

The
Museum of
Classical
Archaeology

An exhibition of contemporary art

2 June – 31 August 2022

R e f e R

by Guirlanden (DK)



Fragments of a blue mankind

Max Parylewicz

shaped marble masses
turning
growing
pointing towards existence

the human
commitment to the
apparently hopeless,
an almost
theatrical gesture

displacements

the snake's ornament
simultaneously
central element

picture element
the purpose of the fight
and the goal

the structure
stronger than the narrative
even without mythological auspices
the intensity is perceived
and becomes symbol

Laocoon
rhythm
rhythm

Max Parylewicz







The Shadows of Monuments is the Ghosts of war

Kim T. Grønborg

I started by looking for the story in the shadows. The shadows of monuments and heroes. And there in the darkness, a sadly current narrative emerged. The worship of warrior heroes which is repeated in monuments all the way to our time. From antiquity to these shadows from the First World War monument in the Memorial Park in Aarhus.

ktgworks.dk







Container

Iben West & Anders Gammelgaard Nielsen

A collection of contemporary containers found in Greece, Denmark and England, installed and assembled in a wooden structure. Echoes of their ancestors printed on thin silk sways gently alongside. Overlooked and neglected these every day utensils seeks love and affection in their own time. The structure raises from the podium and replaces for a moment Apollo Belvedere who has retreated to Victoria & Albert. While on a walkabout contemporary container will challenge his beauty.

ibenwest.dk

instagram: [andersgammelgaardnielsen](https://www.instagram.com/andersgammelgaardnielsen)







Curved Caryatid Gaze

Anne-Marie Pedersen

The artwork *Curved Caryatid Gaze* is installed alongside MOCA's plaster casts of the Caryatids in Athens. I did some video recordings at Acropolis, the Temple of Erechtheion, where six Caryatids are bearing the roof of the temple. Video recordings "from the Caryatids' point of view".

What is in front of them. Clouds wandering on the blue sky, people wandering around. People in silhouettes holding selfie sticks in their hands, restless, so engulfed in staging themselves that the Parthenon Temple transforms in glimpses into an antique scenography. A stage carpet for the self-observing camera eye.

The video is built into hemispheres that are mounted on the wall. These objects are hemispherical paintings, inspired by the eye iris.

annemariapedersen.dk







Landscape of Flying – Landscape of Falling

Maja Ingerslev

The photographic series “Landscape of Flying - Landscape of Falling” is as a reflection over the relationship between humans, the bird and the ability to fly.

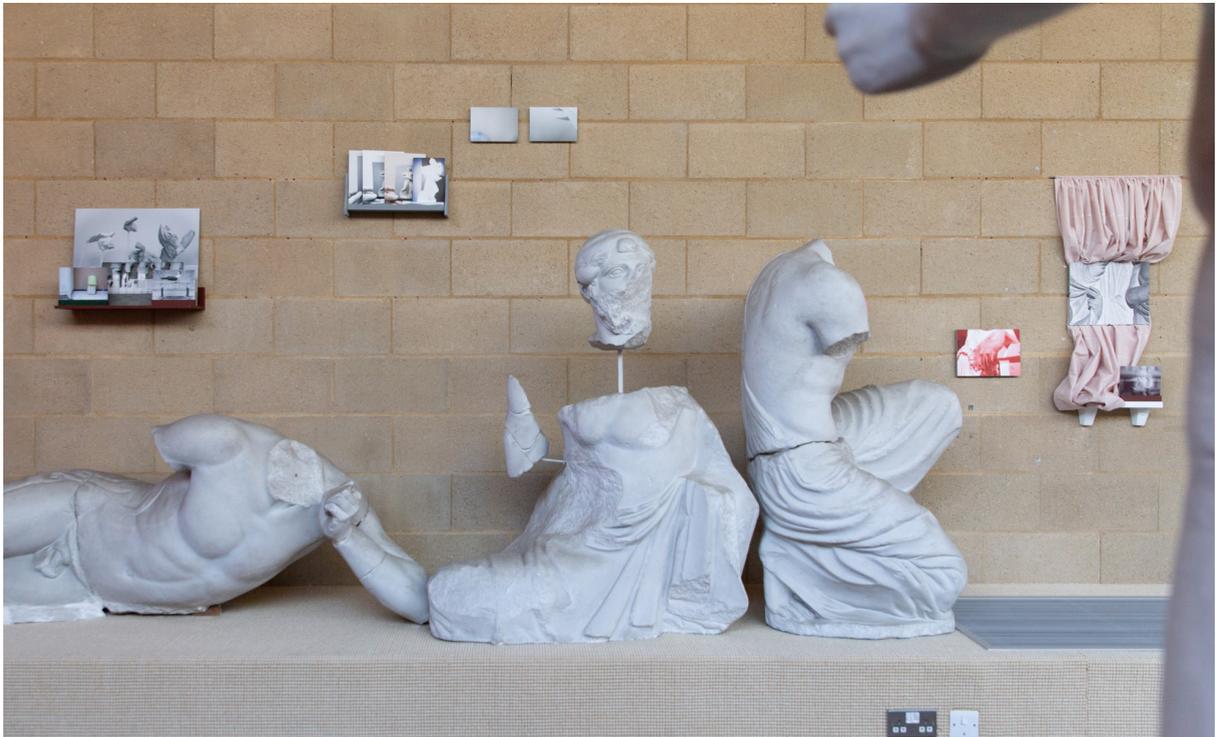
Throughout cultures the fascination and connection to birds has created different myths also in the antiquity like the fall of Icarus, the victorious Nike, a regenerating bird Phoenix or winged horse Pegasus. Today the natural world is still full of magical wonders, like the birds ability to fly over the sky. The theme of flying and falling touches on duality between hope and loss, in man’s urge to achieve the impossible in a constant expansion and on the other side a major loss of worlds in the climate and biodiversity crisis.

7 photos, silver gelatin print, feather negatives, 27,5 x 27,5 cm. Edition 4 + 1. 2022.

majaingerslev.com







Mind The Gap

Else Ploug Isaksen

Three photographic tableaux, each with their own theme consist of photographs from the Museum's Cast Collection supplemented with Isaksen's photos from other museums, everyday snapshots and fabric with print.

The themes are inspired by the inherent properties and expressions of sculptures. Reference is made to the physical appearance of plaster sculptures: their missing parts replaced by stabilizing props and imitation objects, their visible necessary imprints when assembling parts elements, their movement. The photographic collages are set up on shelves as pedestals.

Titles:

Mind The Gap. Draping and Joints

Mind The Gap. Supporting and Stabilizing

Mind The Gap. Move and Run

elseplougisaksen.dk

Supported by: City of Aarhus







Unknown Provenance

Mariko Wada

My work is about imagining the unknown.

The work consists of a group of ceramic objects resembling archetypal jars and, at the same time, look as if hidden under a cloth.

It is fascinating to see the sherds that originate from ancient times and sense the life and culture of the past. The small sherds make us fantasize about what the pots once looked like and their usage and ownership.

The museum is in possession of over 10,000 pieces of sherds, and all of these objects are registered, categorized and archived in a drawer system. The objects whose origin is unclear fall into the category UP, which stands for Unknown Provenance. I became curious about the variations and contrasts of the different sherds and chose to be inspired and create works that go into dialogue with them.

marikowada.com

Supported by: Danish Arts Foundation, Danmarks Nationalbanks Jubilæumsfond, Ellen & Knud Dalhoff Larsens Fond, City of Aarhus





Water Under the Bridge, Thoughts From a Mountain Top

Jørgen Mikael Andersen

a flow, from experience through time, black on white, spontaneous in one part of the brain, considered and reflected in another, polarity, rhythm. Finally a comment / decoration in interference with the sculptures of the grey podiums, at MOCA







Synthesis

Bodil Sohn

Synthesis is a poetic pictorial narrative about the enigmatic nature of ancient sculptures and the relation between form and content. The artwork consists of 20 small silhouette clips of antique sculptures, where the cut-out figure has been replaced by a photograph that enters into a dialogue with the form and expression of the 'sculpture'. The photographic motifs are timeless: spider web, birds, plants, trees, water, soil, rocks, icebergs, traces of humans ... The expression of the individual collage becomes at the same time a form / figure and a visual glimpse into 'something bigger'.

The *Synthesis* group appears as a miniature collection of sculptures and can be found at MOCA on a podium surrounded and guarded by seven of the museum's plaster casts of antique Greek sculptures.

20 paper silhouette clips/photographs with wooden supports, various sizes.

bodilsohn.dk







THE GREAT SILENCE

Kamilla Jørgensen

"The silence the planets move through is unbearable for living organisms, partly because it asks them questions they can only answer with their lives, partly because it unequivocally imposes upon them the sound of themselves, the lonely hissing of fluids, the restless muscles, the cells' pathetic collapse; all the self-willing gestures of growth."

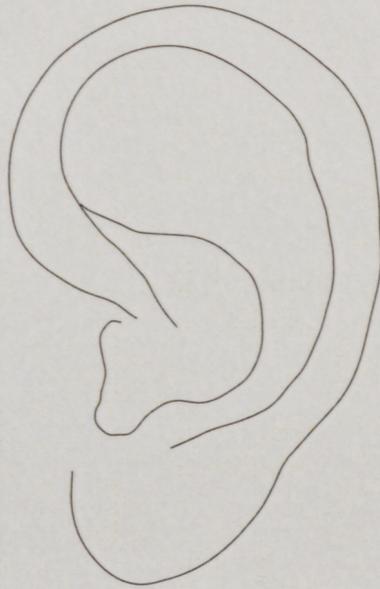
Per Højholt's Auricula

The ears depicted in The Great Silence belong to historical persons; statues of thinkers, emperors, poets, politicians and their wives; busts and heads of plaster and stone found across Europe's museums, where they stand to this day as manifestations of history; starkly black and white, crumbling, ossified; listening to themselves.



THE GREAT SILENCE

KAMILLA JØRGENSEN





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