



Jette Hye Jin Mortensen

Cut. Expand. Digest. Disperse.

The Murchison Monologue







Jette Hye Jin Mortensen

Det er selvsagt vanskeligt at forudse, hvordan fremtidens livsvidenskaber vil udvikle sig. Men i de senere år er der sket store fremskridt inden for det molekylærbiologiske forskningsfelt, der har ført til større vished om arvelighedens natur. Det er som bekendt ikke bare gener, der nedarves fra forældre til afkom, men også en række miljøfaktorer og tillærte adfærdsmønstre. Derudover er man blevet opmærksom på såkaldt epigenetisk nedarvning, der påviser, at eksempelvis traumatiske hændelser i tidligere generationer kan påvirke hjernestruktur, adfærd og sensitivitet hos efterfølgende generationer.

Dette har i sagens natur store konsekvenser for vores individ- og identitetsopfattelse. Men hvad betyder eksempelvis nationalitet, race og køn for det moderne menneske i en globaliseret tidsalder, hvor både transnational adoption og nye reproduktionsteknikker udfordrer traditionelle forestillinger om tilhørsforhold, slægtskab og ophav? Ja, om menneskeheden i det hele taget? Hvordan sætter den adopterede modtagerlandets politikker eller normaliseringsbestrebelsers og retten til selvbestemmelse til forhandling? Hvilke ressourcer kræver det at skabe et anderledes billede af menneskets væsen – hvad enten det er humant, posthumant eller inhumant? Er der andre typer af liv 'derude'? Spørgsmål som disse er centrale i Jette Hye Jin Mortensens (f. 1980) performative, installationsbaserede kunstpraksis, der ofte tager udgangspunkt i selvbiografisk materiale.

Selv har Hye Jin Mortensen visse af problematikkerne helt inde på livet. Hun er født i Seoul, men blev som 2-årig adopteret til Danmark. Det har ført til overvejelser omkring, hvad der er stærkest: det miljø, hun er vokset op i, eller de genetiske bånd, der knytter hende til Sydkorea, dets sprog og kultur.

Uddannet fra Det Kgl. Danske Kunstakademi og med en baggrund inden for musik og eksperimenterende teater skaber Hye Jin Mortensen visuelle totaliscenesættelser, hvori der indgår flydende koreografi og handlingsforløb med en ofte poetisk og meditatív stemningsfylde. Derudover er hendes kunstpraksis kendetegnet ved en dybt personlig og til tider ubarmhertig vilje til at nedbryde hævdivundne sandheder. En vilje, der overalt omsættes æstetisk i symbolstærke, konceptuelle og researchbaserede værker, der inddrager sanser, krop, sprog og tænkning.

Det er netop et karakteristisk træk ved Hye Jin Mortensens kunstneriske virke, at hun sammenfører umiddelbart modstridende udtryksformer og tankemønstre. Hun henter inspiration i både avantgardemusik og pop-videoæstetik; kvantefysik og psykoanalyse; neurobiologi, astrofysik og ceremonielle handlinger; samt endelig i zenbuddhismen, som – i et vist omfang – repræsenterer et alternativ til traditionel videnskabelighed, ritualpraksis og psykologisk introspektion. Derudover er det samlede værkudtryk ofte et resultat af vekselvirkninger mellem formfuldendt, bevidst æstetisering og mere kollektive arbejdsprocesser, hvor Hye Jin Mortensen uddelegerer kunstnerisk-udtryksmæssig autonomi ved at inddrage eksterne samarbejdspartnere og deltagere. Endelig er Hye Jin Mortensen i stil og intuitiv arbejdsmetode påvirket af det såkaldte 'parateater' (gr. 'ved siden af teatret') i traditionen fra den polske teaterleder Jerzy Grotowski (1933-99), der i sine forestillinger bestræbte sig på at ophæve adskillelsen mellem tilskuer og skuespiller.

Hye Jin Mortensen er med andre ord interesseret i overgange og pasager. Selvom der er tale om en vis transcendent tilgang til stoffet, trækker hun sig aldrig tilbage fra den historiske virkelighed. Derimod knyttes hendes personlige minoritetserfaring sammen med mere tidløse perspektiver, hvilket er et særtræk i hendes dobbelttydige sigte, der på den ene side er karakteriseret ved en tilbagevendende (bio)teknologisk

fremtidslængsel og på den anden side handler om genvindelsen af samhørighed med tidligere generationer.

I Cut. Expand. Digest. Disperse. The Murchison Monologue i Kunsthall Aarhus udfordrer Hye Jin Mortensen på frugtbar og spekulativ vis forestillingen om, hvilke grundlæggende byggesten, der skaber og definerer vores menneskelige kultur, rytmer og redskaber. Udstillingen tager afsæt i Murchison-meteorittens komplekse og kulstofholdige molekylestruktur. Meteoritten, der ramte Jorden i fragmenter i 1969 nær byen Murchison, Victoria i Australien, danner i dag basis for meget af vores viden om det tidlige solsystem og – ikke mindst – livets opståen, som vi kender det. Afgørende for Hye Jin Mortensen er imidlertid også Murchison-meteorittens indhold af ekstraterrestriale aminosyrer, som potentielt kan have dannet fundamentet for liv andetsteds.

Gennem en monolog omhandlende det jordiske liv iscenesætter Hye Jin Mortensen et fragment af Murchison-meteoritten som udstillingens egentlige protagonist. Denne perspektivforskydning tillader andre udsigelsespositioner og bevidsthedsformer end den menneskelige, hvilket åbner op for en større kontekstuel fortælling om jordelivets komplekse livsformer. Dette skabelsesmytologiske udgangspunkt konkretiseres på forskellig vis i udstillingens visuelle gestaltning og i de organiske mønsterdannelser, krystalliseringsprocesser og skulpturobjekter, der befolker den – alle formgivet ved hjælp af håndlavede værktøjer ud fra biokemisk forlæg. I udstillingen indgår også en række silkestoffer, der fungerer som henvisninger til Ægte Silkesommerfugl (*Bombyx mori*), hvis tæmmede variant blandt andet udmærker sig ved at gennemgå store forvandlinger i dens levetid og hvis overlevelse er fuldstændigt afhængig af mennesket. Dermed bliver udstillingen også en fortælling om, hvorledes livsformer på forskellig vis indgår i produktiv symbiose med omgivelserne. Desuden trækker silkeormen veksler på ældgamle

håndværksmæssige og kulturelle traditioner for bearbejdning af silke. Inddragelsen af silkens kulturhistorie udgør et system af metaforiske og materielle relæer, gennem hvilke naturen og det menneskelige omdefineres.

Der hviler således noget forventningsfuldt og afprøvende over udstillingen i al dens kosmiske mystik. Dens svimlende perspektiver trodser på mange måder den lineærlogiske udvikling og problematiserer dermed videnskabens muligheder og ikke mindst spørgsmålet om, hvilken historieskrivning, som er den dominerende i den større fortælling om den jordiske evolution. Udstillingens dramatiske rekonstruktion af natur og menneske har samtidig karakter af en kontinuerlig transformationsproces: elementære byggesten, der bliver til redskaber, som ikke bare fungerer instrumentelt som æstetiske produktionsmodeller, men i et eller andet omfang også er antropomorfe, ligesom de (måske?) rummer en (selv)bevidsthed. Hye Jin Mortensen er med andre ord interesseret i de komplekse måder, hvorpå kulturen frembringer videnskab og videnskaben frembringer kultur. Udstillingen har på denne måde ingen begyndelse og ingen afslutning, men indstifter forskelle, tvetydigheder og paradokser. *Cut. Expand. Digest. Disperse. The Murchison Monologue* repræsenterer dermed et forventningsfuldt, progressivt og dobbeltsidigt forsøg på samtidig at begribe idéen om radikal Andethed og altings forbundethed.

Anders Gaardboe Jensen

Dynamisk væren

Det centrale i mit projekt er en eksistentiel og kompromisløs udforskning af, hvad det vil sige at være ét menneske iblandt andre. Det handler om spændet imellem en forståelse af os selv som individer og som kollektive, generiske og samhørende væsener. Jeg arbejder nærmest som en performancekunstner i abstrakt form. Selvom jeg til tider optræder fysisk i et værk, så er det ikke min krop, men en fremadskridende livshistorie, der underlægges en række eksperimenter. Historien om os selv er til stede mange steder på én gang: I relationer, andres blikke, kulturelle billeder, personlige erfaringer, kollektive ideologier, nedarvede fortællinger, miljøet, nervebanerne og arvematerialet. Alle disse aspekter af et "jeg" kan virke modstridende, og som om de stritter i mange retninger, hvis formålet altså er at bevare én samlet entitet. Men hvis optikken er, at vi eksisterer på mange måder, i mange bevidstheder og i mange udtryk samtidigt, ja, så åbnes for dimensioner som overskrider fysisk form, tid og rum! Det er sådanne flerdimensionelle (selv)forståelser, som jeg er interesseret i at aktivere i performative rum.

Farver, materialer og skuespilteknikker er altid nøje udvalgt som aktive medfortællere i værket: F.eks. er rammen lavet af træet, som er fældet i haven, der tilhører skuespilleren på fotografiet. Scenetæppe-arkitekturen er indigoblå, en farve med en bølgelængde på ca. 430 nm, som påvirker melatoninproduktionen i hjernen og derved evnen til at kunne slappe af hos beskueren. Jeg søger introversion, ro og meditation som metode for, sammen med beskueren, at kunne bearbejde det, der agiterer, konfronterer, gør ondt, er tabuiseret eller blot virker som en uvant måde at italesætte identitet på. Materialerne er ofte transparente stoffer og scenetæpper, der, frem for at adskille og skjule, foreslår flydende strukturer, synkronicitet, bløde overgange og et dynamisk, påvirkeligt forhold

imellem publikum og skuespiller. Der er ikke et skarpt skel imellem vidensområder, æstetiske udtryk, det personlige og det kollektive i mine projekter, tværtimod. Jeg søger at forstå overgange og transformationer, at udholde konflikt og skabe forbindelser. Hvor stopper du, hvor starter jeg, og hvor er jeg koblet på eller hægtet af helheden? Kan vi tale om, at vi er autonome enheder i en fælles organisme?

Genforskningen viser, at vi delte os i haplogrupper på tværs af alle ideer om racekategorier, og at alle levende mennesker kan tilbageføres til en fælles stammomoder igennem mitokondrielt DNA. Epigenetikken peger på, at vi på et mikroskopisk plan kan defineres som en platform for en kollektiv organisme af bakterier, der fungerer i samspil med vores omgivelser, og at traumer, sult og livsvilkår i én generation kan skabe varige ændringer i de efterfølgende. Udviklingspsykologisk taler man om, at vi starter i en symbiotisk tilstand med vores mor og derfra bevæger os mod en selvstændig jegfølelse. I denne proces kan meget 'gå galt', og som to-årigt, tværkulturelt adoptivbarn er jeg måske en sådan case. At aflære de officielle autoritære forklaringer omkring denne minoritetserfaring og at skabe sprog og ny viden har naturligvis også præget mit projekt. Min generation er vokset op i en tid, hvor man som følge af 2. verdenskrigs instrumentalisering af det biologiske ophav fokuserede på, at man er et produkt af sit miljø og ikke af fysisk arv. Imidlertid er vi også rykket ind i en post-genom æra, hvor ét svar ikke længere er nok. Biopsykologen Susan Schneider beskriver det godt: Vi er 100% gener og 100% miljø. Generne er stadig vigtige, men de indgår snarere i en flydende, omskiftelig og foranderlig livsproces.

Når mine projekter udspringer af kollektive processer, hvor dele er fortolket af andre, hvor publikum aktiverer rummets scenografi, eller hvor jeg sammen med skuespillere skriver værket baglæns, så er det for at forstå, hvordan ting opstår som kædereaktioner og er betinget af andres

arbejde, blikke og erfaringer. Hvordan der sker en umærkelig forhandling imellem tekst og det at performe. Men det er ikke kun ting, men også os selv, der opstår som projektioner og karakterer i andres bevidsthed og blikke. Vi eksisterer ufrivilligt som en multi-identitet i en spredt væren. Zenfilosoffen Alan Watts beskriver under en gåtur i naturen uden for San Francisco ("A Conversation with myself"), hvordan menneskets opfattelsesevne er så utroligt begrænset: Naturen er et komplekst netværk af rytmer, betingelser og former, som er så informationsrige, at vores hjerner faktisk sorterer det meste væk for at kunne være i det. Da Euklid opfandt geometrien, var de reducerede, rette linjer og cirkler ikke et præcist billede på vores omgivelser, de var et billede på den menneskelige bevidstheds begrænsninger.

I "Art as Vehicle - At work on an alternative potentiality of performing arts" beskriver parateatrets ophavsmand, Jerzy Grotowski, hvordan performeren, fremfor fokus på ydre form, tekstforlæg og beskueren, har et indadvendt fokus på at omdanne energi. Ikke en konstant energi, men en vital energi, der bevæger sig op og ned, fra det biologiske til det åndelige og subtile og tilbage til det ordinære. Ophævelse af adskillelsen imellem performer og beskuer var også et af parateatrets mål med bla. ikke-performance events ude i naturen eller byrummet og fokus på gruppedynamikker. I forhold til udbredte skuespilteknikker som Stanislavskijs, hvor følelser og minder skaber en relation til rollen, og Meisners, hvor fokus er på impulsreaktioner over for medspillerens signaler, har Grotowskis ideer om vores maskespil over for- og med hinanden en mere vidtrækkende, social og spirituel intention. En intention som jeg både er inspireret af og deler.

Jette Hye Jin Mortensen



Jette Hye Jin Mortensen

It is, of course, difficult to predict how life sciences will develop in the future. In recent years, however, there have been major advances in the research field of molecular biology. These advances have led to greater certainty about the nature of heredity. It is a well-known fact that not only genes are passed down from parents to their children but also a number of environmental factors and behavior patterns are inherited. In addition, we have become aware of the so-called epigenetic inheritance, which, among other findings, shows that traumatic events in previous generations can have an influence on brain structure, behavior and sensitivity in the generations to come.

As a result, it causes major consequences for the perception of identity and the individual. What do for instance nationality, race and gender mean to the modern people in our globalized world where transnational adoption and new reproductive techniques challenge our traditional notions of belonging, kinship and ancestry? What implications does it have for our perception of humanity in general? How does an adoptee bring a country's policies on normalization and the right to self-determination up for negotiation? Which resources are needed to create a different picture of the human being - whether human, posthuman or inhuman? Are there other sorts of life 'out there'? These questions are crucial in Jette Hye Jin Mortensen's (b. 1980) art practice, which is often based on autobiographical material and performative installations.

Some of these problematic issues are very present to Jette Hye Jin Mortensen, who was born in Seoul and adopted to Denmark at the age of two. This has led to considerations whether what is strongest: the environment in which she grew up or the genetic ties from South Korea, the Korean language and culture.

Hye Jin Mortensen graduated from The Royal Danish Academy of Fine Arts and has a background in music and experimental theater. She creates visual productions involving fluid choreography and narratives characterized by poetic and meditative moods. She is also known for her deep personal and sometimes relentless desire to challenge and overthrow established "truths". A desire which is everywhere esthetically translated into strong symbolic, conceptual and research-based works including senses, body, language and cognition.

A characteristic feature in the works of Hye Jin Mortensen is a joining of what seems to be conflicting issues, ways of expression and thinking. There are both room for inspiration from avantgarde music as well as the esthetics of pop music videos; quantum physics and psychoanalysis; neurobiology, astrophysics and ceremonial acts; and, finally, of Zen Buddhism which – at least to some extent – represents an alternative to the conventional scientific approach, ritualistic practices and psychological introspection. In addition, the expression of the body of work is often the result of interactions between flawless, conscious esthetics and a collective way of working, where Hye Jin Mortensen can pass on autonomy in the artistic expression by involving external partners and other participants. Finally, Hye Jin Mortensen's intuitive way of working is influenced by the so-called 'para-theater', which follows the tradition of the Polish theater director Jerzy Grotowski (1933-99), who endeavored to abolish the distinction between spectator and actor in his performances.

In other words; Hye Jin Mortensen is interested in transitions and passage. Although she often carries a transcendental approach, she never withdraws from the historical reality. Nevertheless, her personal experience of being a minority is associated with a timeless perspective, which is specific in the ambiguousness of her artistic work, which on one hand is characterized by a recurrent (bio) technological longing for the future,

and on the other hand is about the recovery of the feeling of cohesion between generations.

In Cut. Expand. Digest. Disperse. The Murchison Monologue, Hye Jin Mortensen challenges the idea about the basic building blocks which creates and defines human culture, our rhythms and tools, in a fertile and speculative way. The exhibition is based on the complex and carbonaceous molecular structure of the Murchison meteorite. The meteorite which hit the Earth in fragments in 1969, near the town of Murchison, Victoria in Australia, is the foundation for much of our knowledge about the early solar system and – not at least – the origin of life as we know it. Crucial to Hye Jin Mortensen is also the Murchison meteorite's content of extraterrestrial amino acids which might be the very foundation for life elsewhere.

Through a monologue concerning life on earth, Hye Jin Mortensen stages a fragment of the Murchison meteorite as the actual protagonist of the exhibition. This shift in perspective allows other positions of utterance and forms of consciousness than human, which opens up a larger contextual story about the complex life forms of earthly life. This starting point which deals with the myth of creation is a central structure in the exhibition's visual manifestation and the organic patterns, crystallization processes, and sculptural objects which populate it – all molded using handmade tools from biochemical models. The exhibition also includes a series of silk fabrics, which are used as references to the silkworm, *Bombyx mori*, whose domesticated variant is distinguished by major transformations in its lifetime, and whose survival is completely dependent on human beings. The exhibition thus also becomes a story about how life forms are part of a productive symbiosis with the environment. Moreover, the silkworm and the processing of silk are dependent on ancient crafts and cultural traditions. The involvement of the cultural his-

tory of silk constitutes a system of metaphorical and material relays, through which nature and human are redefined.

There is an element of expectation and experiment to the exhibition in all its cosmic mystery. Its dizzying perspective in many ways defies the linear logical development, thereby questioning the possibilities, that science present us with. Not least the question of what version of our history is the dominant one, in the larger narrative of the evolution of our planet. The exhibition is a dramatic reconstruction of nature and man, and at the same time, it has the character of a continuous transformation process with its elementary building blocks, which turn into tools, which not only work as esthetic production models, but also to some extend become anthropomorphic, as if they contain a (self) consciousness. In other words, Hye Jin Mortensen is interested in the complex ways that culture produces science and science produces culture. In this way, the exhibition has no beginning and no end. Instead it creates differences, ambiguities, and paradoxes. *Cut. Expand. Digest. Disperse. The Murchison Monologue* represents an expectant, progressive and bilateral attempt simultaneously to grasp the idea of a radical Otherness and the ultimate connectedness of everything.

Anders Gaardboe Jensen

Dynamic presence

The central part of my project is an existential and uncompromising exploration of what it means to be one human among humans. It is about an understanding of ourselves as individuals and, at the same time, collective minded, generic and interrelated beings. I almost work as a performance artist in an abstract way: Even though I sometimes am present in a work, it's not my body that is present but a progressive life history subject to a number of experiments. The story of ourselves is present in many places at once: In relationships, the gaze of others, cultural images, personal experience, collective ideologies, inherited narratives, the environment, nerve paths and our genes. All these aspects of "self" may seem contradictory - that is, if our purpose is to maintain a single entity. But if the optics are that we exist on many levels of consciousness and ways of expressions at the same time, we will then see an opening to dimensions which exceed physical form, time and space! This is the multi-dimensional self-knowledge that I seek to activate at performative spaces.

Colors, materials, and acting techniques are always carefully chosen as active co- narrators in the projects: for instance, the frame is made of wood, which was harvested in the garden belonging to the actor in the photograph. The stage curtain design is indigo blue - a color with a wavelength of about 430 nm, which affects the production of melatonin in the brain and thus the viewer's ability to relax. Along with the viewer, I'm looking for introversion, tranquility, and meditation as methods for processing, agitating and confronting the things that are painful, are seen as taboo or just as unusual ways of articulating identity. The materials are often transparent fabrics and stage curtains, which - in stead of separating and hiding - propose fluid structures, synchronicity, smooth transitions, and a dynamic relationship between the audience and actor. There is no sharp distinction between different areas of knowledge,

aesthetic expressions, and the personal and the collective parts of my projects; on the contrary. I seek to understand transitions and transformations, how to endure conflict and create connections. Where do “you” stop, where do “I” begin, and how am I connected to or detached from the whole? Is it plausible to describe ourselves as autonomous units in a common organism?

Genetic research shows that we have divided us in haplogroups contrary to all ideas of racial categories, and that all living humans can be traced back to a common ancestress by means of their mitochondrial DNA. Epigenetics indicate that we - on a microscopic level - can be defined as platforms for a collective organism of bacteria interacting with its surroundings, and that trauma, hunger, and the living conditions in one generation can bring about permanent changes in the next generations. In developmental psychology it is said that we begin our lives in a symbiotic state with our mother, and from there on we move towards an independent sense of self. In this process much can ‘go wrong’, and as a once two-year old, cross-cultural adoptive child I might be such a case. To unlearn the official explanation of this minority experience and to create a new language and new knowledge has naturally affected my project. As a result of the second world war’s instrumentalization of the biological ancestry, my generation grew up in a time influenced by a perception of ourselves as being products of the environment, and not of physical heritage. At the same time, we have moved into a post-genome era where one answer is no longer enough. Bio-psychologist Susan Schneider describes it well: We are 100% genes and 100% environment. The genes are still important, but they are included in a liquid, ever changing life process.

The reason why my projects are based on collective processes, where parts are interpreted by others, where the room’s set design is activated by the audience, or where I, in cooperation with actors, design the work

backwards, is to understand how things arise as chain reactions dependent on the work of others, and their gaze and experiences. How does the imperceptible negotiation between the text and the act of performance take place? However, not only things, but also our persons arise as projections and characters in the minds and gaze of others. Involuntarily, we exist as multi- identities in a divided being. In “A Conversation with myself”, the zen philosopher Alan Watts describes - during a walk in the countryside outside San Francisco - how human perception is incredibly limited: Nature is a complex network of rhythms, conditions and forms so informative, that our brains actually discard most information to cope. When Euclid invented geometry, the reduced, straight lines and circles were not accurate pictures of our surroundings, but a picture of the limitations of human consciousness.

In “*Art as Vehicle - At work on an alternative potentiality of performing arts*”, the inventor of the para-theatre Jerzy Grotowski describes, how the performer has an introvert focus on transforming energy, rather than a focus on appearance, text and the observer. Not a constant energy, but a vital energy that moves back and forth, from the biological to the spiritual and subtle, just to return to the ordinary. The cancellation of the separation between performer and observer was also one of objectives of the para-theatre, and it manifested itself in non-performance events in nature or urban spaces and a focus on group dynamics. Compared to the widespread acting techniques as the ones of Stanislavsky, where emotions and memories create a relation to the role, and Meisner’s focus on impulse reactions to signals from co-actors, Grotowski ideas of our masquerade to and with each other have a far-reaching social and spiritual intention. An intention, that I am inspired by and share.

Jette Hye Jin Mortensen



The Silent Retreat (2011)

Den Frie Centre of Contemporary Art.

Performance installation: violet chiffon, 3 performers, videoprojections, computer with live feed, food, water, mattresses, meditationbell, conceptual workprocess.









Tell it the way They Tell it (2010)

Kunsthall Charlottenborg.

Installation: monitors, video, sound, carpet, meditationpillows,
conceptual workprocess.









A Three-Way Metamorphosis Play (2012)

SPECTA.

Installation: wood, text, 3 canaries, photos, chiffon, speakers, soundtrack
from Alan Watt's 'A Conversation with myself', conceptual workprocess.



s breakdown]

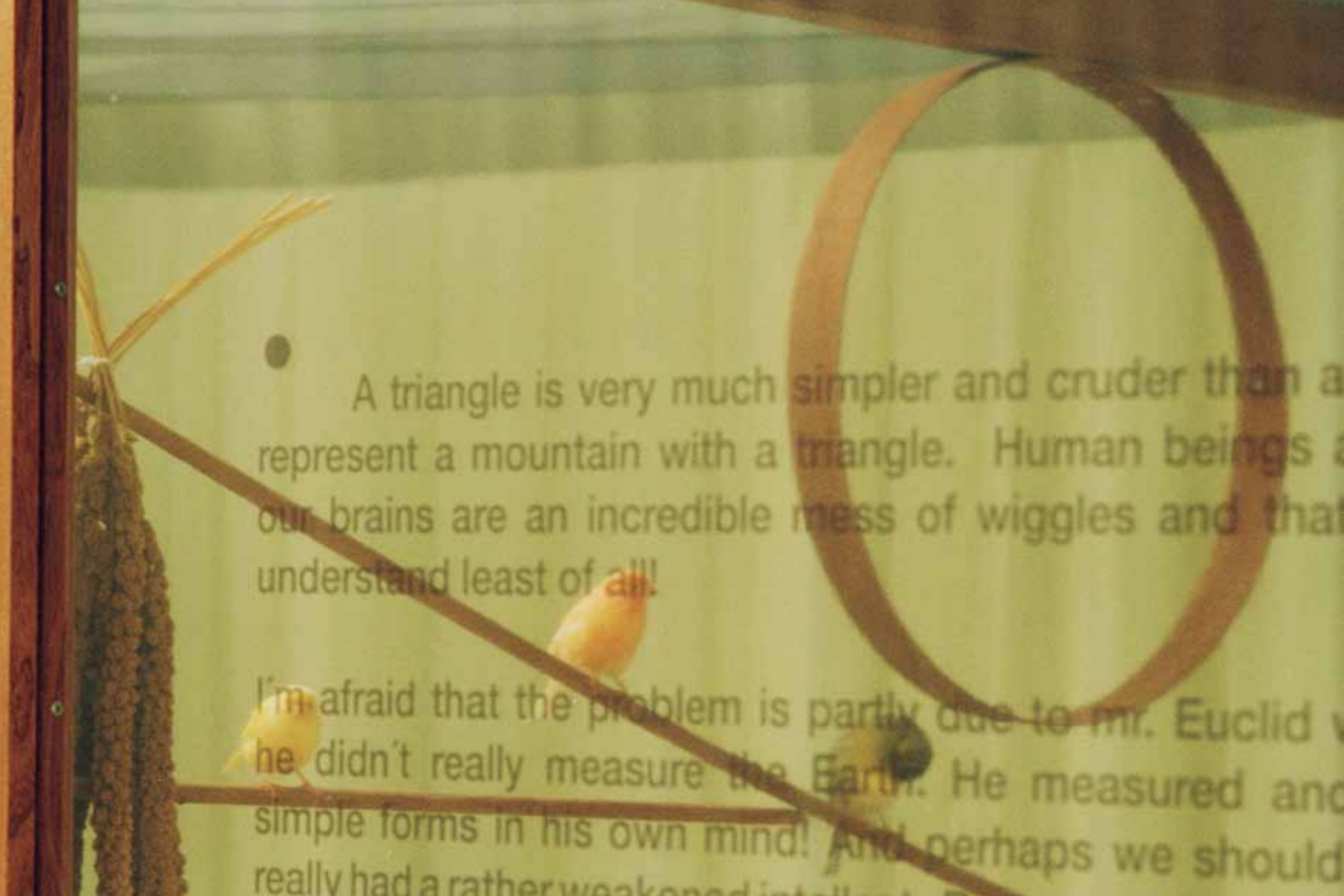


iphone Instagram photo near Notre Dame - Paris - France
August Strindberg's Inferno soaked in water from the Seine



A Three-way Metamorphosis Play
in fact with 7 simultaneous scenes



A yellow bird is perched on a dark, textured branch on the left side of the image. The background is a light-colored display panel with a large, dark, circular shape on the right. The text is printed on the panel.

A triangle is very much simpler and cruder than a
represent a mountain with a triangle. Human beings
our brains are an incredible mess of wiggles and that
understand least of all!

I'm afraid that the problem is partly due to mr. Euclid who
he didn't really measure the Earth. He measured and
simple forms in his own mind! And perhaps we should
really had a rather weakened intellect.

A person with blonde hair in a braid, wearing a translucent blue and white costume with wide, flowing sleeves, stands in a dark pond. Their arms are outstretched to the sides. The background is a dense forest with green and yellowing leaves. The water reflects the surrounding foliage.

A Polyphonic Theatre on Reproduction (2014)

Sculpture Triennial Odense 14.

Installation H: 5m/L: 6m/W: 1,5m. Organza, iron, underwater lights,
speakers, sound, performance with 3 singers, costumes.









The Sliding Doorway ⁽²⁰¹⁰⁾

5th Socle Du Monde Biennale, HEART Museum for Contemporary Art
Installation H: 2,5m/L: 19 m/W: 1,5m. Glass, wood, videoprojections,
sound lightboxes, manuscript/book.







The Apology (2013)

Overgaden Institute for Contemporary Art.

Installation: silkorganza, light, videoprojections, carpet, surroundsound, photos, ink with DNA from the artist, seats with lowfrequency sound, brainscan, coppertubes.









GENERATION [2014]

Holstebro Kunstmuseum.

Installation: organza, 3 freezers with DNA from 6 actors,
videoprojections, glass, magnets, earth, water, coal, coppertubes.









Into The Mirror (2013)

1st Cremona Performance Art Festival.

Collaboration with Sif Jessen Hymøller.

Performance installation: violet chiffon, audience, handdolls, 2 performers.





Curriculum Vitae

Jette Hye Jin Mortensen

b. 1980 in Seoul, South Korea. Lives and works in Copenhagen, Denmark.

Education

2004 - 2010 The Royal Danish Academy of Fine Arts / MFA

1999 - 2000 The Odin Theatre / dir. Eugenio Barba

Selected Solo Exhibitions

2015 The Murchison Monologue, Kunsthall Aarhus, Dk

2014 Generation, Holstebro Kunstmuseum, Denmark

2013 The Apology, Overgaden Institute for Contemporary Art, Denmark

2012 A Three-way Metamorphosis Play, SPECTA, Denmark

2011 The Sliding Doorway performance, Kunsthall Nikolaj, Denmark

2010 LUX INTERNUS: VOX, EMANCIPARE performance, The VM Mountain, Dk

2008 Black & White Transcending Partiture, Wohnung Felix Rehfeld, Germany

Selected Group Exhibitions

2015 The Voyage Out, Munkeruphus, Denmark

2014 Still Waters Run Deep, Sculpture Triennial Odense 14, Denmark

2014 We hate in order to survive, Inter Arts Center, Malmö, Sweden

2014 A Retrospective about Jan Bäcklund, TOVES, Denmark

2013 One night only, Kunstforeningen Gl. Strand, Denmark

2013 1st Cremona Performance Art Festival, Cremona, Italy

2013 Singing Structure, Zeigen by Karin Sander, Kunsthall Nikolaj, Denmark

2012 Look at me, Kunsthall Aarhus, Denmark

2012 SPOR - Festival for New Music and Sound Art, Århus, Denmark

2011 Scream, Vestfossen Art Laboratorium, Vestfossen, Norway

2011 1st Fokus Videokunst Festival, Kunsthall Nikolaj, Denmark

2011 Merging Grounds Performance Festival, Den Frie Exhibition Building, Dk

2011 ACTS Performance Festival, The Contemporary Museum of Art in Roskilde, Dk

2011 Folklore Now. Old new forms, Kunsthall Møen 44, Askeby, Denmark

2010 1st Nordic Art Triennial, Eskilstuna Kunstmuseum, Sweden

2010 5th Socle Du Monde Biennale, HEART Museum for Contemporary Art, Herning, Dk

2010 Cellsbutton #4 - New Media Art Festival, Yogyakarta, Indonesia

2010 AFGANG 2010, Charlottenborg Kunsthall, Denmark

2009 Boarding Bridges, Kring Art Space, Seoul, South Korea

2009 Surabaya International Videofestival, Surabaya, Indonesia
2008 U-Turn Quadrennial for Contemporary Art, Denmark
2008 Cast Some Light, Glasgow International Festival for Visual Art, Scotland
2008 LOOP 08 - Video Art Festival, Barcelona, Spain
2007 Adoptee and Alien, Kyunghee Museum of Art, South Korea
2007 Machinepower, The Contemporary Museum of Art in Roskilde, Denmark
2006 6th Gwangju Biennale, UFO lab, Gwangju, South Korea
2006 3rd Biennale of Contemporary Art, Bourges, France
2006 Made in Video Festival, Institute for Contemporary Art, Denmark
2006 SPRING, Kunsthall Aarhus, Aarhus, Denmark
2005 BanditMages videofestival, Bourges, France
2004 Neo Vessel, Kyoto Museum of Art, Kyoto, Japan

Co-founder of UFOlab med Anna Jin Hwa Borstam, Charlotte Kim Boed,
Jane Jin Kaisen, Trine Mee Sook Gleeurup.
Co-founder of Astronomical Frontiers with Mette Hersoug, Lea Porsager og
Sonja Akulinin.

Residencies

Cité Internationale des Arts, Paris, France, 2012
HONF - House of Natural Fiber, Yogyakarta, Indonesia, 2008
Stipendium Wohnung Felix Rehfeld, Bremen, Germany, 2008
Re-Vision Bangkok, 5th ASEF International Artcamp, Bangkok, Thailand, 2008

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The Nordic Culture Foundation
Ung Konst 04, Jury award

Cut. Expand. Digest. Disperse.
The Murchison Monologue
- Jette Hye Jin Mortensen

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