



1
Conversion
2021
260 x 250 cm
aluminium, bolts, gel, paint, varnish

2
Homeostasis
2020
27:00 min
sound loop
developed in collaboration with Alexander Holm

3
Foetus
2020
65 x 95 x 59 cm
concrete, glass, steel, styrofoam, varnish

4
Corpus
2020
126 x 140 x 245 cm
steel, painted wood, aluminium, synthetic leather, clamps, plastic hose, LED lamp, motion sensor

The Onset of Fever
Miriam Kongstad

OK Corral
Rolighedsvej 9
1958 Frederiksberg
www.okcorral.dk

Fernisering: Fredag 3. september, kl 17-21
Udstillingsperiode: 4. september - 25. september
Åbningstider: Onsdag - lørdag kl. 13-17

Opening: Friday, 3. September, 17-21h
Exhibition period: 4. September - 25. September
Opening hours: Wednesday-Saturday, 13-17h

NB: 25. September, live performance by Alexander Holm and Miriam Kongstad

DA:

Du åbnede dine øjne og vågnede som altid. Men du åbnede dine øjne i det forkerte hus. Et hus uden døre, uden nødudgange. Tilbageholdent rørte du ved husets vægge, og væggene føltes bløde. Væggene føltes bløde som hud, væggene føltes skarpe og væggene føltes tynde, og væggene viste sig at være huden på dit eget lille, ømme bryst.

Miriam Kongstads soloudstilling *The Onset Of Fever* kan samlet set anskues som en installatorisk refleksion over smerte. Med udgangspunkt i den menneskelige krop, ensomhed, kronisk sygdom og intimitet, er det særligt kontrasterne og modpolerne i smerten der stilles skarpt på. Via koblinger mellem skulptur, lyd og et større nyudviklet vægværk, skabes et totalunivers der spiller op imod den spænding, subtile intimitet og omsorg for selvet, der også er at finde i smerten.

Huset som et arkitektonisk symbol og metafor for menneskekroppen spiller en central rolle i udstillingen; kroppen som en uudgåelig bolig, en vært for både vitalitet og brutalitet, klaustrofobi og transcendens. De arkitektoniske referencer skinner blandt andet igennem i værkernes formelle struktur, som sidestiller et hus i lige dele konstruktion og forfald med menneskekroppens simultane ældning og regenerering. Herudover foretages også et større arkitektonisk indgreb, i form af lydværket *Homeostasis*, der indhyller udstillingsrummet i et pulslignende loop, som befandt vi os i det indre af en krop.

Udstillingens protagonist er et ufødt væsen, der vogter udstillingen som en vagthund. Væsenet, der kærtegner sine kønsdele, er baseret på forskning, der peger mod, at fostre masturberer i moderens livmoder. Forskning der hovedsageligt er blevet anvendt i anti-abortkampagner, med argumentet om, at kan et foster føle nydelse kan det også føle smerte. I vores kollektive bevidsthed synes smerte og nydelse at være tæt sammenvævet som et vitalt grundvilkår for den menneskelige eksistens - allerede før fødslen.

Miriam Kongstad (f. 1991, DK) er uddannet billedkunstner fra Sandberg Institute i Amsterdam og har en BA i dans og koreografi fra Inter-University Center for Dance Berlin (HTZ). Hendes værker har senest været vist på The Fairest (DE), Statens Museum For Kunst (DK), Het HEM (NL), KØS - Museum for kunst i det offentlige rum (DK), Kunsthall Aarhus (DK), MMAG Foundation (JO), Fundación Botín (ES), Hamburger Bahnhof (DE), PPL (USA) og Sophiensaele (DE).

Udstillingen er støttet af Statens Kunstfond og Slots- og Kulturstyrelsen under Kulturministeriet.

ENG:

You opened your eyes and woke up as usual. But you opened your eyes in the wrong house. A house without doors, without emergency exits. Reluctantly, you touched the walls of the house, and the walls felt soft. The walls felt soft as skin, the walls felt sharp and the walls felt thin, and the walls turned out to be the skin of your very own tiny, tender breast.

Miriam Kongstad's solo exhibition *The Onset Of Fever* can be approached as an installational reflection on pain. Based on the human body, loneliness, chronic illnesses and intimacy, especially the paradoxes and contrasts within pain are explored. Through sculpture, sound and a newly developed large-scale wall piece, a universe of tension, subtle intimacy and care for the self is created, qualities which also belong to the realm of pain.

The house as an architectural symbol and metaphor for the human body plays a central role in the exhibition; the body as an inescapable abode, a host for both vitality and brutality, claustrophobia and transcendence. The architectural references shine through in the formal structure of the works, juxtaposing the resemblance of a house in both construction and decay, and the human body in simultaneous ageing and regeneration. The sound piece *Homeostasis* and its fluctuating, pulse-like loop, establishes a larger architectural intervention, by enclosing the exhibition space, as if we had entered the interior of a body.

The protagonist of the exhibition, depicts an unborn creature, guarding the exhibition like a watchdog. The creature, which caresses its own genitals, is based on scientific research seemingly proving that fetuses masturbate in the womb of the mother. Most frequently this research has been used for anti-abortion campaigns, arguing for the ability of a foetus feeling pleasure as inseparable from the ability to feel pain. In our collective consciousness pain and pleasure appear to be inevitably interwoven as vital conditions for human life - even before birth.

Miriam Kongstad (b. 1991, DK) holds an MFA from the Sandberg Institute in Amsterdam and a BA in dance and choreography from the Inter-University Center for Dance Berlin (HTZ). Recent exhibitions and presentations include The Fairest (DE), National Gallery of Denmark (DK), Het HEM (NL), KØS - Museum of Art in Public Spaces (DK), Kunsthall Aarhus (DK), MMAG Foundation (JO), Fundación Botín (ES), Hamburger Bahnhof (DE), PPL (USA) and Sophiensaele (DE).

The exhibition is supported by the The Danish Arts Foundation and the the Agency for Culture and Palaces under the Danish Ministry of Culture.