

REPORTE FINAL, 17. DECIEMBRE 2016

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PROCESSES, PROJECTS AND WORKS

1)

“MESA VIBRADOR”

“...This is strikingly apparent in the case of events that per definitionem occur without prior planning, such as earthquakes, major fires or flooding. These sorts of events bring people closer together, they force us to communicate with one another and act in unison.”

- Boris Groys

A deep fascination of the fact that certain parts of Mexico City is sinking, the sponge-like fundament and the tectonically tension around the city lead me to a tip about the “Mesa Vibrador”, an earthquake simulator hidden behind Jardin Botanico, runned by UNAM’s Instituto de ingeniería. To find and get in touch with this place was a long way, but finally it happened, and I got the allowance to make a recording during a demonstration of different historical earthquakes, including the one in Mexico City in 1985. Inside the laboratory there were different models of houses and churches which are used to test the stability of their construction, creating a setting with a weird artificiality. I installed three cameras on the table itself and used a fourth camera as a handhold camera.

The first camera was placed on the vibration table itself, without showing the table, filming the outside world, with one of the model-houses.



The recordings from this camera turned out surprisingly confusing and mysterious. As the viewer does not know about the placement of the camera, you seem to think that it is the outside world which is moving, not the camera itself. The reality outside does

appear real, but the house is a model of a house and therefore creates an artificial paper thin layer in the picture. The whole recording is like the phenomenon of sitting in a train, not knowing if you are moving yourself or it is the train next to you. The audio track of the recording is the sound of an extremely mechanical underground, which is a key to understand the situation outside the frame. The relativity of perception, humans attempt to control nature, loss of control and catastrophes are central topics in this research.

Still from the second camera, installed on the table, pointing at the ceiling:



Still from the third handhold camera, filming the vibration-table with the test object on it.



Still from the fourth camera (smart-phone), filming the vibration-table and the model of a church in the background simultaneously.

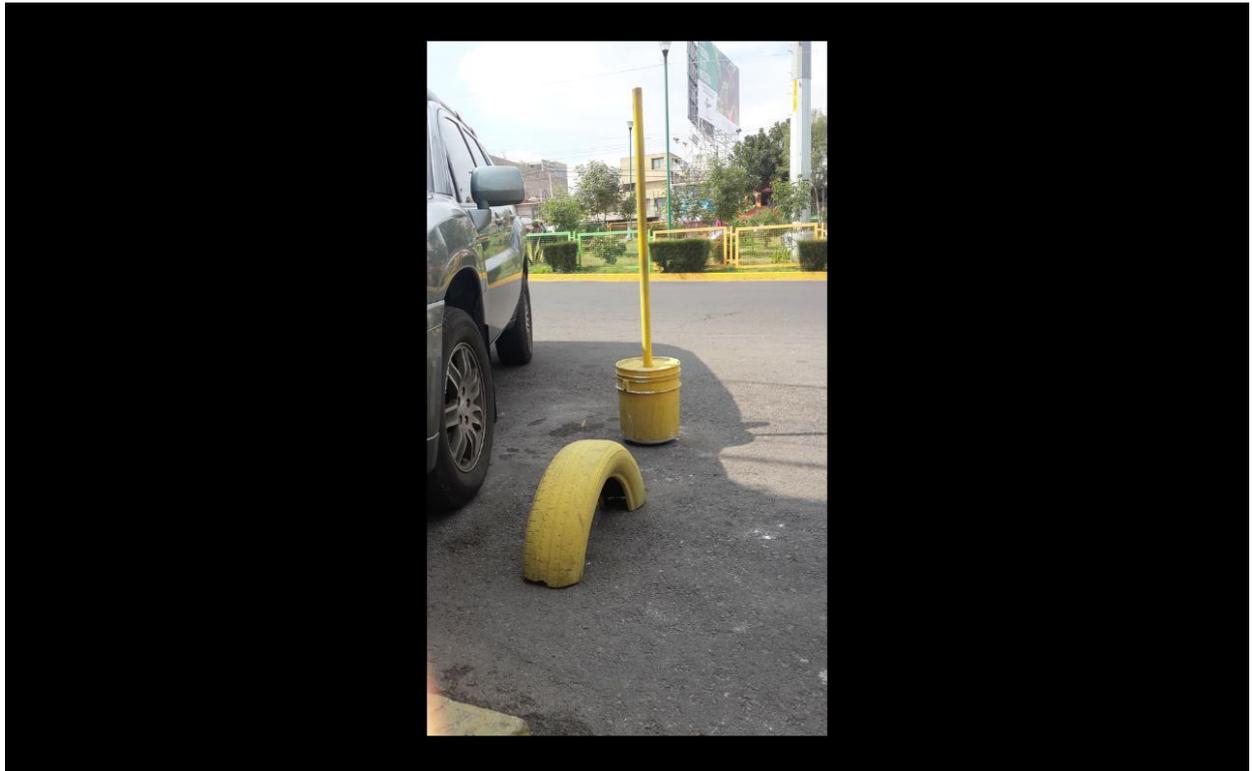


2)

“OCCUPIERS”

An ongoing process since arriving in Mexico City has been to photograph the improvised objects which are used to occupy space for private parking and used as an illegal business. My first meeting with these objects was as I was driving in the night with a Mexican friend where we needed to pay 20 pesos for a guy to move a plastic bucket, so that we could get a parking space. Later, I got introduced to a movement working against the corruption which is connected to this illegal business. My fascination of these objects is as well because of their peculiar sculptural quality, their roughness, easiness and simplicity. To me some qualities are only to be found in objects which are not intending to be art.

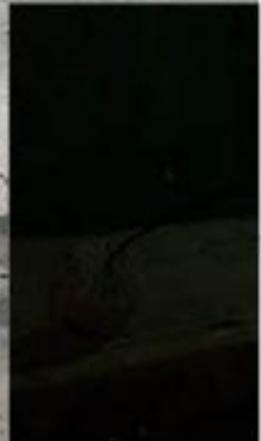
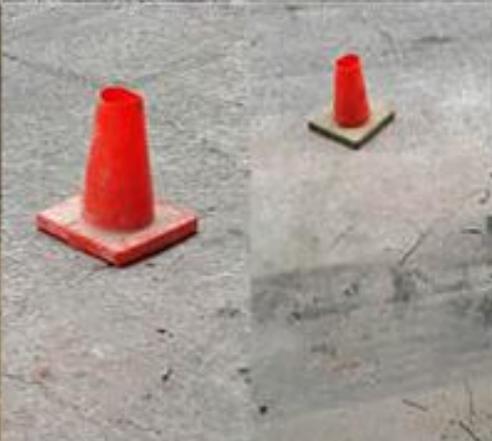
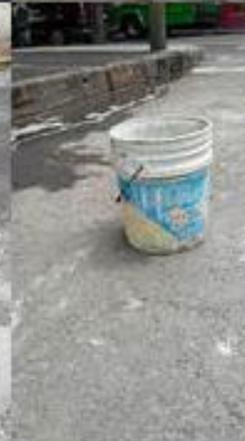
The presentation of the photos is a 4:23 min. dia-show, with the song “OOOUUU” of the female rapper Young M.A. as background music.



Still from the día-show

Collection of photographs:





3)

“Walls” / (working title: “sonmias”)

During the time living in Ajusco I have been fascinated by the walls of the surroundings. The fact that many commercial are painted with hand on the walls makes them easily to confuse with graffiti. To me this interface or overlapping is really interesting, and I have made several recordings, passing the walls by car or bus. The work is still in progress.





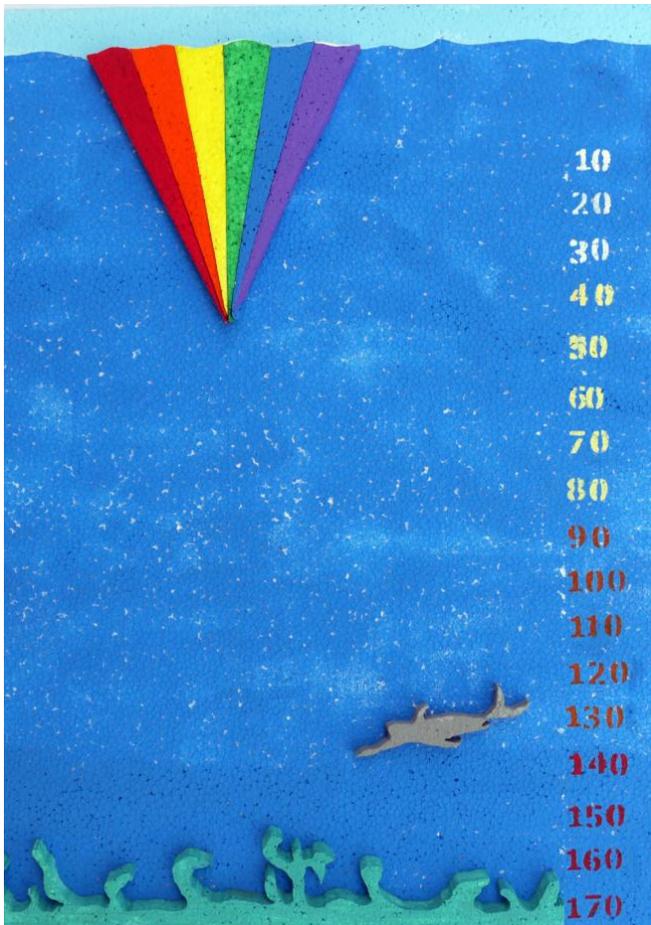
4) STYROFOAM CUTS

In a hidden shop behind Zocalo, I discovered a new technique for picture making that amazed me a lot. A lot of infantile-made styrofoam cuts were used to communicate different educative topics. I bought a few, and recently decided to try to copy this language.





"QUÉ HACER EN CASO DE TERREMOTO" (50 x 33 cm.), styrofoam, acrylic



"THE LESS LIGHT THE MORE PRESSURE" (50 x 35 cm.), styrofoam, acrylics

5) REPUJADOS



"Hugo" (30 x 17
cm.)



"Milton" (27 x17 cm.)

6) "WER ANGST VOR DEN WOLF HAT, GEH NICHT IN DEN WALD"

One sound recording of a classmate from La Esmeralda, who never have spoken or listened to the german language, reading aloud a few pages from the german translation of Dostojevskijs "The Idiot" (the book that I am currently reading). The chosen part is containing the sentence "*Being afraid of wolfs do not go to the forest.*" I am not sure what will happen with this recording, but to me it is a very stimulating experience, listening to a pronunciation of a language which is spoken for the very first time and for me having to stand on my toes to understand a language that i speak fluently.

7) DARLING/ CONCERT

On the 8th of December I played a concert at the school yard of La Esmeralda with the band Darling.



MEXICO CITY

The house on the following picture captures for me an impressive optimism, if it is typical for the people in Mexico City, I do not know, but at least I have been observing a lot of them – houses under construction, already with the celebrating banderillas on them. In Germany, these kind of flags or decoration would only be seen at a new opening of a place, on the day where everything is already done and ready. In Mexico City you are selling what is about to come, already before it stands, even though it sometimes still looks like a building site. In a radioprogram about the sounds of Mexico City I heard the sentence “In Germany everything works, but nothing can be fixed. In Mexico nothing works, but everything can be fixed.” A simple statement, somehow fitting to the optimism of this house.



The city is visually and auditory extremely intense, demanding awareness to a further extent. Here I have seen stronger, rougher installations in the streets, than I will ever find inside an art context.

I have been observing another relation between the public and the private. Driving with the metro, looking at women putting on layers of make-up and people kissing intensely, indicates another limit between public and private.

A disbelief in governmental structures, institutions and hierarchies makes people take action.

Octavio Paz' book "The labyrinth of Solitude" has followed me with its dissection of the Mexican society.

La Esmeralda

La Esmeralda is in many ways very different from the school in Berlin where I normally study. The structure of the students' full-scheduled week and the spatial circumstances of not working in your own studio have been the biggest differences to me. I do think not having your own studio can have a positive effect of searching spaces outside of the school to realize ideas. Ladrón and Bikini Wax are examples of this. I have been extremely happy to

meet a lot of students of the school, and I am impressed by their openness and awareness of many contemporary issues. My impression of the teacher's of the school has been extremely different - from critical, engaged, inspiring and open to old-fashioned and disrespectful, still carrying a hierarchical view on the role as a teacher.