

ARTISTIC PRACTICE - STATEMENT, DOCUMENTATION & CV

BY MALENE NORS TARDRUP

I'm a Danish artist and in my artistic practice I use photography as a platform to comment on socially, politically and culturally topics. From a photographic starting point I challenged my work through text, installation, collage, audio and video, to ask the question: Do we see what we think we see? I am interested in how, why and by whom the history is written. In my artistic work I investigate in politicized contexts with the aim of trying to map out the smaller - but no less interesting - stories that reflect current political issues.

My resent work: We Set Out - Tale based on factual elements (2018):

A box found at a garage sale in Søby, with vintage portraits of inhabitants of Ærø (Ærø is located in the South Funen archipelago the of Denmark. On Ærø's most western tip lies the Harbour and Marina of Søby – a gateway to Europe and beyond) from the late 19th century - a period when Denmark was considered a country of emigration. In the years 1850-1920, well over 300,000 Danes emigrated by ship across the Atlantic Ocean to the United States. About 2,000 of them came from Ærø. Some sought a freedom they did not have at home – others fled because they were in trouble. All of them left their family, home and mother country – as regards some, forever. Today, Denmark is receiving immigrants – but not long ago it was the other way around.

My aim is to designate different cultural processes by recounting stories of our origins and culture with new perspectives. This can be seen in the work *Ægte Tæppe Fortælling* (An Oriental Carpet Tale) and *Hjemstavnsbillede(r)* after J.Th.Lundbye). (*Homeland Picture(s)* – after J.Th. Lundbye) both photographic works based on national treasures. The work serves as an illustration of how small stories shape larger patterns, by pointing out the links between tradition and new departures and the singular and universal. In the work *Hjemstavnsbillede(r)* '10,000 miniature-photographs are sampled into a common national history, based on the Danish Golden Age painting "Two cows on an open field", from 1845 by the famous danish painter J.Th. Lundbye. On a long distance, the works looks different than when they are seen on a close distance. The subject and the experience change. By this construction and in the visual experience of these works, emphasizes the possibility of shifting perspective. This artistic method supports my idea and thesis: that history, stories of origin and culture sometimes need a new or a different point of view on how we perceive ourselves, culture, inheritance and nations. This thesis is also used in my photographic portrait series, *Replacement Migration – Make Yourself at Home*, which mediates between documentary and staged photography. This *Replacement Migration – Make Yourself at Home* project focuses on 34 person (from 16 different nations from Europe and the Middle East) and their individual way of integrating into a new culture.

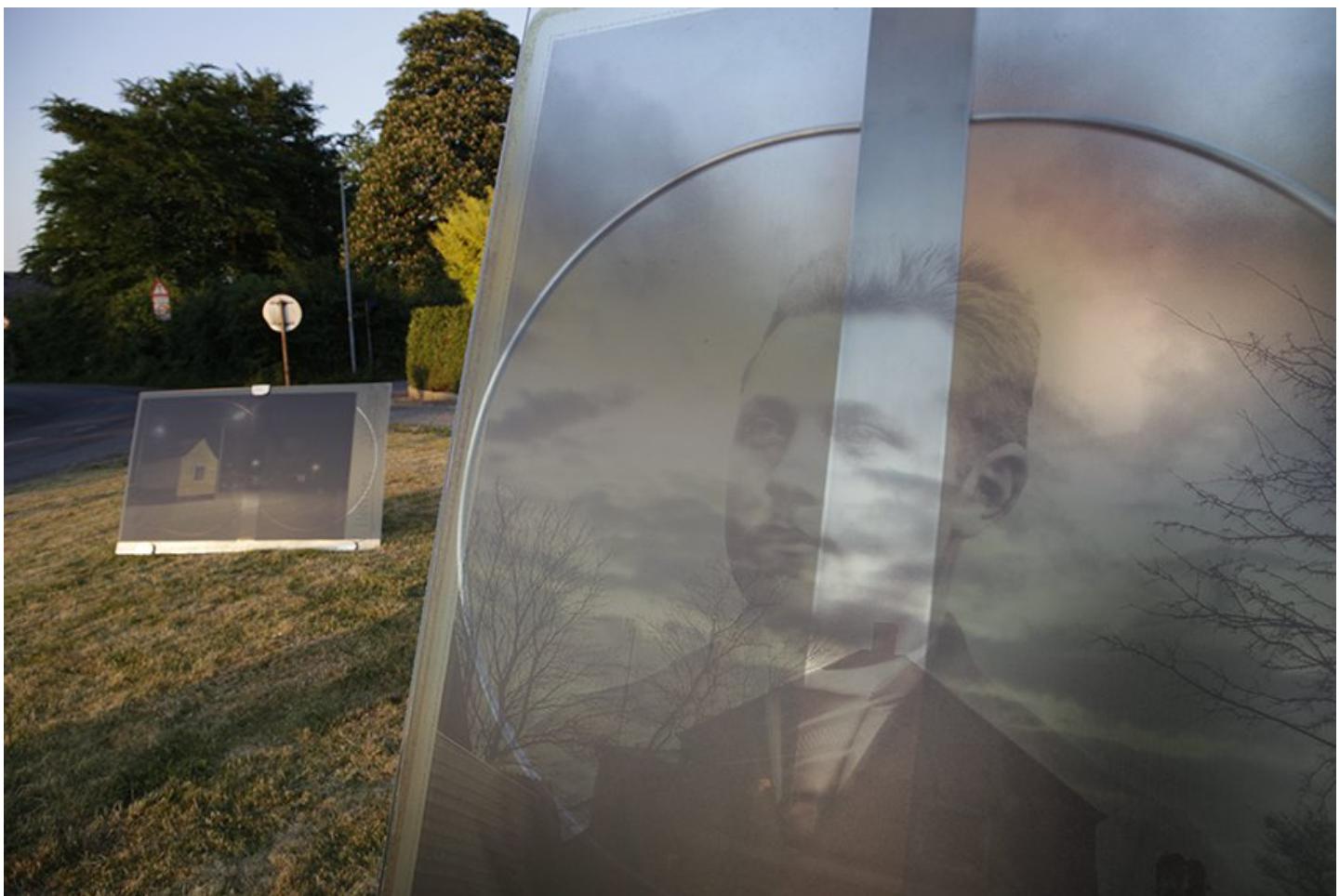
The link between the past, the present and the future - from a diverse and an extensive research-based archival material and my own photographs - is often used as stepping stones in my way of working. This method can be experienced in the public commissioned work *Længe er ikke evigt* (Forever Is Not Eternal) at the Bispebjerg Hospital's parking-house. The work contains a wealth of stories from the hospital's long life since 1913 and consists of seven photographic collages in seven different colors that make up the windows at the staircase of the garage. Together with seven related quotes, each floor's collage illustrates seven important chapters in the history of the hospital. The interaction between cultural heritage, cultural history and historiography is also reflected in my project, *100 Ways to Relate to History*. In six independent works I try to deal with the how, why and by whom history is formed by. I work with the exhibition site (Nikolaj – Institute of Contemporary Art) which is a former church and the Israel/Palestine relation.

Generally for my artistic practice I try to identify the mechanisms of historical writing by examine how our beliefs and rationalities interfere within the cultural codes set by the societies. This approach can be seen in the works *Papir Skabe* (Wondrous Paper Cabinets) and *Deadlines* which have a playful notions towards the world. This playful notion is mixed with a more empirical and research based approach in the intervention project *Publishing House – Re-write History*, which took place in a so-called ghetto in Aalborg East, Denmark. This approach is also used in the video installation *Suspence of Hodophobia – The Life of Fear* and the sound piece *The Life of the Wishing Well*, which was shown at the same time in East Jerusalem. *The Life of Fear* goes into the core of fear. Here and there. In Denmark and in Jerusalem. The audience goes into the room of fear (into the video installation) where the spectacle of fear takes place. *The Life of the Wishing Well* was recorded live at a performance in the public park Abna Alquds (Sons of Jerusalem). Among the audience I collected and recorded hopes and wishes for the future, which were sampled and played alongside collected recordings of sound of water from Israel and Palestine. The speakers was placed in the empty fountain of the park.

The following portfolio on my artistic practice is listed after the titles as they appear in this artist statement. My resent work *We Set Out - Tale based on factual elements* are described and illustrated in the first four pages.

WE SET OUT – TALE BASED ON FACTUAL ELEMENTS

CONTEMPORARY ARTWORK BY THE DANISH ARTIST MALENE NORS TARDRUP



A research based artwork about the Danish immigrants who set out to USA





Motivation and about the artwork: Denmark has always been a maritime nation. For a thousand years, the Danes have used the sea to conquer land, to defend Danish territory and to deal with distant destinations. The sea is part of our common identity. To this tale about the sea and our national identity also belongs the story of the Danish immigration. Nevertheless, many people have forgotten that more than 300,000 left Denmark in the years between 1850 and 1920 by ship across the Atlantic Ocean to the United States. During this period, Denmark must be regarded as a migrant country – the position as a country that primarily receives immigrants is therefore of a recent date. Today's refugee and migration policy in Europe reflect our own emigration situation 100–150 years ago. The story repeats itself. In both cases, living conditions in terms of economic and personal opportunities seem better elsewhere than in the home country.



The artwork, *We Set Out – Tale based on factual elements*, is an artistic study of the Danish immigration history, to remind those who emigrated – a reminder that we (and the most of Europe) was once an immigrant nation too.

The work is research based and operates in both a factual and a fictional discourse. The artistic approach processes the idea of leaving and leaving behind family, home and country of birth – in some cases forever.

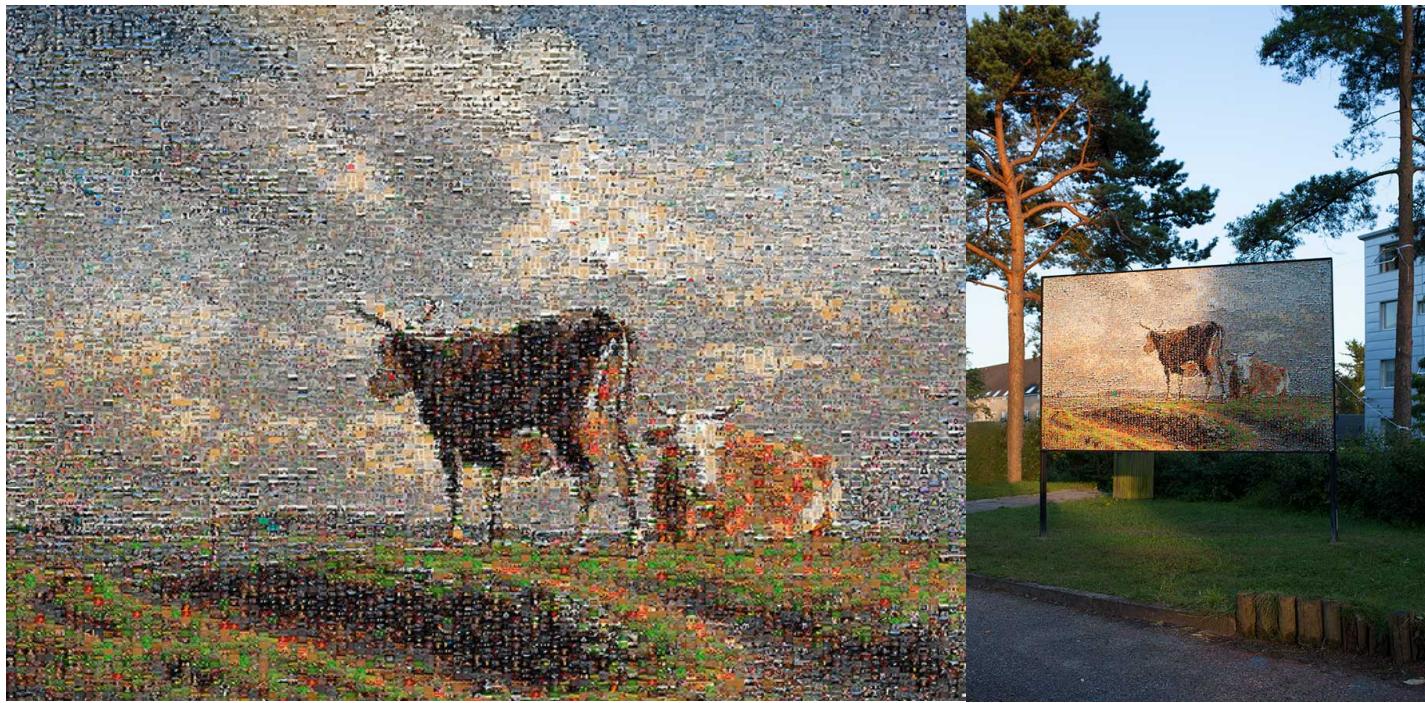


Ærø is located in the South Funen archipelago of Denmark. On Ærø's most western tip lies the Harbor and Marina of Søby - a gateway to Europe and beyond. On a bike trip to Søby, in the summer of 2017, I found, in a garage sale, some old photographs from the late 1800s. During the same period, about 2000 people emigrated from this tiny island to the United States.

As in a photographic double exposure, these old staged portraits of the ancestors from Ærø are added on top of my contemporary images from the small village Søby. The photographic layers from both the past and the present interfere with each other. It implies the complexity of being both separated and connected to a place and to miss and to feel deprived. A letter exchange from 1882–86 between the immigrated Fabricius family in US and the mother/mother in law, at the manor house, *Søbygaard* in Søby are also included in the work. The letters tell us how a situation of a migrant couple changed from hopeful to hopeless.



PORTFOLIO – ART WORK AND EXHIBITIONS // Malene Nors Tardrup



Hjemstavnsbillede(r) (after J.Th. Lundbye) 2012
Homeland Picture(s)

Homeland Picture(s) is based in Helsingør's residential areas, Vapnagaard and Nøjsomhed. Apart from being multiethnic areas they are very different from each other - and not least from the rest of the city. From a multiethnic mass and a multifaceted image material collected from the residents of the two residential areas, a kind of united homeland image is created from the idea of a common national identity - the Danish landscape. All the images are 'sampled' for a common (national) story, based on the Danish Golden Age painting by J.Th. Lundbye, "Two cows on an open field", from 1845.

200 x 150 cm. Hahnemühle FineArt Baryta Paper, monted on Dibond

// Detail: Micro-photographs , size 1 x 2 cm.



En Ægte Tæppe Fortælling, 2010
An Oriental Carpet Tale

An Oriental Carpet Tale is a series of photographic Persian carpets, created with the 2500-year-old Persian carpet tradition - with all the symbols, ornaments and colors reflected in the narrative's narrative. Each 'carpet' consists of 10,000 miniature photographs (own travel snapshots from Iran), which together form a pattern. At a distance, it looks like a Persian carpet, but close to witnesses the work of a contemporary Iran. The 'carpets' are based on the carpet traditions that relate to the areas I visited in the country. Of which the subtitles: Afshan, Nain, Isfahan and Kirman. The work serves as an illustration of how small stories shape larger patterns, pointing to the connections between the singular and universal, tradition and new fragments. The work is made in 1: 1 compared to the original Persian carpets. The series consists of four 'blankets'.

An Oriental Carpet Tale – Kirman, 119 x 198 cm. An Oriental Carpet Tale – Nain, 130 x 195 cm. Somerset Enhanced Paper, 300g / 100% cotton. Hanged by pins.



IMMIGRANTMUSEET: Replacement Migration – Make Yourself at Home. 100 x 50 cm, Ink-Jet print.



BOOK: Replacement Migration - Make Yourself at Home. 4 x 21 cm, 90 pages on English and Danish.

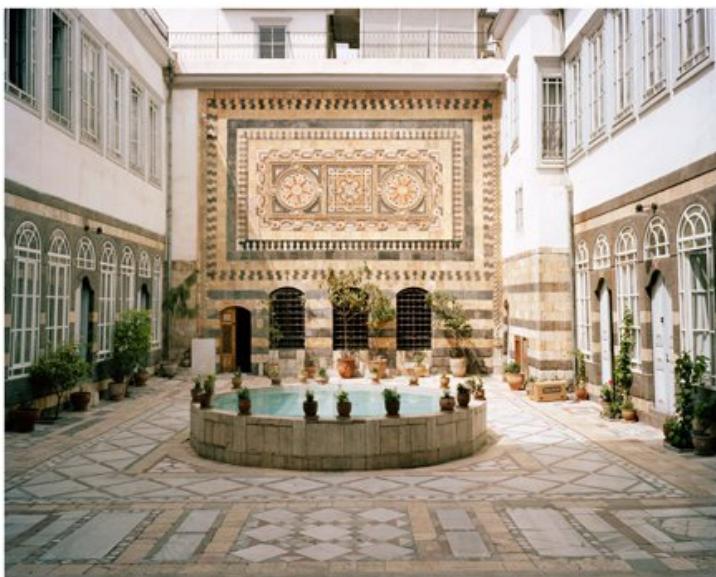
Replacement Migration – Make Yourself at Home, 2009

34 portraits from sixteen different nationalities residing in the Middle East and Europe. The project portrays a number of Europeans living in the Arab world, as well as people from the Middle East who have settled in Europe. The contributors are raised in their country of birth and thus have their cultural background in their luggage. We meet them partly in a public space in their new homeland to which they have a special relation and partly in their homes - in the private sphere they have created around their lives. For some, it is clearly important to add personal touches to their home and make it a safe and familiar base where they can escape the hustle and bustle that surrounds them, whereas others use the vivacity and unfamiliarity of the city to unwind and primarily consider their home a place to sleep at night.

For each portrait, a short text is attached, where the contributors describe their experience of penetrating the surface of a foreign city, getting to know it and making it one's own. The portraits focus on their individual way of integrating into a new culture.

BOOK: In the context of the Exhibition Migration - Make Yourself at Home exhibition at the Immigrant Museum, 2013-14, the book was republished in a revised version of new articles and an aftermath that addresses the radically changed political situation in the Middle East, which has occurred after the end of the project. In the light of the Arab Spring and especially the long civil war in Syria, my studies on experiences of places in the Middle East have been undeniably put in perspective since 2005-2009. The project has thus got a new topicality. Last with the big refugee flow to Europe and the challenges it brings..

Contains 34 portraits / 68 photographs. Articles by Marie Brun Yde, cand. mag. in modern culture. Kristina Valborg Valberg, cand.mag. in Visual Culture. Phillipa Mishlawi, English journalist Lebanon (one of the portraits). Foreword and afterword by Malene Nors Tardrup. 1st release was made in conjunction with solo exhibition at Overgaden, 2009.



»Just a small step away from the bustle and dust of the Souq and you are inside the courtyard of Bayt 'Aqqaq surrounded by a cathedral like silence. After the visual jumble of the packed shops in the Souq, the courtyard with its high bare space of the Iwan and the strictly geometrically design of the southern front, allows the eye and mind to rest. The exhausting fumes disappear as well and I can sense the scent of flowers. Indeed a true place for contemplation.«

Richarda born in Germany, lives in Damascus, Syria



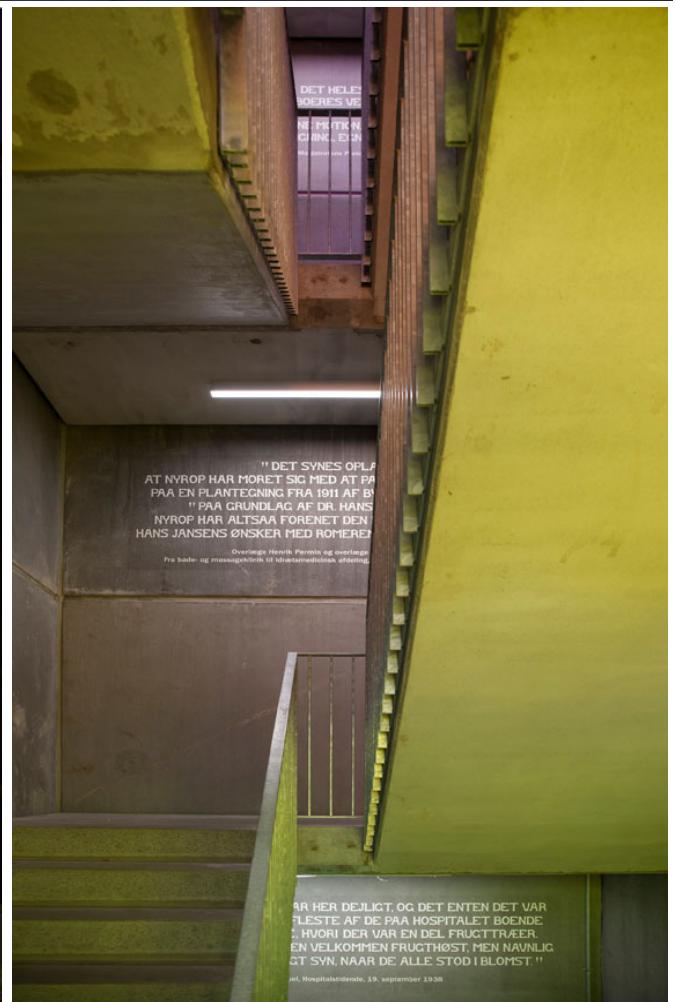
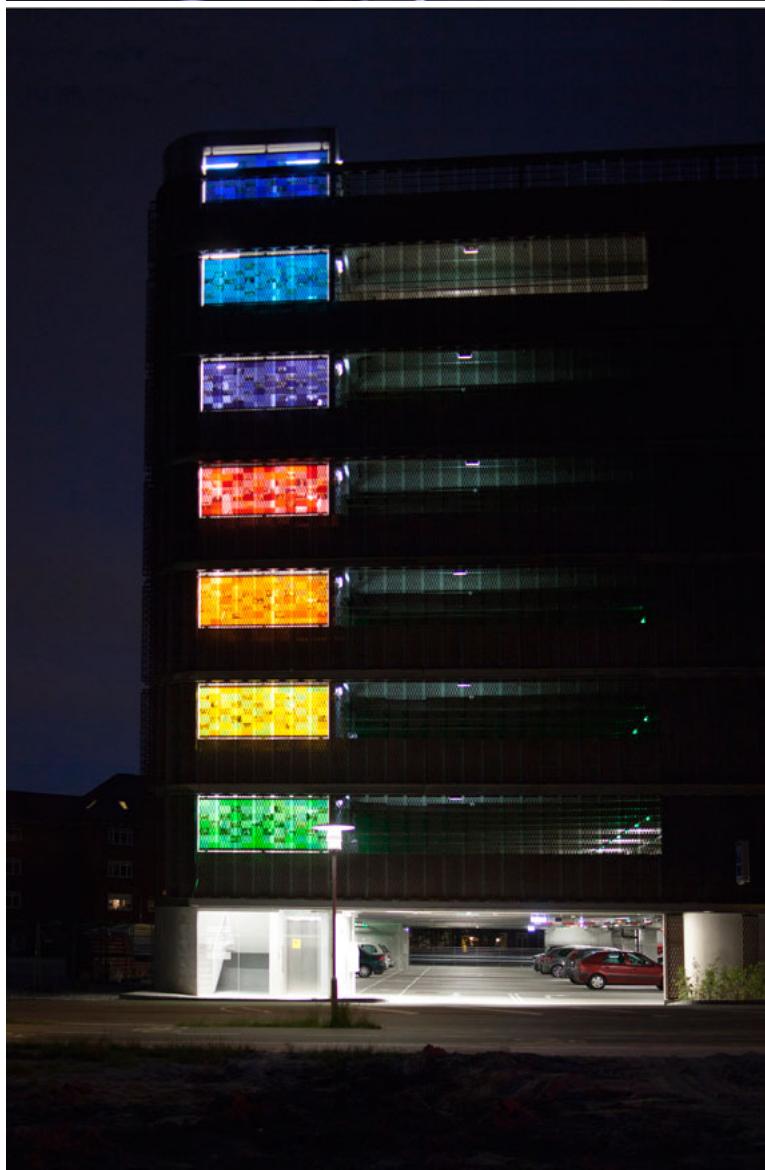
»I can see my kitchen garden from my window of our apartment. I go to the garden as often as I can. In the summer my family and I spend most of our time there. It is like a small world in itself.«

Rajah born in Morocco, lives in Copenhagen, Denmark



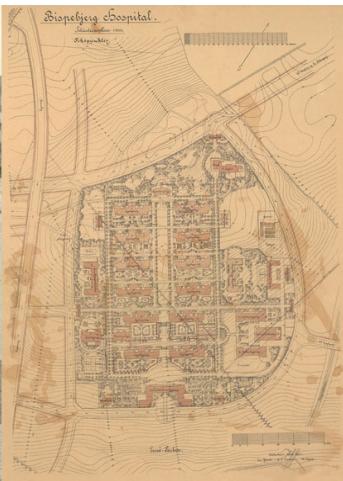
»Torino's is the best bar in the heart in Gemmayze, there you always find pleasant company and hear all the rumours of war and politics. It's the only bar to stay open and alive when trouble hit the country or the city.«

Bart born in Belgium, lives in Beirut, Lebanon



Længe er ikke evigt, 2016 Forever Is Not Eternal

Forever Is Not Eternal is created for Bispebjerg Hospital's parking garage. It is a research-based artwork that has a long process of tracking historical material in archives behind it.



Forever Is Not Eternal contains a wealth of stories from the hospital's long life and consists of seven photographic collages that make up the windows in the staircase of the parking garage. Together with seven related quotes, each floor's collage works with the history of the hospital.

I have taken into account different historical photographs found in the Royal Library's Picture Collection and Bispebjerg Hospital's own image archive. In addition, I have document how the past meets the present Hospital by adding new layers to the story of the place and the past.

The seven photographic collages are based on both the official depiction of Bispebjerg Hospital's cultural heritage and depict the personal stories of living life too. Each floor tells one particular story from Bispebjerg Hospital's 100 years as a pioneer, unique architectural, private home for employees with families and as a city in the city.

The work emphasizes on several floors, the great architect Martin Nyrop (1849-1921), masterpiece of 1913, and documents the fruit of the close collaboration with landscape architect Edward Glæsel (1858-1915). With their profound focus on the relationship between the whole and the detail on both construction and landscape. They created a human and aesthetic hospital environment that still inspires international hospital projects today.

The floors

1st floor: THE HEALING GARDEN

2nd floor: A HOME

3rd floor: BATH & MASSAGE CLINICS

4th floor: THE HEALING ARCHITECTURE

5th floor: TIME, SPACE & CONDITIONS

6th floor: THE NURSES

7th floor: A WORKING LIFE



The works measure each 1.5 x 3.5 m. The process is ceramic print on glass with colored Vanceva foil. The quotes on the back wall are set with the town hall style (created by Martin Nyrop to the Copenhagen City Hall). The quotes relate to the different themes of the floors.

100 Ways to Relate to History, 2011



8	psychological processes in self-identity, memory and meaning-making.	proper understanding. Propensity to lie varies greatly between children, some doing so habitually and others being habitually honest. Habits in this regard are likely to change in early adulthood.	it is advisable, when dealing with a "false foe who lies," to tell lies oneself.	ment its discoveries. However, archaeology is constituted by a range of methodologies and approaches which are independent from history; that is to say, archaeology does not "fill the gaps" within textual sources. Indeed, Historical Archaeology is a specific branch of archaeology, often contrasting its conclusions against those of contemporary textual sources.
9	Fiction is any form of narrative which deals, in part or in whole, with events that are not factual, but rather, imaginary and invented by its author(s). Although fiction often describes a major branch of literary work, it is also applied to theatrical, cinematic, and musical work. In contrast to fiction is non-fiction, which deals exclusively in factual events (e.g.: biographies, histories).	Lying is typically used to refer to deceptions in oral or written communication. Other forms of deception, such as disguises or forgeries, are generally not considered lies, though the underlying intent may be the same. However, even a true statement can be used to deceive. In this situation, it is the intent of being overall untruthful rather than the truthfulness of any individual statement that is considered the lie.	White lies are minor lies which could be considered to be harmless, or even beneficial, in the long term. White lies are also considered to be used for greater good. A common version of a white lie is to tell only part of the truth, therefore not be suspected of lying, yet also conceal something else, in order to avoid awkward questions.	Pseudoarchaeology , also known as alternative archaeology, fringe archaeology, fantastic archaeology, cult archaeology or bullshit archaeology, refers to interpretations of the past from outside of the academic archaeological community, which typically also reject the accepted scientific and analytical methods of the discipline. These pseudoscientific interpretations involve the use of archaeological data to construct theories about the past that differ radically from those of mainstream academic archaeology.
10	Realistic fiction , although untrue, could actually happen. Some events, people, and places may even be real. Also, it can be possible that in the future these events could physically happen. For example, Jules Verne's From The Earth To The Moon novel, which at that time was just a product of a rich imagination, was proven possible in 1969, when Neil Armstrong set foot on the moon, and the team returned safely to Earth. Realist fiction appears to the reader to be something that is actually happening.	Those with Parkinson's disease show difficulties in deceiving others, difficulties that link to prefrontal hypometabolism. This suggests a link between the capacity for dishonesty and integrity of prefrontal functioning.	Historical revisionism (negationism) is either the legitimate scholastic re-examination of existing knowledge about an historical event, or the illegitimate distortion of the historical record such that certain events appear in a more or less favourable light. In attempting to revise the past, illegitimate historical revisionism appeals to the intellect—via techniques illegitimate to historical discourse—to advance a given interpretive historical view, typically involving war crimes or crimes against humanity. The techniques include presenting known forged documents as genuine; inventing ingenious, but implausible, reasons for distrusting genuine documents; attributing his or her own conclusions to books and sources reporting the opposite;	Biblical archaeology , also known as Palestineology, is the school of archaeology which concerns itself with the biblical world. The Albrightian consensus was overturned in the second half of the 20th century. Improved archaeological methods, notably Kathleen Kenyon's excavations at Jericho, did not support the conclusions the biblical archaeologists had drawn, with the result that central theories squaring the biblical narrative with archaeological finds, such as Albright's reconstruction of Abraham as an Amorite donkey caravaner,
11	Non-realistic fiction is that in which the story's events could not happen in real life, because they are supernatural, or involve an alternate form of history of mankind other than that recorded, or need impossible technology. A good deal of such novels are present.	A recent study found that lying takes longer than telling the truth.	Lies as they are discussed in religious texts The Old Testament and New Testament of the Bible both contain statements that God cannot lie (Num 23:19, Hab. 2:3, Heb 6:13–18). However,	Ethnography (ἔθνος, ethnos, ethnē, nation, people, nationality, ethnicity, language, culture, of the ethnic group, of the ethnographic division)
12	Non-fiction is an account or representation of a subject which is presented as fact. This			Ethnography (ἔθνος, ethnos, ethnē, nation, people, nationality, ethnicity, language, culture, of the ethnic group, of the ethnographic division)
13				

THE PROJECT 100 Ways Two Relate to History, the Myth is referred to as a statement and an identification point.

The project consist og six different works

100 Ways to Relate to History

A lexical list of historical directions -100 approaches and concepts related to historization. Serious theories of history, counter history and alternative historical writing, the form "100 Ways to Relate to History," which also framing and relativizing the entire work. The work is designed as a map printed on both sides and foldable. It follows the original format of a city map of Jerusalem, which I used on my visit to the city.

The Complete Guide

A small guidebook, which is a subtle work description. Below the black line, ie. Footnotes contain most of the information.

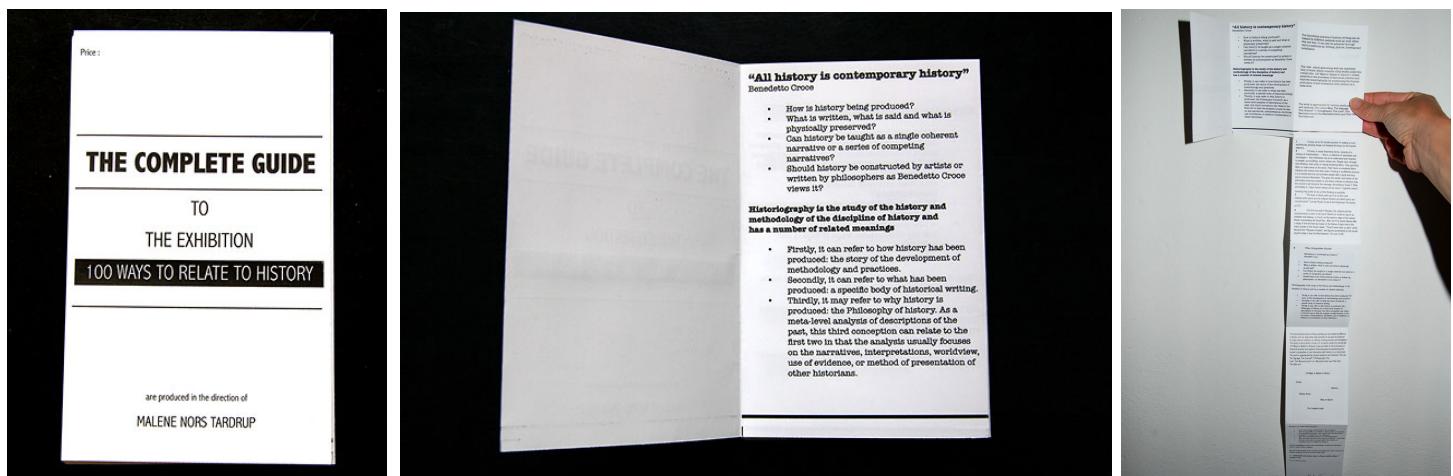
100 Ways to Relate to History (2011)

Ink-Jet Print on paper, 60 x 88 cm, printed on both sides. Designed as a map, hung with needles.

The Complete Guide (2011)

Ink-Jet Print on glossy paper, folded format, 9 x 14 cm. The guide could be purchased in the bookstore for 500 DKK / 67 € and can be downloaded for free from my website.

DOWNLOAD: 100 WAYS TO RELATE TO HISTORY





NIKOLAJ KUNSTHAL . AFGANG 11. 100 WAYS TO RELATE TO HISTORY, 2011 . **Adamas** (2011), serie på fire fotografier. 100 x 120 cm., Ink-Jet Print, Hahnemule Baryta, monteret på Dibond, indrammet.



Mise and Abyme (2011). Untreated Polystyrene, 'backside' and temperate paint on the 'front', 23 x 60 x 90 cm.

Adamas: I de- and reconstruct the myth of Masada (Masada National Park in Israel) and place it in Copenhagen with photographs from the Masadaplateau. Masada joined the UNESCO World Heritage List in 2001.

Mise en Abyme: A copy of the Masada wall around the plateau with the representation of the black line indicating the border between the original wall and the reconstruction of it. The copy of the wall uses mise en abyme figure: the inclusion of multiple images in each other or the mirror structure, which repeats itself in infinity inward as outward. The displayed wall reconstructs the wall of the image, which reconstructs the original wall.

Illusory Areas: A similar black line, as in the Masadaplateau, but now at Nikolaj Church where the project was exhibited. The black coal line at Nikolaj Church refers to the reconstruction of the church, which burned under the fire of Copenhagen in 1795. The line is fictitious.

Nikolaj Church from the beginning of the 13th century. From 1529 center of the new Protestant teachings. Captivated as a church in 1805. From 1957 art library and scene for avangarde manifestations. From 1981 Municipal Exhibition Center for Experimental Contemporary Art. From 2011 Nikolaj Kunsthall



Illusory Areas (2011). 25.000 x 5 cm, charcoal around the hole facade of the church/exhibition space.



Events (2011). Brass signs, 9 x 15 cm. (10 pieces)

Events: Formal brass signs engraved with the artist's name and title at 10 FLUXUS concerts, which was recorded in the Nikolaj Church in 1962. From being a simpel event to be register in the category of important historical events . The City of Copenhagen canceled the exhibition and DR Radio's (The National Television) recordings were burned, as the FLUXUS concerts were considered to be too strange - for the citizens. My brass signs were located in the exhibition building, where the ten Fluxus events took place, in 1962.



Papir Skabe, 2012

The work deals with our individual imagination - mostly created by the surrounding community and norms.

The installation is based on the 35 metal cabinets located in one of the exhibition rooms; a changing room. In each metal cabinet's name plate holder, 32 different words are written describing what is (possibly) behind the locked cabinet doors. All the words relate to paper, but of very different nature and association options
The words are set in alphabetical order.

HALMLAGERET / PAPER MATCH (2012)
Paper Cabinets (2012). 2.5 x 6.5 cm. Ink on Amber Graphic Paper 170 g, 32 metal cabinet, 32 padlock.



DATE	CLAIMANT	DESCRIPTION
634 BC	Various Romans	Many Romans feared that the city would be destroyed in the 120th year of its founding. There was a myth that 12 eagles had revealed to Romulus a mystical number representing the lifetime of Rome, and some early Romans hypothesized that each eagle represented 10 years.
389 BC	Various Romans	Some Romans believed that the mystical number revealed to Romulus represented the number of days in a year, so they expected Rome to be destroyed around 365 AUC (389 BC)
66–70 AD	Simon Bar Giora, Essenes	The Essene sect of Jewish ascetics saw the Jewish revolt against the Romans in 66–70 as the final end-time battle. By the authority of Simon, coins were minted declaring the redemption of Zion.
365 AD	Hilary of Poitiers	Announced that the end would happen that year.
375–400	Martin of Tours	Stated that the world would end before 400, writing, "There is no doubt that the Antichrist has already been born. Firmly established already in his early years, he will, after reaching maturity, achieve supreme power."
500	Hippolytus of Rome Sextus Julius Africamus Irenaeus	All three predicted Jesus would return in the year 500. One prediction was based on the dimensions of Noah's Ark.
793 April 6	Beatus of Liebana	The Spanish monk prophesied the second coming of Christ and the end of the world that day to a crowd of people.
800	Sextus Julius Africamus	Sextus Julius Africamus revised the date of Doomsday to 800.
799–806	Gregory of Tours	Calculated the End occurring between 799 and 806.
848	Thiota	Declared that the world would end this year.
992–995	Various Christians	Good Friday coincided with the Feaster of the Annunciation; this had long been believed to be the event that would bring forth the Antichrist, and thus the end-times, within 3 years.

Deadlines (2013), 21 x 522 cm. Paper on ink, Wiener ladder.
// detail.

Deadlines, 2013

Deadlines relates to the group exhibition title, On Time. I have work with apocalyptic movements and doomsday prophecies, which over time meant to know when Judgment Day would occur. So far, all such predictions have been erroneous - they have not occurred on time. The paradoxical is also that if a doomsday prophecy had occurred, it would rule out all the subsequent prophecies.

Deadlines are a 5,5 meter long list of all the doomsday prophecies that have been made since the year 635 BC and (infinitely) far into the future. It is based on everything from religious beliefs, schizophrenic ideas and scientific theories around the time of the destruction of the earth.



Fra Workshop:
Collage detalje
lavet af pige med
sammen med sin
mor og bedstemor
- de tre personer
på billedet, der er
ved at finde deres
fortælling i
fællescollagen på
udstilling.



From Workshop:
Collage. All the
collages from the
workshop were
part of the big
collage.



Publishing House: Re-write History, 2016. 200 x 300 cm. Collage. 2000 magnets. The background image is from Aalborg Center, 1930 // The work in transformation.



Publishing House: Re-write History. Backyard before, during and after the transformation. From the exhibition. From the actual workshop. Collage from the workshop.

PUBLISHING HOUSE: RE-WRITE HISTORY, 2016

In close artistic cooperation with the Palestinian artist Noor Abu Arafah and across widely different cultural backgrounds, a site-specific, relational and citizen-contributing art project was created in the *Baghaven* (The Backyard), on Ravnkildevej in Aalborg East.

For several periods in spring 2016 we used the residence, Baghaven, as a production site, research site in the run of the INTERMOLECULAR SPACES exhibition in Kunsthall NORD. With the potential of intervention and relational aesthetics, we engaged the residents in a number of events. A three-day workshop was developed and held in Baghaven. On the abstract plane, we began the concept of physics: Intermolecular forces designate the influence of two or more molecules, which can be both repulsive and attractive. Specifically, the result has become one major joint work, 'Publishing House: Re-write history', consisting of personal stories relative to Aalborg city and region. Hved participant made a collage of private photographs, archive material from Aalborg City Archives, local newspapers, etc., through which they through collage should tell their story and relation to Aalborg. How have they helped to influence the story - and vice versa.

The work is a magnetic work consisting of 2000 magnets (5x7 cm). The visitors could move the magnetic pieces around and thereby re-interpret or redefine the image/story. They could also take the magnets home and, for example, hang them on the fridge. Thus, as a small fragmentary story, the material would be in a new context in a new story - once again.

Palestinian Art Court - Al Hoash, RE/viewing Jerusalem #2: Return. at Qalandiya International Contemporary Art Festival

Dates: 5-31 October 2016

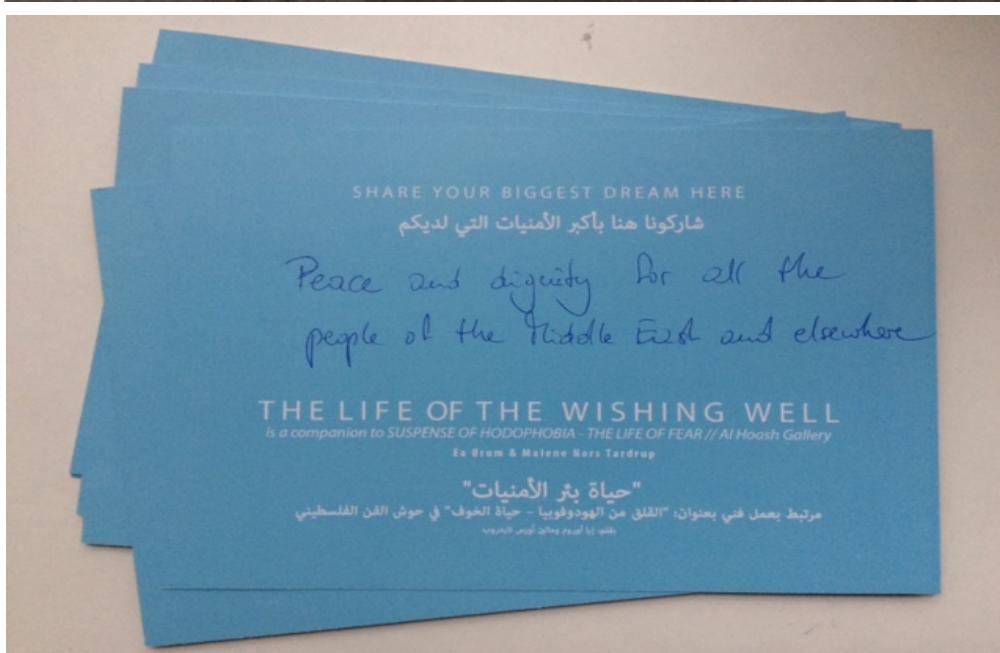
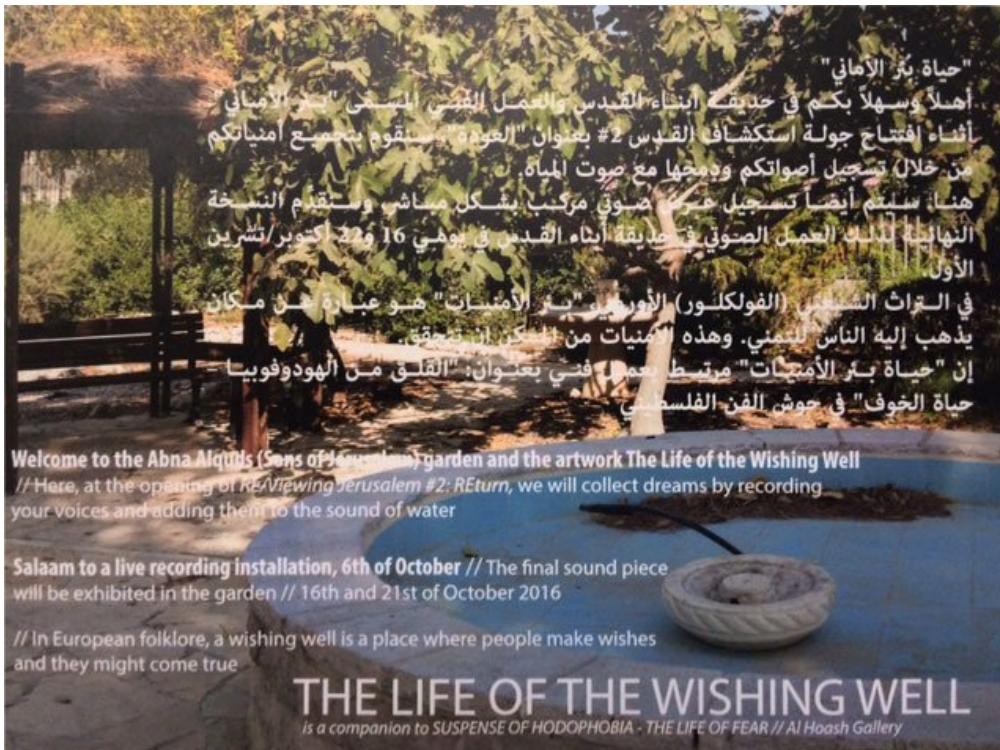
VIDEO: I Hoash Gallery: RE/viewing Jerusalem #2: Return

SUSPENSE OF HODOPHOBIA - THE LIFE OF THE WISHING WELL

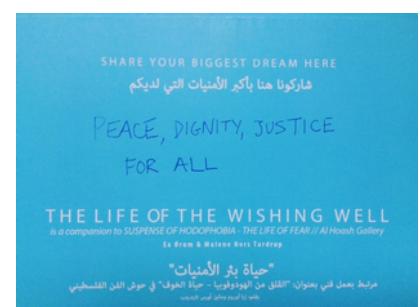
MAKE A WISH! At the public garden Abna Alquds (Sons of Jerusalem) a sound installation performance creates a wishing well. Different rhythms of water and ambiguous environments create a space that's connected with essence of life as well as one of the current problems in Palestinian society. Water isn't present.

On the first RE-Viewing Jerusalem Return tour dream and hope was collected among the audience at a sound performance. The recorded dreams were sampled live with the sound of water - recorded from tap water, holy water, the Dead Sea, the Mediterranean Sea, the West Bank, Tel Aviv, Jaffa, Jericho, Jerusalem and more. The sampled sound was played from the speakers placed in the fountain – which was without water.

The final sampling of "The Wishing Well" was exhibitedinstalled during the RE/viewing tours on October 16th, 22st, 29th and November 5th at the Abna Alquds garden.



Collecting and recording dreams and hopes from the audience.



Some of the dreams and hopes.

SUSPENSE OF HODOPHOBIA - The Life of Fear

"Hodo" means path, "phobia" means fear. The artwork "Suspense of Hodophobia" is a story about fear. Fear involves suspense. Fear is something we feel before and after something fearful occurs either it happens in Jerusalem or in Copenhagen, or anywhere else. Fear travels and it looks different in different contexts. And what we fear the most rarely happens.

The video and sound installation, *Suspense of Hodophobia*, portrays the life of fear. Inside the installation the audience can see and feel how fear is differently perceived and connected depending on where you are and who you are.

Hitchcock was called the master of suspense. Inspired by his determination. His stories triggered the audience's apprehension. We fear because of the story about something dangerous. We fear places and people because we are told to. "Don't enter the souk", "don't take bus" the foreign ministries of England and Denmark say about Jerusalem.

The stories about fear take place in people's everyday life and so does Suspense of Hodophobia.

Americans are told by officials to fear certain places in Denmark – though high levels of violent are rare. In Copenhagen, public areas are connected to violence and terrorism specially after the Prophet Muhammad cartoon controversy. Sound and picture material from both Copenhagen and Jerusalem adds up the installation; the room is blown up, paused by tranquillity, realness, stillness – everyday life. By sound and photography, we examine and portray "fear" in a room of fear.

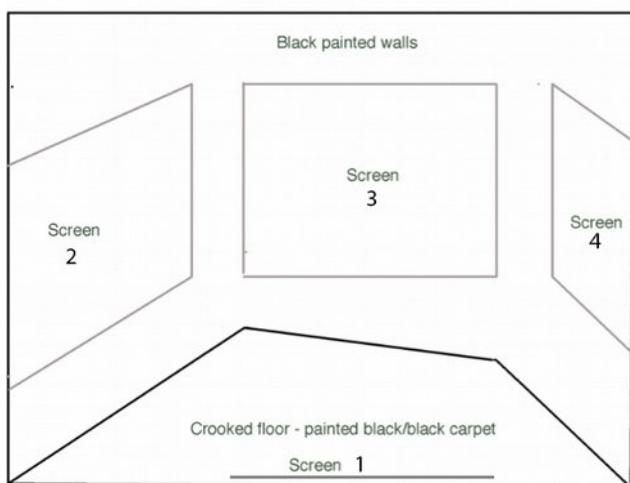
Suspense of Hodophobia describes the current body of fear. Here and there. In Denmark and in Jerusalem. Interviews with Danes and Palestinians living in Denmark shows what they imagine people in Jerusalem fear. Our own fear travel – narrated by European officials - will be connected to public transportation and souk – the everyday life in Jerusalem.

Suspense of Hodophobia is by soundscapes and pictures portraying how fear feels: Who and what is actually feared the places we, the Danes, are being told to fear. We've always felt fear – also when traveling. Once upon a time when discovering the world thieves, murders and other tough guys on boats feared crossing the limit of the world. Today we know their fear was childish. It seems bizarre. Nowadays fears are often experiences but still we have a reminiscence of the imaginative.

The sociologist teaches us that fear is story. It's a story about fear or no-fear. Even though there is nothing to fear in this exact moment, fear always exists. Fear often has to do with places and other people far away. Despite this fact, that fear is distant – fear seems present.

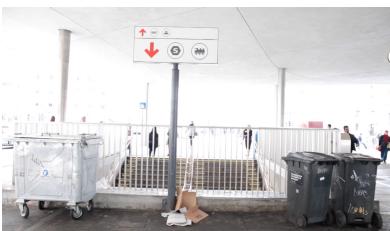
INSTALLATION PLAN / 4 SCREENS AND SURROUND SOUND

Suspense of Hodophobia - the life of fear



Photos from inside the video installation

4 videos (approx. 15 min.) Played in loop. The work is displayed on 4 screens in a darkened room with a built-in fall on the floor, which means that the physical experience of the room is also activated.
Surround sound: A soundtrack (60 min. loop) with short statements about fear (in Arabic, English and Danish), music, sounds, etc



Suspense of Hodophobia – The life of Fear, 2016. Filmstills x 6

CURRICULUM VITAE - Malene Nors Tardrup / f. 1974

Education:

2008-2012: (MA) The Royale Danish Academy /DK
1999-2002: (BA) Glasgow School of Art - Fine Art Photography /Scotland.
2000: The University of New Mexico, Albuquerque /USA

Honorary award:

2013: Marie og Victor Haagen-Müllers fond

Art decoration in public space:

2016: Permanent art décor to Bispebjerg Hospital. The work 'Forever Is Not Eternal' is a research-based work of art that has a long process of tracking historical material in archives behind it.

Solo exhibitions:

2020: We Set Out, The Museum of Danish America /USA
2019: We Set Out, Aalborg City Archives /DK
2018: We Set Out, Immigrantmuseet /DK
2013-14: Replacement Migration – Make Yourself at Home, Immigrantmuseet /DK
2013: På den Anden Side, Din Nye Ven, København /DK
2013: Hjemstavnsbillede(r), Espergærde Bibliotek, Espergærde /DK
2012: Hjemstavn.com, Kulturværtet, Helsingør /DK
2012: Hjemstavn.com, Boligområdet Nøjsomhed, Helsingør /DK
2011: Global Lokalitet. NLH-Space, København/DK
2009: Replacement Migration – Portraits from the 21st century, Overgaden – Institut for samtidskunst, Kbh /DK
2009: Replacement Migration – Portraits from the 21st century, International Cultural Center Caisa, Helsinki /FI
2008: Journey Untitled, Gallery Hornbæk, Hornbæk /DK

Group exhibitions:

2018: SSS2018 Beinnale, Søby/Ærø
2016: Palestinian Art Court - Al Hoash, RE/viewing Jerusalem – Art Walk #2. Qalandiya International Contemporary Art Festival. An cooporation with Ea Ørum.
2016: Kunsthall Nord, Intermolecular Spaces. An urban art project in cooperation with Noor Abu Arafah. /DK
2014: Vi tager intet ansvar 3, Udstillingsstedet Q, / DK
2014: B-Huset, The House Is A Nest For Dreaming. /DK
2014: Four Boxes Gallery, Krabbesholm, Young Danish Photography/ Ung dansk fotografi. /DK
2014: Das Kunstbüro, Århus, Art & Merchandising. /DK
2014: Ung dansk fotografi, Four Boxes Gallery, Krabbesholm, Skive /DK
2014: Art & Merchandising, Das Kunstbüro, Århus /DK
2013-14: Ung dansk fotografi '13, Fotografisk Center, København /DK
2013: Til Tiden, Sydhavn Station – Udstillingsstedet Samtidskunst, København /DK
2013: A Room of One's Own – fra rum til det næste, Halmlageret på Carsberg, København /DK
2012: Paper Match, Halmlageret på Carsberg, København /DK
2011: Afgang 11, Kunsthallen Nikolaj, København /DK
2011: Anstrøg 2, Galleri Christina Wilson, København /DK
2011: Rundgang 11, The Royal Danish Academy, København /DK
2011: Pars Pro Toto, Kommunernes Landsforening / KL-Huset, København /DK
2010-13: At blive Københavner, særudstilling, Københavns Museum /DK
2010: Rundgang 10, The Royal Danish Academy, København/ DK
2010: Odense Kunsthall, Odense /DK
2010: Fremmed, Ringsted Galleriet, Ringsted /DK
2009: Rundgang 09, Det Kgl. Dansk Kunstakademi , København /DK
2009: TakeAmap – Kunstneriske hjem på Frederiksberg, Interationsdage på Frederiksberg Rådhus/DK
2008: Circulation(s), Mons de la Photo / Fetart, Confluenses, Paris /F
2006-2008: Copenhagen Alternative Art Fair - Alt_Cph 08, Alt_Cph 07, Alt_Cph 06
2008: Black Hole, Galleri Hornbæk /DK
2008: Tracing love 24/7 – International Female Photo Festival. DEVE, Magacine Gallery, Beograd /CS
2007-08: Portray Now! Brewer J.C. Jacobsen Portray award:Ljungbergmuseet, Ljungby /S. Statens Portrætsamling, Nationalmuseum, Stockholm /S. Amos Andersons Konstmuseum, Helsinki /F. Norsk Folkemuseum, Oslo /N. Det Nationalhistoriske Museum, Frederiksborg Slot /DK. Hafnarborg – Institute of Cultur and Fine Art, Hafnarfjörður /IS
2006-07: New Adventures – Contemporary Danish Photography and Video: Gallery Sejul, Seoul /SydKorea. Shenzhen, Guangdong Province /CN. Fudishang Cheng Gallery, Chongging /CN. Fuzhou, Fujian Province /CN, Laishao Qi Gallery, Hefei, Anhui Province /CN. Sanshang Gallery, Shanghai /CN. dARTex, Beijing /CN
2007: MediaLab, University of Helsinki, Helsinki /FI
2007-08: Konst i Värden - Konstupplevelser i Äldreomsorgen. Konstfrämjandet, Skåne /S
2006: Game of Navigation. Overgaden - Institute of Contemporary Art, København /DK

Books:

2013: På vej mod det fotografiske billeder – En kunstnerisk undersøgelse af fakticitetsfotografiet
2013: Tur Retur – En konceptuel gåtur (88 fotografier)
2009/14: Replacement Migration – Make Yourself at Home
2004: Kvinder Stiller Skarpt – Fotografi og Historie, Informations Forlag

Some publications and articles:

2013: Anmeldelse: Ung dansk fotografi = Fotografiske verdensbilleder. <http://www.trineross.com/fotografiske-verdensbilleder/> . 2013:
Anmeldelse: Dette billede er ikke et oliemaleri, Politiken 22.12.13,
2013: Artikel: Being honored in Tisvilde. www.kopenhagen.dk. Artikel: Lokalt legat til tre kunstnere. <http://www.dinby.dk/>. Artikel: Tre kvindelige kunstnere hædret. www.24syv-nordsjælland.dk
2012: Jubilæumsbog: Overgaden 1986-2011
2009: Anmeldelse: Hem Ijuva hem, Helsingborg Dagblad. Anmeldelse: I mit hjem har jeg hjemme, Kunstavisen
2007: Artikel: Dansk billedkunst I verdens brændpunkt, Det Danske Kultur Institut. www.dankultur.dk

Moderator and event organizer:

2016: Event: Art in public spaces. With Palestinian performance artist Riham Isaac in cooeration with Palestinian Art Court - Al Hoash, Jerusalem