

*7th September - 25th November 2018: **Several artists** - As much about Forgetting*

The artists TC McCormack (UK), Michelle Atherton (UK), Jette Gejl (DK), Lara Eggleton (UK), David Steans (UK), Sophus Ejler Jepsen (DK), Pilvi Takala (FIN), John Russell (UK), Lea Torp Nielsen (DK), Michael Schultze (D), David Toop & Laura White (UK) were involved in the exhibition that takes its starting point in the field between history writing and memory using installations, sculptures, video, photographs and performances to retell the stories about our past.

Contemporary art today is absorbed by the past like never before. Historical reference points abound, ranging from aesthetic quotes from art history to formal experiments, performative re-enactment to unfolding and reinterpreting various cultural-historical archival phenomena. The passage of time gives us both history and memory and yet there often exists tensions between these two formulations. Is it possible to reclaim, re-enact or recall our pasts as imperfect and to sanction a space for forgetting as a means to create a future tense? To free ourselves from weights? Collectively the artists offer a set of connections that tend to omit or exclude more than is included, their aim is not a totality. Rather the artworks act as provocations to set temporal configurations, through a recognition of potentially missed or overlooked incidents. The works look to the intangible, unstable, unofficial and the virtual, and while some embrace the archive and the artefact.

Underpinning this curatorial approach is an appreciation of the historical as being informed by complex material and cultural rituals that are open to dispute and displacement through contemporary art. The artists offer these moments, turns and un-associations to the public, who we recognise as being fully rooted in a wealth of specific cultural positions and fundamental in the formation of our histories.

In total the exhibition included a multiplicity of forms including large scale backlit vinyl prints, installations, sculptures, video, performances as well as artworks that invite the audience for participation and co-creation. Key rooms changed over the course of the exhibition, alterations governed by the evolution of specific certain artworks and a highly performative workshop program, in collaboration with external partners including the Viborg Gymnasium and HF and Blichergården Center, Art History Department, Aarhus University and Sheffield Institute of Arts, in the UK.

The exhibition is supported by:

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