

“Say yes to the agreement,  
press the yes button, become data.  
Kill yourself. Live forever.”

## GILBERT GORDON

*Champagne. Video Installation, 2019*

In an unforeseen turn of events a purple creature has emerged out of an energy field. It's growing inside a church-like structure, on the verge of bursting through the openings. Gilbert Gordon's piece transports us to an accelerated version of the present. In this world he examines society, objects and possibilities in life.

Expensive cars, scenic views, eternal life and other remnants have become rare luxury items exclusively for the elite class.

Are we actually in control of the things we put into this world, or do the things we invent take control over us? Playing with a narrative that revolves around a female main character who seems guided by an invisible force, Gordon questions the phenomena that surround us and make up our reality. Or is this reality just a perceived reality?

*Text from 'Kunsthall Charlottenborg Guide' for the MFA Degree Show 2019*

# ARRIVAL 2020

16.01.20-08.03.20

**Mia Line / Emilie Bausager  
Gilbert Gordon**

*Arrival 2020* is the perfect title for this year's first exhibition. It features work by three artists who graduated from the Royal Danish Academy of Fine Arts in 2019. Mia Line, Emilie Bausager and Gilbert Gordon are now re-installing their degree projects in Augustiana's opulent rooms.

The exhibition in the White Mansion is a condensed version of some of the themes with which today's artists are so preoccupied. Mia Line's disturbingly weird, human-scale birds portray the relationship between man and nature. Emilie Bausager's synthetic

stone walls, made of clothes, rubbish and disposable products, entails a commentary on our throwaway culture, while Gilbert Gordon's dramatic video installation questions our perception of reality and the possibility of controlling the world around us.

*The exhibition is subsidised by the Danish Arts Foundation.*

**AUGUSTIANA**

## MIA LINE

*Head Digger. Dusty, Musty, Musky Sculptures, 2019*

Three bird sculptures stand in the space, they are similar in appearance but distinct in pose: one stands in an upright and almost statuesque position, another bends forward with its head to the ground and looks backwards, the last stands at eye level. Each pose represents a reference in itself, pointing at a status and stature the ibis has held throughout history: deity, *bin chicken*, animal.

In the centre large plaster casts compose the body of the birds. These are also the point of departure for the artwork. Through digital processes Line has recreated a fragment dug up in Pompeii, the body of an ibis bird sculpture. She has then scaled it up and modelled head and feet to make the birds anew. Using the body as a link between the ancient and modern, mythology and culture, she has employed various materials – cast, aluminium, wax, plastic – to dig into the geological and genealogical milieu of the ibis bird.

The fragment uncovered in Pompeii is what remains of a depiction of the Egyptian ibis deity Thoth, testifying

to the erasure of the Egyptian and oriental roots of Western culture. A once divine creature that is today considered an invasive species and dubbed a *bin chicken*, the ibis has adapted to its human-ridden environment by imitating the sound of car horns and trading its ancient 'natural' eating habits for a fast food-based diet. Both sustained by and participating in human excess, a being constituted by the unexpected sideeffects of human wastefulness.

The work reanimates the birds and the cultural debris of their history, in a larger, nearly human scale. In the span between Thoth and *bin chicken* Line's own mutated version is brought forward, pointing towards the development, symbolic meaning and environmental surroundings that the birds have encountered over time.

The very morphology and features of the ibis bird's head make it useful as a tool for digging, reflecting Line's interest in excavation and her own practice of 'mutated archaeology' as a means of navigating the wasteland of the present.

## EMILIE BAUSAGER

*The Archaeological Sandwich 'Forget geofencing, get involved with the market fresh BLT (Blurred Landscape Territories)' Installation, 2019*

Taking the form of a simulated dry stone wall, Bausager's project revolves around the history of the hedge. Bausager is interested in how these low wall structures not only transform landscapes and are themselves transformed over time, but also how these movements speak of boundaries that cannot be seen.

Reflecting on shifting cultural and natural separations of space, the work looks into the genealogy and continual reshuffling of contemporary material forms.

Bausager explains 'An iconic image within the British countryside, hedges have been an important part of human development throughout time. Hedges are now being ripped out of the landscape to make way for large-scale farming. Ancient field systems are being devoured and thrown away. These configurations of many different plants should be seen as future artefacts, worth preserving and recording so as to better be able to

read the history of our agricultural past. Within my work, I've tried to explore ideas of fluidity within a representation of history. I've imagined the wall continuing its rebirths into the future. In response to the now ubiquitous throwaway culture of synthetic materials, the wall is not only built of natural flora and fauna, but the stones are instead paired with clothing, trash and single-use objects. Taking this idea further, the wall in its entirety becomes completely synthetic. The rocks are representations of rocks. They carry no apparent weight and are wrapped with a 'skin' of rock-like textiles. Each moment in time that the hedge has carried significance, be it social, economical or political, has now been represented as an object. The objects are forms from our time of overconsumption. They are recognisable as shoes, plastic bags and energy drink cans but are also cloaked with a 'skin' of graphic imagery to direct the viewer to the period of time in which the significant moment occurred. The wall becomes a jumbled visual representation of how the hedge has impacted people over time.'