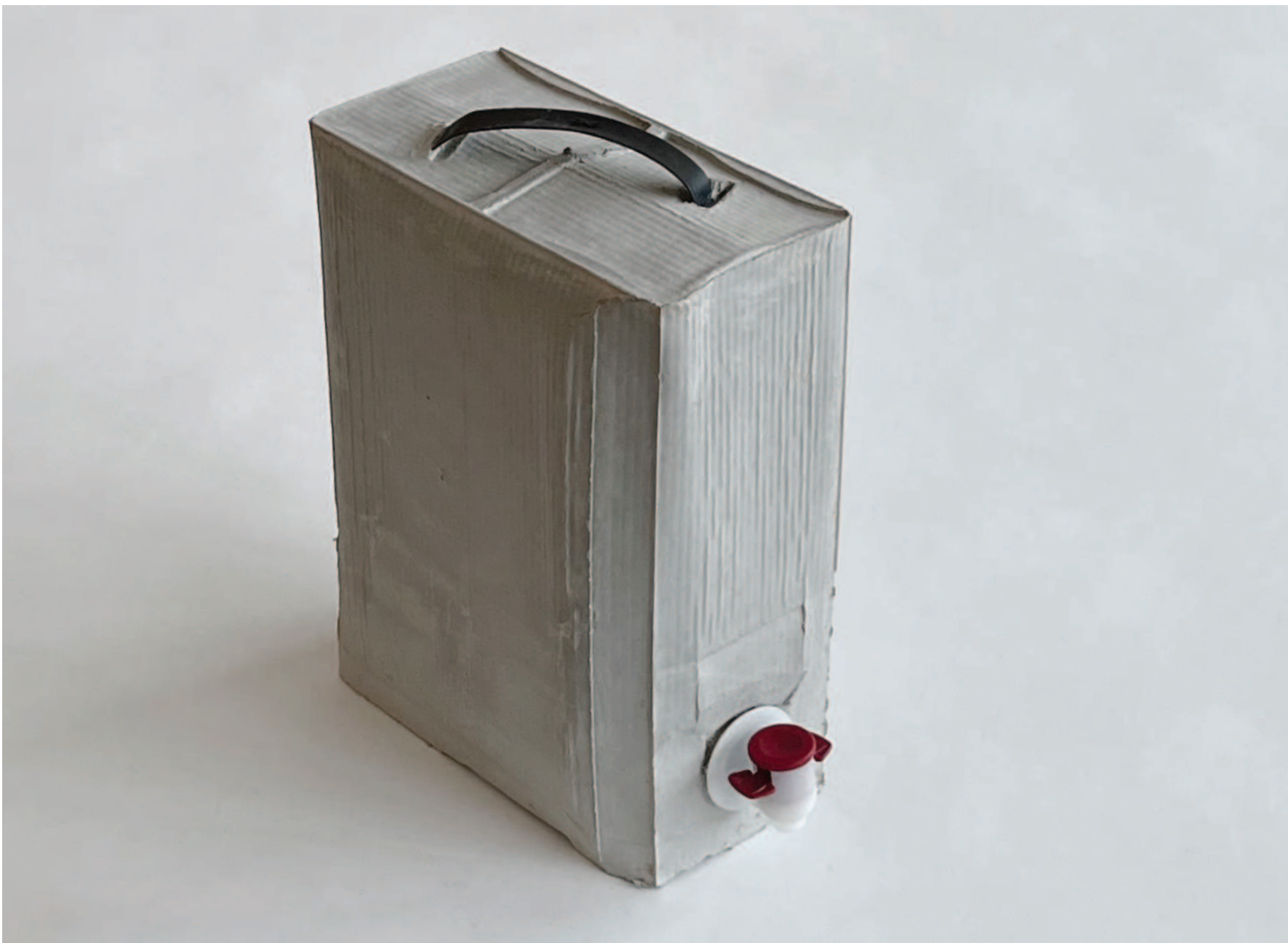
MasScaredNewTime
Cut pile tuft, 2023



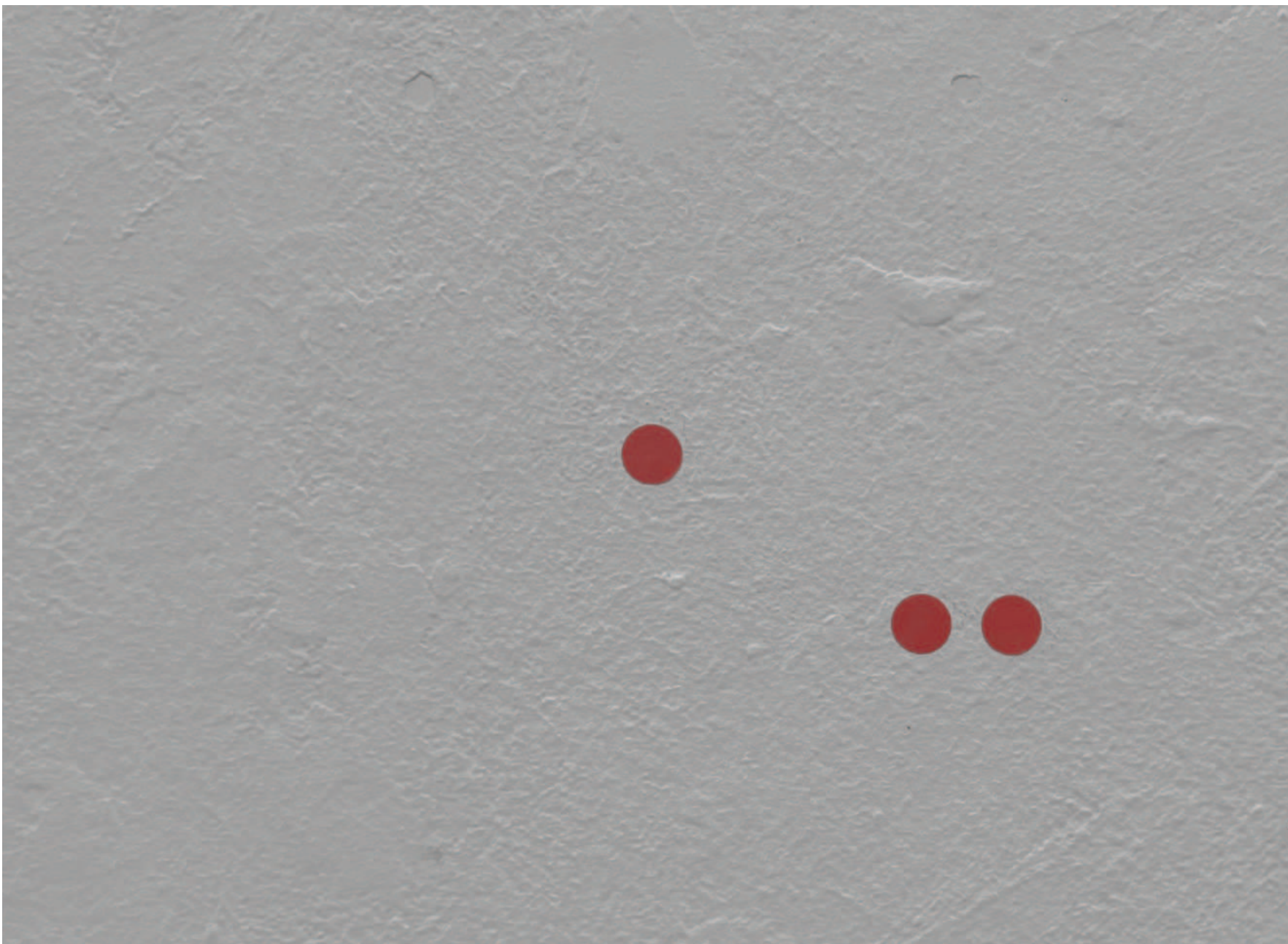
Salam The Mystery of Cows
Loop pile tuft, 2023



Light Solution,
Loop pile tuft, 2023



Outcast
Bag and plastic from bag in box, casting
concrete, 2023

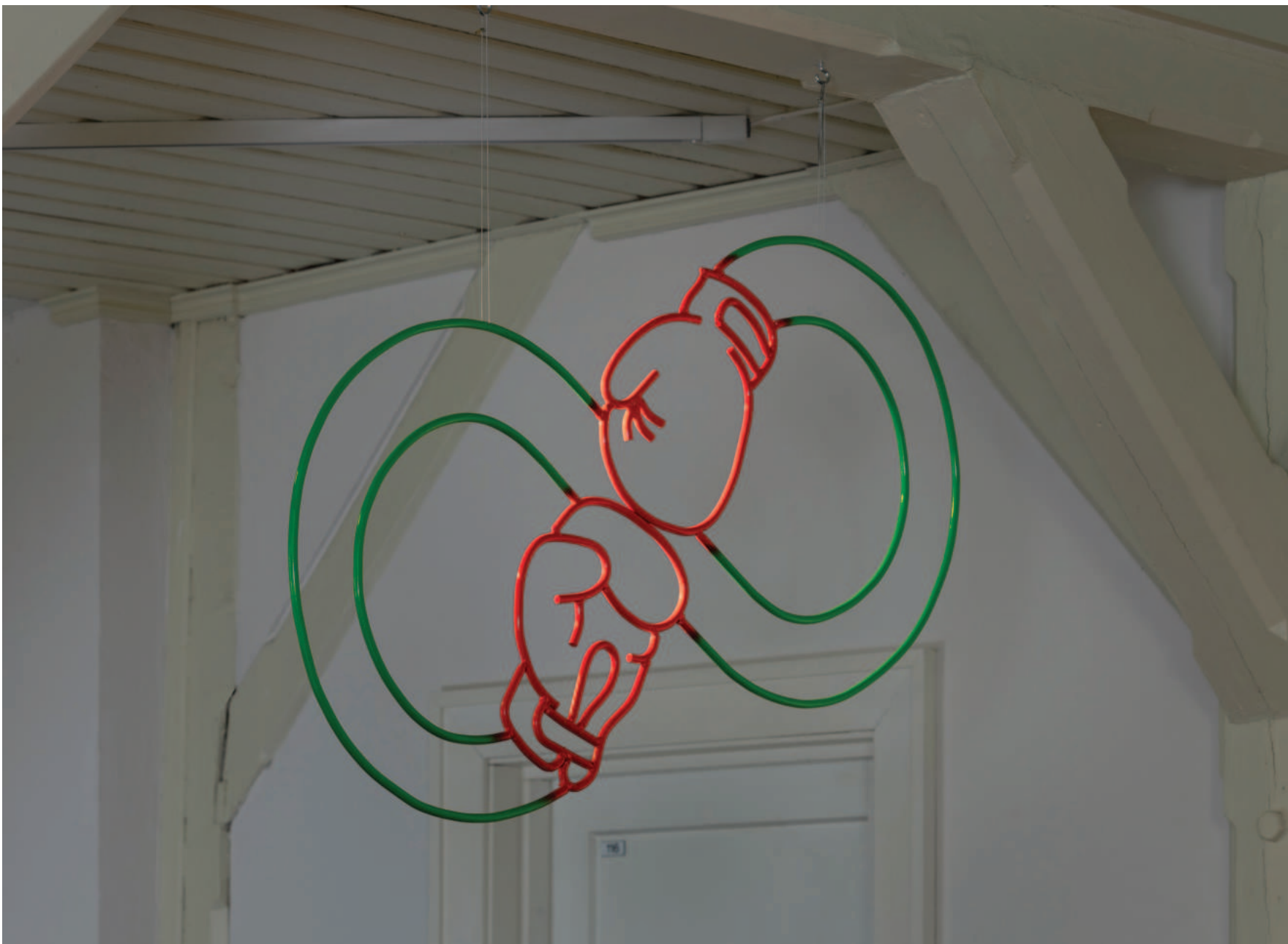


Sold, Sold Twice
Stickers, 2022



Installation view: Bend It Atelier Nord, 2022

Going Metal - Briefs of Steel
Painted Steel, 26 x 44 x 1 cm
2022



Installation view: Bend It Atelier Nord, 2022

Going Metal - Boomerang
Painted steel, 60 x 117 x 1 cm, 2022



Going Metal – Briefs
Painted steel, 75 x35 cm, 2021



Installation view: Norsk Skulpturtriennale, Ola Narr, Oslo 2021



Going Metal - Tvi Tvi
Painted Steel, 130 x 90 cm, 2021



Ved første øjekast kan skulpturen forveksles med en vejrhane. Men motivet er ikke en galende hane og den viser heller ikke hvilken vej vinden blæser. To sorte slanger slynger sig opover som i et merkurstavs motiv. Ved nærmere eftersyn... En ganske forvirret version af en Merkurstav; Det er sorte svaner med bugtende slangehoveder toppet med to små blå fugle og et æble. Installation view: Villa Furulund/ NBF, Norsk Skulpturtriennale, Oslo 2021

Going Metal - Swan Snake,
Painted steel 185 x 132 cm, 2021



Omvejelser

To duer ryger vandpibe, flyver af sted med et bur... eller en bygning? Den tredje due ryger i hvert fald pibe. I bedste Magritte stil; Dette er ikke en piberygende due. Motiverne er bøjet og svejset af runde stålstænger der efterfølgende er malet og lakeret. Æstetikken hinter til neonlysskilt. Men motiverne lyser ikke! De kaster vel nærmere skygge. Ud af piben pibler røgen eller er det Dna'en som ikke længere kan se sig fredet for at blive klippet i og manipuleret med. Spilleregler ændrer sig og lyset er tændt i begge ender.

Nogen vil måske genkende det ældst kendte, men stadig spillede brætspil Go. For andre vil væg installationen *Go 4 Bumpy Systems* nærmere associeres til oeuvre omkring Marcel Duchamps passion for skak. Der kan dog ikke udelukkes rene tilfælde af associationer til kroket og camping. Kompositionen af de sorte og hvide halvkugler er baseret på det fjerde og eneste spil ud af fem, som Go Stormesteren Lee Sedol vandt over AlphaGo computer programmet i 2016.

Ja...Der er flere spil i spil. Kroket køllen bryder det stringente system og det er ikke spil som vi kender dem.

Men det betyder ikke at det er spil der ikke kan spilles...

Kunstnerforbundet, Vindussalen



Going Metal – Duet
Painted steel, thread, 38 x 33 cm, 2020
Photo: Thomas Tveter



Going Metal- Piss off
Painted steel, 100 x 148 cm, 2020 (left)
Installation view: Kunstnerforbundet
Photo: Thomas Tveter



Going Metal- Smoking out the Cage
Painted steel, 185 x 200 cm, 2020



Go 4 Bumpy Systems
Wood, paint, croquet mallet, variable dimensions, 2020



Installation view: Kunstnerforbundet



Senk Farten
Handpainted sign, Ø 60 cm, 2020
Installation view: Hvitsten Salong

SURPRICE

When the first encounter with some object surprises us, and we judge it to be new, or very different from what we knew in the past or what we supposed it was going to be, this makes us wonder and be astonished by it. And since this can happen before we know in the least whether this object is suitable to us or not, it seems to me that wonder is the first of all the passions. It has no opposite, because if the object presented has nothing in it that surprises us, we are not in the least moved by it and regard it without passion.

René Descartes, *Passions of the Soul* (1649)¹

Going Metal – Harmonica viser en blomsterranke, av typen klipt ut av papir med saks, som holdes av to dresskledd hender. Skulpturen er holdt i det samme dataikon-lignende formspråket som resten av serien *Going Metal*. Materialmessig består serien av håndformede, sveisede stålstenger malt i klare farger med en tokomponentslakk. Tiden går, sier *Harmonica*-skulpturen. Tiden løper avgårde mellom de to hendene, men er samtidig låst i en standardisert og dekorativ form. I likhet med andre verk fra den samme serien kunne motivet vært et Windows-ikon; et symbol på evig venting, på at makten har tiden på sin side, og på beslutninger som kan trenes i det uendelige.

Christensen har lenge vært skarp og god i sin anvendelse av samtidssymboler, men i *Going Metal*-serien løftes prosjektet til et nytt nivå: Her tilpasser hun motivene og gir dem en skulpturell form som mimer en slags enhetlig digital estetikk. Skulpturene har en markant flatethet ved seg til tross for at de er tredimensjonale, og noen ganger understrekes dette aspektet ved at de er montert flatt til veggen. Andre er plassert slik at de står ut i rommet. Formene er utvilsomt skulpturer, men kan også opptre som ikoner. Det kløktige spillet med visuelle elementer og referanser skaper det lille underet eller forbløffelsen, som Descartes henviser til i sitatet over, når det velkjente også opptrer som uventet nytt.

I *Going Metal – Even-handed I* og *Even-handed II* er motivet kryssede fingre, en gest som enten betyr lykke til («jeg krysser fingrene for deg»), eller danner det vi kaller et «lyvekors». De to motstridende meningene står i spenn. Tittelen, *Even-handed*, betyr rettferdig og upartisk behandling eller bedømmelse, og bryter dermed med den visuelle betydningen. Når de kryssede fingrene mangedobles i versjon to blir forvirringen total, og betydningen oppløses. Det er tilsynelatende lett og spøkefullt, men ved nærmere ettertanke kan latteren bli sittende fast. For hva skjer når dresskledd hender viser kryssede fingre, og hvem er det som forgjeves venter på «even-handed» behandling?

Maktkritikken kommer også tydelig frem i tekstilarbeidet *First Price Justice*, og er holdt helt i varemerkets design. I disse dager hvor NAV-skandalen manifesterer hvordan klassejustisen lever i beste velgående er Christensens verk elegant maktkritikk; hun viser oss de reelle ikonene i NAVs datasystemer.

De ikon-aktige dresskledd hender går igjen i flere verk, og flere alluderer mot vold. I *Going Metal – Present* holder hånden frem en antent bombe, mens ordet *present* både henviser til gave og nærvær. I *Going Metal – Baby hit me one more time* spiller hun på uttrykket «å ha et ess i ermet», som opprinnelig ble brukt i forbindelse med juks, men i dagligtale gjerne betegner at man har flere virkemiddel eller verktøy på lur. Når spillkortet i dette tilfellet er et hjertes ess der hjertet er knust, og tittelen er som den er, blir det hele ganske vondt.

Christensen opptrer som en dramaturg som transformerer gallerirommet til en scene der hun forsøker å vise hvordan hverdagens elementer er skrudd hardt og brutalt sammen, ved først å få oss til å le. Som i skulpturen *Going Metal – Rabbiting on*, hvor de samme dresskledd hender drar en død kanin opp av flosshatten. Skulpturen er gjennomført enkel, men har den visuelle overraskelseeffekten og et intelligent samspill mellom motiv og tittel; «to go rabbiting» betyr å finne steder hvor man kan jakte kaniner, «to be rabbiting on» er å legge ut om trivielle ting i det uendelige, mens «rabbited» gjerne brukes i sammenhenger hvor noen skal unnsilpe eller flykte. Eller i det tekstile arbeidet *You are Right You are Wrong*, som nærmest

er en oppskrift på et retorisk grep gjenkjennelig fra mang en politisk tale. Si det ene og det andre, samlet gir det ingen mening.²

Untitled er montert i taket og plassert midt i rommet, og det blå stoffet legger seg mykt ned mot gulvet, slik et sceneteppes ofte gjør. Det øvre partiet er hvitt med svarte applikerte bokstaver som former ordene; *Please help Yourself*. Mønsteret i overgangen mellom det hvite og blå minner om bølger. Dermed endres utsagnet fra en høflig og generøs invitasjon til likegladhet. Det tenderer mot den samme kalde likegyldigheten som Per Sandberg viste ved å ha på seg den famøse «Good journey» t-skjorten (med bølgemønster) da Fremskrittspartiet behandlet skjebnen til båtflyktninger og 10 000 syriske flyktninger i 2015.³

Mens jeg gikk gjennom de nye arbeidene til Christensen, dukket Cady Nolands utstilling på Museum für Moderne Kunst (MMK) i Frankfurt am Main fra våren 2019 opp som et etterbilde. Begge bruker tilsynelatende enkle objekter til å utøve makt-kritikk. Men der Christensen spiller på dobbeltbetydninger og humor, er Noland brutal og nådeløs.

Utstillingen på MMK viste helt nedstrippede objekter som avviste enhver flik av medmenneskelighet, objekter som manifesterte makt og som krevde total underkastelse. Selv om verkene var fra perioden 1984 til 1999, opplevde jeg utstillingen som sjokkerende relevant. Det amerikanske flagget inngikk i flere av arbeidene, som bilde på den amerikanske statens organiserte voldsutøvelse, mens harde og skarpe objekter punkterte den naive amerikanske frihetsmyten om individets mulighet til suksess: Flertallet har ingen sjanse, noe som ble fysisk konkretisert i møte med objekter som fungerte som barrierer, stengsler eller porter i utstillingsrommet. Det strukturelle grepet var nesten uutholdelig vellykket, for med utvalget av objekter, de skarpe materielle flatene, samt den psykopatiske og innestengte stemningen, måtte man ta inn over seg at den amerikanske virkeligheten har blitt et sted der eksklusjon nærmest fungerer som en naturlov.

Noland gjorde her maktens språk synlig gjennom en stram regi av maktens objekter, og resultatet ble «Minimalism meets Punishment Park», som Bob Nickas formulerte det i en anmeldelse.⁴ Sara Korshøj Christensens inngang til maktkritikken hun fremsetter har kanskje mer til felles med den kjente italienske dramatiker, skuespilleren og forfatteren, Dario Fo (1926-2016), som også tok i bruk latteren og overraskelseeffekten.

I møte med skulpturene i den nye *Going Metal*-serien trekker en fort på smilebåndet i ren overraskelse fordi ikonene som skulpturene ofte baserer seg på, både er velkjente og nærmest oppleves som uskyldige. Christensens versjoner avviker likevel akkurat så mye, enten via endring av form eller tittel, at man blir ørlite paff – før mørket siger inn. Å la latteren skape rom for fornuften er et klassisk og makt-kritisk Dario Fo grep. Som han sa i sin takketale for Nobelprisen i litteratur: «... when the theatre is ironic, grotesque, it's above all then that you have to defend it, because the theatre that makes people laugh is the theatre of human reason».⁵

Det digitale skiftet har gjort noe med maktutøvelse, og kanskje har den antatt en mer abstrakt og altomfattende form. Da er det godt gjort å gjøre den både synlig og tilgjengelig slik Christensen oppnår her. Det at flertallet ofte senker garden når det anvendes humor, innebærer også muligheten for at det du ler av kan romme den alvorligste og mest effektive kritikken.

Marit Paasche

¹ René Descartes, *Passions of the Soul*, oversatt og annotert av Stephen H. Voss, Indianapolis/Cambridge: Hackett Publishing Company, 1997, 52.

² Et eksempel finnes i Jens Stoltenbergs 22. juli-tale, der han mot slutten sier: «Vi er en liten nasjon, men vi er en stolt nasjon». Finnes tilgjengelig her: <https://22.julisenteret.no/ressurs/1263/> Sist lastet ned 08.01.2020.

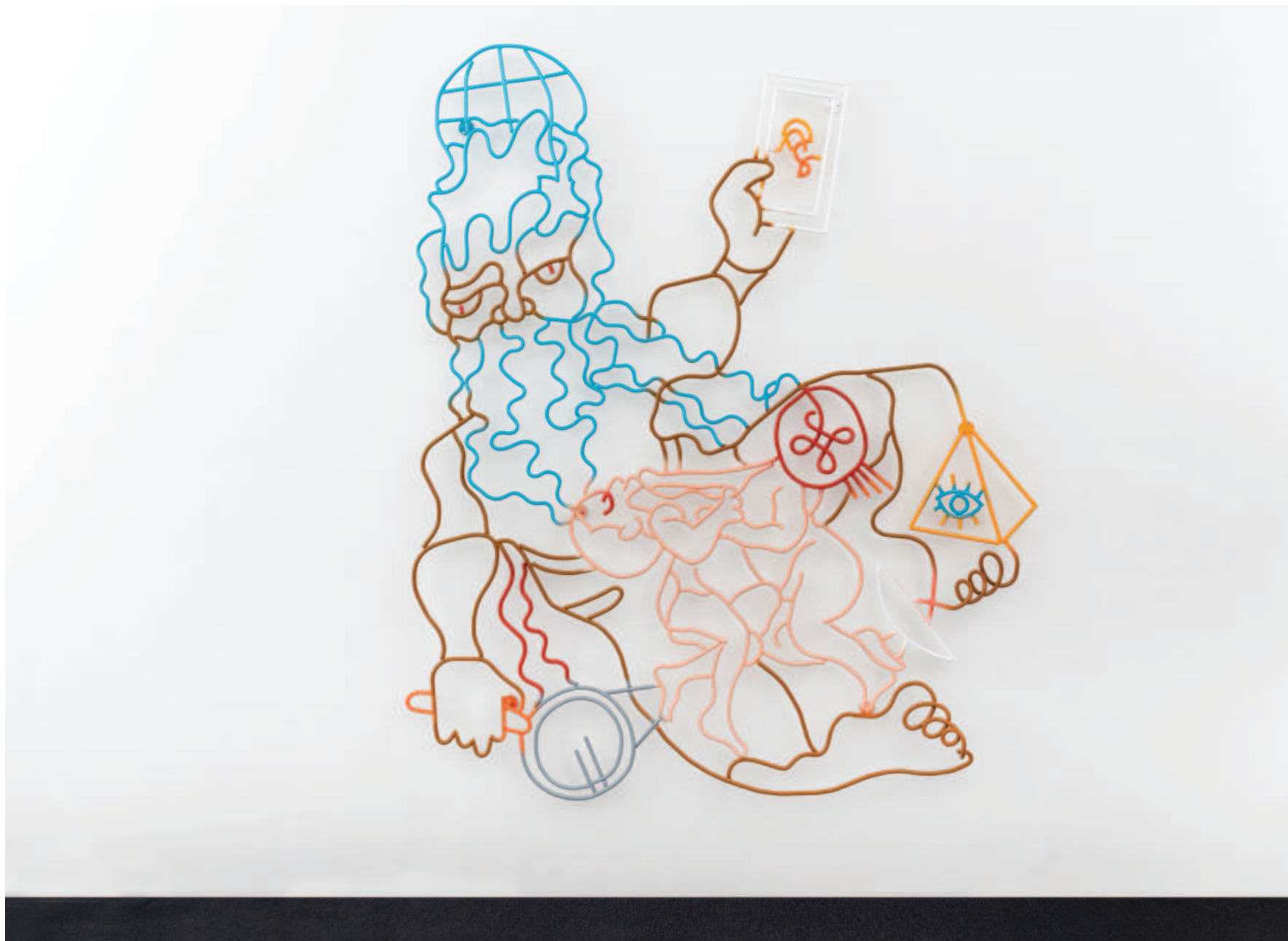
³ T-skjorten hadde også et bølgeformet mønster. Se for eksempel nyhetssaken «Tilfeldig t-troye som ligger fremst i klieskapet» av Kristian Skard og Tore Gjerstad i *Dagens Næringsliv*, 04.05.2015. Tilgjengelig i Dagens Næringslivs nyhetsarkiv: <https://www.dn.no/fremskrittspartiet/flyktninger/tilfeldig-t-troye-som-ligger-fremst-i-klieskapet/1-1-5369930> Sist lastet ned 10.01.2020.

⁴ Bob Nickas, «Cady Noland at MMK» publisert i *Spike Art Quarterly* #58. Ligger også ute på Spikes hjemmeside: <https://www.spikeartmagazine.com/de/node/2801> Sist lastet ned 09.01.2020.

⁵ Dario Fos takketale ligger ute på Nobelprisens hjemmeside: <https://www.nobelprize.org/prizes/literature/1997/fo/speech/> Sist lastet ned 09.01.2020.



Installation view: Galleri K
When Absence turns Present & Silence Turns Loud
Photo: Øystein Thorvaldsen



Going Metal – Site
Painted steel, 188 x 155 x 17 cm, 2019



All these great ideas
Acrylic marker & pencil on paper, 32
x24 cm, 2019

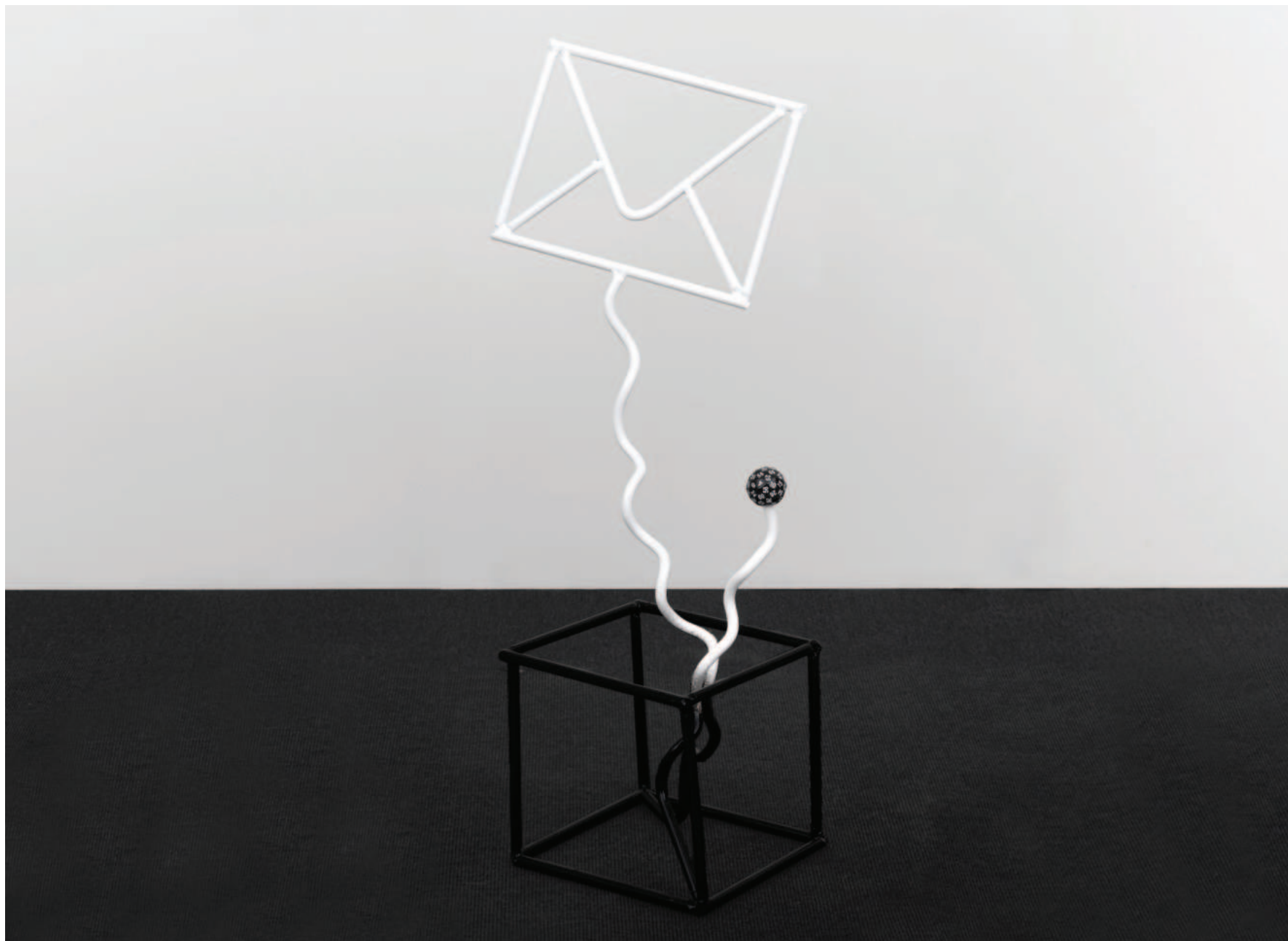


Follow every rainbow
Acrylic marker & pencil on paper, 32
x24 cm, 2019



Installation view: Galleri K
When Absence turns Present & Silence Turns Loud
Photo: Øistein Thorvaldsen

First Price Justice
Textile, wood, variable height x 380 cm,
2019/20



Going Metal – To the letter I
Painted steel, 60 sided polyhedral dice, 76
x 35 x 27 cm, 2019/20



Installation view: Galleri K
When Absence turns Present & Silence Turns Loud
Photo: Øystein Thorvaldsen

Untitled
Textile, metal, variable height x 390 cm,
2019/20



Installation view: Galleri K
When Absence turns Present & Silence Turns Loud
Photo: Øistein Thorvaldsen

Going Metal – Pull down the Blinds
Painted steel, string, variable size, 2019



Going Metal – Even -handed I
Painted steel, 50 x 22 x 5 cm, 2019



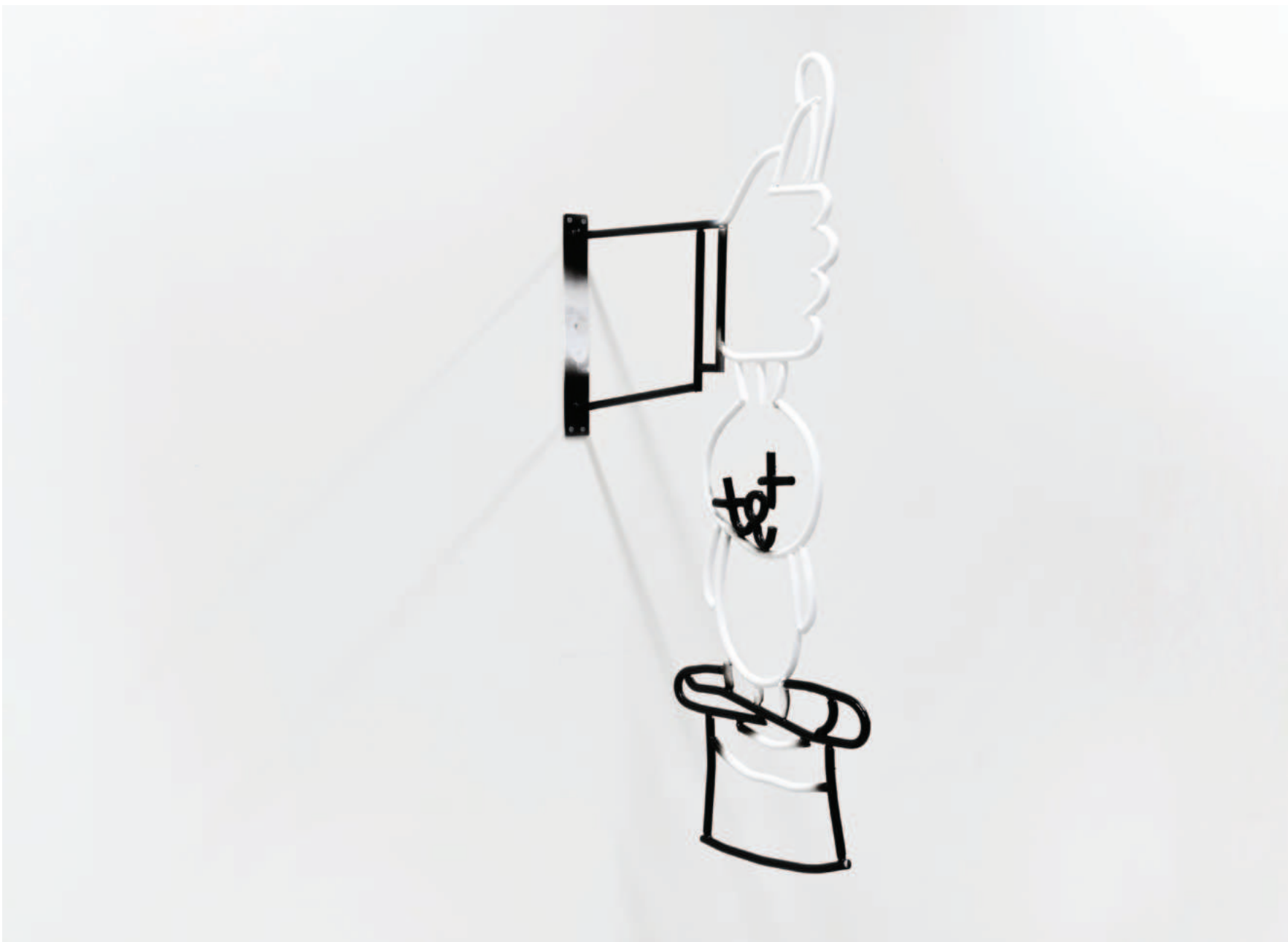
Installation view: Galleri K
When Absence turns Present & Silence Turns Loud
Photo: Øistein Thorvaldsen

Going Metal – Top gun
Painted steel, 36 x 125 cm, 2019



Installation view: Galleri K
When Absence turns Present & Silence Turns Loud
Photo: Øystein Thorvaldsen

Not You Who Cares, 2019
Textile, wood, variable height x 300 cm,
2019



Going Metal – Rabbiting on
Painted steel, 88 x 54 cm, 2019



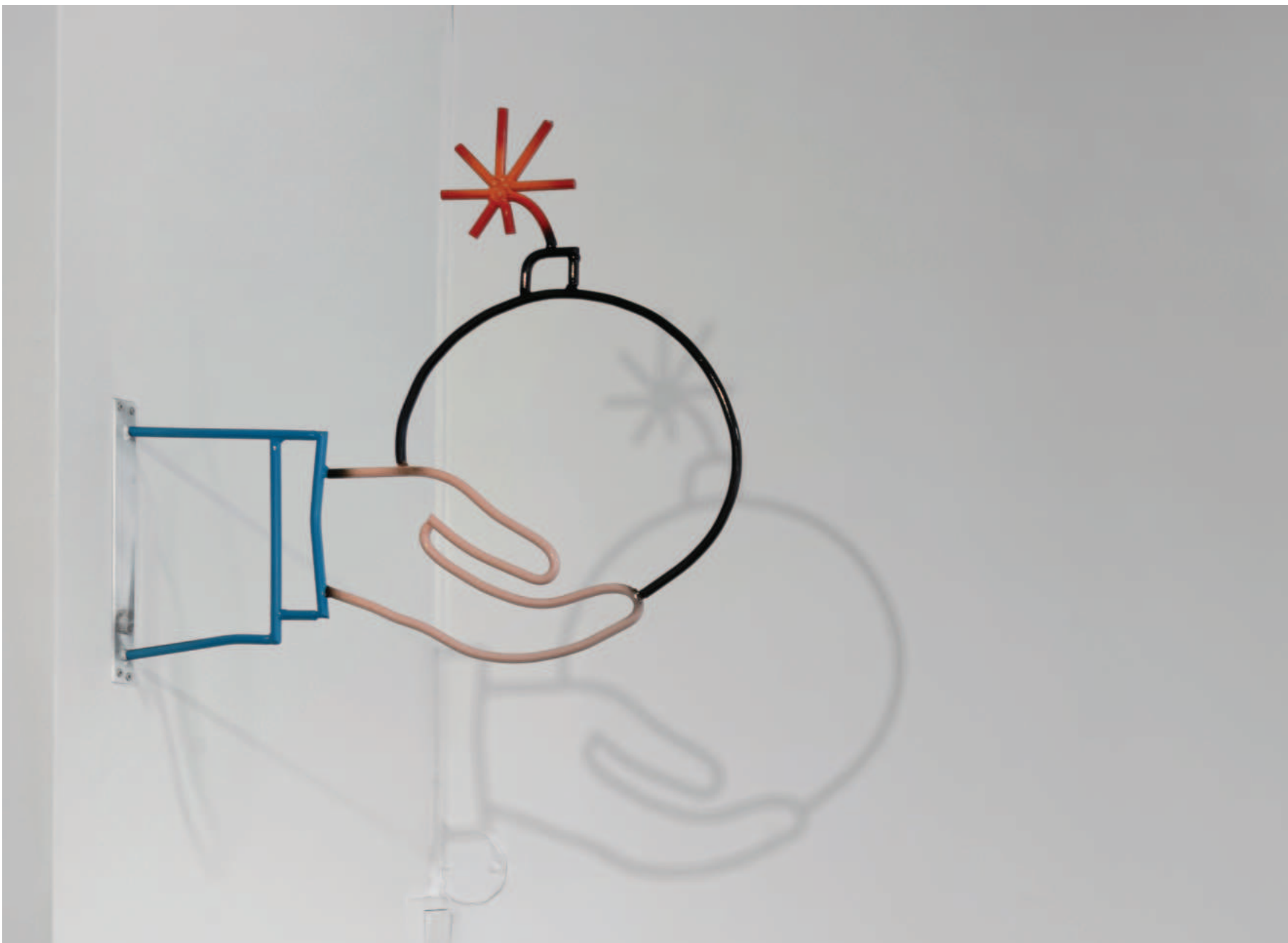
Ilips
Modified Loud speakers, iPads, video,
metal, textile, gravel, 141 x 71 x 53,
2019/20



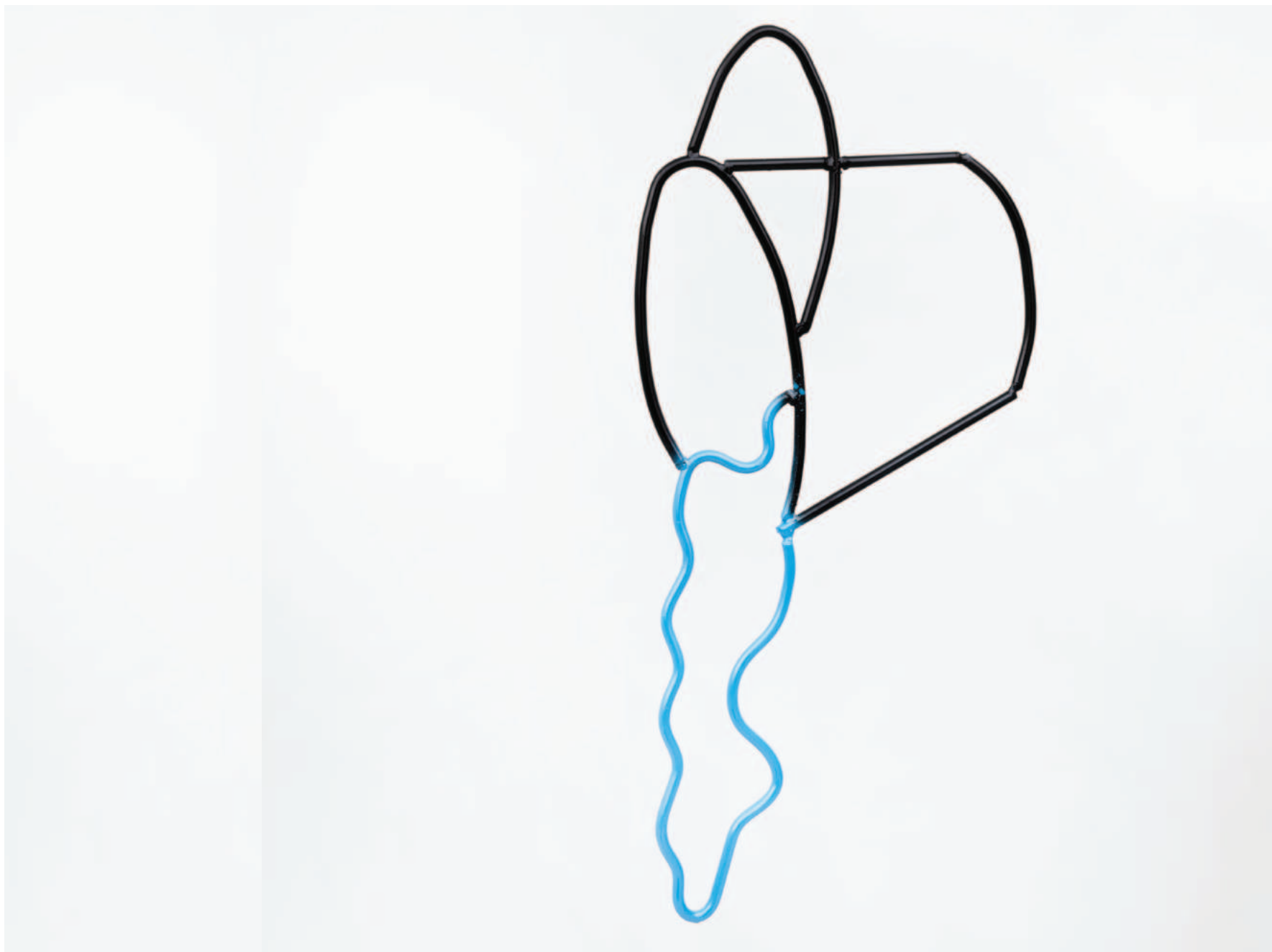
You are Right You are Wrong
Textile, wood, variable height x 370 cm,
2019/20



Going Metal – Baby hit me one more time
Painted steel, 47 x 38 cm, 2019



Going Metal – Present
Painted steel, 47 x 38 cm, 2019



Going Metal – Bucket list
Painted steel, 47 x 34 cm, 2019/ 20



Installation view: Akershus kunstsenter
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Photo: Istvan Virag

Going Metal – The third eye I & 2
Painted steel, 2019
**A-Zs – Unvoiced answers, resolutions
and potential disasters, 2019**



Installation view: Akershus kunstsenter
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Photo: Istvan Virag

**A-Zs – Unvoiced answers, resolutions
and potential disasters**
Twenty-six sculptures, ceramic, shelf, 115
x 220 x 17.5 cm, 2019



Installation view: Akershus kunstsenter
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Photo: Istvan Virag

**A-Zs – Unvoiced answers, resolutions
and potential disasters**
Twenty-six sculptures, ceramic, shelf, 115
x 220 x 17.5 cm, 2019 (Detail)



Installation view: Akershus kunstsenter
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG
Photo: Istvan Virag

Going Metal – Whistleblower
Painted steel, 38 x 39 x 7 cm, 2019



Installation view: Akershus kunstsenter
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG

Set-up your own boundaries, 2019
Clip frame, Barricade Tape, 55 x 95 x 9
cm, 2019



Installation view Hvitsten Salong

Yes!
Painted steel, Ø10mm, approx 95 x 80 cm,
2019

Hvem sagde Det!

Man må stå for at falde og falde for at lære at gå. Mangt og meget kan og skal være skævt, hvad der opfattes ret eller rigtigt beror oftest på omstændighederne. Flertallet har ofte ret men det mindste og det meste kan let misforstås. Sund fornuft er relativt og det meste er rigtigt kompliceret. Man behøver ikke nødvendigvis at kunne se for at orientere sig. Nu og da bliver det eneste rigtige, at gamble på at man har sat sig på rigtig pind og håbe på at den ikke knækker. Perspektiver forandres i takt med og måske under forudsætning af, at vi trækker vejret. I nogen situationer kan det dog være hensigtsmæssigt at holde det.

Sara Christensen præsenterer værk i variable medier og Ellen Christensen som bl.a. er: Kunstner, kurator, producent, skribent, publisher, kritiker, samler, gallerist og fashion- og graphic designer. Bidrager med en sprit ny serie videoer; DET i samarbejde med OCG. Et lettere moderniseret TED talk koncept. Christensen har siden 2006 har været fungerende Direktør for Office for Contemporary Grounding.

Velbekomme

Who said That!

You have to stand to fall and fall to learn how to walk. Many a thing may and should be distorted, what is seen as straight or correct is mostly depending on the circumstances. The majority are often right but the smallest and also most things can be misread. Common sense is relative and most things are truly complicated. One doesn't necessarily have to be able to see to be able to orientate. Every now and then the only correct thing to do is to gamble on the fact that one has placed oneself upon the right branch hoping it won't break. Perspectives change according to and perhaps subject to the fact that we breathe. Although in some situations it may be appropriate to hold it.

Sara Christensen presents works in various medias and Ellen Christensen who among others is: An artist, curator, producer, writer, publisher, critic, collector, gallery owner and a fashion and graphic designer. Contributes with a new series of video works: DET in cooperation with OCG. Which is a slightly modernised TED talk concept. Christensen has since 2006 been the managing director of Office for Contemporary Grounding.

You are welcome!

Galleri 69 Grünerløkka Lufthavn Toftes gate 69 Oslo



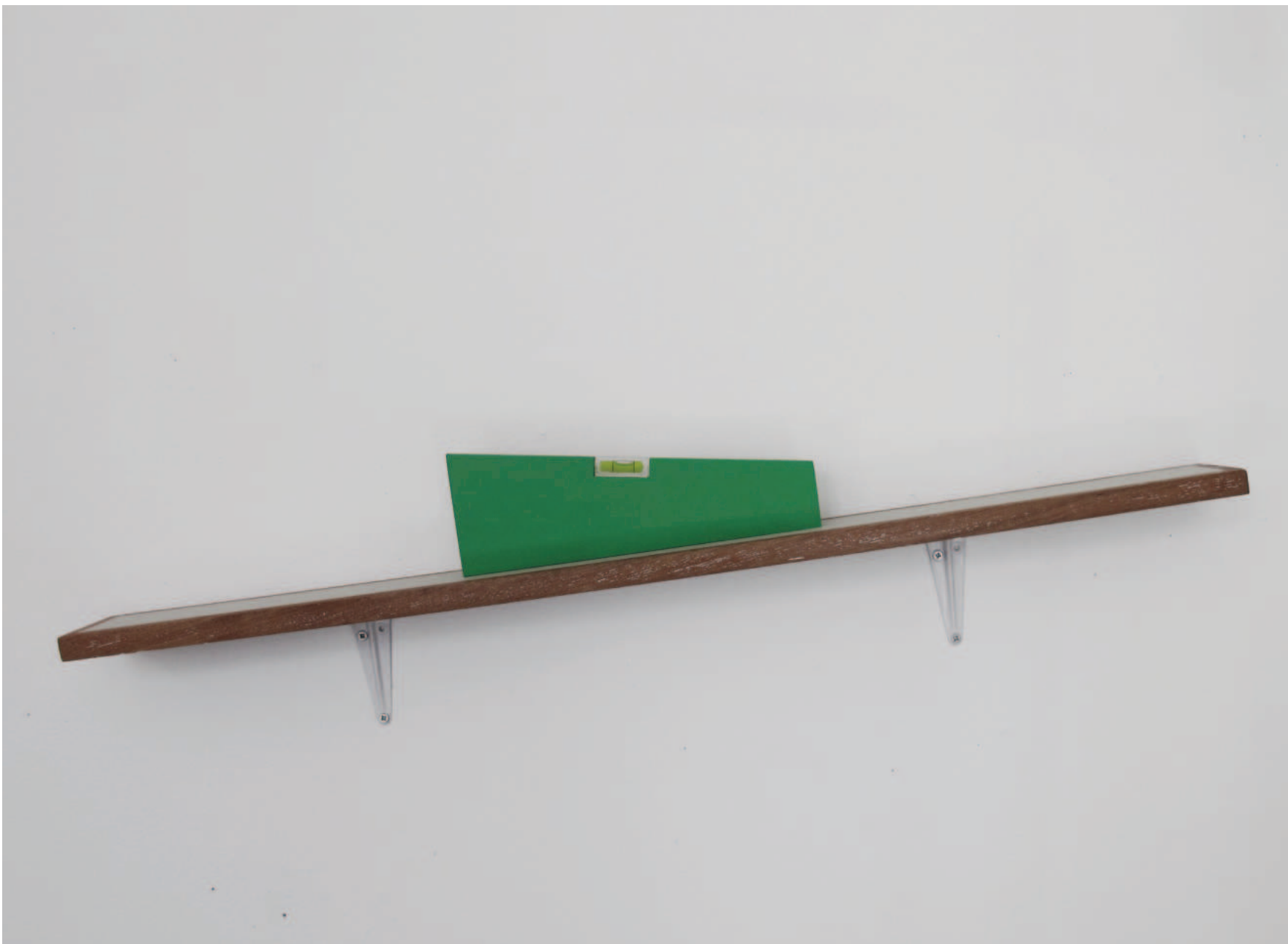
Installation view: Galleri 69
Hvem sagde det! / Who said that!

Sos You are not Special,
textile, wood, 2018



Installation view: Galleri 69
Hvem sagde det! / Who said that!

Please Queue Here
felt-tip pen, sticker, 2018



Installation view: Galleri 69
Hvem sagde det! / Who said that!

Straight and Level III
MDF, libelle, shelf, 2018



Installation view: Galleri 69
Hvem sagde det! / Who said that!

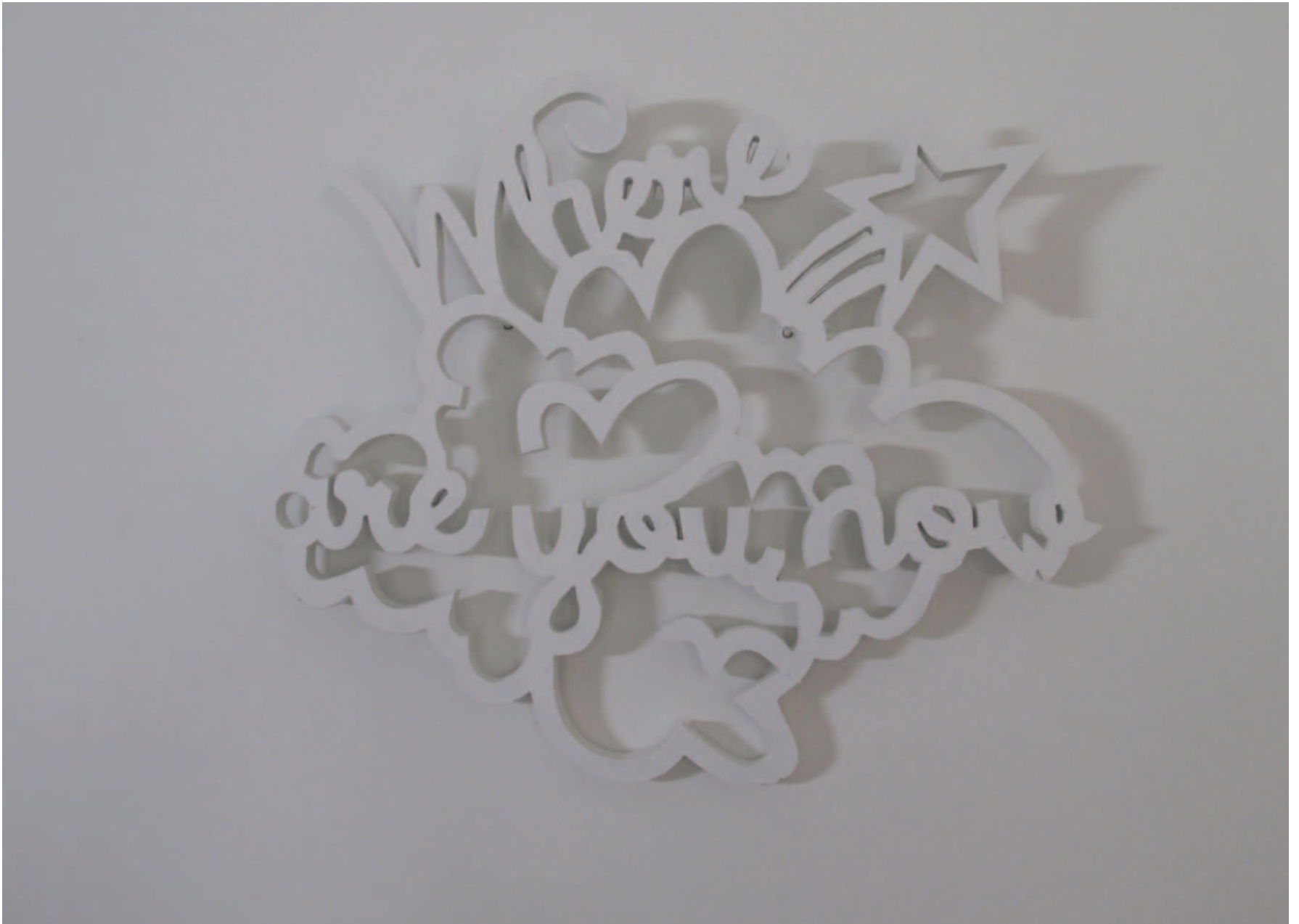
Discounthumanisme
textile, wood, 2018



Installationview: Nordnorsk Kunstsenter
Mina Meg, Initiated by Kunstplass 10

**Once again i wake up and realize you
are gone - You make me implode/ Inept /
Where are you now / Its too late to tell you
/ bouncing back from a solid surface**
Mdf sawn by hand, paint, variable sizes
2017 - series in progres

**a-Zs / I Never Promised You A Rose
Garden**
mdf, acrylic paint, plywood, typographic
metal letters
2016



Where are you now - Once again i wake
up and realize you are gone



**a-Zs / I Never Promised You A Rose
Garden**
mdf, acrylic paint, plywood, typographic
metal letters
2016



Detail: a-Zs / I Never Promised You A
Rose Garden
mdf, acrylic paint, plywood, typographic
metal letters
2016



Peaking Pitches
copper pipes, fittings, tap, water
2016



REISVERK FOR VERDENS FLIMMER

Det er en synlig friksjon mellom materialitet og bilde i Sara Christensens arbeider. Arbeidenes tilvirkede form signaliserer en annen tidsmessig frekvens enn det billedmessige som bringes inn. Det sages, sys og sveises, og håndverket former konkrete gjenstander som forsyner seg fra den generelle billedstrømmens mylder. Elementer fra denne strømmen løftes inn i håndverket og holdes fast der mot sin flyktige natur, i et grep forsterket av det synlig arbeidsomme ved måten objektene er utført på.

Motivene i serien Forsiden af Bagsiden er illustrasjoner nærmest; satiretegninger med et visst lystig preg. De viser alt og ingenting; dramatikk og trivialiteter fra menneskets liv og levnet. Bildene har ingen eksponeringsflate, tegningenes omriss er naturstridig tilvirket i MDF og deretter malt i gullfarge. Sagen er tvunget gjennom materialet, har hakket seg rundt linjenes kurver, og besværet ved dette skinner igjennom tegningenes lettbenthet. Trevirket er et tilkjempet reisverk for fernissen, men også en absolutt motpol. Bildet som hastig vil flimre forbi, er hanket inn og stoppet ut, vist fram i all sin muntre tristesse. Hjulene som ruller møter så mye motstand fra materialet at de simpelthen punkterer, og denne scenen helles den gylne glasuren over.

Det tredje Øje er en hjemmelaget variant, en liten pyramide sveiset sammen av rått stål. Øyehullet projiserer et videobilde på pleksiplate som gestaltningen selv holder fram. Bildet viser et planetlandskap, et glødende glimt fra verdensrommet. Det har sin opprinnelse på jorden; det er bordduken filmet gjennom et glass med øl. Ølglasset er et filter som kan sidestilles med andre måter å filtrere omgivelsene på; gjennom personlig opplevelse, gjennom dårlige briller, gjennom systemer og tankesett. Som symbol både for guddom, åndelighet og kapital, representerer det tredje øyet en rekke ulike måter å lese og organisere verden på. Her framtrer bildet av universet, la oss si opplevelsen av det hele, først via glasset du selv holder i hånden. Pyramiden overtar bildet og utgir det for en svevende sannhet. Men bildets bedrag kastes tilbake mot pyramidens eget øye. Bilder og livsanskuelser blir til ad omveier og runddans, gjennom både hverdag og mer uhåndterlige størrelser og systemer. Dette skakke tredje øyet viser oss store idéer og utilstrekkelige metoder, illusjoner som ikke holder ord men likevel har potensial.

Gallerigulvet erstatter vannskorpen for objektene i Floating Voters. Detaljer som glidelåser, maljer, gardinsnorer og rep er sydd inn i regntøy, håndklær og annet tekstilt materiale som er formet i retning av badebiller, flåter, bøyer, fyrtårn. De er gjenkjennelige i all sin maritime fremferd, men likevel ute av fasong. De er muntre men synkende, spådd til undergang men stadig med flagget til topps. Slik kunne Floating Voters ligget og duppet mykt mellom fortapelse og evig optimisme. Men leken er over, hav er et annet begrep enn det var. Genserermet i verket blir en barnelue du så i avisa. Frem trer det menneskelige ved disse farkostene. Det er fremtidshåp i de fargerike frynsene, men de individuelle byltene blir sårbare, og utsattheten er radikal. Verkets ambivalente vipp mellom redning og fare har skiftet karakter: I 2012 da verket ble vist første gang, kunne man svinge utenom byltene der de lå på gulvet, likevel føltes det som å få en lett dult i ryggen på bussen; ikke direkte behagelig, men heller ikke mer enn du må regne med. Til tross for det spesifikke bakteppet de siste tiders hendelser gir, skaper detaljer og farger assosiasjoner til vestlig barndom med rullegardiner og båtmannsknop i speideren, det trygge felles fundamentet. Men vi er voksne nå, og også verdiene innbakt i alt dette velkjente er i fri flyt og ikke helt til å stole på. Tittelen Floating Voters indikerer verdsettelse i endring så vel som viktigheten av stemmene fra dem som driver, uten fast forankring.

I Sara Christensens arbeider er figurasjonen hentet herfra og derfra og satt i pant, når som helst kan de ulike elementene innløses og bli seg selv, gli tilbake til sin egen sammenheng. Men enn så lenge er verdien knapper og glansbilder som her uventet blir gangbar mynt i forståelsen av verden. Konsekvensen er at avstanden mellom stort og smått blir mindre. Politisk erkjennelse kommer bakveien mens du drikker kaffe. Og du svelger kun en slurk og heller resten over monumentet.

Text Else Marie Hagen, 2016

TIMBER FRAMING FOR THE GLIMMER OF THE WORLD

There is a visible friction between materiality and image in Sara Christensen's artistic practice. The works' constructed forms allude to a different temporal frequency than the image world she evokes. Christensen saws, sews and welds, and the handcrafted objects feed off a constant stream of images. Some are lifted out and incorporated into the objects; they remain fixed there, in contrast to their transitory nature. This gesture is enhanced by the traces of industrious labour visible in the way the works have been created.

The motifs in the series *The Front of the Back* could pass as illustrations, near-satirical drawings with a lively character. They depict everything and nothing: drama and trivialities from people's lives and realities. These images are not depicted on the surface; rather the outlines of the drawings are unnaturally constructed in MDF, before being painted gold. The saw has been forced through the material, creating a choppy contour of the lines, and this laborious process can be glimpsed through caricatured motifs. The material, as such, becomes a hard-earned wooden framework for its veneer, but also its polar opposite. The images that want to hurry past are seized and put on display in a kind of buoyant tristesse. The rolling wheels are punctured by the resistance of the material, encased in the golden glaze, poured over the scene.

The Third Eye is a homemade, small pyramid, created from welding together steel plates. The eye socket projects a video image onto a Plexiglas screen, supported by the pyramid itself. The image is of a planetary landscape, a glowing glimpse of outer space. It has its origins on Earth; it is, in fact, a tablecloth filmed through a glass of beer. The beer glass acts as a filter, comparable to other ways of filtering the world: through personal experience, through faulty glasses, through systems and modes of thinking. As a symbol of the divine, spirituality and capital, the Third Eye represents different ways of interpreting and organising our surroundings. Here, a view of the universe emerges; let's call it the experience of the whole, initially via the glass you hold in your hand. The pyramid then takes over the image and presents it as an unreliable truth. However, the deceptiveness of the depiction is thrown back at the pyramid's eye. Images and worldviews come into being via detours and roundabouts; they emerge by means of the quotidian and larger, less manageable systems and entities. The tilted Third Eye shows us great ideas coupled with insufficient methods; illusions that have potential, nonetheless.

The gallery floor replaces the water's surface for the objects in *Floating Voters*. Details such as zippers, eyelets, curtain cords and rope have been sewn into rain jackets, towels and other textile

material, which have, in turn, been shaped into beach balls, rafts, and buoys. They are recognizable in their maritime form, but somehow out of shape. They are cheerful, yet sinking; foretold their fate, but still flying the flag. In this way, *Floating Voters* could have been left bobbing up and down between perdition and eternal optimism. But the game is over, and the current conception of the ocean is different from what it was. The sleeve of a jumper in the work becomes the child's wool hat you saw in the newspaper, and the human dimension of these makeshift vessels emerges. There is hope for the future in the colourful fringes, but the individual bundles have become vulnerable, and their precarity is radical. The ambivalence in the work, oscillating between safety and danger, has also changed character: when the work was first shown in 2012, you could sidestep the bundles strewn on the floor. It felt like a slight shove in the back on the crowded bus: an interruption, but no more than to be expected. Here and now, the works pack a more powerful punch, which lands somewhere between the stomach and the heart. Despite the specific backdrop of recent events, the details and the bright colours give rise to associations with an idyllic childhood in the West, complete with roller blinds and reef knots in the Scouts, indicative of a common societal foundation. But we are adults now, and the values inscribed in these familiar forms are in flux and cannot be fully trusted. The title *Floating Voters* indicates a normative framework in the process of being altered, as well as acting as a testament to the importance of those who are floating: those without a political anchoring point or far from a safe harbour.

In Sara Christensen's work figuration is snatched from here and there, and then pawned. The elements can be cashed in at any time, and returned to their original context. Until further notice, however, value resides in bits and bobs that unexpectedly become legal tender in our understanding of the world. As a consequence, the distance between the everyday and the systemic shrinks. Political awareness enters through the backdoor whilst you are drinking coffee. You take a single sip and pour the rest over the monument.

Else Marie Hagen,
translated by Natalie Hope O'Donnell, 2016

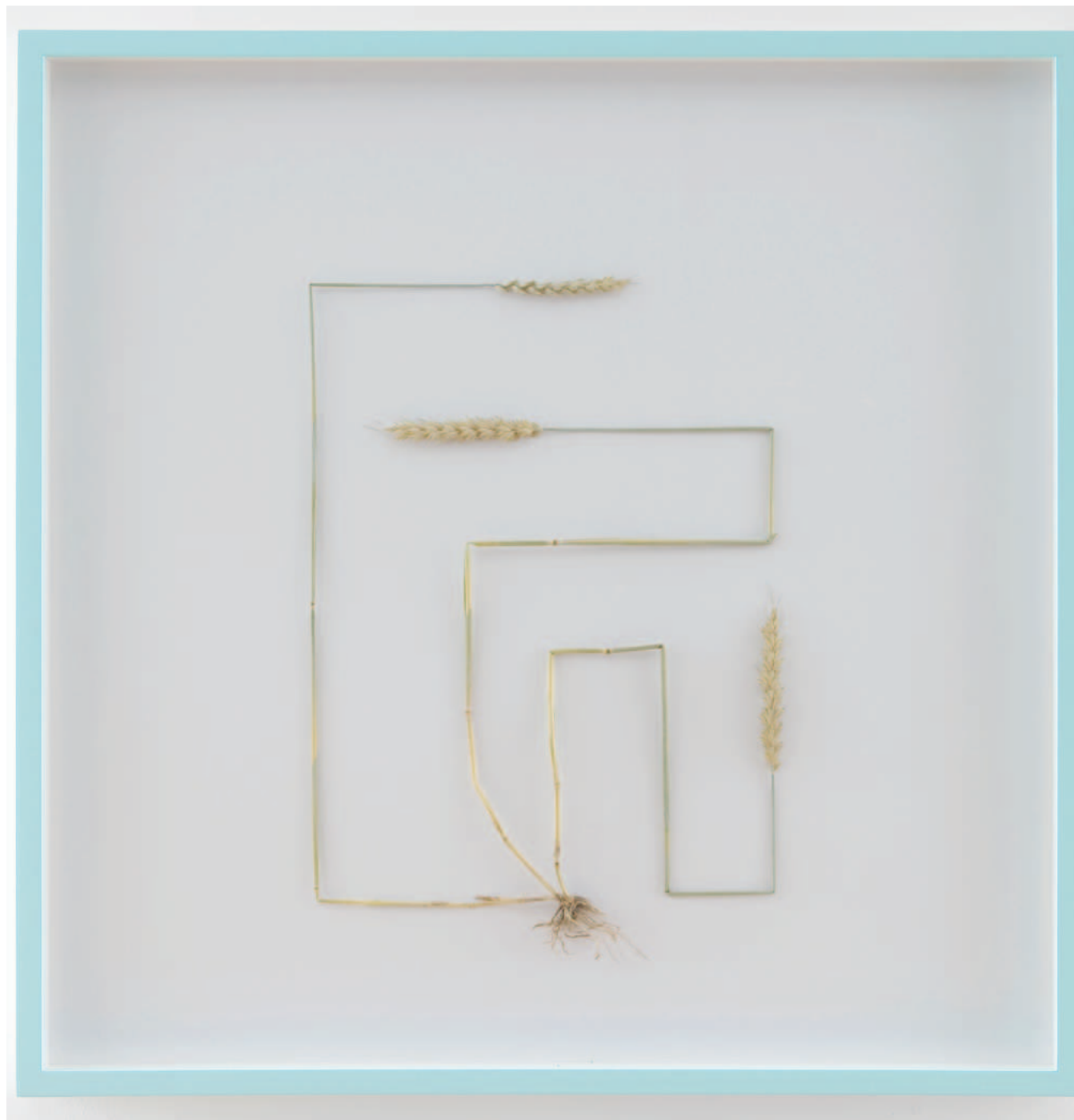


Forsiden af Bagsiden/ The front of the back
Installation view Galleri K, 2016

Forsiden af bagsiden I/ The Front of the Back I
gold bronze varnish, acrylic paint, mdf, 164 x 210 cm
2015 / 2016



Forsiden af Bagsiden/ The front of the back
Installation view Galleri K, 2016



Cultivation I
framed wheat, 72 x 72 cm
2016



aHead
metal, sound
2016



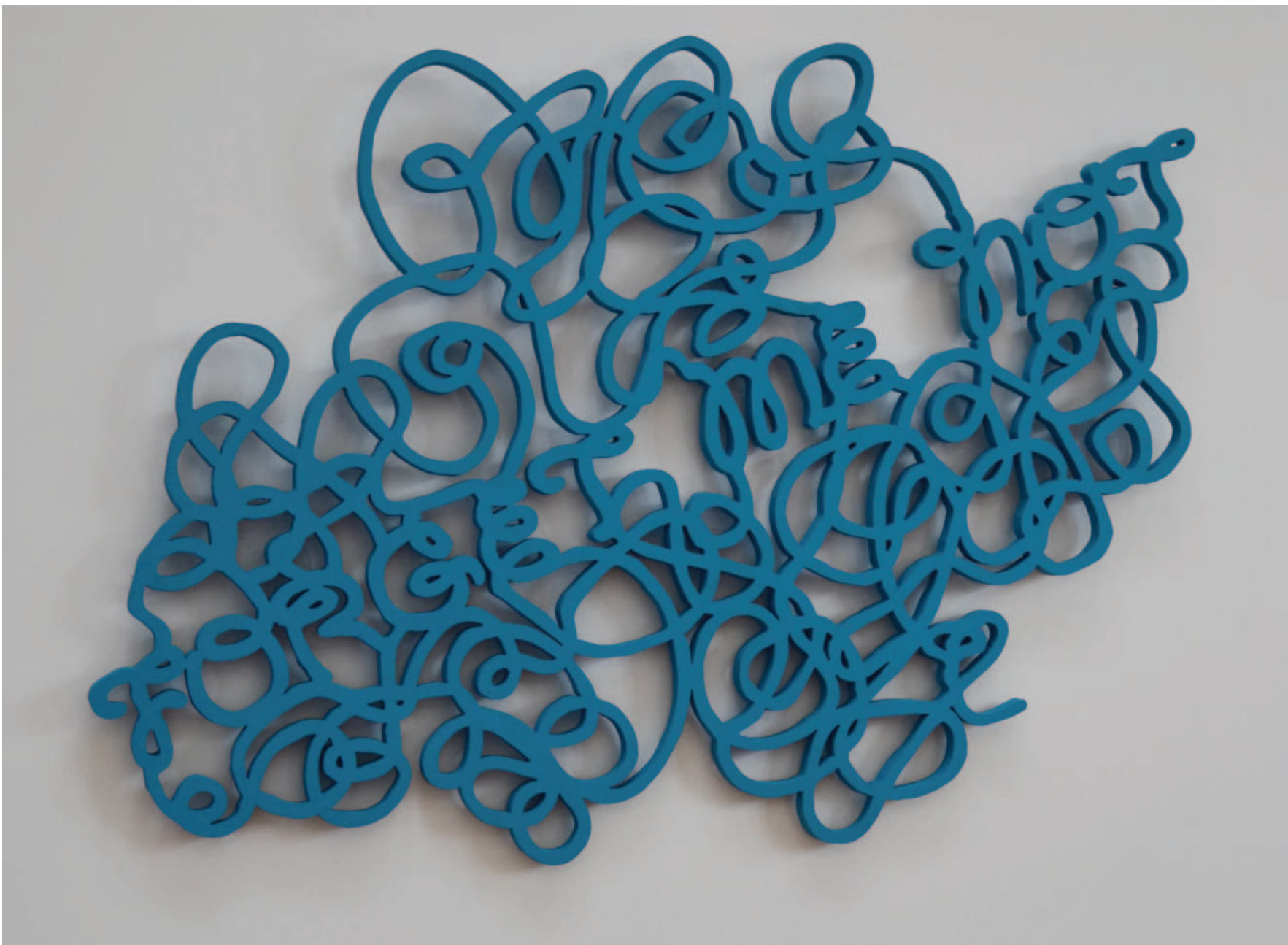
Forsiden af Bagsiden/ The front of the back
Installation view Galleri K, 2016

Moving Assets
Banana box, gold bronze varnish, mdf
2015/2016



Med sund fornuft skal land bygges
gold bronze varnish, mdf, 76 x 126 cm
2016





Forget me kNot
acrylic paint, mdf, 90 x 128 cm
2016



Forsiden af Bagsiden/ The front of the back
Installation view Galleri K, 2016



Forsiden af bagsiden II/ The Front of the Back II
gold bronze varnish, acrylic paint, mdf, 170 x 235 cm
2015 / 2016



Forsiden af Bagsiden/ The front of the back
Installation view Galleri K, 2016



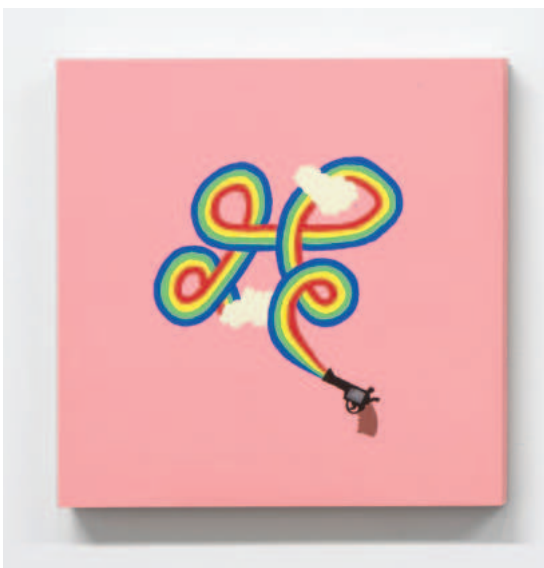
Forsiden af bagsiden III/ The Front of the Back III
gold bronze varnish, acrylic paint, mdf, 180 x 235 cm
2015 / 2016



Forsiden af Bagsiden/ The front of the back
Installation view Galleri K, 2016



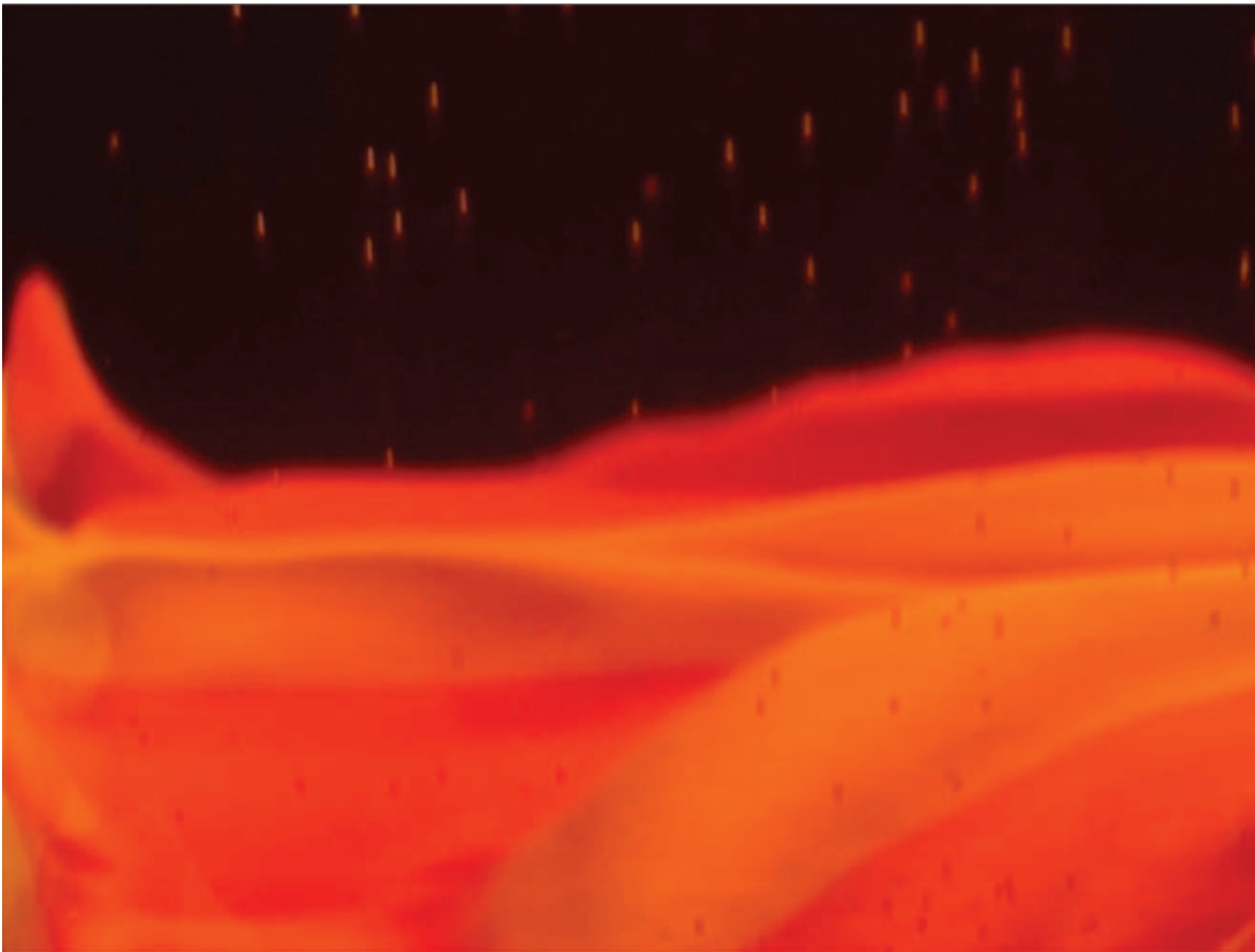
a-Zs
gold bronze varnish, mdf, paint
2016



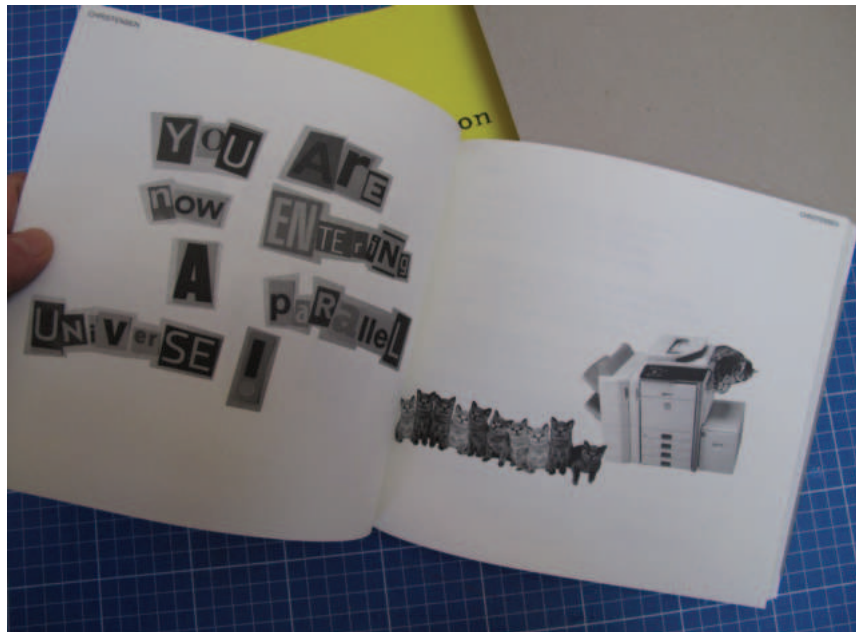
Site I, IV, II, III and Site V
acrylic paint on mdf, all 25 x 25 cm
2016



Det tredje øje/ The third Eye
Metal, plexi, video
2016



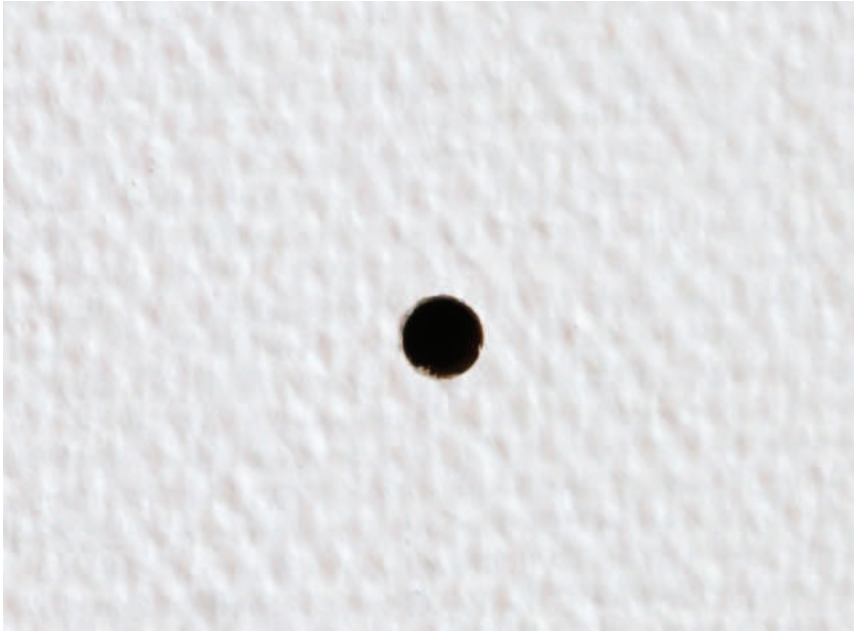
Det tredje øje/ The third Eye
Detail



Catalogue contribution: more Konzeption Conception now, Museum Morsbroich, curated by Stefanie Kreuzer 2015

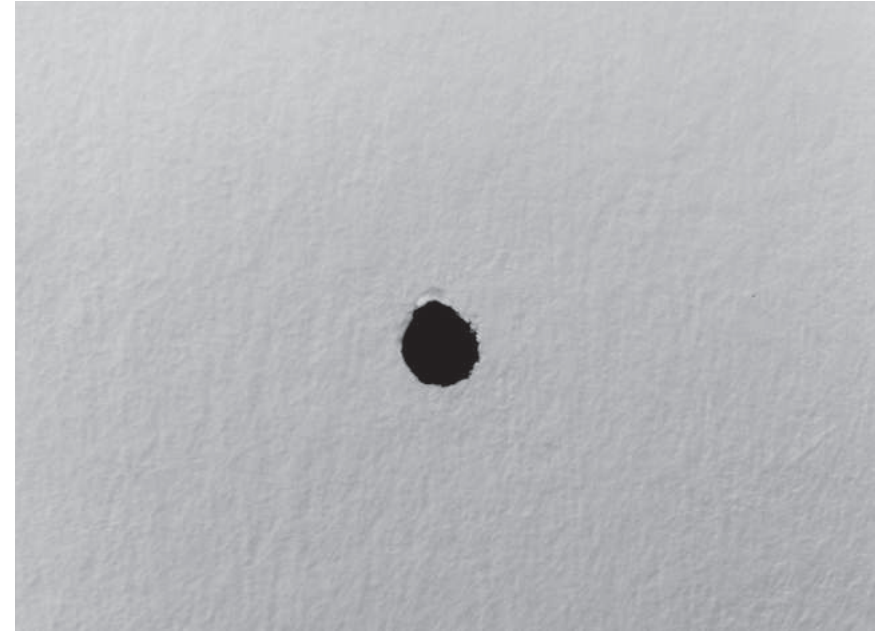


Conception
Digital collage,unlimited photocopy, A4,
2015



Potential

Drilled hole, diam, 1 cm, 2011



Potential, It 's not my work! It 's a hole new concept of the museum!

Drilled hole, paint, diam 1 cm, 2015

Ecerpt from E-mail correspondence after the opening of *more Konzeption Conception now*, at Museum Morsbroich, Leverkusen:

“Dear Stefanie

I really appreciate the on-going engagement regarding my work Potential from 2011. After the discovery of it's altered appearance, at the opening today, I hereby inform you of the correct title and year of production: Potential, It's not my work! It's a hole new concept of the museum! 2015

I hope you can change the title card as soon as possible. And please do inform the staff so that they don't confuse the two works.”



Fundamentals 1- 5
frames, sock, chewing gum, pencil, glove,
toilet paper, variable sizes
2015



4201
epoxy, drainpipe
2014



You got this ! What do i get!
Postcard/Collage
2014

Har virkeligheden også fire hjørner?

Man skal ikke forvente sig, at finde svar i Sara Christensens værker. Til gengæld mødes man af en masse spørgsmål, der på forunderlig vis forskyder det velkendte den lille smule, der skal til for at alting bliver fantastisk.

Tag for eksempel en appelsin. Sådan én kender vi alle, ligesom de fleste sikkert har hørt udtrykket ”en appelsin i turbanen”, der stammer fra Oehlenschlägers skuespil ’Aladdin’ og bruges, når noget går overraskende godt. Og det gør det så sandelig, når Sara Christensen med et trylleslag næsten får os til at tro, at en appelsin roterer i væggen!

Det er denne balanceren midt mellem det virkelige og den fri fantasi, mellem det vi ved og det vil er villige til at tro på, der gør det så godt at være i selskab med Christensens værker. Og snart opstår der ligefrem en indre logik, en form for sammenhæng, værkerne imellem, for minsandten om ikke der dukker endnu en appelsin op i et af de store malerier, der udgør trilogien med den præcise fællestitel: ’Med reference til virkeligheden’.

Hvilken virkelighed er et åbent spørgsmål, ikke mindst fordi de gennemgående figurer er hentet i en tegneserie. På den anden side må man spørge sig selv, hvorfor dette univers skulle være mindre virkeligt end så mange andre? Og hvad er egentlig virkeligheden? Er det motiverne, der skaber illusorisk dybde eller er selve lærredet, der med sine tydelige syninger synes at insistere på sig selv som flade, mest virkelig?

Ligesom tankerne trækkes også de lige linjer lidt af led i adskillige værker. Se bare, hvordan striberne bliver noget nær tredimensionale i værker som ’Lad os holde kontakten’ og ’Over and out’, hvor sammensyningerne skaber op-art og søsyge. Læg også mærke til det forløb af striber, der slår cirkel omkring fabriksbygningen i værket ’Op i røg’: De slår pludselig og midt i det hele zigzag og forlader dermed sporet, præcis som skorstensrøgen, der er blevet til en levende plante.

Det er disse overraskelser, denne organiske foranderlighed og dette velkommende overskud, der giver værkerne en dybde, man inviteres til at gå på opdagelse i. Eventyret er således ikke til at tage fejl af i en titel som ’Toget er gået, flyet er fløjet, bussen er kørt og skibet har lagt fra kaj’, der dog samtidig stiller de frygtelige spørgsmål: Nåede vi med? Eller står man mon alene tilbage på perronen?

Og hvad vil det egentlig sige, at gå på opdagelse? At være opdagelsesrejsende, ’Explorer’? Almindeligvis ville de fleste nok tænke på tropehjelme, knæbukser og en hvid mand på afveje, men Sara Christensen synes smilende at spørge, om det nu også er en sand forestilling. Hendes skulptur med titlen ’Explorer’ er i alle tilfælde noget helt andet, med sin vekselvirkning mellem de lange stankelben og soliditet, mellem krop og abstraktion, funktion og noget meget morsomt, man ikke lige kan sætte fingeren på hvad er.

Mig minder ’Explorer’ mest om en mor med barn på vej til vuggestuen en regnvejrs morgen, men hvem siger egentlig, at det ikke kan opleves som en opdagelsesrejse, en udforskning af verden på en helt ny måde? Hverdagen er jo i virkeligheden lige til at gå på opdagelse i, ikke mindst, hvis man har Sara Christensen med som guide og stifinder.

Det understreges yderligere af ’Camping skulptur I og II’, der tager afsæt i noget, der en gang kunne bruges som telt, men nu er omskabt til gigantiske badebolde. De er for tunge til at kaste, for store til at tage med på stranden, men insisterende på nærvær midt i rummet. Og så er de endda fortøjret, som om de kunne svæve eller trille væk med alle vores drømme om sommerdage og ballonfærd. Så måske de virkelig kan både flyve og forsvinde? Føre os afsted på eventyr? Det er den slags spørgsmål, der gør verden og værkerne helt fantastiske!



Verden har fire hjørner/ The world has four corners
 Installation view Galleri K, 2014

Ned og Op
 metal, Linie Aquavit
Op i røg/ Up in smoke
 metal, money tree
Explorer
 metal, umbrella



With reference to reality I
 Acrylic on canvas, 200 x 200 cm
 2013



Verden har fire hjørner/ The world has four corners
Installation view Galleri K, 2014

**The train has departed, the plane has
flown, the bus has driven and the ship
has sailed**
Acrylic on handkerchiefs, Ø 150 cm
2013



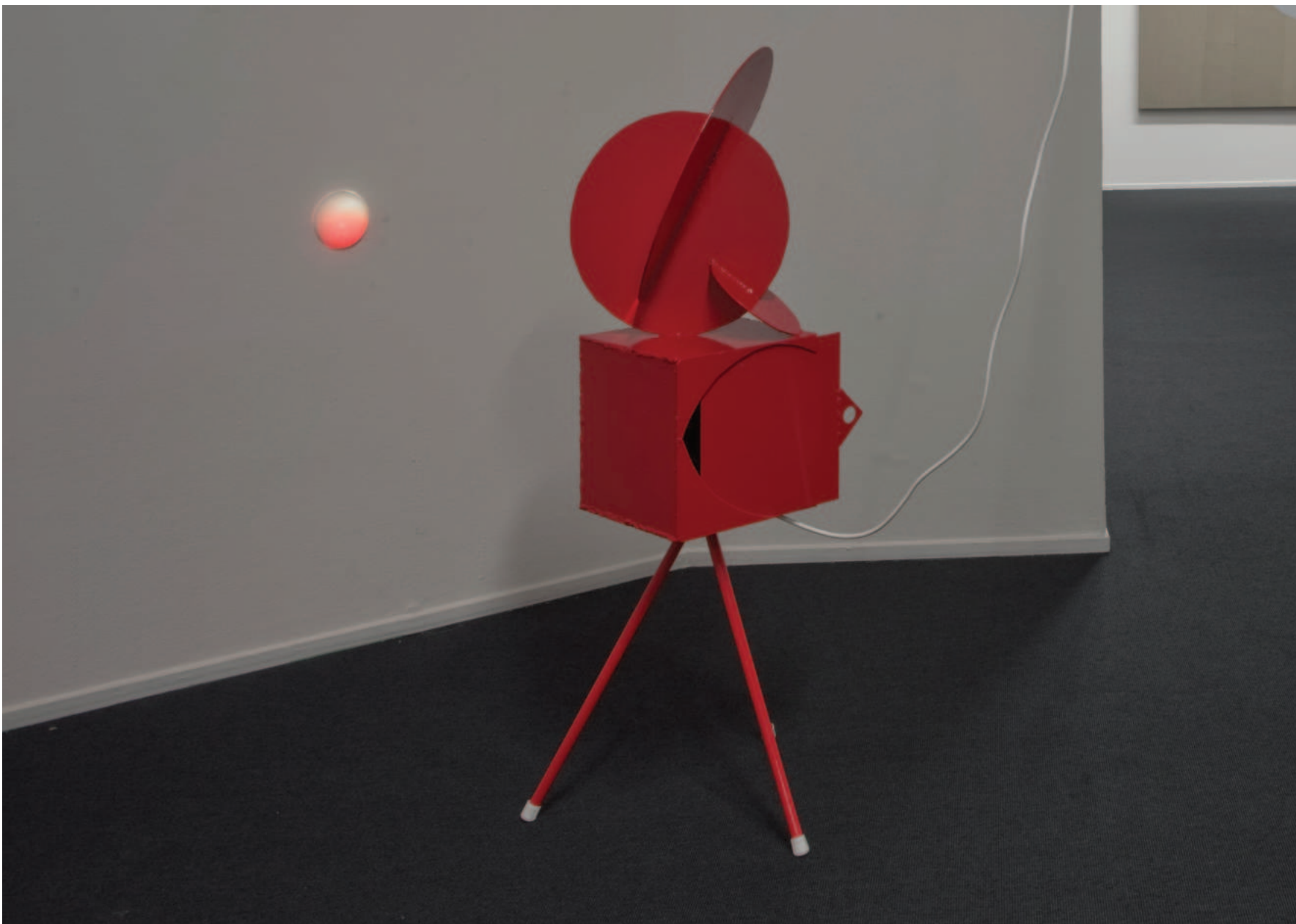
Verden har fire hjørner/ The world has four corners
Installation view Galleri K, 2014

Camping sculpture I & II
modified tents, pvc inflatable, moorings
Ø approx 170 and 150 cm
2013



Verden har fire hjørner/ The world has four corners
 Installation view Galleri K, 2014

Compositions 4-9
 laminate, party effects,
 2014



Verden har fire hjørner/ The world has four corners
Installation view Galleri K, 2014

**Appelsinen i turbannen/ An orange in
the turban**
metal, video, mdf
2013



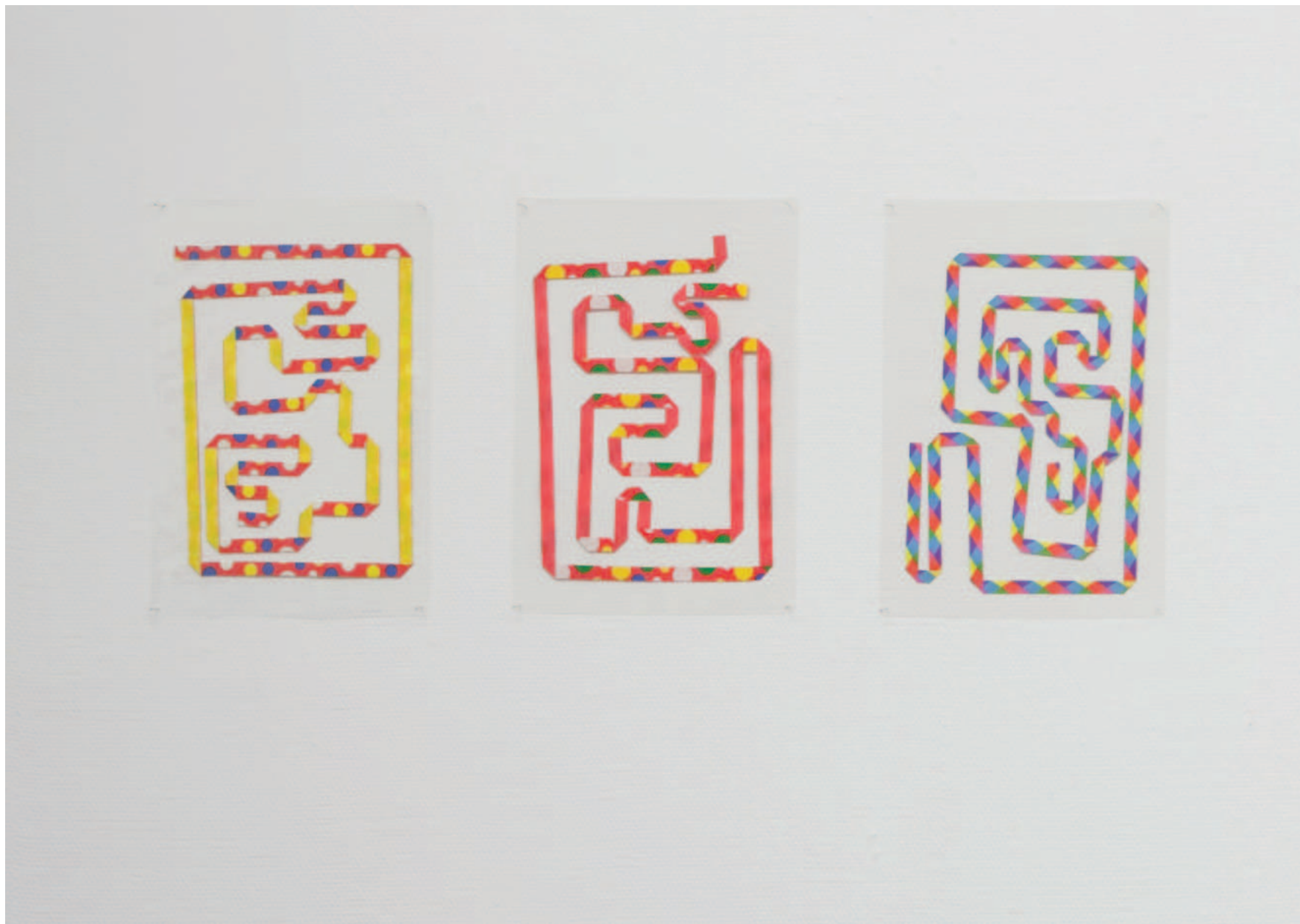
Verden har fire hjørner/ The world has four corners
Installation view Galleri K, 2014

Agurketid/ Cucumber season (Silly season)
metal, video, fabric, string
I dag, i morgen og i går/ Today, tomorrow and yesterday
metal, boxing glove



Verden har fire hjørner/ The world has four corners
 Installation view Galleri K, 2014

Vi ses snart / See you soon
Hvor er du nu? / Where are you now?
Tak for sidst/ Thans for last time
Over and out
 Acrylic on handkerchiefs, Ø 90 cm
 2013



Verden har fire hjørner/ The world has four corners
Installation view Galleri K, 2014

Compositions 1-3
lamine, party effects,
2014



With reference to reality II
 Acrylic on canvas, 200 x 200 cm
 2013

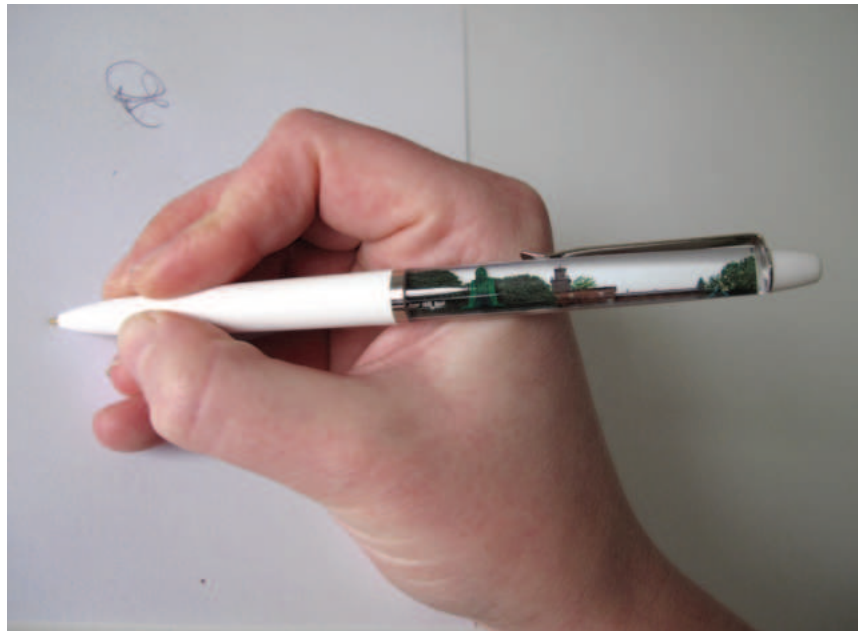


With reference to reality III
 Acrylic on canvas, 200 x 200 cm
 2013

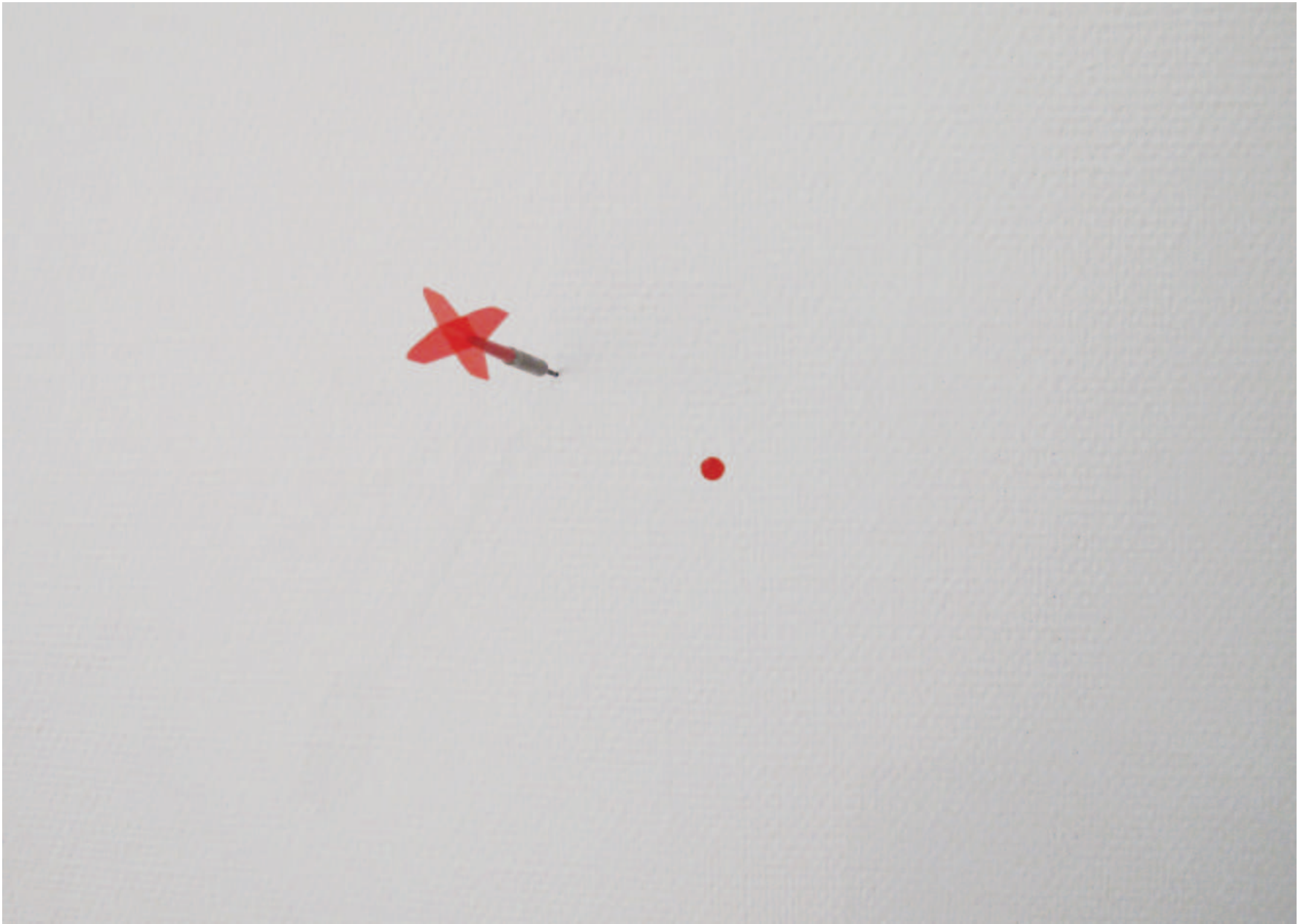


Bigmama didn't get her name because of her figure, rather because of her unparalleled ability to handle tough situations with skill and dexterity. Confusion is her kind of action. The system is her worst enemy. Situations that block her from being fully acknowledged are not admitted in public. Bigmama has lately been perfecting her charming style of twirling visitors around her fingers. She is yet again highly present and only time will tell when she finally undertakes Sinnataggen.

Bigmama
Collaboration with True Solvang Vevatne,
2013



Bigmama
 Collaboration with True Solvang Vevatne,
 2013



Ill do the dishes
Dart arrow, acrylic ink, 2013



Series in progress. The paintings are based on own snap shots. The selection of motives are based upon an assessment, that these particular motives contains a certain tension between character, situation, interior etc.

Neighbours
Acrylic on canvas Ø 68 cm 2013



Lørdag/ Saturday
Acrylic on canvas Ø 74,5 cm, 2013

Ephemeral Sustainability
Acrylic on canvas, Ø 47 cm, 2013



Straight & Level II

(The absolute Archive of archives that
have not yet been thought of or imagined)

Metal, leg from projection table, 2012

Installation view: Box-stories 0,0130977,
The video Art Archive, Oslo 2012)

Art as Experience¹

For most artists there are some problems to which they always return, like an incomplete language seeking to be pronounced. The unsolvable logic of these problems – like certain mathematical theorems – is a source of energy that spurs the artist to repeatedly seeking but not actually wishing for its solution. Identifying and articulating these problems in a way that is relevant for one's own art practice, is a difficult task that takes patience and a strong back. Therefore, many artists end up with problems that are too easily solved.

This is the point where Sara Christensen astonishes me. Already at a very early stage of her art practice, she has established a solid framework, from which she can repeatedly attack her unsolvable problems, using different materials and angles freely and without prejudice. It is also manifest in her way of expressing relations between aesthetical practices and more general implications of being an individual, while keeping the aesthetical aspect inside, not applying it as an identifiable layer on top of the general experience. This concept of the aesthetic becoming inherent and integrated in the general experience becomes clear in her late paintings from 2010.

In the artist book *The ultimate solution to absolutely everything you could possibly imagine*, from 2009, Christensen uses these insights together with her sharp wits. The book is created around the image of a brain as a labyrinth filled with 149 dots, one by one disappearing as you turn the pages, until the labyrinth (or brain) is finally empty. Or – if you flip through the book the opposite way – the brain is gradually filled up. This apparently simple logic shows us how a system can take the form of an object (an issue she playfully pursues in the installation *Straight & Level*). The system is also an image of the striving to produce aesthetic experiences, and the important insight that being an artist is to endure and repeat patterns, hoping to transcend them.



The three stabled books fits perfectly to support the stool, they keep it in its right position. The book can be read as a flipbook from both sides. The shape of the labyrinth can be seen as a simplified representation of the brain. The 149 spots suggest a movement into the centre. Read from the other side the spots suggest a movement out.

Straight & Level

installation, Stool, four books; *The ultimate solution to absolutely everything you could possibly imagine*, 50 x 35 x 35 cm, 2009

The ultimate solution to absolutely everything you could possibly imagine

Book 149 pages, oslo stress press, 2009

When Ships Sink They Do It In Water

A few comments on Sara Christensen's (under)water worlds

Everything seems so familiar – but in a disturbing way: the unbeatable pragmatism of the functional form as in the stepped metal tank, reminiscent of a ship's chimneys, the necessary exhaust pipes and the paint so well-established in all things to do with water, the coat so thick and glossy that it warps and blisters: this is tactile realism. This particular combination of fresh gleaming white and yearning blue conjures up sensory memories. As if we were promenading the railings, we almost smell that strange and exhilarating mix of seaweed, sunscreen, salty air, and diesel oil that puts us back to when we were kids on a seaside holiday and conjures up sensations of new possibilities. A quick panoramic glance around the Berlin gallery also offers: a couple of buoys, a bucket of water thrown out, a glass of water half full, colourful napkins on round stretchers looking like plates, and a variation of sailor's knots. Even the gallery's floor boards seem like planks in the context of this exhibition, a perceptive displacement that is fully intended. All objects appear like frozen in mid-air, and are, as such, three-dimensional snap-shot.

„Man and the sea“ is the subject of Sara Christensen's new exhibition: man's fascination with the sea, the imaginative power of familiar nautical things, the longing for departure and change. Being the true comedian she is – one of the very few in the art world, mind you – Christensen presents these motives not pompously, but in a comical, playful, sometimes even consciously silly manner. But that doesn't mean that there isn't a serious note to it all – on the contrary. On second glance, the objects exhibit a bizarre life of their own that seems to belong to the uncanny world of dreams rather than the sphere of austere functionality they come from.

The fountain gurgles away busily, yet it dispenses rum rather than water. As a suggested readymade (it is, in fact welded by the artists), the object alludes to, if you will, Duchamp's 1917 *Fontaine* and all the subsequent artworks on the subject of fountains. The half-full glass will never go dry, the bucket of water will always be caught in mid-action as the liquid is in fact epoxy. Weird are also the plate-like napkins on account of their enormous size. And even if the knots drawn on this comical background are in cartoon style – where, as we all know, anything goes – we still can't help wondering, how they got there in the first place. The buoys would never swim because they are made of rags: old raincoats, jumpers, work clothes and woollen blankets. The materials add new associations to the original maritime dimension, and the title – *Floating Voters* – gives it a tongue-in-cheek political spin.

Nothing is what it seems at first – that is also the message of Christensen's large textiles, entitled *Attached Members*, that follow her previous cycle of work *Fra sans og Samling*. Although the pieces of fabric sewn onto the canvas make them reminiscent of maps, instruments of orientation, their purpose is decidedly to cause constructive confusion. They are collages of anonymous architectural structures and circus motives such as a conjurer (with and without head) or a clown. And as a living epitome of the dream of lands far far away, a budgie, this exotic creature affordable to all and everybody, has lost its way inside the labyrinthine architecture. These tangible jokes, finely-tuned plays on words and well-placed surprises are the elements with which Christensen tests the slippery slopes of reality and celebrates a healthy loss of control.

Gaby Hartel, 2012

(Translation: Uta Kornmeier)



Opening,
metal, ribbon scissors , 2012

The ribbon blocking the entrance can be continuously stretched after cutting. Visitors will randomly be invited to clip the ribbon, resulting in continuous reopening's of the exhibition. The installation can also at some times be met as a reminiscence of an already executed ritual.

Installation view; *When ships sink, they do it in water*, Kit Schulte Contemporary Art, Berlin 2012)



Floating Voters I-VI

sweaters, rain coats, workwear, blankets,
moorings, 2012

Installation view; *When ships sink, they do
it in water*, Kit Schulte Contemporary Art,
Berlin 2012)



Knots V, IV, II, III
acrylic on napkins, Ø 90 cm & Ø 59, 2012

Installation view; *When ships sink, they do it in water*, Kit Schulte Contemporary Art, Berlin 2012)



Installation view; *When ships sink, they do it in water*, Kit Schulte Contemporary Art, Berlin 2012)



Water Comes From Heaven I
h = 9, Ø 8,5 cm, glass, epoxy, 2012

Installation view; *When ships sink, they do it in water*, Kit Schulte Contemporary Art, Berlin 2012)

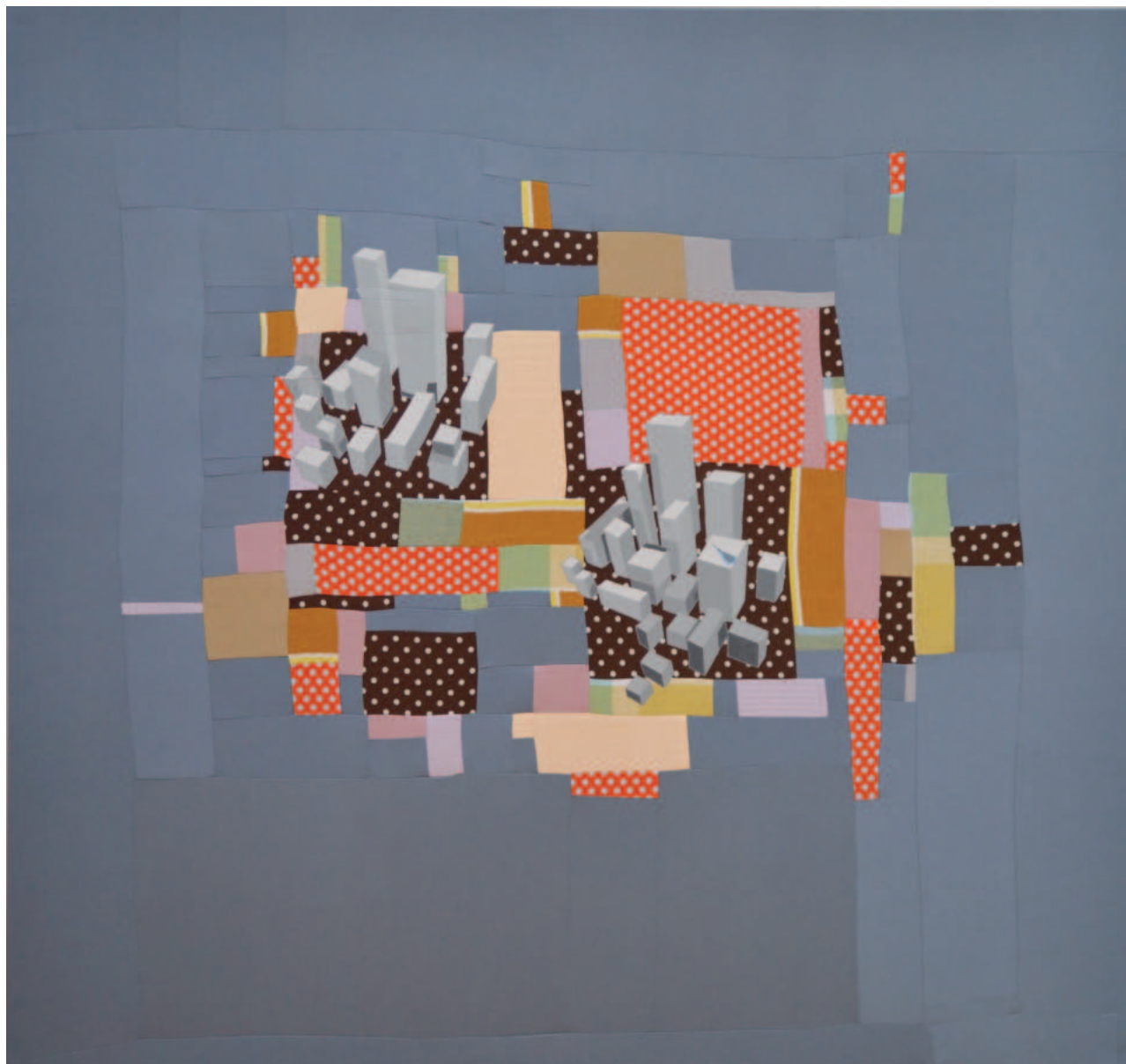


When ships sink, they do it in water
45 x 49 x 30 cm, metal, circulation pump,
rum, 2012

Attached members I
160 x 170 cm, acrylic on textile, 2012
Installation view; *When ships sink, they do
it in water*, Kit Schulte Contemporary Art,
Berlin 2012)



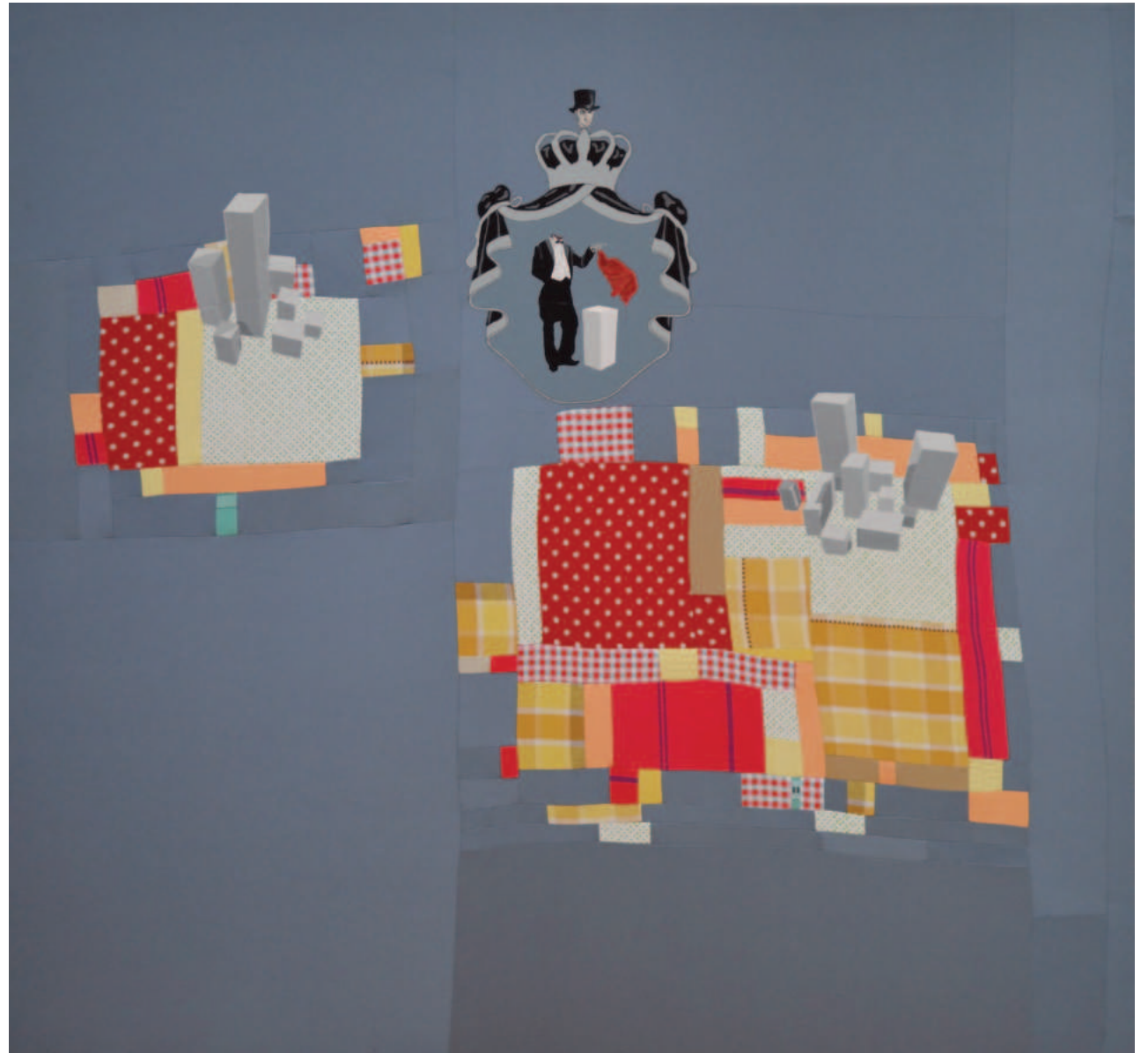
Detail



Attached members II
160 x 170 cm, acrylic on textile, 2012



Detail



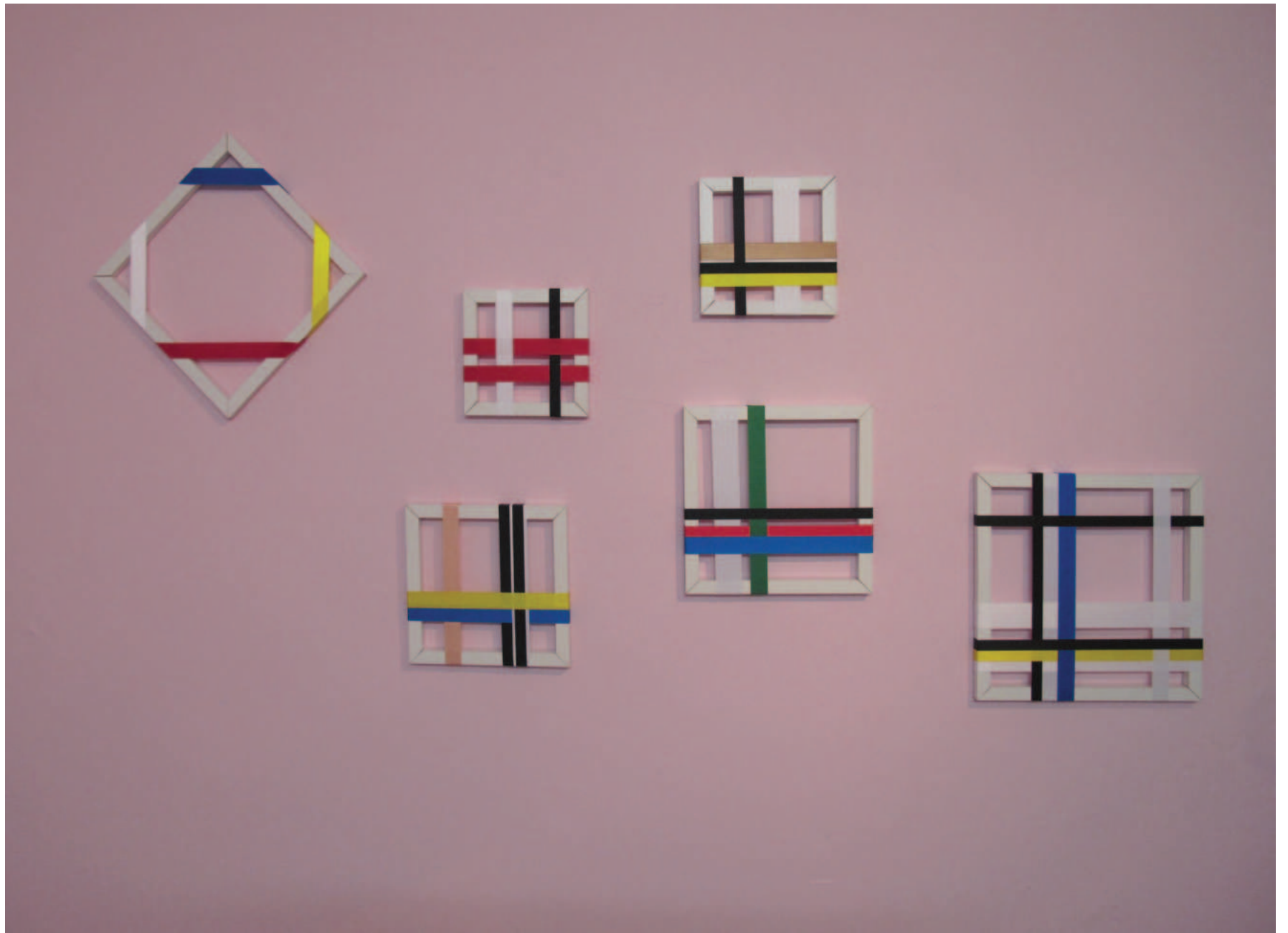
Attached members III
160 x 170 cm, acrylic on textile, 2012



Untitled
bucket, epoxy, 2012
Installation view; *When ships sink, they do it in water*, Kit Schulte Contemporary Art, Berlin 2012)



Installation view: *Battle 05: Jacqueline Forzelius vs. Sara Christensen*, Pink Cube, Oslo, N



Diludium I- VI
Frames, silk ribbon, 2012



I know, I dreamt it myself I & II/ Jeg ved, jeg har selv drømt det I & II
Double stretch bed sheet, cooking string, frames, 90 x 200 cm, 2011

Holiday Sculptures IV, V & VI
Textile, line, tennis and beach balls, inflatable rubber boat, towels, zippers, thermisol balls, various sizes, 2011



Hello... There
(• Collaboration with True Solvang
Vevatne)
Stone, drum pedal, 50 x 70 x 35 cm, 2011



Holiday Sculptures I, II & III
Textile, line, tennis and beach balls, towels, zippers, thermisol balls, 2011



Holiday Sculpture I

Textile, line, tennis and beach balls, towels, zippers, thermisol balls, Diam. 40 cm, 2011

When attitude becomes many forms: How I see Sara Christensen's work

When did you last laugh while visiting an art show? No really, I mean it: when? I am not talking of that malevolent little snort with which we sometimes like to comment on the work of our – perhaps more successful – rivals or those artists, who take an interest in things we ourselves find irrelevant. What I am thinking of is a light-hearted, mind-opening laugh, a laugh, which takes us by surprise and which seems to burst out of our bodies almost in spite of ourselves. As we remember remotely from the times of transition between childhood and young adulthood, this moment of silliness can be most constructive, a moment which releases a subversive energy, which in turn can change not only our point of view but also that of those we infect with our joyful giggles. This phenomenon, a humorous perspective taken to the extremes of silliness, is a fanastically efficient means of communication. Considering this vast potential, it is beyond my imagination why attacks of silliness in an artistic context are not applied as a method more widely¹. Is it because there are few who have the right kind of temperament to explore this energy? Here the artist as an enlightening clown enters the picture, and there is of course a history which carries many ringing names: Marcel Duchamp, the Dada-boysgroup, Gilbert & George, Dieter Roth, Robert Filioi, Fischli & Weiss, Christian Boltanski, Sigmar Polke, John Baldessari. They all look at daily life, its indifference to human needs and wishes, and they twist and tweek it a little to point this out. Do you notice what is missing in the list of names? Exactly. Theory claims that women are not part of this cheerful pedigree, because they lack the male sex's laid-backness, its originality and aplomb.² This is, of course, utter nonsense. So, let us celebrate Sara Christensen's aptness at all the above!

This funny streak in her work is, of course, only one of the mental temperatures in which the artist immerses her viewer. Christensen is also a serious researcher and collector: an "Eye of Prey" as Samuel Beckett aptly phrased this tendency to walk around and snatch material from one's surroundings, and then, by either re-enactment, condensensation or mimetic comment, transform those found things into art. Christensen's paintings-in-textiles are a feast of tactility: at first contact, the viewer's groping eye as well as her sensitive fingertips are drawn into this interplay between texture, line, plane, depth and motif. The works have a format one immediately wants to walk in to, and they are both highly accessible and deeply mysterious. At times even slightly disturbing in their combination of motifs, skulls or decapitated torsi, which are presented on the same structural level as the zips, illustrative clouds or the pleasing patterns of the fabric.

But there is nothing scandalous about this choice of icons, as they are presented in the style of underground-comics. This analogy combined with with the tactile beauty of the cloth makes these grim motifs "manageable" without reducing them to mere ornaments, thus taking the edge off them. It is, incidentally, the inverse act of reception one passes through when noticing the way the sewn material has had to be painfully strained into the shape of the stretcher. All this gives a productive tension to the pleasing aspect of the fabric. There is, of course, a historical line here too, which leads us back a few centuries to the lushious textures of skulls next to light-reflecting glass or shiny gold beakers, to silk brocade table spreads and piles of colourful, sometimes flyblown fruit in Dutch 17th century still lives. Here the precisely choreographed inventory of feasting and joy meet its shadowy depth: "Denckt opt End", was the Memento Mori warning written on those paintings.

Sara Christensen, as I see her, is a cheerful empiricist, a cheerful analyst and I would even say, a cheerful scepticist. Should I be asked to place her historically, I would call her more modern than post-modern, as the eager seriousness which underlies her energetic playfulness is never fringing out into any kind of direction. Underneath the surface of her light-hearted, tongue-in-cheek humour her work is sternly crafted.

I probably should not have used the term "surface" for that deep and shifting, tactile and boldly variant materiality of Christensen's forms of expression, as I probably should not have called her artistic approach "stern". But it is so rare a thing to find a firm structure underlying a heterogeneous body of work as with the artist in discussion here, that I would like to stick to my choice of words.

1 A wonderful academic research project on the subject has been launched in Germany, see: Michael Glameier and Wolfgang Till (ed.), *Gestern oder im 2 Stock*. Karl Valentin, *Komik und Kunst* seit 1948. Munich, 2009; Lisa Steib, *Albernheit als Methode in der Kunst der 1970er und 1980er Jahre*, Magisterarbeit, Hochschule für Bildende Künste, Braunschweig, 2010.

2 E.g.: Peter Bamm, „Über die Albernheit“, in: Bamm, *Die kleine Weltlaterne*, Munich, 1953.



Fra sans og samling
Installation view Galleri K, 2011



Fra sans og samling
Installation view Galleri K, 2011



Fra sans og samling

Installation view Galleri K, 2011

Underdust

vacuum cleaner, papir maché, paint varnish, 2010

Follow every rainbow III

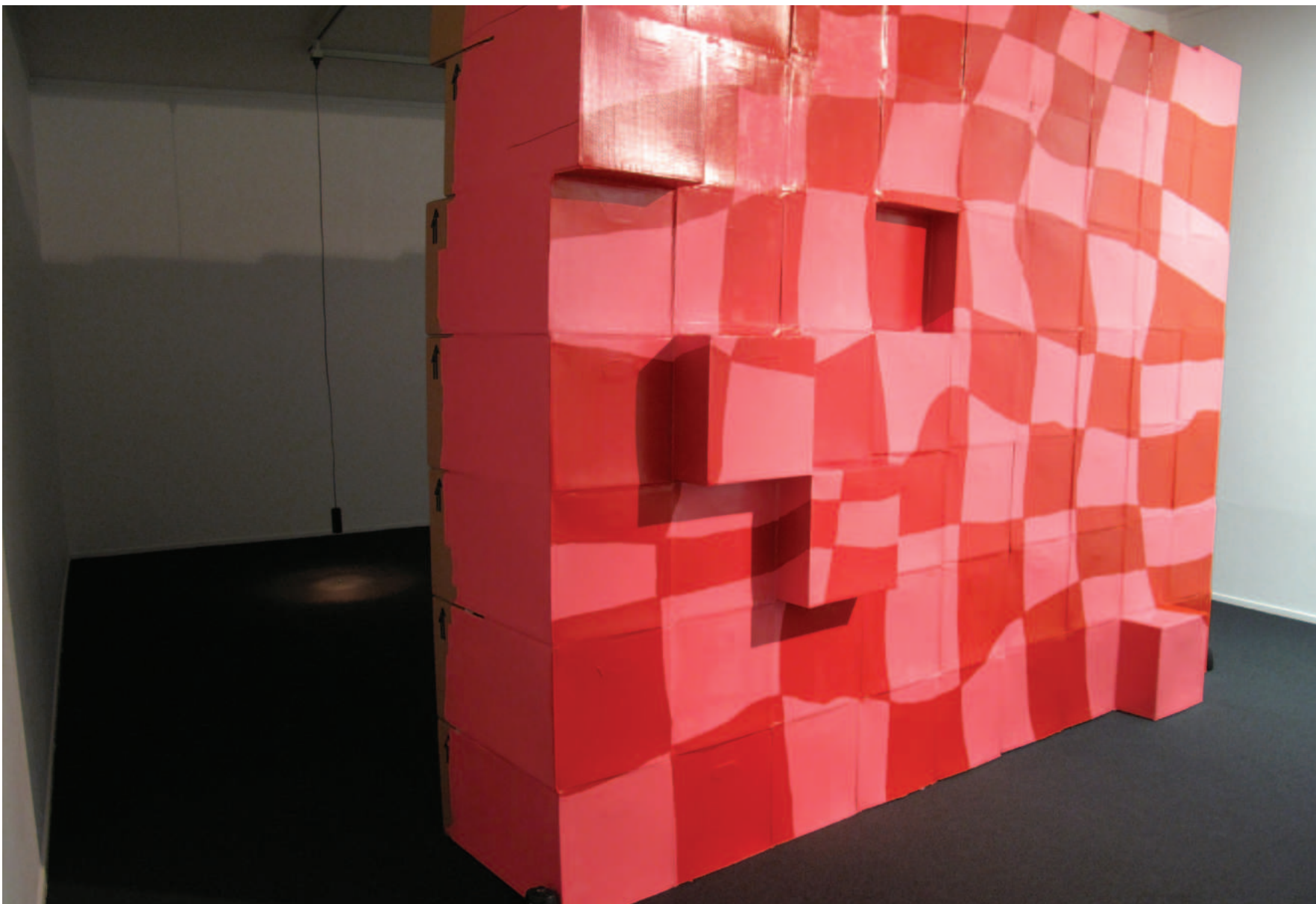
acrylic on textile, 200 x 200 cm, 2010

Obstacle

Cardboard boxes, tape, wall paint, varnish, 235 x 296 x cm, 2011



Underdust
vacuum cleaner, papier maché, paint var-
nish, 2010

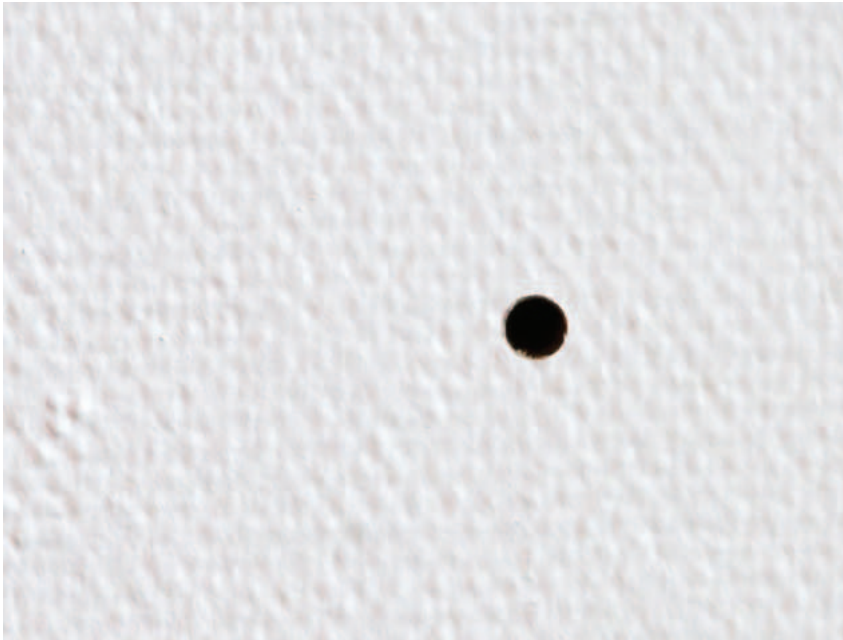


Obstacle

Cardboard boxes, tape, wall paint, varnish, 235 x 296 x cm, 2011

Ærten / The Pea

Epoxy modeling paste, armor, acrylics, varnish, size 1:1, 2009



Potential

Drilled hole, diam, 1 cm, 2011

Listen Now

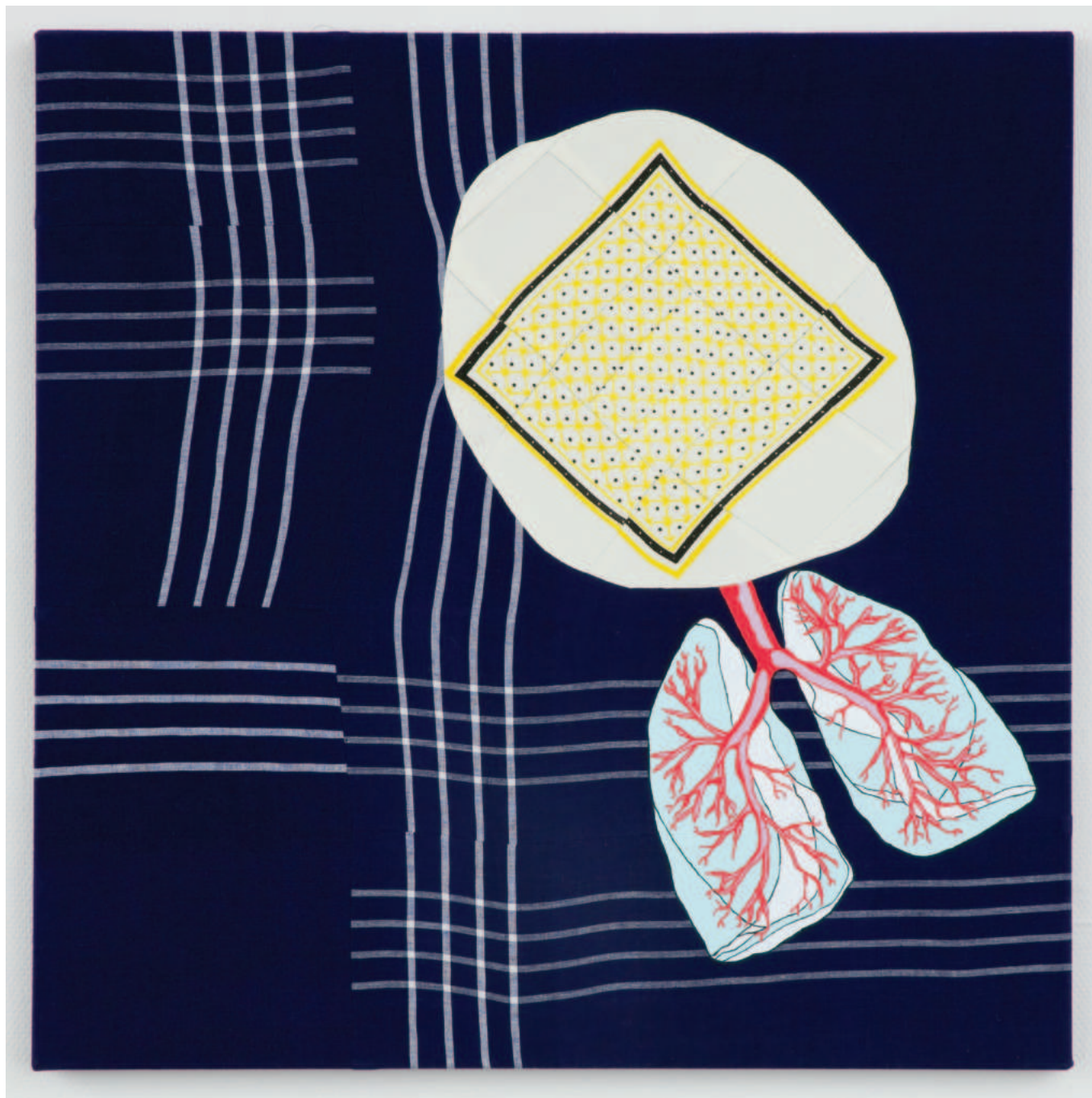
Drilled hole, earplug, diam, 1 cm, 2011



Untitled, acrylic on textile, 190 x 190 cm,
2010



Untitled, details, acrylic on textile, 190 x 190 cm, 2010



Untitled, acrylic on textile, 90 x 90 cm,
2010



Untitled, acrylic on textile, 50 x 50 cm,
2010



Let's have a referendum
Acrylic on textile, zippers, 200 x 200 cm,
2010



My presence or absence was not announced. As a part of the opening I placed myself inside the sculpture for an hour. When I felt like it, I moved myself and thereby the sculpture around in the space. During the exhibition period I at sporadic chosen times repeated this action.

Udstillingens titel er hentet fra den tyske udgave af brætspillet Ludo. Navnet bygger på regelsættet, der indebærer, at når en brik lander på det samme felt som modstanderens, slås denne hjem. Titlen kan med lidt god vilje, oversættes til menneske bliver ikke vred. Perspektiver forandres i takt med og måske under forudsætning af, at vi trækker vejret. I nogen situationer kan det dog være hensigtsmæssigt at holde det. Mangt og meget kan og skal flytte sig. Hvad der bevæger os og ting i almindelighed, er heldigvis ikke kun et direkte resultat af egne hjernecellers lejlighedsvis rumsteren. Man kan godt i nogen tilfælde bestemme sig for at enere gælder som seksere.

The title of the installation is stolen from the German version of the board game Sorry. The name is based on the rule set of the game, that results in, that when a pawn lands on the same spot as the opponents, it has to move back to its starting point. With a little goodwill the title can be translated into, Man don't be angry. Perspectives changes according to, and maybe as well dependent on, that we breathe. In some situations though, it might be suitable not to. Much and a lot can and shall move. What moves us, and things in general is luckily not only a direct result of our own brain cells occasional activity. In some cases it is possible to decide upon that ones counts as sixes

Mensch ärgere Dich nicht / Man dont be angry

Installation, performativ, Moving boxes, wine boxes, wall paint, Papier maché, varnish (**Solgt / sold**; Stickers) 2010

<https://vimeo.com/63075534>



Solgt / Sold

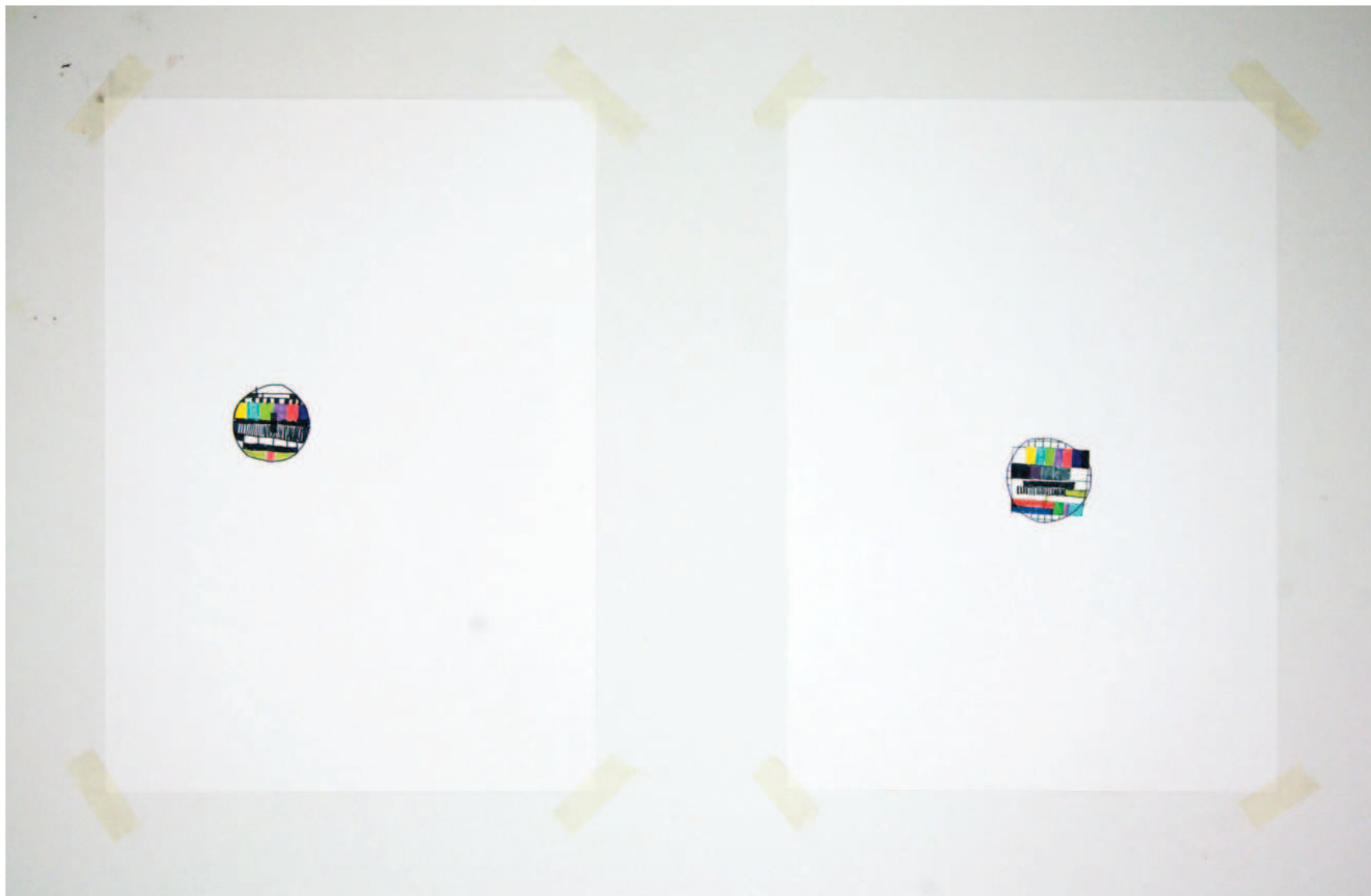
Two red stickers, 3+2AP, 2010

Reserveret / Reserved

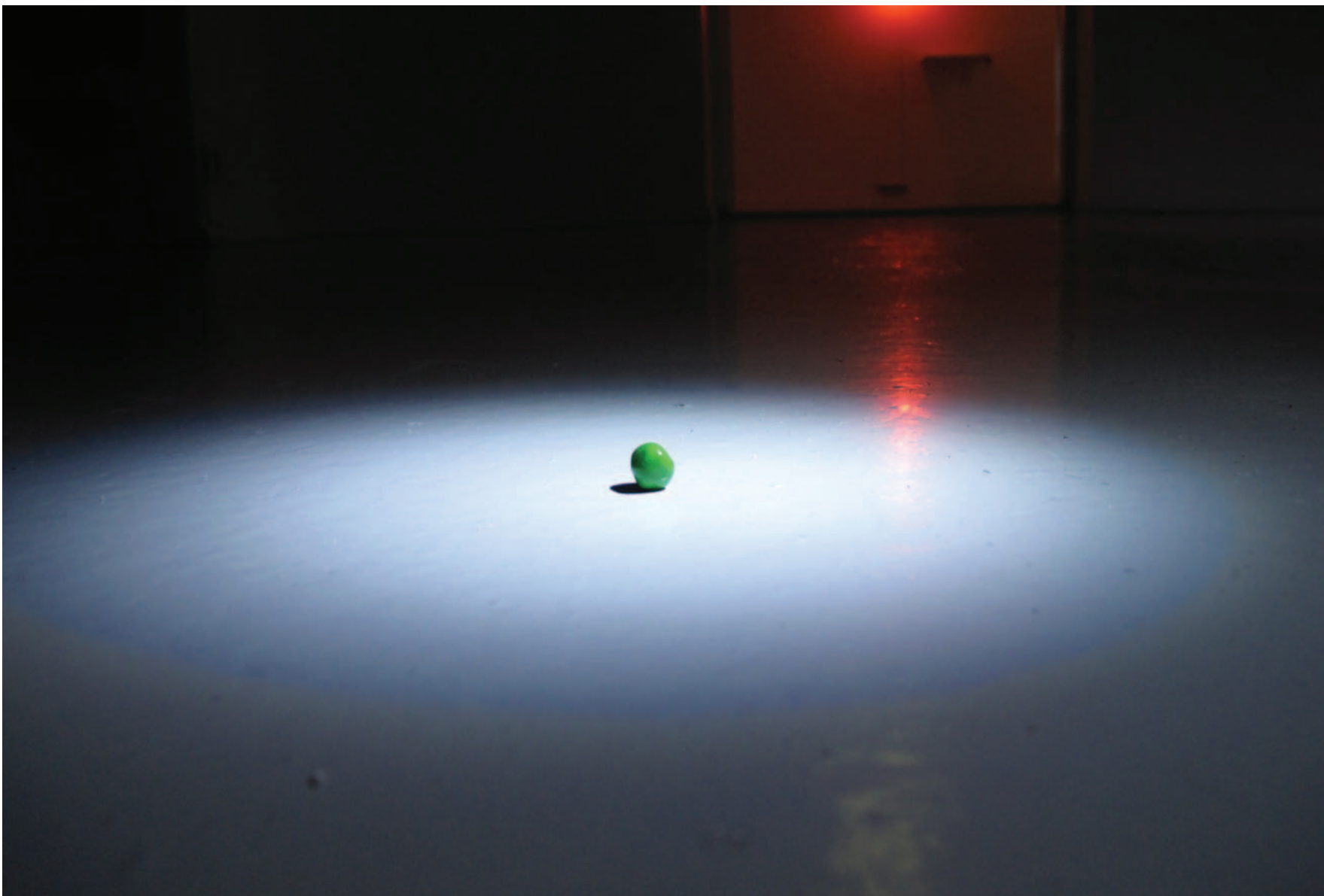
Two green stickers, 3+2AP, 2010



Follow every rainbow I & II
Acrylic on textile, 200 x 200 cm, Installationview: Activity suggests a life filled with purpose, 2009



**Go nat Danmark, Good night Denmark/
Go nat 2, Good night 2**
Felt-tip pen on paper, A3, 2008



Ærten / The Pea

Epoxy modeling paste, armor, acrylics,
varnish, size 1:1, 2009

The sculpture is constructed regardless of its small size, as I would construct a big scale sculpture.

Installation view, Collector's Edition, One
night Only, The art Academy in Oslo

Cyclorama

Sara Christensen's installation Cyclorama presents intriguing wall-mounted objects consisting of board games embellished with little ruffle curtains and other decorative elements, such as colourful ornamental pieces of metal. These personal icons present a strong D.I.Y. aesthetic, yet while the handcrafted can be interpreted as the 'female form', the geometrical patterns of the board games introduce a traditionally 'male' element to the work: strategic thinking, logic and reason. While the hand-made curtains and metal cut-outs represent a pre-industrial manual mode of art production, the mass-produced games refer to the modernist trope of abstract painting, which developed in early avant-garde practice and has become the foundation of today's notion of progressive modern art. The flatness of the thorny spikes of backgammon, the centralised squares of the game of Nine Men's Morris, Solitaire's even division of the board into a cross structure and the classical grid of chess – what is interesting is that all these forms have been shaped by the psychology of inter-human communication. Christensen's domestic icons, thus, also stand for the social, the ritualistic, and more precisely, the calculated motivation that arguably lies behind all human interaction. Christensen invites the viewer to play with art, to engage with the work in an intellectual mind game.

Art historically Christensen follows the tradition of surrealism and Dada: by de-contextualizing her objets trouvés she gives them a new meaning, a method developed by the French pioneer Marcel Duchamp, who has been celebrated as the founder of the ready-made and who 'retiring from art' in 1923 devoted the next ten years of his life to professional tournament chess play. To abandon 'retinal art' in favour of intangible ideas and activities was at the heart of Duchamp's shift from art to chess. Christensen reverses this gesture by turning the boards into aesthetic fetishized objects. Are they ironic comments on the reductive stance of Greenbergian modernism? Satirical gestures claiming that modern art did not deconstruct, but merely replace the act of religious worship? Christensen's approach is more complex than that: her installations raise questions about the psychological entanglement of art making, which has to bridge the gap between the metaphysical and the rational, devotion and distance, intuition and strategy, the private and the social. If Man Ray claimed that the chessboard was "the original goal of all graphic art [...] a field for clear thinking, impromptu imagination, surprise, planning for the abstract", Christensen challenges the idea of clear abstract thought by re-introducing the board game into the (female) domestic sphere with its a less-than-perfect folkloristic aesthetic of frills and flowers.¹ Christensen's Cyclorama is personalised icons of human dialogue, which with their move/counter-move aesthetic manage to strike the delicate balance between meaning and form.

¹ Man Ray: 'Painting and Photography', in: Man Ray: *The Hollywood Album*, as quoted in Larry List: 'Chess as Art', in: Jennifer Mundy, ed: *Duchamp Man Ray Picabia*, Tate Publishing, 2008, p. 134



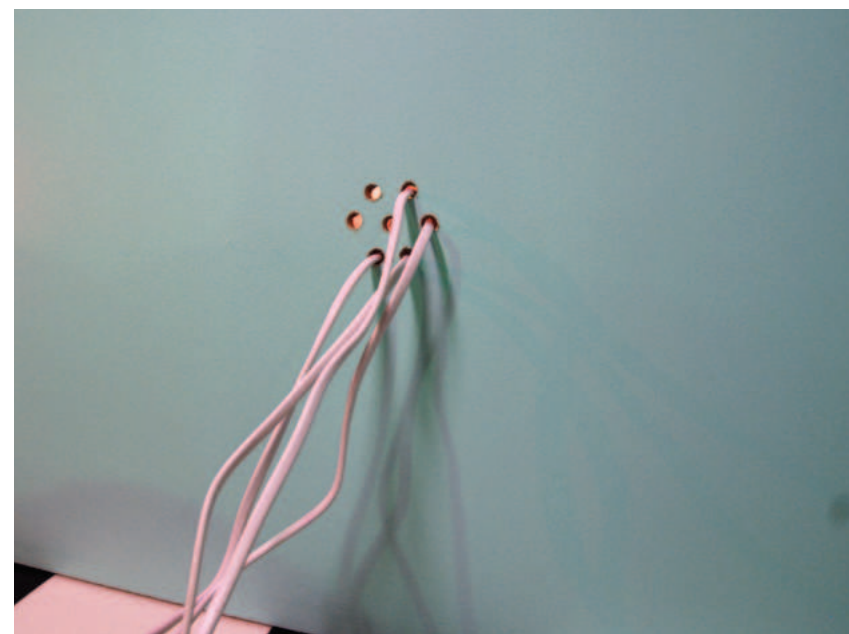
Cyclorama, Installation view, The Stenersen Museum, 2008



Cyclorama, Installation view, The Stenersen Museum, 2008



Cyclorama, Installation view, The Sten-ersen Museum, 2008



Cyclorama, Installation view, details, The Stenersen Museum, 2008



Cyclorama, Installation view, details, The Stenersen Museum, 2008



The cast of a pear is joined with an electrical wire. The wire hangs from the ceiling, where it could seem natural for a light bulb to hang. A pear rotating around its own axis is projected onto the cast. A flashlight is used to make a spot of light on the wall behind. This gives an illusion of a moon and conceals unnecessary light from the projection. The title refers to Douglas Adams cult series, *The Hitchhiker's Guide to the Galaxy*. Nr 42 is here the ultimate answer to life, the universe and everything. The piece is based on a combination of objects, which in form and language have certain similarities in Danish: Pære- Light bulb, Pære- Pear. The light bulb and the pear which are the key elements of the installation, go through an alternative rewriting, and their materiality is gently shaken.

Work nr. 42

Cast in Jesmonite, wire 5 meter, projector, DVD player, flashlight, podium, video
The cast; one to one, 4+2AP, 2007



Work nr. 42, Installation view, Visning-srom 21m2, Stavanger, 2008



Alone
12 mm plywood, metal from Disney,
cookie jars, nails, 35 x 130 cm, 2007



Alone, Detail



**Kvinden bander til vandet, vandet
husker det / The woman curses at the
water, the water remembers**
Glass bulb, water, model figure, 18 x 16
cm, 2007



Materials that can be related to something comfortable and nice, are combined with naughty words. The works have an ornamental quality and can be viewed with attraction and repulsion.

Flæskerøv / Lard-ass

Plywood, Quality Street cookie jars, nails,
35 x 240 cm, 2005

Blodhore / Blood-hore

Plywood, board games, varnish, 35 x 210
cm, 2005





Kasse får kasser / Box gets boxes
 Video, 1. 33 min, 5+2AP, 2005
Kassefest / Box party
 Video, 1. 27 min, 5+2AP, 2005