

In Defense of the Normative Child

A first attempt at understanding the binaries which uphold us, or dismiss us

Institut Funder Bakke
Æbeløvej 20, Silkeborg
2.-30. august 2020
Fre 16-21, Lør/Søn 12-16

Questions, long troubling the IFB administration, are:

What is it that drives the child out of the supposed pre-normative condition and into the ambient social contract that holds everything in "its proper" place?

and

What kind of longing makes the child want to stay too long at the dinner table and in a self-confident manner talk into and to the grown ups' domain?

and

What kind of disappointment arises when the pre-normative, all-inclusive imagination of the child's drawing, is replaced with the attempt at making the drawing correspond with the real, say: "a bicycle"?

and

Why is the history of modern art so preoccupied with the idea of the male "genius" and his ability to re-enter the state of the pre-normative, precursor to the ability of climbing back up the womb, say: "Asger Jorn"?

In any institution's unfair manner we proposed these questions to the artists Joachim Hamou and Signe Frederiksen, that we ourselves are unable to answer.

As part of the show we have made a website that is intended as an appendix to the show itself, thus instead of you extracting the knowledge collapsed into the objects, we tell you up front and hopefully in doing so allow you to project the knowledge back onto the object.

www.fundersbarn.dk

The exhibition is kindly supported by Bikubenfonden, Statens Kunstfond, Augustinus Fonden, Knud Højgaards Fond and Fonden af 20. december.

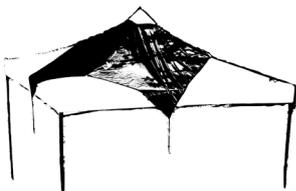
The Body Keeps the Score is an installation of three distinctive works made by Joachim Hamou in 2020.



The Body Keeps the Score #1 is inside the studio-body; the genesis of art production. In my case it is a non-resolved place. I feel that I have to make all kinds of narratives around the origin of my intention. It's like a psychotic space and the art coming out of it is the construction hiding or protecting the original trauma.



The Body Keeps the Score #2 is quoting the studio and the art practice as such. In this case, at IFB, the quote also emphasizes the specific context of IFB being situated in the former studio of the artist Kai Führer.



The Body Keeps the Score #3 is an outsider position; a place for reflection, an analytic space maybe. But it's also a speculative space. It is from here that mythologies are generated, when you look at the studio and imagine the work produced there.

One could also say that **The Body Keeps the Score #1, 2 and 3** are like three acts in a drama.

Fri kunst is a piece written by Signe Frederiksen and staged in collaboration with Filippa Francke, Felis Dos and Jonathan Peleg.



Taking into account the exhibition space, its history and function, **Fri kunst** is a form of monologue for three voices, recounting anecdotes and thoughts, whilst speculating about a larger coherence between a series of texts and lived experiences. The piece is a mixture of autobiography and fiction and reflects on the role and status of the artist.

Fri kunst is performed Saturday 1st, 8th, 15th and 29th of August.

Performances are in Danish. A written translation in English is available on request.

During the remaining exhibition period, a recorded sound version of the performance plays from a loudspeaker in the installation **The Body Keeps the Score #3** by Joachim Hamou.