



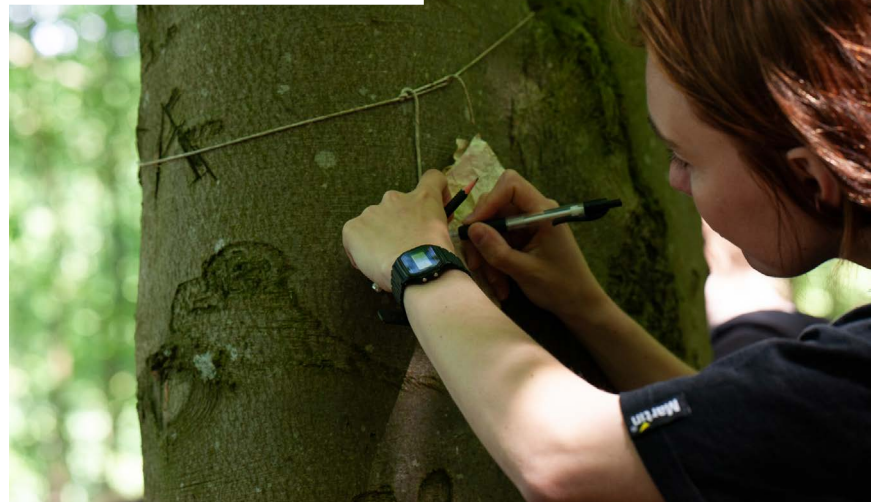
VIDSTE HUN NOGET OM SKOVEN

Title translates: Did she know something about the forest.
Site-specific participatory performance w. poem of questions, which the audience is invited to continue by coming up with more questions themselves.

2023

The performance and the exhibition it was part of are based on the myth of Kællingstenen (The Crone Stone) recorded in 1886 by folklorist Evald Tang Kristensen. In summary the myth is about an evil woman whose spirit couldn't find rest when she died, but wandered in the night creating a valley where she walked. People were afraid to cross the valley, so they tried several ways to get rid of her ghost, but to no luck. Finally, a priest succeeded in conjuring her ghost underground and in order to make sure it stayed there, a large stone was driven down on the spot. In

Kristensen's recording of the myth the woman is not directly described as a witch, but stories of witches' sabbaths are linked to the stone's original location. In the last century the stone has been moved several times and the myth has gradually been forgotten. Maybe the time has come to tell her story, now that she is no longer held down by the stone? By performing a poem for the woman in the myth entirely made up of questions and inviting the audience to continue the poem with their own questions, I wanted to center her perspective, which was entirely left out in the original recording of the myth. Who was she really? Also, I wanted to highlight the witch as both a mystical and historical figure, who is highly relevant today in discussions about care work, knowledge of nature, gender and power.



who was she really?

was she not scared of the dark?

did they see her in the moonlight and assume the worst?

*did she know something about the forest
which the others had forgotten?*





NARRATIVE ERRATICS

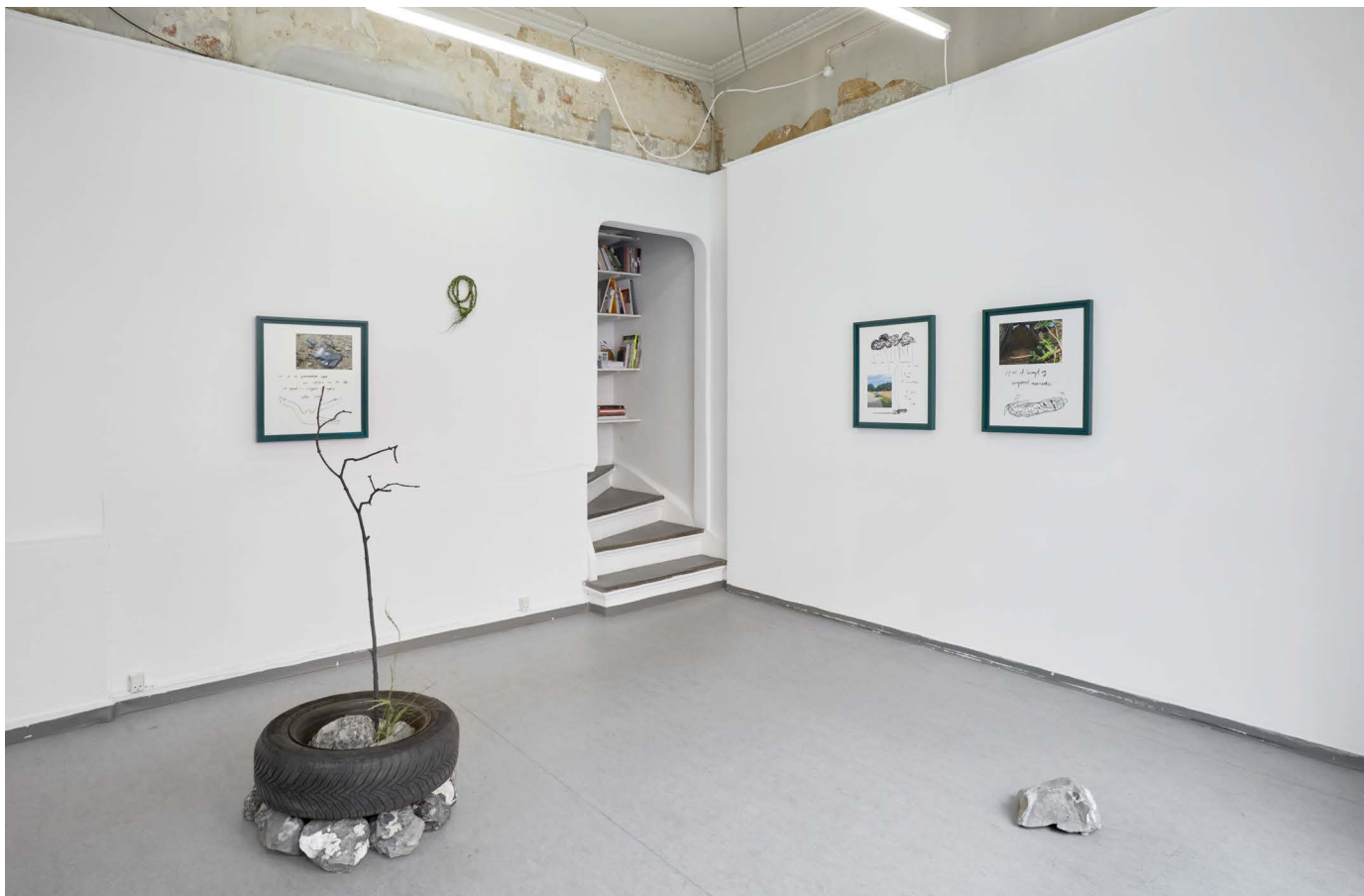
Installation in display case and on floor w. objects from performance, handdyed paper, found flint, books about and photos of Kællingstenen. Respectively 200 x 70 x 80 cm + variable dimensions.

2023

The title of the installation refers on the one hand to glacial erratics, the stones that were left behind by the ice thousands of years ago – and on the other to the erratic or uneven movements of oral myths. Exhibited

in the display case are the original legend of the Kællingstenen as recorded by Evald Tang Kristensen in 1886, books about the stone by M. Lidegaard and A. F. Schmidt, as well as photographs of Kællingstenen from its various locations in 1968, 1994 and today. The manuscript of the poem was mounted in the exhibition after the performance, and people were encouraged to place their questions for the woman from in the installation among the stones. Throughout the exhibition period more questions were written by guests.





Installation shot from the exhibition *Bjergtaget* at Bladr, Copenhagen, 2023.

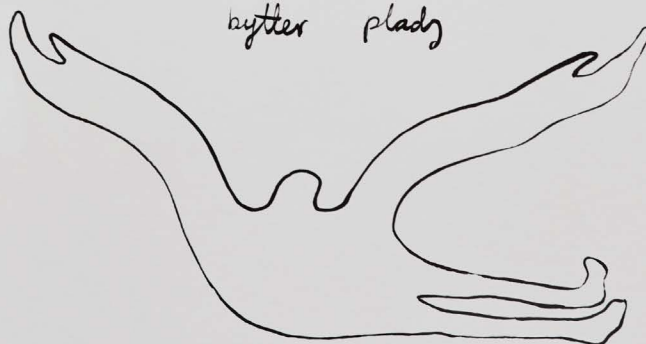
I AM STILL ALIVE

Text engraved on found flint.
The rounded, rust coloured part is
an iron-rich fossil in the stone.
19 x 26 x 14 cm.

2023



der er en grammatisk logik
som ophører når jeg står
på bjerget — subjektet og objektet
bytter plads



GRIBEREN

Ink drawing on photo print
Hand painted frame.
53 x 63 cm.

2023

The title of the work means *the catcher*. Below is an English translation of the text in the work:

there is a grammatical logic

which ceases when I'm standing on

the mountain — the subject and the object

switch places



CUT MY HAIR

Dried and og braided grasa.
Ca. 15 x 20 cm.

2023



FOR AT INDGÅ I NYE SAMMENHÆNGE

Installation with flint, car tire, grass and bronze
cast of a branch. 62 x 62 150 cm.

2023

The title of the work means *in order to be part of new
connections*.





DIT NAVN

Ink drawing on photo print,
hand painted frame. 53 x 63 cm.

2023

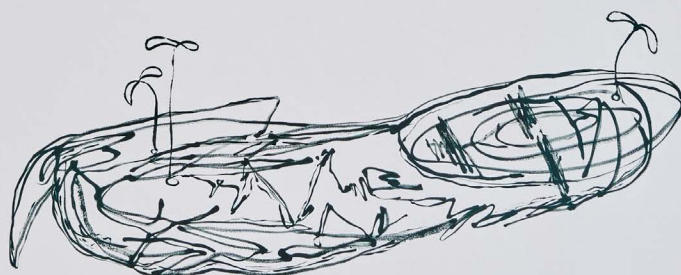
The title of the work means *your name*.
To the right is an English translation of
the text in the work:

*still warm the letters leave
your name
in order to
be part of i
new connections

I find
them
everywhere*



jeg er et tungt og
langsomt menneske



DEN SOVENDE

Ink drawing on photo print,
hand painted frame. 53 x 63 cm.

2023

The title of the work means *the sleeper* or *the sleeping one*. Below is an English translation of the text in the work:

*I am a heavy and
slow person*



JEG ER ET TUNGT OG LANGSOMT MENNESKE

Performance. Monologue w. flint. Based on the text from the artist's book *It is time for the stones to bloom*.

Duration: 25 min.

2023

The title of the performance means *I am a heavy and slow person*. It was performed twice in the exhibition.



DET ER PÅ TIDE AT STENENE BLOMSTRER

Hand sewn artist's book combining
essay, poetry and photography.
Text in Danish, photos in colour,
46 pages. 14,2 x 20,5 x 0,5 cm.

2023

The title of the book means *it is time for the stones to bloom*, which is a reference to the poem *Corona* by Paul Celan. Below is a translation of the first few lines of the book.

"I dreamt of you one bright, glowing night in the moonscape of Svalbard. In the reddish brown, steel gray mountain valley with the black coal dust. The eternal day, the midnight sun. I had planned this trip for a year, it was my first time travelling alone. I was staying there for a month and had been looking so much forward. Of course, I couldn't cancel. In fact, I thought, it would be good for me to get away from the patterns the grief had created at home. To find a way through it on my own terms. I wanted out. Your death hadn't changed that. On the contrary."

Det er på tide

at stenene

blomstrer

Louis André Jørgensen

SOL OP OG SOL NED

Site-specific work in two parts commissioned by Museum Skanderborg: 1) a sound work in 3 episodes & 2) a collage w. text, drawings and photos (edition 500). The title translates: "Sun up and sun down".

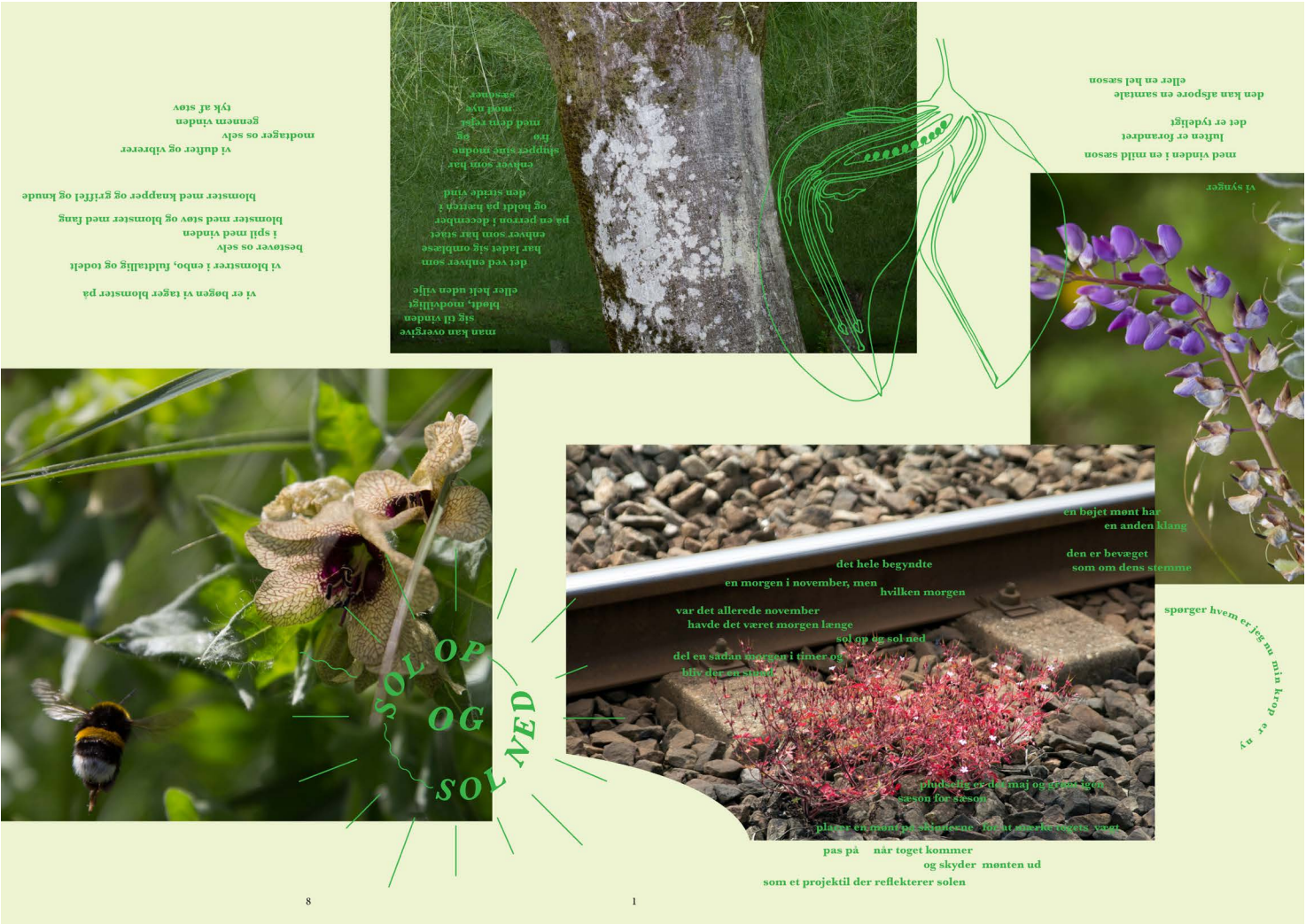
2022

Commisioned by Museum Skanderborg, this site specific work consists of two parts that combine stories about the journeys of people and plants through time and space. The first part of the work is a poetic sound work in three episodes with music by composer Claus Haxholm. The second part of the work is a collage of photos, drawings and poems in the form of a pamphlet that can be unfolded to become a poster. The collage cross-pollinates the narratives of the three episodes of the sound work, exploring how their narratives interconnect. The collage is published in a limited edition and could be collected free of charge at Museum Skanderborg during the echibition. The sound work can be streamed here:

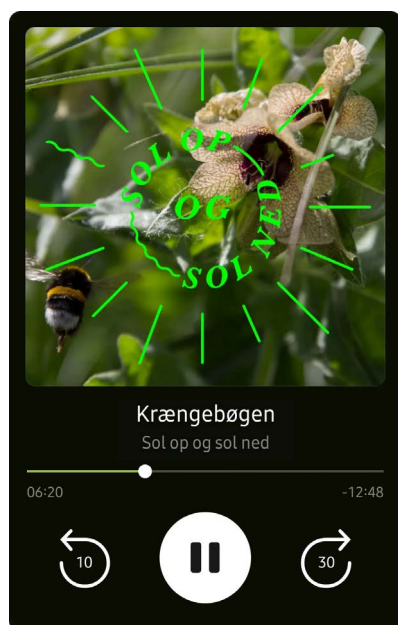
<http://louisandrejorgensen.dk/sol-op-og-sol-ned.html>

Side A

Side B

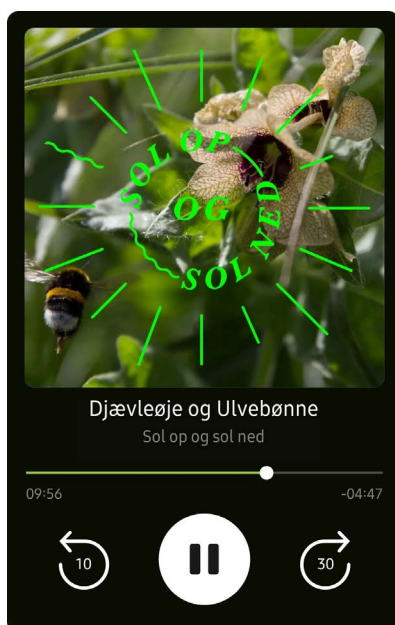


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Ep. 1: Krængebøgen, 19:10 min

Narrated by Krængebøgen, an approx. 200 years old beech tree in Skanderborg Gardens, known in local folklore for its two connected trunks, that look like legs. Krængebøgen talks about major historical events from its own perspective: Rising CO2 levels during the industrial revolution, and the tremors from the bombings of Skanderborg during Word War II. Beech trees are connected to the Danish language trough their name: In the Viking Age, beech was called bog, which means book, and writing was done by cutting runes into staffs of beech wood. These staffs were called bogstaver, which today is the word for letters.



Ep. 3: Devil's Eye and Wolf's Bean, 14:44 min

The Henbane, which grows in the medicine garden at Øm Monestary near Skanderborg is a deadly poisonous and hallucinogenic plant whose seeds can lie dormant for hundreds of years in the ground. If the soil is disturbed the Henbane can wake up. This episode is narrated by the Henbane, which sprouts, blooms and strikes up a conversation with its neighbour, a Many-leaved Lupine. They exchange names, of which they have many, that they carry with them from a time when plants had different names in different dialects. The Henbane was called for instance Devil's Eye, Girl's Shit and Hell's Balls. The lupine was called, for example, Wolf's Bean, Turkish Crown and Bird's Pea.

SOL OP OG SOL NED

Site-specific work in two parts commissioned by Museum Skanderborg: 1) a sound work in 3 episodes & 2) a collage w. text, drawings and photos (edition 500) which folds out from a pamphlet to a poster. The title translates: "Sun up and sun down".

2022



The drawing shows the unfolded collage.

LATE BLOOMER

Site-specific sculptural installation w. browned steel, ceramic shoes, a heart of grass, satin ribbon, thread, cotton canvas dyed with Greater Celandine and photo print on plexiglass.

2021

On the sculpture's head the poisonous and hallucinogenic Henbane is in bloom: A plant used by witches for flying ointments and by wise people as remedy for everything from watery eyes to swollen breasts. The Henbane is a living fossil. Its seeds can survive hundreds of years in the soil and often sprout during archaeological excavations – *a late bloomer*. As if there were a right time to bloom. This makes me think of the proverbial leap out of the closet and instead I imagine this leap as a reference to blooming. Some flowers bloom during the day, others in the evening and yet others bloom at night.



Some plants, like the Henbane, sprout after 600 years of dormancy. What is a late bloomer, if not a person who has been delayed by the world's expectations of how they should unfold? What is a late bloomer, if not a person who is expected to fulfill the world's expectations before they can set aside time to blossom themselves?



*‘What if soy milk
is just milk*

introducing itself

in spanish?’



SOY MILK

Performance installation, 25 min. loop w. sculptures in dark oak, light ash and dyed canvas. Shown in the exhibition *The Ignorant Schoolmaster* at Kunsthall Aarhus.

2020

In the work, five actors perform translations of the same monologue in five different languages in a dynamic canon arrangement. The texts are translated in a chain, where the first text is written by me in Danish. This text was translated into Norwegian, then from Norwegian into Swedish, from Swedish into English, from English into German and from German back into Danish – by five different translators. In the text, a first person narrator listens to their neighbor through the wall, talks on the phone, messages with a friend and reads e-mails. The narrator's gender is not described, but embodied in different ways by the five actors. Nor is the gender of the neighbor described. In the first Danish text I use the pronoun 'de' in the third person singular about the neighbour. This unofficial grammatical form is translated differently by the five translators, thus illustrating how the individual language provides certain frameworks within or outside of which we can understand and express gender that exists beyond the binary.



The title Soy Milk refers to a joke that is part of the work: 'What if soy milk is just milk introducing itself in Spanish?' The joke plays on the word 'soy', which in Spanish 'I am'. The joke points to how our own biases can make us blind to the ambiguity of language.



SOY MILK - A TRANSLATION SPIRAL

Artist book, hand sewn. 19 x 14 cm, 50 pages.
Published by the independent publisher Aleatorik.
Edition 100.

2020

The artist book contains the five translations which make up the manuscript for the performance work *Soy Milk*. They appear in the book in the order they were translated: The first text is the Norwegian, which was translated from my original Danish text. This was then translated into Swedish, then English, then German and finally back to Danish, by five different literary translators. The first Danish text is neither included in the book, nor the performance, since the point is not to compare it to the last translation, or decide which of the two versions is better. Rather this was an exercise in letting go of control. By inviting the individual translators to become co-authors, thus letting the texts grow and change in the process.



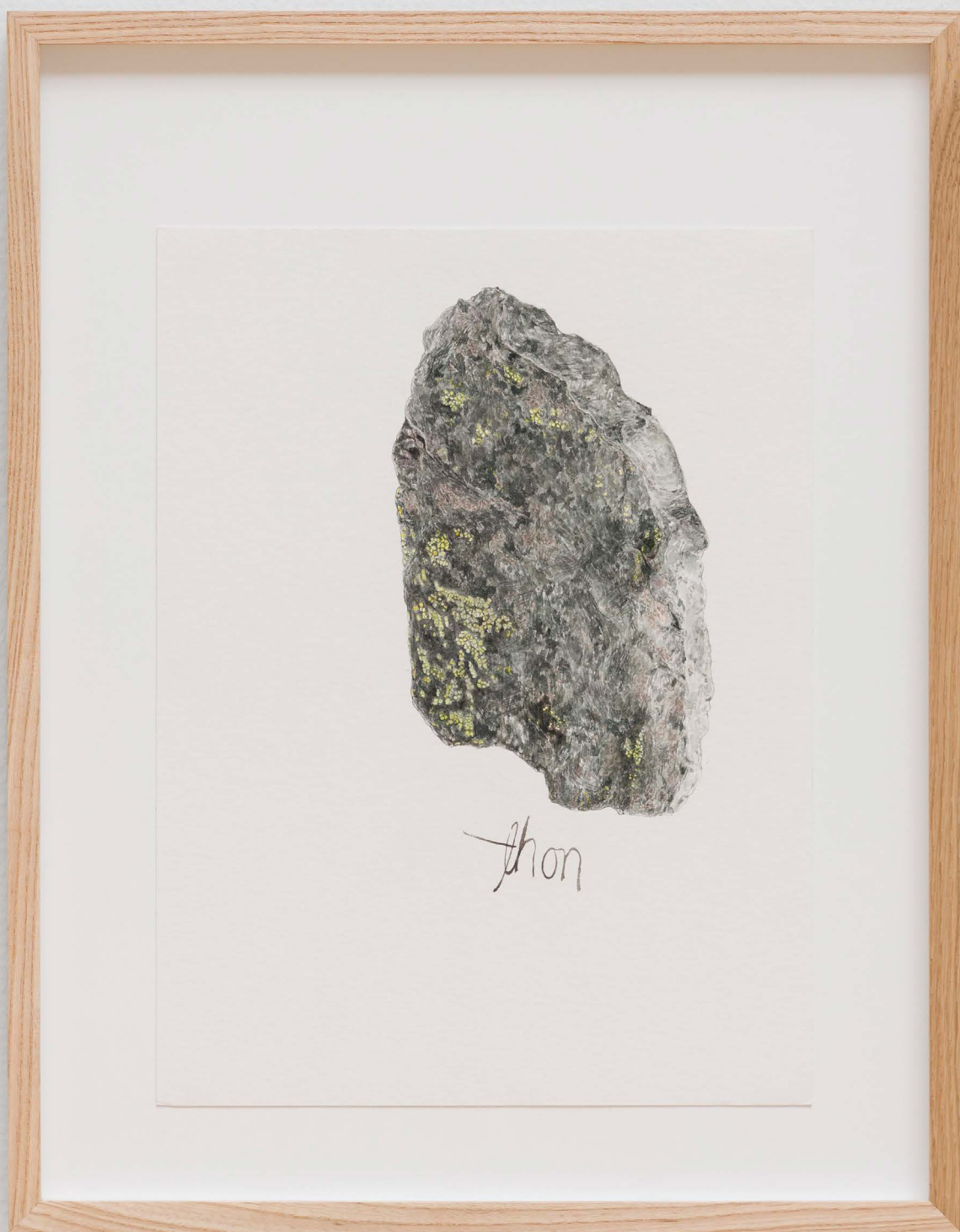


XE

Watercolour on paper framed in dark oak and light ash. 51 x 46 cm. Part of a series of five works shown with the work *Soy Milk*. The pronouns xe, xem, xers were invented in 2003 by Boston Globe reader Adele Wick, as described in an article in the newspaper. Wick wrote the paper explaining the invention: The X represents both the X chromosome that all humans share and the mathematical unknown.

2020

This work is part of a series portraits of found stones, which were exhibited with the work *Soy Milk*. Stones are witnesses from another time. They are products of slow transformations that transcends human timescales. These transformations resonate with the shift that occurs in translation: Both the stone and the text undergo a journey, becoming something new, while still carrying some of their old identities with them. At the same time, portraying the stones is a translation in its own right—from 3d to 2d. The titles of the five watercolours are neologisms: *ala/alum/alis*, *thon*, *ou*, *xe/xem/xers* and *judy*. These words are all gender-inclusive personal pronouns that have been used in the English language at various times as a complement to the binary he & she—the earliest was first used in 1789. Using them as titles of the works I want to address the stones as individuals who deserve not only a portrait but also a place in language.



THON

Watercolour on paper framed in dark oak and light ash. 55,5 x 43 cm. Part of a series of five works shown with the performance installation *Soy Milk* at Kunsthall Aarhus.

Thon is a gender inclusive pronoun coined by composer and lawyer Charles C. Convers in 1858 or possibly as early as 1884 depending on which sources you ask. Thon was in use in the English language around the turn of the century and was included in Funk and Wagnall's Standard Dictionary of the English Language. Thon is created by combining the words 'that' and 'one'.

2020