

Kirstine Roepstorff

Earth School - Classroom No. 1

OCTOBER 13 - DECEMBER 2, 2023

Look into the mosaic eye.

Light bends into itself, images fold and twist, representational reality flows like water.

Peeping, searching, scrying, we look for answers to the everyday and the existential in technology, algorithms, data: oracles of another color, different bottle same wine.

Divination is a lost science and yet we use it daily without knowing or wishing to acknowledge how much we revert to the intuitive impulse to 'see'. The most enlightened condition of 'not-knowingness' has now somehow become a feared state in our time of sectarian absolutes. We are only using the forced flip of a coin to 'pick a side'.

How quick we divide into groups, stereotypes, tribes. And yet it is the ability to trust the sound of the wind, feel the patterns of the fish in the sea or the birds in the sky, and establish alternative trusts in the pseudoscientific kaleidoscopic patterns that will truly reveal the flows of humanity. It is a new school we are wishing for.

A school that allows us to better let go of the black and the white and feel our steps float along the path. It is in the Greek understanding of these energies, in the Platonic realm of this divine breath known as 'pneuma' that we can emancipate our energetic impulses into a better place for understanding and accepting the unknown.

What can my fear teach me?

Look at it in the face that emerges from the clouds, from the gossamer of smoke, from the twisting vortex that defies our concrete reflexes of knowledge. Here we arrive at the new school that has been teaching us the path since time immortal. You can feel it the moment you stop trying to feel it.

Everything flows.

Let go and you can feel it.

It is to understand that you are the path and not defined by it that allows you to become water.

Look into the mosaic eye to 'see'.

Text by curator and anthropologist Aaron Moulton







Orientation Series - Mosaic Eye

2023

Iron, PMMA Fresnel Lens, concrete, wood

210 x 190 cm

Meditation #9 - Parallel Time - Reunification
2022
Raw canvas, gouache, remizole, water
210 x 150 cm





Meditation #8 - Water Pearls - Matter Merging

2022

Raw canvas, gouache, remizole, water

90 x 75 cm



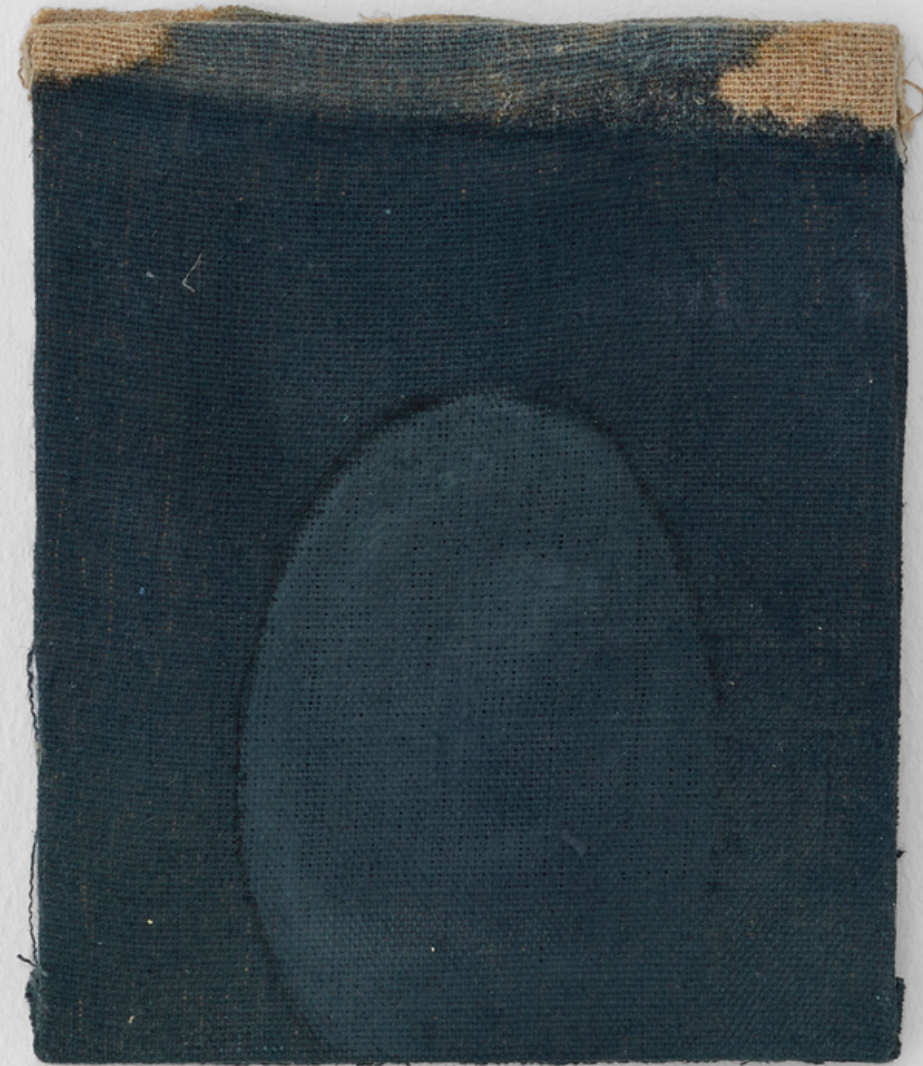
Meditation #9 - Parallel Time - Switching
2022
Raw canvas, gouache, remizole, water
140 x 110 cm

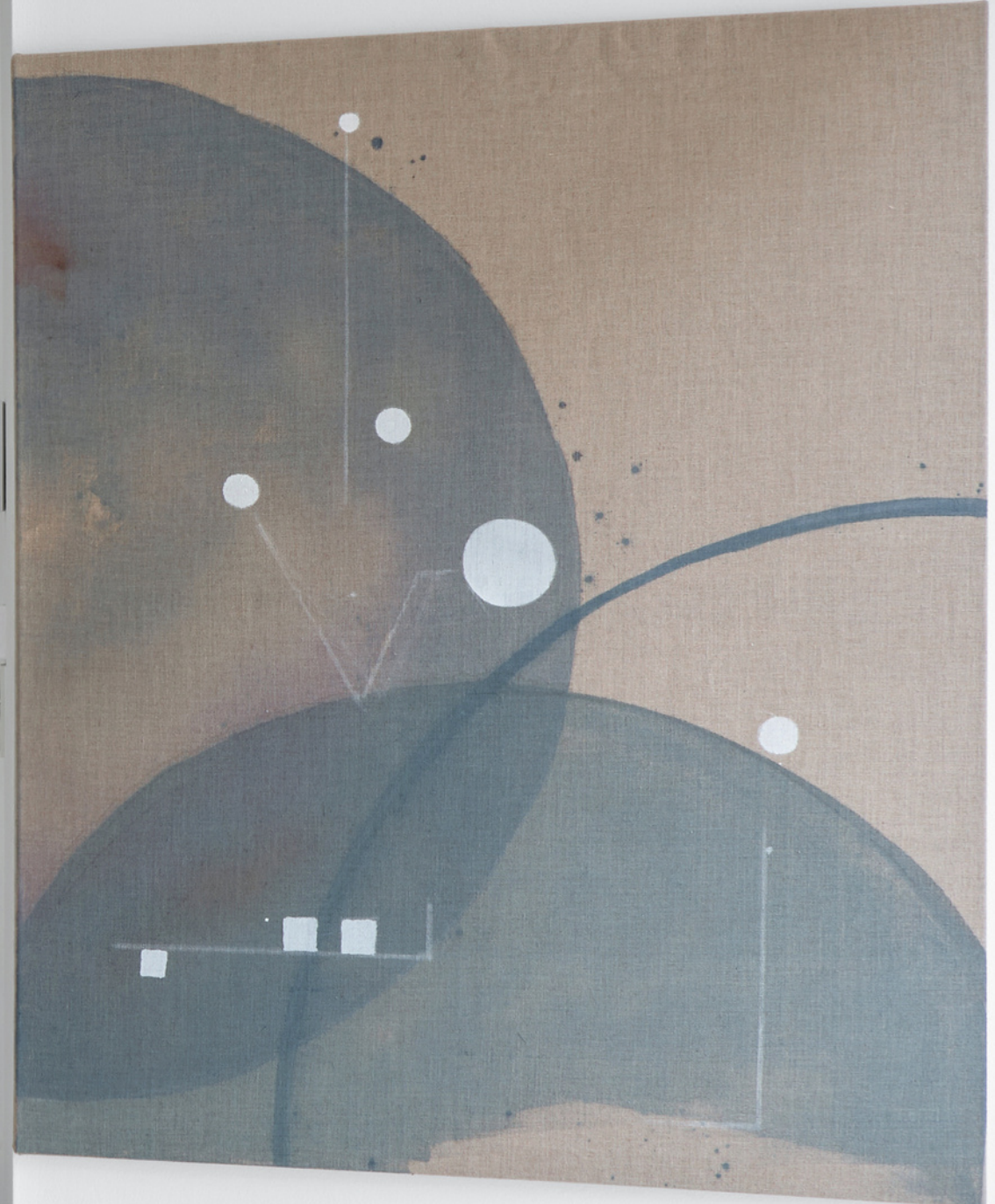




Shadow Biosphere - Orbits in Conversation
2023
Gouache, charcoal, pigment
140 x 95 cm

Origin
2021
Raw canvas, pigment, water
23 x 19 cm









Meditation #7 - Fossilized Music - Porosity Shines No. 5
2019
Concrete, brass
84 x 53 cm

Meditation #7 - Fossilized Music - Night Sprout
2019
Concrete, brass
120,5 x 51,5 cm





Earth Moon Resting
2023
Concrete, stones, brass
95 x 55 cm



Miniature Horizon

2020

Raw canvas, gouache, pigment, water, oak frame

23 x 23 cm





Meditation #7 - Fossilized Music - Maturing Night
2019
Concrete, Kintsugi, wood
212 x 82 cm

Orientation Series - Living Room Pineal Object
2023
Brass, PMMA Fresnel Lens, stone
160 x 160 cm





Orientation Series - Pineal Tweezer
2023
Brass, PMMA Fresnel Lens
60 x 70 cm

Orientation Series - Pineal in Music
2023
Brass, PMMA Fresnel Lens
120 x 70 cm





Private Orbit Piece
2023
Brass, concrete, sand
17 x 55 x 11,5 cm
Edition of 7

How do we orient ourselves in a new era?

In ancient times, sailors could navigate the oceans by looking up at the night sky.

They had, over generations, developed an inner technology. Today, to a much greater extent, we have replaced this inner technology with an external one. One could argue that we have outsourced our inner autonomy and power.

In an expanding world of information, opinions, spin, manipulation of truths, and falsehoods, finding direction can be truly challenging. Facts are relative, and truths and lies have entered an impressive level of osmotic interrelations.

To understand or perhaps experience our inner orientation, it helps to understand the space around us - and the forces or systems we are part of. On Earth as well as in Cosmos.

Earth School is the certainty of wholeness.

Earth School is slow visual poetry.

Reading the world while the world reads us.

Kirstine Roepstorff, Fredericia 2023

Kirstine Roepstorff

Kirstine Roepstorff (b. 1972, Denmark) is a visual artist, living and working in Fredericia, Denmark.

She studied at The Royal Danish Academy of Fine Arts, Copenhagen, DK (1994-2001) and Mason Gross School of the Arts at Rutgers University, New Jersey, US (2000).

Kirstine Roepstorff's basis is collages incorporating media images that visualize existing power relations and critically deal with the history and failures of political ideas. By editing and decomposing the original material her works generate new contexts that opens up spaces for negotiation and new narratives. The collages are often large using different materials like fabrics, photocopies, cuttings, foils, brass, wood and paper.

In the past 5-6 years, Roepstorff has broadened her collage practice by incorporating sculptural elements into her work creating new visual and bodily engaging experiences. Balance is a key word for Roepstorff. Her works are often composed around horizontal lines, whose divisions reflect different layers of consciousness.

Kirstine Roepstorff has an extensive backlist with major solo exhibitions and international experience. She represented Denmark at the 57th International Art Exhibition, La Biennial di Venezia (2017) with the exhibition *influenza. theatre of glowing darknesss*. She has held numerous solo exhibitions among others at Kunsthall Aarhus, Aarhus, DK (2022); Museum Haus Konstruktiv, Zürich, CH (2019); Charlottenborg, Copenhagen, DK (2018); Trapholt, Kolding, DK (2018); Andersens's Contemporary, Copenhagen, DK (2016); Svit, Prague, CZ (2015); Kunstverein Göttingen, Göttingen, DE (2014); Kunstpalais Erlangen, Erlangen, DE (2013); Museum für Gegenwartskunst, Basel, CH (2010); National Museum of Art, Architecture and Design, Oslo, NO (2010); Galerie im Taxispalais, Innsbruck and Stadtgalerie Schwarz, AT (2010).

In recent years, Roepstorff has created several large scale public art projects including an upcoming installation at Middelfart Townhall (2017), a major mural decoration at Lillebælt Hospital in Kolding (2016), *The Gong* for Dokk1, the Urban Media Space Aarhus (2015), and *Klangfrø* for the Department of Nordic Studies and Linguistics at the University of Copenhagen (2014).

Her work is included in the permanent collection of Museum of Modern Art, New York, US, The Saatchi Gallery, London, UK, National Museum of Art, Architecture and Design, Oslo, NO, National Gallery of Denmark (SMK), Copenhagen, DK among others.

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