

**Roundabout**  
**October 30 — November 9, 2020**  
Marguerite Duras, Carina Emery, Valerie Franco/Luis Polyanszky Worth, Saskia Holmkvist, Dag Kewenter, James N. Kientitz Wilkins

Situated as a semi-fluid motion across three acts, *Roundabout* engages with temporal structures of exhibition-making and display; through a series of changing and overlapping interventions in the gallery space. The works presented take on a life similar to that of a ‘cast of characters’ – in movements simultaneously tracing the shadow or outline of a collective gestalt. A scenario in constant narrative flux.

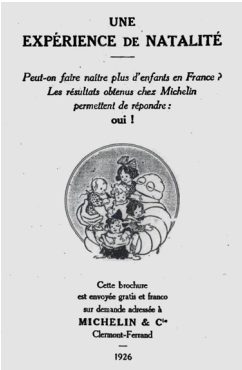
The first act of this three part sequence presents sculptural works by Carina Emery alongside a series of photo-collages by Dag Kewenter – the opening line of a spatial dialogue – which sees the two later trading places, across walls and floor. The basement becomes a dedicated screening space, where *The Andre Trilogy* by James N. Kientitz Wilkins is shown in its entirety during the first act. The second act introduces a slight shift, replacing Andre with a back-to-back looped screening of Marguerite Duras’ *Les Mains Négatives* and Saskia Holmkvist’s *Blind Understanding*. Arriving at the third and final act, is a collaborative sound-installation by Valerie Franco and Luis Polyanszky Worth, together with a new set of works by Emery and Kewenter.

Borrowed from theatre and film, this conceptual framework points to the evolvement of the exhibition medium, as interdependent to that of other modes of display, such as commercial presentation and set-design. The overlap of themes and format is mapped throughout the unfolding of the exhibition. In other words, the roundabout offers a multitude of entries, loops and exits; sometimes allowing for characters to merge, switch roles or to be completely cut out. The shifts in the several linear dimensions of Roundabout play with a broadening of the figure, character or categorization ‘time-based’, rather suggesting time as something inherently present as a foundation to all artistic practices.

Carina Emery  
*Fracture Zone (Airbag)*, 2020  
Fabric, plastic, coated steel, stainless steel, jesmonite, pigment

*Temporary Deviation (Airbag)*, 2020  
Fabric, plastic, coated steel, stainless steel, jesmonite, pigment

The pair - linked through a visual similarity - although each with their individual divergences are constructed and assembled out of the same material basis; structures supporting and caressing a deflated airbag. In its resting state, the airbag is seen having already fulfilled its designated task and is from a productive and functional standpoint – useless. The rendered structure could be seen as a recording device, storing the mechanics and point of collision. A blow-up capsule fills the form with air, before it slowly collapses again under the weight of its own material. A violent breath, followed by a long exhale. The reactivation from this resting state happens as through a surgical intervention of material junctions; resulting in cell-like hybrids, that destabilize simplified thought figures between an industrial-organic binary.



*Une expérience de natalité, 1926*

*Reprinted in Advertising and Cultural Identity in Twentieth-Century France*

Dag Kewenter  
*Untitled (Bib 1-4)*, 2020  
Inkjet-prints in artist’s frames

The photo-collage series is based on the importance of the French tire manufacturer Michelin for the pronatalist currents prevalent during World War II. Michelin funded pronatalist groups such as the Alliance Nationale pour l’Accroissement de la Population Française. The character; Bibendum, perhaps better known as ‘The Michelin Man’, served as a megaphone for the government’s aggressive population policy. This historical narrative surrounding the figure is incorporated in Kewenter’s composite images, featuring photographs taken by the artist, combined with 3D-renderings of the Bib character. Captions suggestively spoken or thought by the figures, invoke self-reflective ruminations around reproduction, life and mortality.



James N. Kienitz Wilkins

Special Features, 12 min, 2014

TESTER, 30 min, 2015

B-ROLL with Andre, 19 min, 2015

The Andre Trilogy by James N. Kienitz Wilkins is a series of layered essays on the verisimilitude of media and reality as constructed by entertainment. Special Features is presented as a lo-fi interview-fragment exploring a mishap. In TESTER, a private eye recounts a complicated case, set against the unedited duration of a found BetaSP tape. B-ROLL with Andre combines both stock footage and imagery shot with a now ubiquitous GoPro camera, presenting an anonymous monologue about a prisoner’s dangerous dream.

The three films were produced in sequential technological formats (BetaSP, MiniDV, HD) to correspond to the timeframes of each story. Engaging with unreliable narrators, performative characters, and the texture of outdated media formats, they provide the familiar and satisfying suspense of a detective story. Wilkins flirts with and subverts cornerstones of the mystery genre: surveillance footage, vocal disguises, noir-evoking voiceovers, and hidden identities.



Opening Hours

Act I  
30.10: 17:00 - 21:00  
31 - 01.11: 12:00 - 16:30

Act II  
03 - 04.11: 17:00 - 20:30  
06.11: 17:00 - 21:00

Act III  
07.11 - 08.11: 12:00 - 16:30  
09.10 (finissage): 17:00 - 21:00

Ehrensvärdsgatan 1  
212 13 Malmö

info@canopy.supplies  
www.canopy.supplies

We call ‘negative hands’, the hands found on the walls of the Magdalenian caves of sub-atlantic Europe. These hands were just pressed upon the rock, after having been covered with colour. Usually, they were black, or blue. No explanation has been found for this practice.

In front of the ocean  
under the cliff  
on the granite wall

these hands

wide open

Blue  
and black

Blue like the water  
Black like the night

The man came alone into the cave  
in front of the ocean  
All the hands are the same size  
he was alone

The man alone in the cave looked  
into the noise  
into the noise of the sea  
the immensity of things

And he cried out

“You who have a name, who have been given  
an identity, I love you”

These hands  
blue like the water  
black like the sky

Flat

Pressed outspread on the grey granite

So that someone would see them

I am someone who calls  
I am the one who called, who cried out, thirty  
thousand years ago

“I love you”

I cry out that I want to love you, I love you

I love whoever will hear my cry

On the empty earth, these hands will remain,  
on the granite wall, facing the ocean’s roar

Unbearable

No one will hear anymore

See anymore  
Thirty thousand years  
these hands there, black

The refraction of the light on the sea makes  
the stone wall tremble

I am someone, I am the one, who called, who  
cried out, in this white light

Desire

The word has not yet been invented

He looked at the immensity of things, within  
the roar of the waves, the immensity of its  
force

And then he cried out

Above him the forests of Europe  
without end

He stands amidst the rock  
corridors  
paths of stone  
everywhere

You, who have a name, who have been given  
an identity, I love you with an indefinite love

He had to climb down the cliff  
conquer his fear  
The wind blows from the continent, it drives  
back the ocean  
The waves struggle against the wind  
They advance  
slowed down by its force  
and patiently reach  
the stone wall

Everything crashes

I love you more than you  
I will love whoever will hear that I cry out that  
I love you

Thirty thousand years

I call

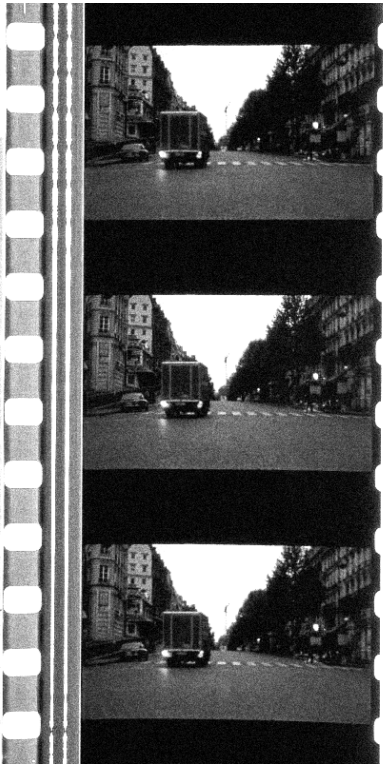
I call the one who will answer me

I want to love you, I love you

For thirty thousand years, I cry out, in front of  
the sea, the white ghost

I am the one who cried out that he loved you,  
you

Voice-over by Marguerite Duras from *Les  
mains négatives* (1978). Translated from the  
French.



Marguerite Duras  
*Les Mains Négatives*, 14 min, 1978

In an uninterrupted travel sequence, shot from a moving car, *Les Mains Négatives* traces the transition from the end of night to dawn; filtered through the flickering light of win-  
dow-displays and fellow vehicles. From the Bastille to Avenue des Champs-Élysées, Duras’ film pushes through the collective motions of a city as it awakens. During her lifetime Duras published 49 books and also made prominent contributions to the history of cinema. Perhaps most canonized for writing the screenplay to Alain Resnais’ *Hiroshima mon amour* (1959). At the same time, Duras herself also wrote and directed as many as 17 films, many of which alike *Les Mains Négatives* often circle around the relationship between the seen image and a second unseen or projected image. The material which came to form *Les Mains Négatives* consists of leftover footage from the feature film *Navire Night* made the same year.

Saskia Holmkvist  
*Blind Understanding*, 14 min, 2009

Featuring a single long shot sliding down a river; suggestively seen through the eyes of an out-of-frame protagonist – *Blind Understand-  
ing* – makes ties to cinematic traditions of portraying processes of inner transformations and change. Inspired by Joseph Conrad’s 1899 novella *Heart of Darkness*, and produced in the wake of the 2008 financial crisis, the film con-  
templates aspects of language and assimila-  
tion. The slow-moving imagery is paired with a voice-over featuring sequences of fragmented and associative narratives. About blackbirds, migrating into cities and adapting their pat-  
terns, about workers’ songs, about how people can change their mother tongue and how a driver’s license is thought to make you behave differently. The characters treated in the film want, must, or are; outside of their knowledge – changing – by adapting.



Carina Emery  
Spins (1-6), 2020  
Inkjet-print on paper

The series is derived from appropriated videos of figure skaters that have been scanned from a computer screen. The resulting images twist and turn in a form reminiscent of that of a double helix or an indefinable symbol. The almost X-ray-like vision of an apparatus' negotiation, stretches the human body into a sequence of warped 'film stills' that moves and alternates between a tactile gesture and the screen surface's two-dimensional representation.

Dag Kewenter  
Untitled 1 (BOSCH MUM58720), 2020

Part of a series of appliance manuals for technical and household devices that have been partly or wholly altered by their respective devices.

Dead Landlords, 2020  
Lacquered aluminum, wood

A specially designed shovel, appropriated from an object ceremonially used by developers at the beginning of a construction project, now rendered as a static object - inherits a symbolism which can be seen as pointing to an idealist notion of future progress. Used by Kewenter in a conceptual reversal, this contingent is taken to its peak through proposing a flipped temporality of the inauguration; instead drawing on connotations of funeral rites, burial and necropolitics.



Groundbreaking Ceremony for the General Motors Plant in Arlington, Texas. 1952

What follows  
In attendance

If  
characters are not present  
then

I'd like you to study the previously enclosed space in an attempt to compensate for an encountered lack. Point to both a cemented linearity in presence. And a cyclical one in its replacement.

As an encounter: I'd like you to

Insert results from an algorithmically distilled vocalization. Extract tonalities from an insignificant representation. Expose an interior previously unseen

(A granulated synthesis fragmented from a digital pace of a body. A mark translated. Its calculated(-ing) makeup *leaks* through a gated threshold that has already reached a point of capacity. It trickles down into a metallic clearance with unsubstantiated motivation. No new information is created, but the physicality of the body pushes through in that emptiness.)

And subsequently confront a new set of synaptically (dis)placed contingencies.

Now let it go  
and remember

else  
contained shortcomings of two characters  
then

To reveal a presence previously concealed, trace the overarching progression that used to be. Various mournings, spatially resonant. I'd like you to recall these cued voices.

Valerie Franco/Luis Polyanszky Worth  
conditional (Instruction), 2020  
Installation, sound, text



