



ET TUNGT OG LANGSOMT MENNESKE (A slow and heavy person)

Performance based on the artist book *Det er på tide at stenene blomstrer* (It is time for the stones to bloom). Music: Ragnhild May. Dramaturge: Storm Møller Madsen. Duration: 55 min. Shown at Kunstbygningen in Vrå, (DK) and in the solo show *Jeg deler mig* (I'm splitting up) at Spanien 19C (DK).

2024



This work is about the transformation of grief and queer identity, and about recognizing oneself in the slow life of the stones. It's a monologue about a brother who, despite his death, is still present. On the one hand geology is used as a metaphor to talk about a grief, which never really disappears but is gradually established as a core. And on the other hand, it is used to talk about trans identity, which develops quite slowly, tectonically.



SPRÆNGT ALFABET

(Broken Alphabet)

Ink drawing on photo print. Hand made frame in steel and aluminium. 21 x 27 cm. Part of a series of 14 works, shown in the solo show *Jeg deler mig* (I'm splitting up) at Spanien 19C (DK).

2024

Looking at scars and patterns that arise from transformations, these works use geology to talk about body, gender and grief. Back in 2013, a few months after my brother died, I went to Svalbard for a month. I had been planning this trip for a year, had been looking so much forward. So I simply couldn't cancel. Instead I wanted to leave the patterns of grief I had created at home. I wanted to get out. It was my first time travelling alone,

and I needed the silence. I walked in the mountains and kept finding these stones that had been broken by the frost. They had gone through a violent transformation which had changed their bodies permanently – but also allowed them to reach further. The photos have been stewing on my harddisk for 11 years, and a few months ago I suddenly knew what what I wanted to do with them: I made drawings, reproducing the patterns that appear in the cracks. Like soft interpretations of the stones new signatures. The stones speak to me not only about falling apart but also about coming together in new ways. About adapting and growing when under pressure. About still being the same – but also new.





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2024





**VIDSTE HUN NOGET
OM SKOVEN** (Did she
know something about the
forest)

Site-specific participatory performance w. poem of questions. The audience is invited to contribute more questions. Performed in Sct. Knuds Kilde, Hjørring (DK). Part of solo show with the same title.

2023

The performance is based on the myth about *Kællingstenen* (The Crone Stone) recorded in 1886 by folklorist Evald Tang Kristensen. In summary the myth is about a woman, who dies. She is only described as “evil”, and after her death, her spirit couldn’t find rest, but wandered in the night creating a valley where she walked. People tried to get rid of her ghost, but to no luck. Finally, a priest conjured her ghost underground and in order to keep it 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, which suggests her spirit might be free again. Maybe the time has come to tell her story? 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? And why did she have such a bad reputation? Also, I wanted to highlight the witch as both a mystical and historical figure, who is highly relevant in today’s 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 two parts: 1) Display case w. and found flint, books about and photos of Kællingstenen (The Crone Stone). 200 x 70 x 80 cm. 2) Installation on floor w. objects from performance, handdyed paper and found flint. Part of the solo show *vidste hun noget om skoven* (Did she know something about the forest)

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 hand to the erratic or uneven movements of oral myths.

Exhibited in the display case are the original myth of Kællingstenen (The Crone Stone) 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 used in the performance was mounted in the exhibition afterwards, and people were encouraged to place their questions for the woman from the myth in the installation. Throughout the exhibition period more questions were written by guests.





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

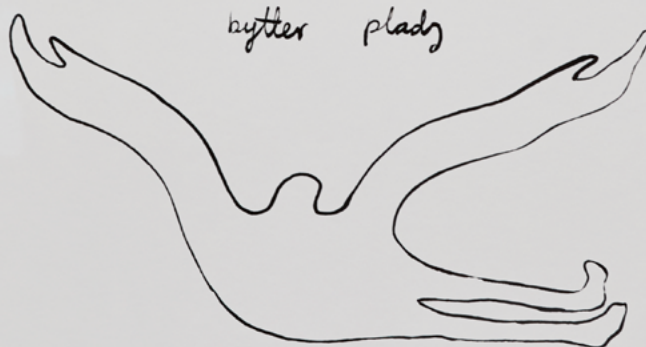
I AM STILL ALIVE

Text engraved on found flint. The round, rust coloured part is an iron-rich fossil in the stone. 19 x 26 x 14 cm. Part of the solo show *Bjergtaget* at Bladr (DK).

2023



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



GRIBEREN (The Catcher)

Ink drawing on photo print.

Hand painted frame.

53 x 63 cm. Part of the solo show *Bjergtaget* at Bladr (DK).

2023

Below 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



**FOR AT INDGÅ I NYE
SAMMENHÆNGE** (In
order to be part of new
constellations)

Installation with flint, car tire, grass and
bronze cast of a branch. 62 x 62 x 150
cm. Part of the solo show *Bjergtaget* at
Bladr (DK).

2023





DIT NAVN (Your Name)

Ink drawing on photo print.
 Hand painted frame.
 53 x 63 cm. Part of the solo
 show *Bjergtaget* at Bladr (DK).

2023

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
 new connections
 I find
 them
 everywhere*



jeg er et tungt og
langsomt menneske



DEN SOVENDE

(The Sleeper)

Ink drawing on photo print.
Hand painted frame.
53 x 63 cm. Part of the solo
show *Bjergtaget* at Bladr (DK).

2023

Below is an English translation of the text in the work:

*I am a heavy and
slow person*

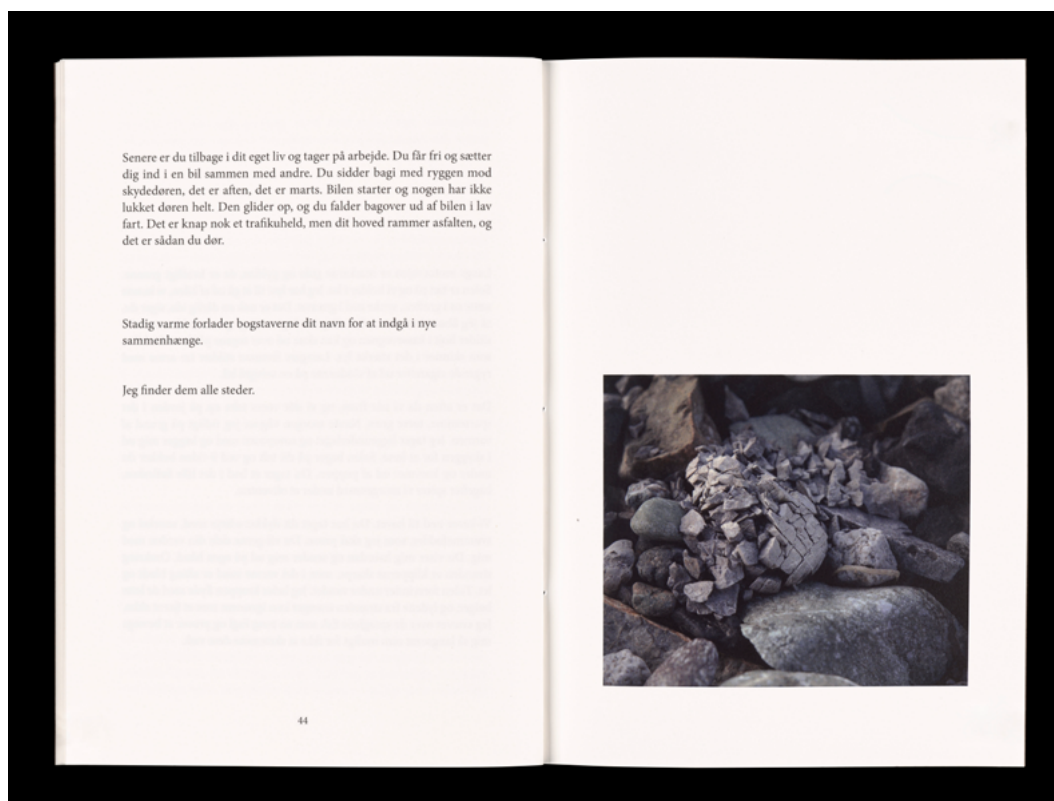
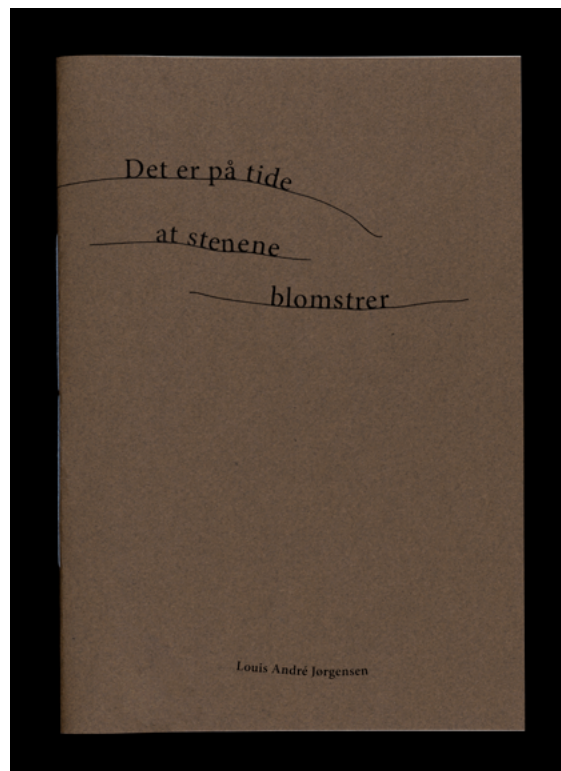
DET ER PÅ TIDE AT STENENE BLOMSTRER

(It is time for the stones to bloom)

Hand sewn artist book combining essay, poetry and photography. Text in Danish, photos in colour, 46 p. 14,2 x 20,5 x 0,5 cm. Part of the solo show *Bjergtaget* at Bladr (DK).

2023

This book deals with the transformations of grief and queer identity, and recognizing oneself in the slow life of the stones. Mixing a personal narrative about the loss of a brother with essayistic parts about Danish folklore, it uses geology as a metaphor to talk about slow change. On the one hand, a grief, which never really disappears but is gradually established as a core. And on the other hand, a trans identity, which develops quite slowly, tectonically. Below is an image and a translation of the last pages of the book:



"Later on, you're back in your own life and you go to work. You get off and get into a car with your colleagues. You've all had a few beers at the end of the day, and you're a bit drunk and not going to drive, so you sit on the floor in the back with your back against the sliding door. It's evening, it's March. The car starts and the door is not closed properly. It slides open and you fall backwards out of the car at low speed. It's hardly a traffic accident, but your head hits the asphalt and that's how you die.

Still warm, the letters leave your name to become part of new constellations.

I find them everywhere."

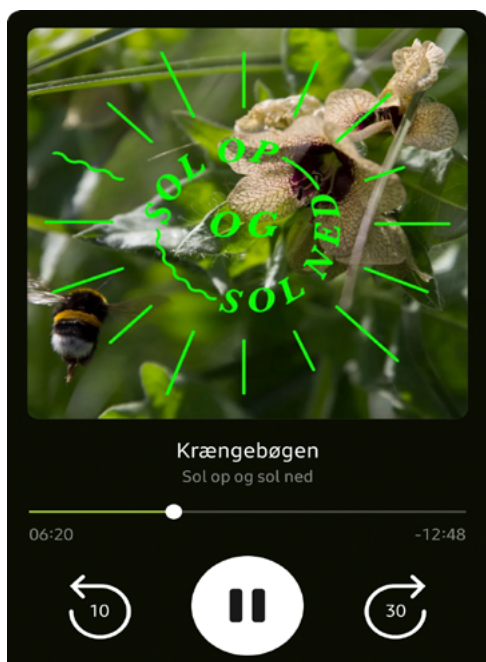
SOL OP OG SOL NED

(Sun up and sun down)

Site-specific work in 2 parts commissioned by Museum Skanderborg (DK):
1) A sound work in 3 episodes & 2) A collage w. text, drawings and photos.

2022

This work combines stories about the journeys of people and plants. The first part of the work is a poetic sound work in 3 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 unfolds to become a poster. It combines elements from the sound work, exploring how the 3 narratives interconnect. The collage could be collected at Museum Skanderborg during the exhibition.



Ep. 1: Krængebøgen
Duration: 19:10 min.

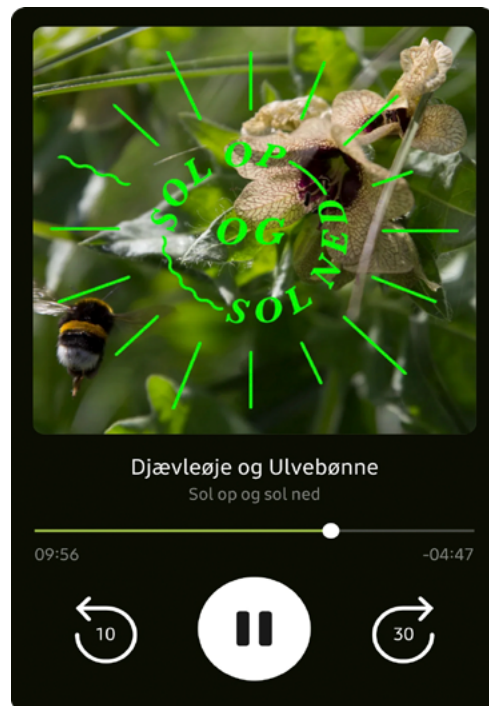
Narrated by 'Krængebøgen', an approx. 200 years old beech tree in Skanderborg Gardens, known in local folklore for its two connected trunks, that look like legs. Krængebøgen talks about major historical events from its own perspective: Rising CO2 levels during the industrial revolution, and the tremors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

The sound work can be streamed here:

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



Drawing of the unfolded collage.



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

The Henbane, which grows in the medicine garden at Øm Monastery 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

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Site-specific work in two parts commissioned by Museum Skanderborg (DK): 1) A sound work in 3 episodes & 2) A collage w. text, drawings and photos.

2022

The work combines 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 combines elements from the three episodes of the sound work, exploring how their narratives interconnect. The collage could be collected at Museum Skanderborg during the exhibition. The sound work can be streamed here:

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Side A

Side B



*‘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 linnen. Shown in the group show *The Ignorant Schoolmaster* at Kunsthall Aarhus (DK).

2020

In the work, five actors perform translations of the same monologue in five different languages, arranged in a dynamic canon composition. The monologue features a speaker listening to their neighbor through the wall, talking on the phone, chatting with a friend and reading emails – communicating through numerous different channels. The gender of the speaker is embodied in different ways by the five performers. The gender of the neighbor is unclear as well, since in the first Danish text I used gender-neutral neo-pronouns to refer to them. This neo-pronoun is translated differently by the five translators, who have worked independently with the text, highlighting how each language provides a particular framework within or outside of which we can understand and express gender that exists beyond the binary.





SOY MILK - A TRANSLATION SPIRAL

Artist book, hand sewn. 19 x 14 cm, 50 pages. Published by the independent publisher *Aleatorik*. Edition 100. Published in connection to the group show *The Ignorant Schoolmaster* at Kunsthal Aarhus (DK).

2020

The artist book contains the translations that make up the script for the performance *Soy Milk*. They appear in the book in the order they were translated: First the Norwegian, then the Swedish, the English, the German and finally the Danish translation. The first Danish text, which started off the chain of translations, is neither included in the book nor the performance, since I wanted to avoid comparison between this text and the last translation. Instead, the aim was to give the translators space to let their translations grow in extension of each other. Only the first Norwegian translator had access to the first Danish text – the others followed their own intuition and thus set the texts in motion.



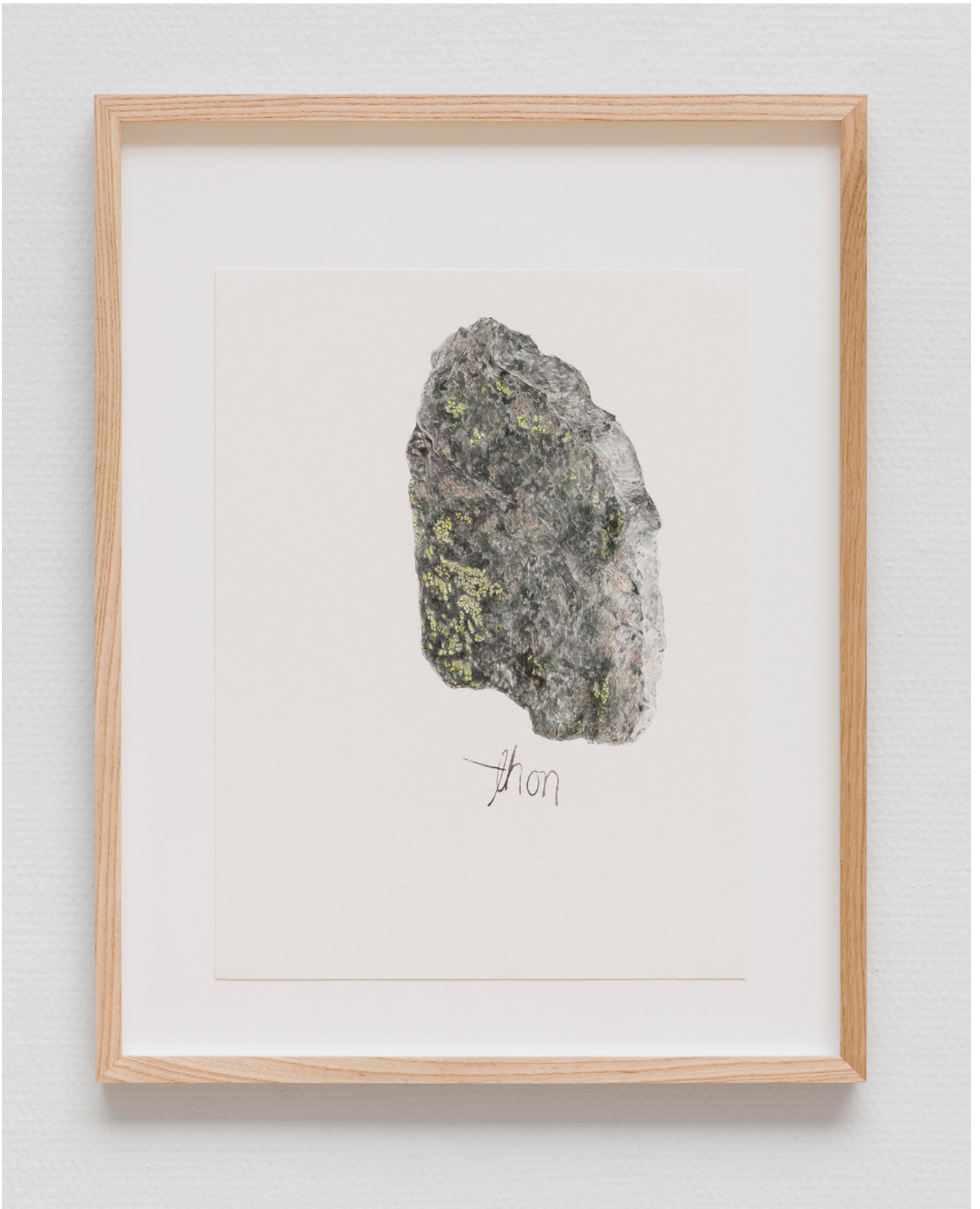


XE

Watercolour on paper framed in dark oak and light ash. 51 x 46 cm. Part of a series of five works shown in the group show *The Ignorant Schoolmaster* at Kunsthall Aarhus (DK). The words in the work are the neo-pronouns *xe*, *xem*, *xers*, which were invented in 2003 by Boston Globe reader Adele Wick, as described in an article in the newspaper. Wick explained: The X represents both the X chromosome that all humans share and the mathematical unknown.

2020

This work is part of a portrait series of found stones. 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, painting the stones is an act of 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 supplement 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 in the group show *The Ignorant Schoolmaster* at Kunsthall Aarhus (DK).

2020

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'.