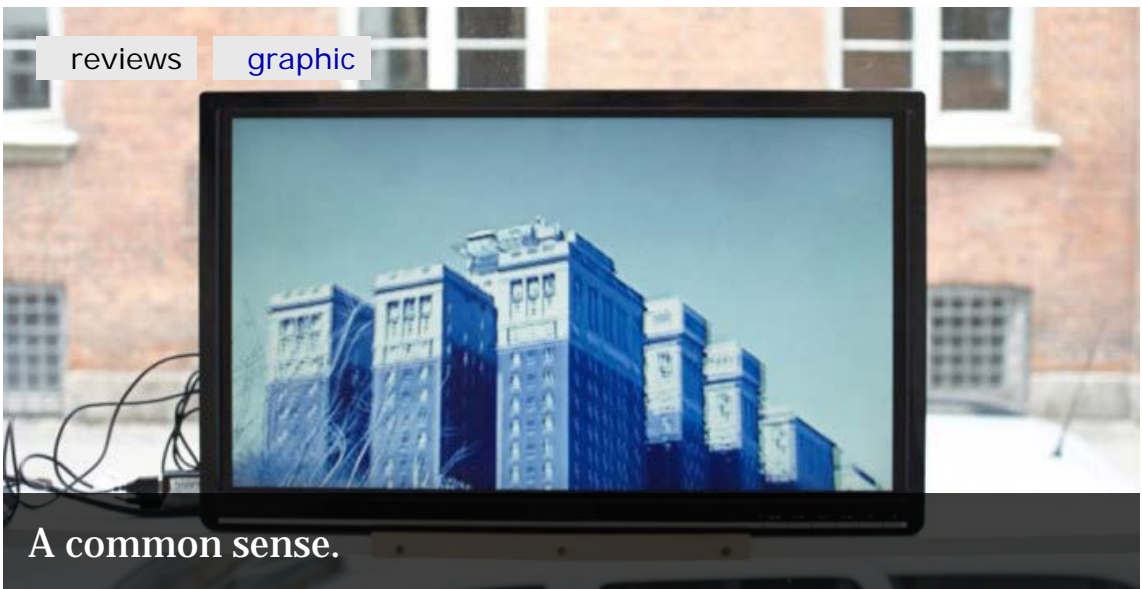


# just frustration(2015) exhibition photos



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## A common sense.

by [aqnb](#) on 15/10/2015

*Just Frustration*, an exhibition presented at Copenhagen's **Sixty Eight** between August 7 and August 31 explored frustration both as a feeling and an entanglement. According to the press release, it's an enmeshment where "futures seem to be permanently seen from the perspective of a past of outwardly and inwardly expressed fear", where Conservative "common sense" and where the "present is permanent(ly)" made up of the continuation of colonial and imperial historical values. Curated by **Tom Clark** and Iben Elmstrøm, the group show included work by Ester Fleckner, **Rachel Maclean**, **Imran Perretta**, Lousie Haugaard, **Amel Ibrahimovic**, **Hanne Lippard** and **Chloe Seibert**, asks how an artwork can be directed towards this entanglement, this frustration, and find nuances, reliefs, magnifications and common denominators, be it via language, material and/or object.

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*Just Frustration*(2015). Exhibition view. Sixty Eight.

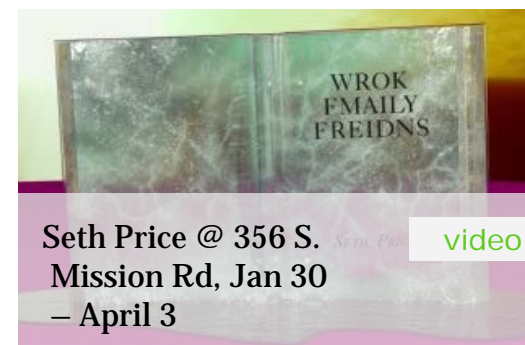
**Ester Fleckner's** 'I Navigate in Collisions' (2015) are two woodcut prints on paper that are nervous images all bearing their forms (or trying to) out of straight lines, like family trees, as Fleckner's *collisions webpage* describes. London-based Perretta has created a surface that holds white washed marks up to bare scrutiny and that drapes, quite transparently and brightly, like a thing in the way in the space. It's just behind Seibert's video of landscapes, high sky scrapers, mountains, which sits in the window, looking out and titled: 'I Am At A Loss For Words' (2013). A small text also by Perretta is powerful and straight forward: "She knows about villages, the Modern and the savage, but I can't listen anymore, because slowly she is taking my history away from me".

Danish artist, **Louise Haugaard Jørgensen's** installation, 'Rendezvous. Ascend to the second floor, melt down to the third floor. Bon appétit' (2015) includes a white plaster 3D print, which resembles an ancient vessel, perched on a metal structure that could be a drawn symbol of a house. With it she has cut up a lecture by anthropologist, Claude Lévi-Strauss and added it to a tape by Danish Musician, Dario Campeotto. Campeotto's song is about being in love and never leaving: "you could walk in and out the fire... but you would always be mine" and Levi-Strauss' lecture is descriptions of methods of how to: cannibalism (boiling, melting etc.) The pairing evokes conversations about consumption but also devotion and enmeshment. "Old Hegemonies", as the *press release* discusses, are brought into the foreground and distorted. How can art help itself, us and things around us in the present to remain undistanced? \*\*

*Exhibition photos, top right.*

The *Just Frustration* group exhibition was on at Copenhagen's Sixty Eight, running from August 7 to 31, 2015.

Header image: Chloe Seibert, 'I am at a loss for words' (2013). Installation view.



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Mission Rd, Jan 30  
– April 3

video



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Again! @ La MaMa  
Galleria, Jan 31

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