

STORYLINE

The exhibition **STORYLINE** comprises works by seven artists that deal with the concepts of narration and transformation. The narrative element, where stories are not so much told as indicated, unfolds itself through drawing. As the exhibition shows, drawing is a versatile practice to which each of the works has a different approach. In this context however, drawing should be understood broadly, and thus many of the works shown in **STORYLINE** are the result of the artist's use of mixed media. Consequently this exhibition seeks to draw attention to the link between the story and the line.

The world of **STORYLINE** is a world of adventure, fairy-tales, myths, and of journeys; journeys to the self and to the end of the world. The exhibited works speak to us in a multitude of different voices yet they all speak about transformation, the process of undergoing change whether physical or psychological, subtle or radical. Thus change can be viewed as a journey in a concrete sense as well as in a metaphysical sense, a leap into the unknown, rites of passage, a life changing voyage, or an escape into the world on the other side of the mirror.

In **JULIE NORD**'s 'Little Friends at the Fringe' a girl is walking away from a house in the woods while holding hands with a number of strange little creatures. At first, she could be just a little girl taking a morning stroll with her cuddle toys in tow, but when taking a closer look, she appears to be sleepwalking, as her eyes are fixed in a blank stare. A closer look also reveals that the toys or creatures seem to be leading her by the hand thus taking her away from the safety of her childhood home, or away from her childhood entirely, and leading her towards something not nearly as protected.

The possible dangers of a voyage are also at the core of **TIRIL SCHRØDER**'s work 'Shipwreck', where she makes use of several different techniques whereby a narrative is shaped. A ship, resembling a caravel or perhaps even a pirate ship, is wrecked at sea, and where the ship itself retains the characteristics of a drawing, the surrounding sea is executed in a different style. This merging of different techniques allows for many different stories to be indicated, as it leads the viewer into several worlds all at once. Strange, black branch-like shapes enter the pictorial space and stretch towards the vessel. Another patch of black has spilled out on the surface near the ship. Owing to the fact that the black patches are executed in a different medium, they appear to belong to a different dimension from which they invade the image like the tentacles of a malicious sci-fi monster.

The voyage and its transformative potential is also **MORTEN SCHELDE**'s point of departure. His contribution to the exhibition is part of the series 'The Great Fiction of Science' that was produced following a scientific expedition aboard the ship Galathea 3. 'The Lab' shows the place where 'fiction' or hypothesis can be transformed into 'science' or knowledge, but Schelde simultaneously questions the perception of scientific eternal truths by superimposing different layers of photographic material, a reality marker, and drawing, a fiction indicator, whereby he blurs the contours of reality or of what one perceives as truth or reality.

Several of the exhibited works deal with the concept of identity in general and gender identity in particular, which is intimately connected to the process of transformation. Negotiations of identity are taking place in the works of all the exhibiting artists and in many different ways.

In **CHRISTINA HAMRE**'s representation of 'Talent', a pink creature is poised in a martial arts combat position, ready to kick, jump, or in some other way detonate causing an explosion of undetermined nature. "What is talent, and is it a possible basis of identity?" is the question that Hamre's work seems to raise. In 'Riding towards the sun, with the sun in the back' a rider is moving from right to left and thus the 'wrong' way according to western reading tradition. This small and seemingly insignificant ploy upsets the whole pictorial space. In addition, the sense of unease is heightened by the fact that there seems to be two suns present at the same time, one of them dangerously close to crushing the rider. In 'Completely off the tracks' a knight in shining amour has reached the top of a flight of stairs only to learn that it continues vertically and is impossible to climb.

MARIANNA UUTINEN's work often questions gender identity and specifically the way in which the sexualisation of the public space influences and informs the shaping of our personal narratives. In this exhibition she presents drawings from the series 'Be an animal' where sketchily drawn animals appear to express human emotions. In fact, the animals seem to be reflections of specific emotional states like joy or anxiety, and in this way they refer to our basic instincts. **VIBE BREDAHL** takes her point of departure in the shaping of personal narratives in the journey through life, where an individual's identity is weaved from the many threads of interaction and experiences. Her eloquent works speak of loneliness and loss but they also speak of having the courage to continue a journey even if the destination is unknown.

In this exhibition, **CATHRINE RABEN DAVIDSEN** presents a series consisting of 16 pen drawings based on Ovid's Metamorphoses. As this famous epic poem revolves around transformation, so do Raben Davidsen's drawings, though from a different point of view. Captured in the midst of transformation a figure is half animal, half human but rather than lingering on the physical change, Raben Davidsen goes beyond the mere shape of the hybrid and focuses on the complex character of the personality; the ambivalence of a multifaceted existence. From their contemporary setting they speak of the importance and power of human relations that, whether they result in love, tragedy, desertion or acts of bravery, transcend space and time.

STORYLINE brings together a selection of works in which the narratives are outlined by the notion of transformation. Indicating only the contours of many different stories, the components of this exhibition may leave traces that echo in the viewer causing old memories to surface or new stories to emerge.

MARIA BREGNBAK
art historian

VIBE BREDAHL

Danish artist **VIBE BREDAHL** (1974) drawings produce their narratives through a multitude of smaller stories coming together as one. Like streams flowing to a river or a cacophony of voices turning into a choir, each of the works contains its own narrative that nevertheless travels towards the same destination. In her work, the elements and effects from everyday life turn into treasured souvenirs that have the power to unlock memories. As in all of Bredahl's artistic production, these memories are not only the memories of an individual but allude to a larger cultural consciousness and to the elements that shape it. Bredahl's lines on paper sketch a journey through inner and outer territories, creating stories of existential matter through the focus on everyday objects and experiences. Bredahl graduated from The Royal Danish Academy of Fine Arts in the year 2000. Her work has been exhibited at several group and solo exhibitions in Europe and in the Middle East.

CATHRINE RABEN DAVIDSEN

The work of Danish artist **CATHRINE RABEN DAVIDSEN** (1972) incorporates classical myths and literature, which she uses as a basis for new and utterly contemporary interpretations. Raben Davidsen's use of historical material with a recurring emphasis on the female characters and their struggles sheds light on the women behind the narrations. With their almost floating faces and their dissolving bodies, they insist on voicing their significance, not only in our ancient history, but in contemporary history as well. Raben Davidsen graduated from The Royal Danish Academy of Fine Arts in 2003 since which time she has had several solo exhibitions in northern Europe. Her work is represented in the collections of The Danish National Gallery as well as in a number of public and private collections.

CHRISTINA HAMRE

Danish artist **CHRISTINA HAMRE** (1974) creates her own myths. In her drawings the scene is set in a stark and unwelcoming medieval universe populated by strange creatures that make their way across the landscape. Hamre's titles function as a heightening of the absurdity that her works bring into play. Executed in a mix between outsider art and the 'faux naïve' style, her works focus on the humorous and sometimes tragic circumstances of human existence. Hamre graduated from The Royal Danish Academy of Fine Arts in 2004 and her work has been exhibited in Europe as well as in the states. In 2006 she received the Danish 'Young Artist of the Year'-award.

JULIE NORD

The detailed and intricate work of Danish artist **JULIE NORD** (1970) introduces the viewer to a fairytale world, populated by little girls resembling Alice in Wonderland, as well as armadillos, bats, butterflies, wolves and Dalmatians. The little Alice character seems to be embarking on a hazardous journey and the subtle references to puberty and sexuality confirm this notion. The journey from girlhood to womanhood is a path filled with risks and temptations where the young girl must perish in order for the woman to arise. Black holes or blank areas, that create a striking contrast to the otherwise detailed compositions, often pierce Nord's work and generate an effect of horror vacui, a fear of empty spaces. Thus it seems that the real threat lays not so much in what is present and visible as in what is hidden from view; the vast unknown. Nord graduated from The Royal Danish Academy of Fine Arts in 2001, and her work is represented in the collections of The Danish National Gallery, in Arken Museum of Modern Art (DK) as well as in 21C Museum, Kentucky (US).

MORTEN SCHELDE

Danish artist **MORTEN SCHELDE**'s (1972) drawings originate in the space between imagination and reality, where real experiences are mixed with surreal elements giving rise to new worlds. The proportions of an ordinary suburban living room are carefully distorted and buttercups float gently through the room lending the well known a touch of magic as well as a certain eeriness. In the series 'The Great Fiction of Science', Schelde's point of departure is a scientific expedition aboard the ship Galathea 3. Through Schelde's characteristic approach, where the red colour of the pencil constitutes the background leaving the motif as a white 'negative' image, certain scenes and events from the journey are rendered like snapshots, sharply contrasting with the slow and meticulous execution of the drawing itself. Schelde graduated from The Royal Danish Academy of Fine Arts in 2001 since which time he has had several solo exhibitions in Europe, and his work is represented in the collections of The Danish National Gallery, Louisiana Museum of Modern Art (DK), Arken Museum of Modern Art (DK) as well as in Museum der Bildeden Künste in Leipzig (DE).

TIRIL SCHRØDER

Norwegian artist **TIRIL SCHRØDER**'s (1969) production is based in the world of fiction and consequently comic books, cinema, and the virtual world inspire and inform her works. In her subjects and in her rendering of them, versatility is shown through compositions of smaller drawings as well as large mural works, where the image defies its boundaries and incorporates the surrounding space. Educated in Oslo, Hamburg and Copenhagen, Schrøder graduated from The Royal Danish Academy of Fine Arts in 1998 and is the holder of degrees in art practice as well as in art theory. Her work is represented in the collections of The Norwegian National Gallery and in The Museum of Contemporary Art in Oslo (NO).

MARIANNA UUTINEN

Finnish artist **MARIANNA UUTINEN** (1961) works with painting as well as drawing, and her compositions have a spatial character that is almost relief-like. In spite of the simplicity of the line, her drawings present a very strong and powerful expression, which is furthered by titles like 'Be an animal'. Uutinen's work has a condensed character, and the line is always sharp as a knife cutting through the paper and through to a world that lies beyond the superfluous. Having studied first at the Academy of Fine Arts in Helsinki, Uutinen graduated from the Institut des Hautes Etudes en Arts Plastiques in Paris in 1992. Uutinen's work has been exhibited at the Venice Biennial as well as in numerous other group- and solo exhibitions primarily in Europe, and her work is represented in the collections of several private and public collections among which are the Helsinki City Art Museum (FI), Malmö Art Museum (SE) and Kiasma Contemporary Art Museum in Helsinki (FI).