



IMA

**HELENE NYMANN**

## **I N S C R I B E D, Oh Locus Locus, 2016**

Constellation of works (in order of appearance)

**Whether We Are**, 16:9 Hdv [10:56min loop]

**Memoria And Other Aftermaths**, 16:9 Hdv [02:46]

**Wax-Rasa**, 2016, (2 in a series of 9)

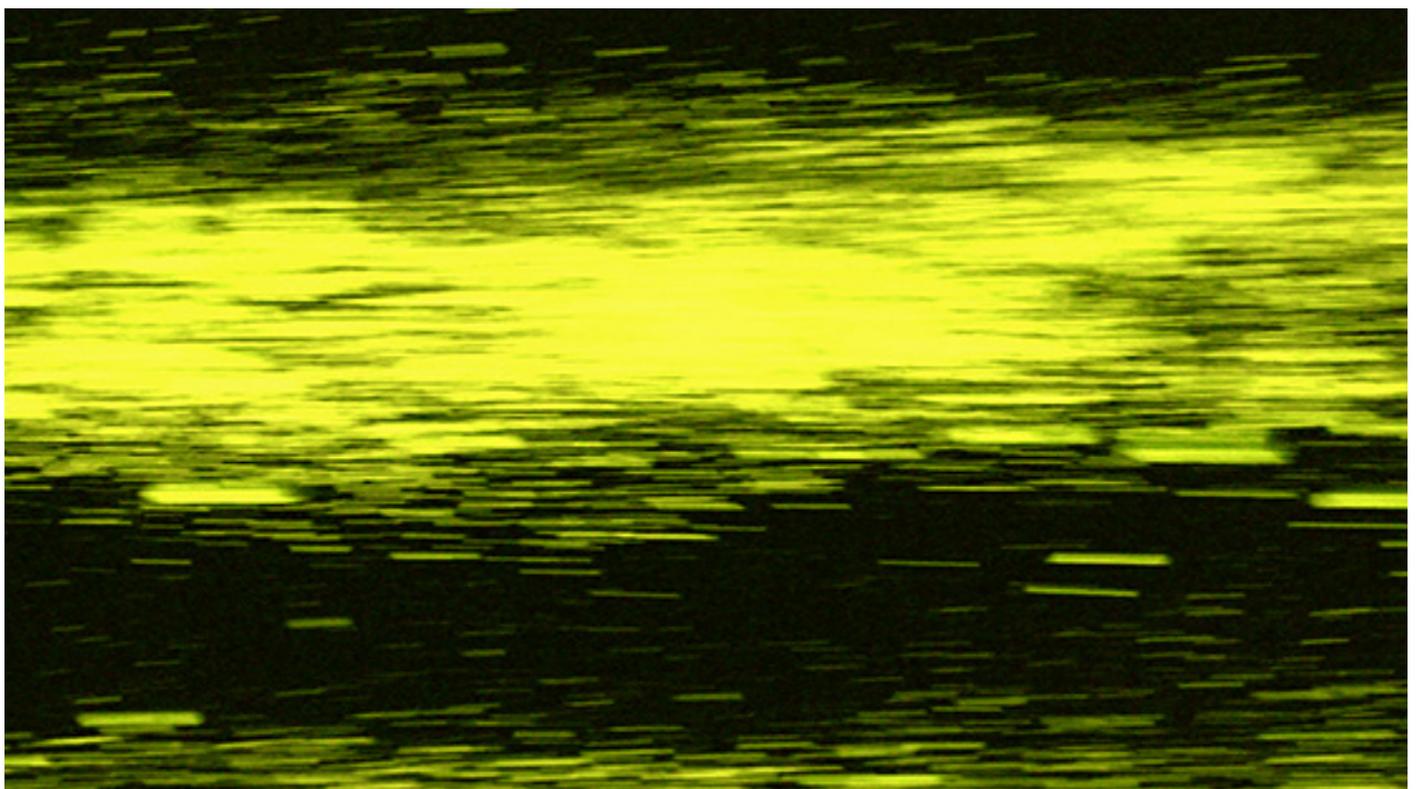
Wooden-board, wax, bee's wax, pigment  
29cm x 32cm

**INSCRIBED, OH LOCUS LOCUS** is based on the notion of embodied knowledge as well as knowledge stored within materials.  
Reflecting upon how outside influences affect and protrude the body.

**Whether We Are** is a work about how outside influences mentally and physically affect and transform our lives, in particularly in relation to embodied knowledge experienced through our environment and the materials surrounding us. A voice guides us into the realm of an almost sulfurous looking substance, a soiled body appears after a slow awakening.

**Memoria And Other Aftermaths** is a single frame, one take recording, of a person lying upon a soil-like surface. The image slowly changes, as a dust-looking substance falls upon and around him, changing the surface on which he lies and the atmosphere of the image itself. A meditative work, without sound, installed as a portrayal of an aftermath, the body inscribed.

**Rasa-Wax**, 2 wax-tablets, in a series of 9. Wax-tablets were widely used in ancient times as writing pads. Here introduced as a link to, and manifestation of, the video-works, knowledge already stored within materials and our bodies.









## **BEHIND THE PICTURE IT WAS, 2015**

Constellation of works (in order of appearance)

**Metamorphic Rocks, I am no longer afraid**, 2015, Hd 16:9 [04:26 loop with sound]

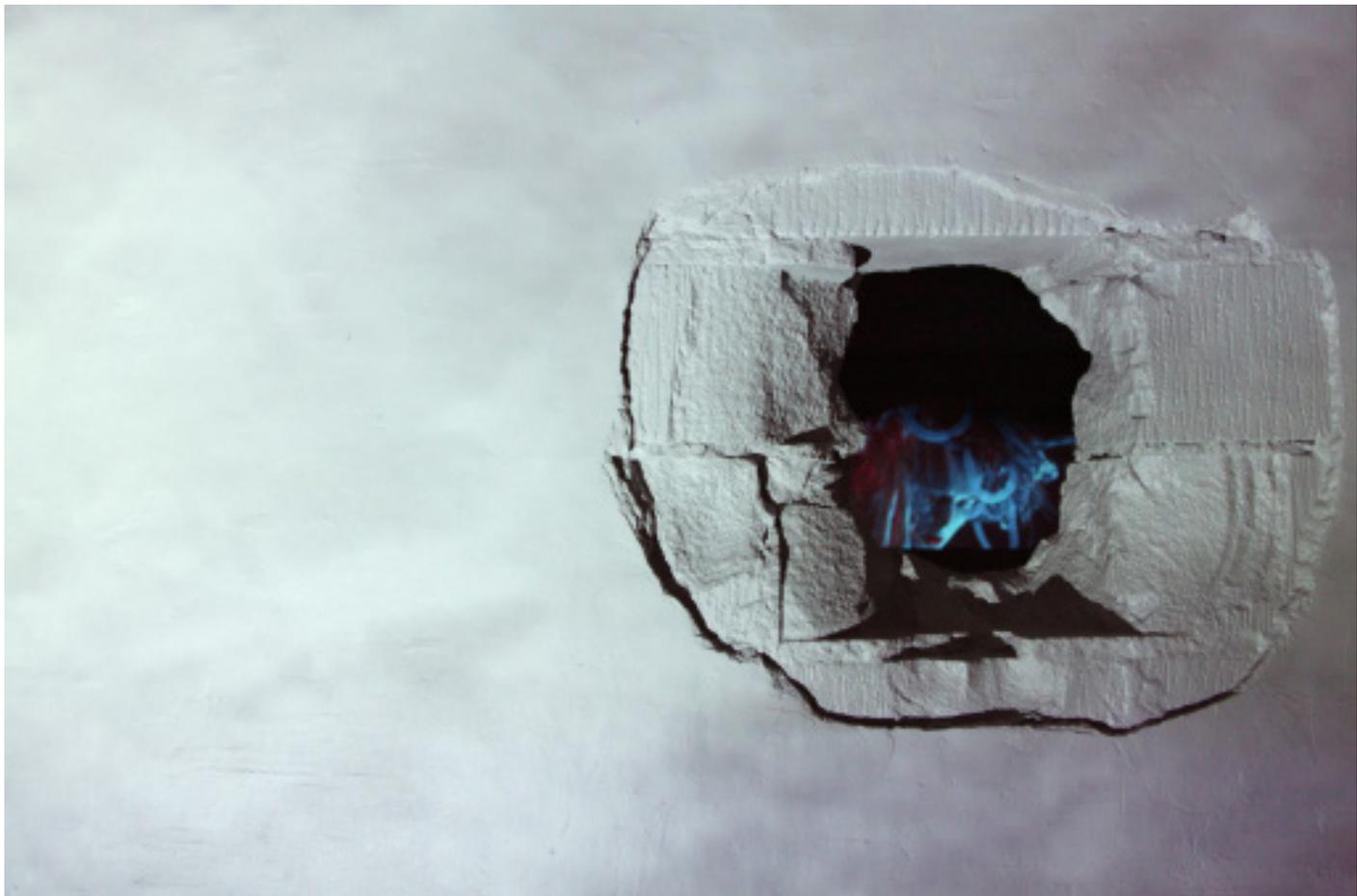
**Head On My Dear**, 2015 Hd video 16:9 [02:05 loop with sound]

**BEHIND THE PICTURE IT WAS**, is a collection of videoworks, shown through the use of endless loopholes, to evoke a meditative state, through which the marble and the myth transcends time.

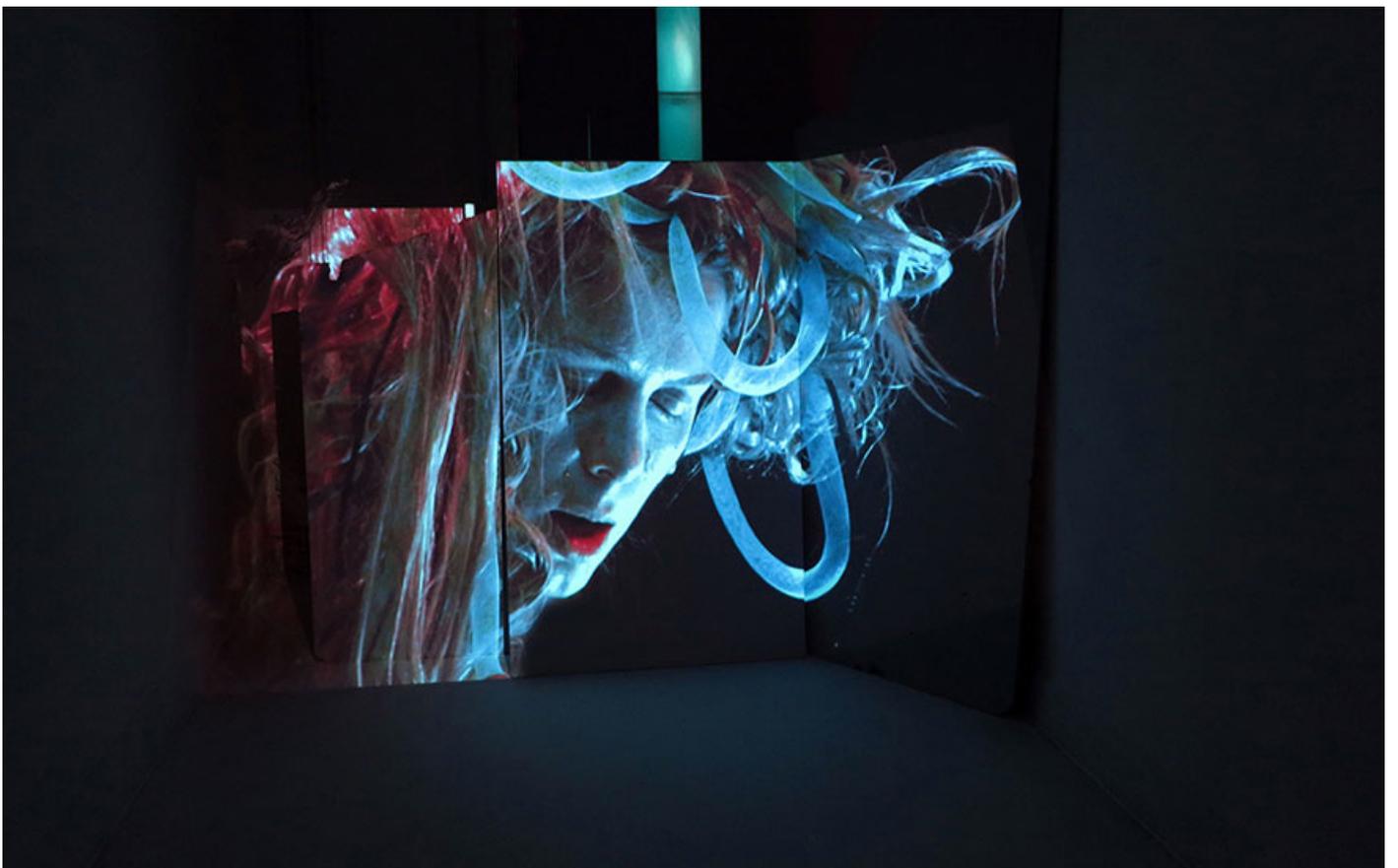
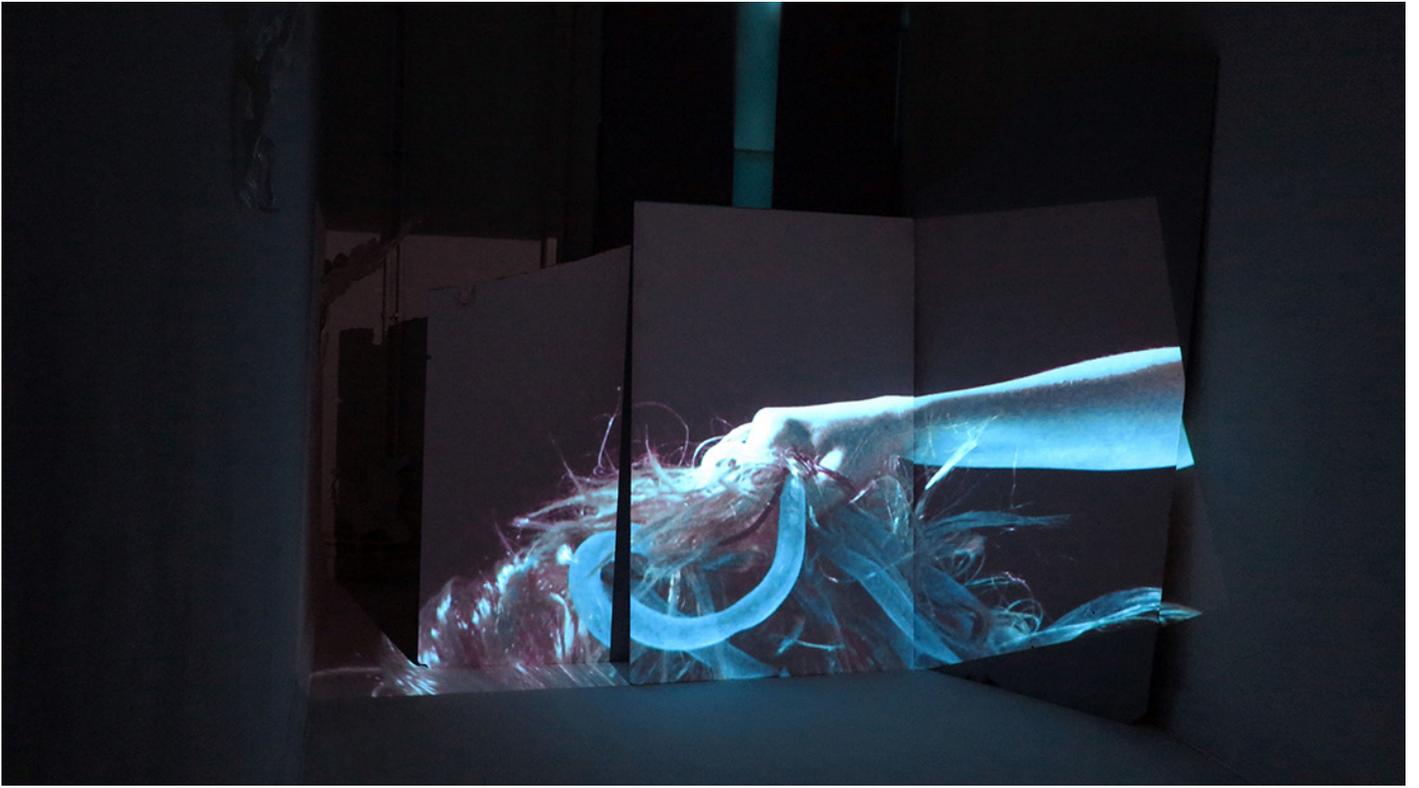
**Metamorphic Rocks, I am no longer afraid**, is filmed in Athens, Greece and follows the craftsmanship of a traditional stonecutter, as he reshapes a massive piece of marble into a gravestone. Through extreme close-ups and with a meditative pace the image follows the break down and metamorphosis of this ancient material.

**Head On My Dear**, is based on the ancient greek myth of Medusa. The video-work defines a space in which to touch upon a state of surrender, reached through a surreal and dreamlike imagery, to a place between life and death. As the image is endlessly coming and going it eludes an almost mantra like level of perception, allowing the spectator room for introspection.









## **HELL FLOWER , 2014**

Constellation of works (in order of appearance)

**The Liberation Of Squares**, 2014  
16:9 hdv [10:39 min loop] 2 x channel video projection

**Triptych**, 2014  
Silk laminated mounted on board.  
C-Print 70 x 90 cm, Installation view

**Balcony**, 2014  
16:9 hdv [02:23 min loop]  
Projection on fuchsia colored fabric.

**Chair**, 2014  
16:9 hdv, (03.23 min loop)  
Installed with chair on screen/monitor

**The Doors You Found**, 2014  
C-print mounted and framed, 47 x 64,3 cm.

**HELL FLOWER** In May 2012 a woman enters an old abandoned colonial hotel next to Tahrir Square. Shelter and battleground, the past and the haunting social forces, where one space transforms another, the wandering from room to room, the collapsing of room within room. The looking and being looked at, a revolution and a constant search for what needs to be exorcised in order for it to grow.

**The Liberation Of Squares** is a split-screen projection with sound. As we follow the woman from room to room, the mental and physicality of the space interchange. Reaching a state of introspection, inbetween looking and being looked at, the body in passing.

**Triptych**, 3 silk-laminated photographs, full of sand, dust and what appeared to be a ghost in the machine.  
Taken within the old abandoned hotel next to Tahrir Square.

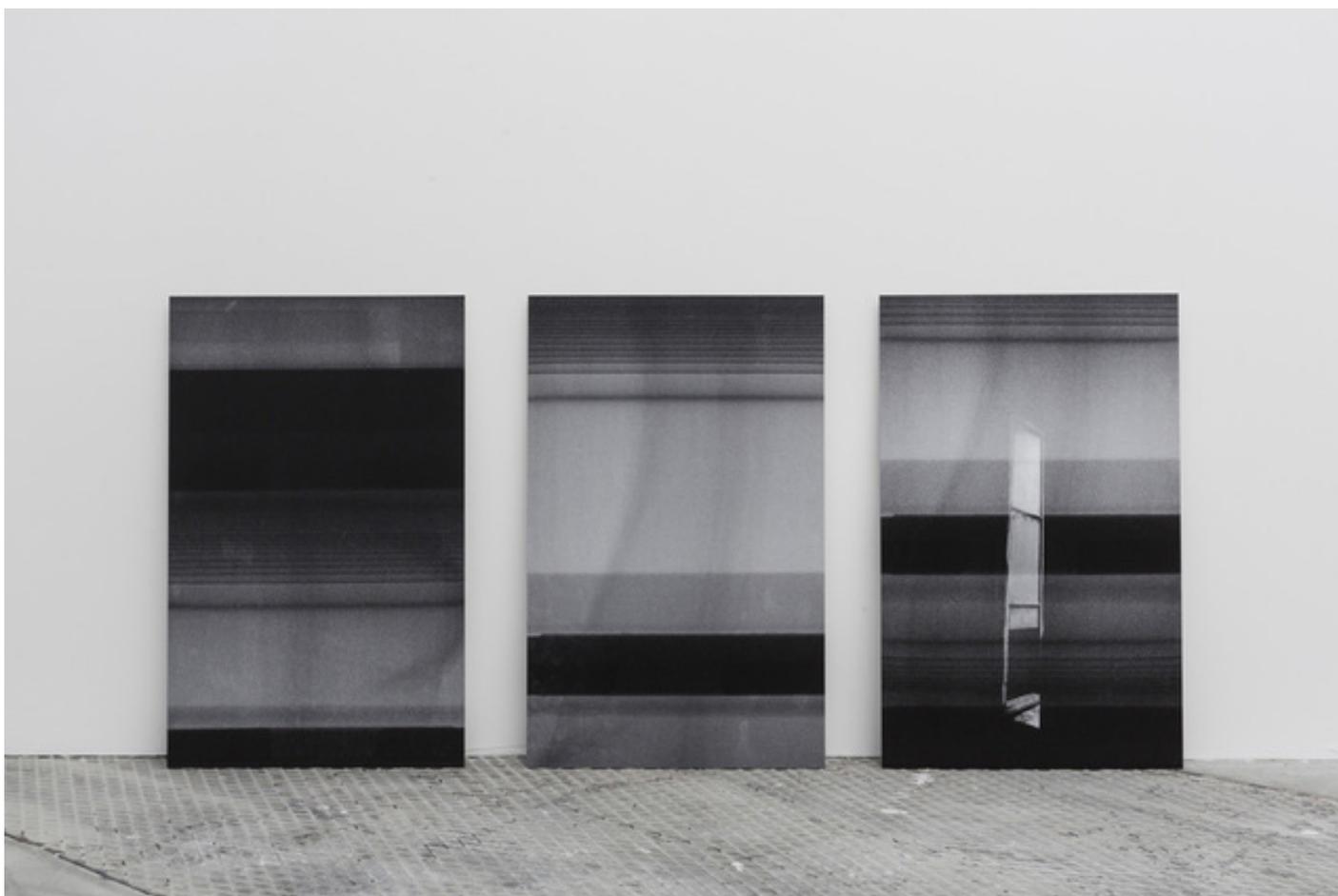
**Balcony**, as the title suggest we are on the balcony of the abandoned hotel, observing and listening to a country in transition.  
Projected on the same piece of fabric, appearing in the work, *The Liberation Of Squares*.

**Chair** is a video-installation where the spectator is invited to sit in front of a somewhat mirror-like-videoscreen.

**The Doors You Found**, is a black/white photograph taken in the old abandoned hotel.  
The door was left ajar and the dust filled room murmured of the passing of time.













**MOVING MATTERS, 2013**  
Constellation of works (in order of apperance)

**3 x split screen**, 16:9 Hdv [04:00min loop]

**Seaslaugther**, 16:9 Hdv [04:00 min loop]

**Lastsnow**, 16:9 Hdv [04:00 min loop]

**Careless**, 16:9 Hdv [04:00 min loop]

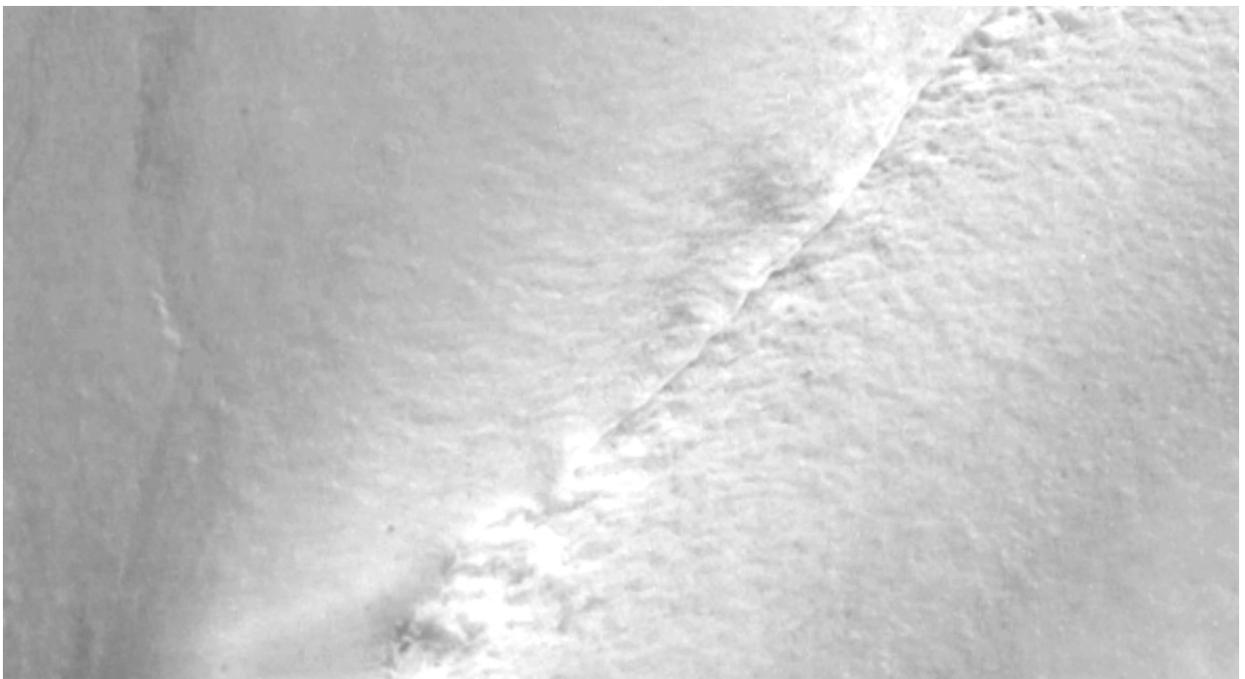
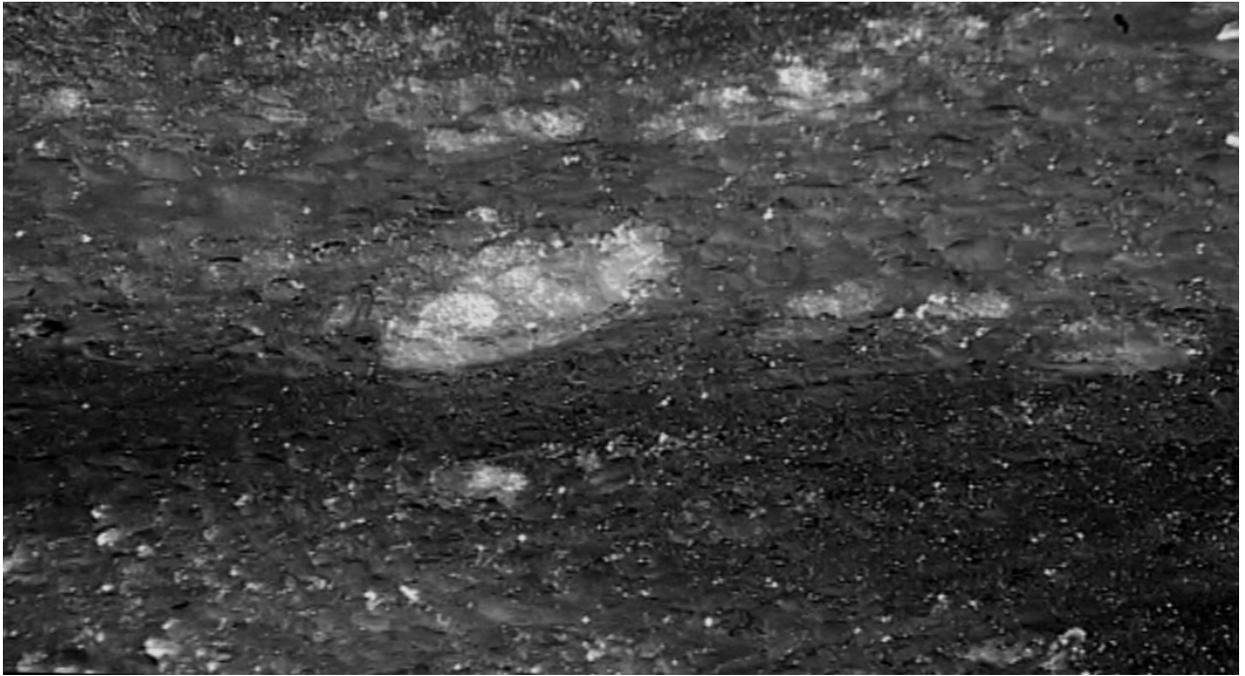
**SUN**, C-print (97x102 cm) (4 + 1 AP)

**Moving Matters** is a 3 screen projection based on the notion of materials and movements as they inform our perception of the visual world.

Using the environment of a typical Nordic Winter, the 3 screens move simultaneously, creating a somewhat choreography of elements. The icy sea as it moves back and forth, the circular movement of a car going round, leaving a deep rut in the snow and the slow gaze floating across a snow covered field.

Both an eerie, melancholic and meditative sight, going beyond the surface and into the more moving matters of the mind.

All 3 videos carry a noisy and repetitive symphony of sounds.





**MOTHERMIND, 2010**  
Constellation of works (in order of appearance)

**MotherMind**, 16:9 Hdv, [15:04 min loop]

The film MotherMind is a surreal and experimental performative montage of sound and images. Entering this work one finds oneself immersed in a circular dream-like-narrative, wherein the sensual and occult are expressed.

The video-installation is originally made as a sound performance wherein the artist, the audience and the actual room itself, create an interaction in sound.

On the night of the opening, the exhibition room working as a somewhat recording booth where the artist, present in the room, generates sounds with her breath, murmuring voice and subtle body-movements, merging this with the sound of the audience. The performance lasts for the entire length of the vernissage and the sound created is then used as the sound-track for the rest of the exhibition period.





