

Art of Sport

21.04.–
24.10.2021

"SPORT IS A LENS ON SOCIETY"

International and Danish artists
examine various aspects
of the world of sport
and address current
issues of debate

**FREE POSTER
INSIDE!**
BY LEA GULDDITTE
HESTELUND

THEMES IN THIS ISSUE INCLUDE:

Idolization • commercialization
representation • politics • racism
consumerism • gender politics
body ideals • masculinity
femininity • rites de passage
hooliganism • winners and losers
& much more!

ART OF SPORT
THE EXHIBITION

**ELMGREEN
& DRAGSET**
SHORT STORY

SKJOLD
CONTEMPORARY
EVENTS
QUIZ





Art of Sport

With the exhibition *Art of Sport*, Copenhagen Contemporary presents a major exhibition on the theme of sport. Via a wide range of works by international and Danish artists, the exhibition illuminates the various aspects of the nature of sport and examines its complex cultural and social significance.

Art of Sport is a very topical exhibition, since the unprecedented Covid-19 pandemic, and the lockdowns associated with attempting to arrest its spread, has impacted greatly on both elite and grassroots sport. A number of major sports events have been delayed until 2021 including the European Football Championship and Eurogames in Copenhagen as well as the Olympic and Paralympic Games are being held in Japan.

Apart from shedding light on a very topical phenomenon attracting enormous global interest, we wish to use *Art of Sport* as an occasion for children, young people, and adults to explore and discuss the world of sport and to discuss how we as friends, teammates, competitors – and in society in general – can secure the inclusion of groups which are underrepresented when it comes to both art and sport; people with a physique, sexuality, gender, lifestyle, or ethnicity that marginalise them.

Welcome to an exhibition where contemporary artists in different ways and through a large number of works and media presents an artistic take on the world of sport, its innate cultural norms, its hero worship and idolisation, its gender and ethnicity codes, its inclusion and exclusion mechanisms, as well as the relation of sport to politics, power, and money. The world of sport is a complex one, in a sense, a perfect lens through which to study social mechanisms and shared codes at play in society generally.

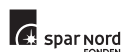
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Artworks

1 Miguel Calderón *México vs Brasil*, 2004

Miguel Calderón (b.1971) is a Mexican artist who, in a variety of media, examines cultural stereotypes. His works are characterised by popular-cultural references, often in the crossroads between fiction and reality.

In his video work, *México vs Brasil*, Calderón presents us with a fictitious football match between Mexico and Brazil. At first glance, the match seems quite normal, but it is actually a cut and edited version of several different matches played by the Mexican national team. In Calderón's fictitious match, Mexico wins 17–0 over Brazil and Calderón thus fulfils an otherwise impossible national dream. Using humour as a lever, the work examines Mexico's national self-perception and the collective dreams expressed through the world of sport.

Video transferred to DVD. 90:00 min. Courtesy of the artist and kurimanzutto, Mexico city / New York

2 Erik A. Frandsen *Boksehandske*, 2007

Erik A. Frandsen (b.1957) is a Danish visual artist who works across media and materials. Fascinated by everyday scenes, sport, and pop culture, the artist's works capture fleeting moments.

Boksehandske (Boxing Glove) is a glass mosaic created together with the glass artist Per Steen Hebsgaard whose influence on Danish glass art goes back a long time. A pair of boxing gloves adorned with the American flag hang on railings. The work is an artistic representation of an everyday object and sporting implement created in glass mosaic, a technique common in church windows, thus almost elevated to an iconic and sacred object.

Glass mosaic. 550 x 250 cm. Courtesy of the artist, Per Steen Hebsgaard and Hans Alf Gallery.

3 Hellmuth Costard *Fussball wie noch nie*, 1971

Hellmuth Costard (1940–2000) was a West-German film director, who was influential in German experimental film-making and part of the stylistic movement known as the New German Cinema.

Fussball wie noch nie (Football As Never Before) is a documentary portraying the iconic Northern Irish footballer George Best during a match between Manchester United and Coventry City. The film stands out from traditional football footage by having eight cameras exclusively focused on Best. The cameras capture his every movement – from fast sprinting, dribbling, and the sudden stops when a pass did not reach its intended recipient plus the lengthy intervals when he is waiting to take possession of the ball. During the 1970s, George Best was celebrated as the world's second-best footballer and was among the first to attain idol status in the world of football. In spite of a wild private life, his lovable and cheeky image got him plenty of fans during his career. In his native country of Northern Ireland, local admirers always used to say: Maradona good, Pelé better, George Best.

Costard's unusual portrait of George Best has inspired later works on football stars, including Philippe Parreno's and Douglas Gordon's video work from 2006, *Zidane, a 21st Century Portrait*, portraying the French football star Zinedine Zidane in real time through a single match.

1t 45 min. Courtesy of the artist and copyright holder / WDR Media Group

4 Sara Sjölin *Sportscast 1*, 2018

Sara Sjölin (b.1991) is a Swedish artist who graduated from the Royal Danish Academy of Fine Arts in 2018. Sjölin's artistic practice addresses personal storytelling and acute observations of the surroundings with their inherent comical features.

Sweden and Switzerland met as opponents during the 2018 world championships. Sjölin covered the whole match in her capacity of alternative sports commentator. The match forms the context for her personal narrative about her childhood. It is a story alternating between humour and seriousness, vulnerability and self-exposure.

1h, 51 min. Courtesy the artist

5 Sam Taylor-Johnson *David Beckham (David)*, 2004

Sam Taylor-Johnson (b.1967) is a British artist and film director whose works address the boundaries between our inner emotional life and outward identity.

The work *David Beckham (David)* is a 107-minute video work portraying the British football icon David Beckham asleep. Taylor-Johnson captures Beckham resting at a vulnerable and intimate moment after an exhausting training session with his football team in Madrid. The work is inspired by the Renaissance artist Michelangelo's work *Allegory of Night* (c.1526–1531) and the pop artist Andy Warhol's film *Sleep* (1964) where a man sleeps in front of cameras.

Around the turn of the millennium, Beckham was one of the most photographed footballers around and was

regarded as an idol on a par with great contemporary pop stars. In Taylor-Johnson's painterly portrait, the artist gives us a glimpse of the intimate sphere of this super idol, portraying Beckham as a male Sleeping Beauty who does not wake up, irrespective of how close to him we are.

An exhibition copy of NPG6661. Made possible by J.P. Morgan through the Fund for New Commissions, 2004. Courtesy of the National Portrait Gallery, UK.

6 Bianca Argimón *Two Seconds to Go*, 2018

In her practice, the Belgian Artist Bianca Argimón (b.1988) combines politics, philosophy and humour. In *Two Seconds to Go* Argimón has created an emblem of present-day America. The work was inspired by Donald Trump's presidential victory in 2016 and shows an American football stadium where not only the athletes are fighting, but where a general atmosphere of chaos and war prevails. Somewhere, Trump's wall on the Mexican border is being built, spectators wave banners with 'Make America GAY again' while the television channels Fox News and CNN fight to get the best shots. On this chaotic stadium, reminiscent of a grotesque scene painted by the Flemish sixteenth-century artist Pieter Bruegel the Elder, the regular sports match is

drowned out by the struggles underlying American society as symbols of the country's politics and activism bursts from the tribunes.

Lightfast colour pencils on paper. 120 x 157 cm. Courtesy of Private Collection

7 Paul Pfeiffer *Caryatid*, 2008

Paul Pfeiffer (b.1966) works across media including video, photography, sculpture, and sound. Pfeiffer examines, how media images contribute to forming our world image and self-perception.

In *Caryatid*, a three-channel video projection shows footballers taking hard tumbles on the pitch. Pfeiffer has isolated the individual players and cropped the surroundings and objects that cause the tumbles. All that remains is the vulnerable footballer, dramatically writhing in pain. The title *Caryatid* derives from Pfeiffer's obsession with the history of classical architecture. In one of its tales, Athenians created sculptures, the so called Caryatids, of their adversaries' wives and put them on the Parthenon to hold the weight of the temple as slaves for all eternity – the ultimate sacrifice.

Three channel video installation. 45 sec looped. 50 x 50 x 210 cm. Edition 2 of 3 + 2AP. Courtesy of the artist and Thomas Dane Gallery

8 Laura Owens *Untitled*, 2003

Laura Owens (b.1970) is an American painter, best known for questioning the nature of painting by using a variety of references and painterly techniques. *Untitled study* is an oil and acrylic painting depicting two competing football stars – the Italian Alessandro Del Piero and the Frenchman Thierry Henry – after France beat Italy at the European championships in 2000. Henry comforts his opponent after an intense final, still vividly remembered by many people today, showing that competition may also embody friendship.

The motif derives from a newspaper cutting which Laura Owens had pinned to her studio wall. Owens felt that the motif and the players' almost sculptural embrace were filled with art-historical references and a perfect springboard for experimenting with the composition of a painting.

oil and acrylic on linen. 86,4 x 106,7 cm. Courtesy of the artist, Sadie Coles HQ, London; and Galerie Gisela Capitain, Cologne

9 Stephen Dean *VOLTA (Bandeira)*, 2003

Stephen Dean (b.1968) is an American artist, who explores the power of colours via watercolour and video –

↓ Stephen Dean, *VOLTA (Bandeira)*, 2003. Single channel video with flag 9 min. Courtesy the artist and Casa Triangulo, São Paulo





↑ Sarah Lucas, *Gold Cup Maradona* (2015). Installation view, British Pavilion, Venice Biennale 2015.
© Sarah Lucas, Courtesy British Council. Photography © British Council. Photo: Cristiano Corte

installations. In *VOLTA (Bandeira)*, Stephen Dean examines one of the most fascinating aspects of football – the commitment of spectators. In a veritable den of fabric, we witness the hectic activity on the stands during fourteen football matches in Brazil. Colours deriving from flags, football jerseys, and fireworks become one huge undulating and painterly chaos where passionate spectators merge into a collective body. Enveloped in a giant fabric flag – like those unfurled by the fans, and surrounded by the cheering and singing of the frantic crowds, we are invited to become part

of the organic body whose raw energy culminates with a long-awaited goal. With *VOLTA (Bandeira)*, Dean draws parallels between sport, social and religious rituals in an examination of rhythm, collectivity, and aesthetics.

Single channel video with flag. 9 mins. Courtesy of the artist and Casa Triangulo, São Paulo

- 10 Jeff Koons**
Three Ball 50/50 Tank (Spalding Dr. JK Silver Series), 1985
Sir Sid, 1985
The Williams, 1985
Board Room, 1985

The American visual artist Jeff Koons (b.1955), often bases his artistic practice on a commercial aesthetic, using everyday objects such as vacuum cleaners or toys as materials and motifs.

In *Three Ball 50/50 Tank (Spalding Dr. JK Silver Series)*, three basketballs are floating, half covered by distilled water, and moving slightly to the vibrations in their surroundings. The work forms part of Koons' *Equilibrium Series* and is a symbol of the ultimate balance and life conditions, he believes all human beings are searching for.

According to Koons, the Nike posters, that are a part of the same series, with their staging of successful sports stars tempt us into believing that we can achieve the same.

Koons's appropriation of the adverts amounts to an overt criticism of American society with its class and racial divisions where commercial giants like Nike play on the opportunity to gain prosperity and status when buying their products.

Three Ball 50/50 Tank (Spalding Dr. JK Silver Series): Glass, steel, distilled water, three basketballs 153,7 x 123,8 x 33,7 cm
Sir Sid: Framed Nike poster. 11,2 x 80 cm
The Williams: Framed Nike poster. 115,6 x 78,7 cm
Board Room: Framed Nike poster. 80 x 115,6 cm
 All: Courtesy of private collection

11 Sarah Lucas *Gold Cup Maradona*, 2015

The artistic practice of the British artist Sarah Lucas (b.1962) is characterised by offering a humorous critique of gender stereotypes, often by using everyday objects, clothing, furniture, foods, and cigarettes.

Gold Cup Maradona represents a reclining figure with an overdimensioned erect phallus emerging between its legs. The figure is named after the iconic Argentine footballer Diego Maradona, legendary for his flamboyant lifestyle, and practically achieving a godly status for his determinedly masculine personality and oversized ego on the pitch. Using irony, Lucas addresses themes of gender, sexuality, and identity, transferring the relaxed position often used to portray women in art to a major male sports idol.

Resin, steel armature. 423 x 200 x 340 cm. Courtesy of Private Collection

12 Hank Willis Thomas
Switchski's Syntax, 2017
Verve, 2017

Hank Willis Thomas (b.1976) is an American visual artist who primarily addresses issues of identity, popular culture, racism, inequality, and violence.

In the two works *Switchski's Syntax* and *Verve*, created from a patchwork of sports jerseys from football and rugby teams, Willis Thomas has drawn inspiration from the so-called Asafo flags created by the Fante people in Ghana since the colonial age. Stitched together, the Asafo flags often depict war scenes, thus reflecting the 'us' and 'them' struggle, which also takes place in sports arenas. The football pitch is a battle ground – not only for players but for identities, nations, and, in particular, the international enterprises which own the teams.

It is not just the patchwork used in the artworks that points to a cultural exchange between the West and the African continent. The motifs themselves also reference iconic works by the legendary artists Henri Matisse and Stuart Davis, both influenced in various ways by the European contact with Africa which took place at the close of the nineteenth century. In his works, Willis Thomas links art's appropriation of African culture and aesthetic to the world of sport where young black athletes are central to the commercial branding of western enterprises.

Switchski's Syntax: 179 x 237 cm. Courtesy of Ben Brown Fine Arts

Verve: 160 x 243 cm. Courtesy of Ronald Phillips Ltd.

Both: Mixed media including sports jerseys

13 Brian Jungen
Plague Mask 2, 2020

The Canadian artist Brian Jungen (b.1970) addresses identity-political issues, consumerism, and globalisation, often exploring the significance of everyday objects.

Plague Mask 2 is hand-sewn from shoes derived from the popular series Nike Air Jordans. Here, Jungen transforms a recognisable consumer product into a work of art laden with connotations and symbolic references. In the same way that he transforms golf bags into totem poles and sports jerseys into woven tapestries, *Plague Mask 2* is reminiscent of historical artefacts used in rituals by indigenous

Canadian people – artefacts now recreated as souvenirs and sold to tourists. By imbuing the shoes with something approximating spirituality, Jungen points to the commercial exploitation of the culture of indigenous Canadian people and to the discrimination against them and their exclusion from professional Canadian sport.

Nike Air Jordans. 30 x 58 x 38 cm. Courtesy of Private Collection, Köln, Germany

14 Lyle Ashton Harris
Appunti per l'Afro Barocco, 2015
Ready Made, 2001

Lyle Ashton Harris (b.1965) is an American artist working with photography, collage, installation, and performance art. He explores the point of intersection between the political and the personal sphere, also addressing issues on ethnicity, gender, and sexuality.

The collage *Appunti per l'Afro Barocco* is a compact pictorial landscape comprised of Harris's own photos, newspaper cuttings, and pictures of black male bodies and athletes – often shown in postures and situations exuding strong sexual undertones. Harris examines how the black man's body has been presented over the ages and how those images have created the narrative about a unique black male sexuality.

The work *Ready Made* originally derives from an Adidas advert in an Italian sports magazine. The advert shows the former French footballer Zinedine Zidane reclining in a relaxed manner having his feet tended by a young black man – a photo recalling the French artist Édouard Manet's iconic painting *Olympia* from 1863 where a naked woman reclining on a bed is handed a bouquet of flowers by a black maid. In the bubble it says in Italian: "Feet are not made to play football" while calling Zidane's feet cute and small.

Appunti per l'Afro Barocco: Mixed Media Collage
177,8 x 348 cm

Ready Made: Pigment Print on kozo paper
76,2 x 101,6 cm. Edition of 10

Courtesy of the Artist and Salon 94, New York

15 Erik A. Frandsen
Tour de France, 2020

Frandsen uses pastel crayon in his drawings where he 'freezes' racing cyclists in hectic moments during the

annual Giro d'Italia and Tour de France races. The pictures portray racing cyclists and spectators in dramatic frozen moments, while they meditate on movement, drive, success, and fiasco.

16 Paul Pfeiffer
Long Count (Thrilla in Manila), 2001

Long Count (Thrilla in Manila) shows the legendary fight between the boxers Muhammad Ali and Joe Frazier in 1971. Pfeiffer has blotted out the two boxers in the video, leaving only their blurred contours in the boxing ring. The absence of Ali and Frazier, two black athletes, leaves focus on the primarily white audience and the thirst for great entertainment. By eradicating the boxing icons, Pfeiffer examines race, identity, and objectification issues where athletes are reduced to objects with the singular objective of providing entertainment.

Long Count (Thrilla in Manila): Digital video loop, LCD screen, mounting arm, sound. 2:58 mins. Courtesy of the artist and Thomas Dane Gallery

17 Kota Ezawa
National Anthem, 2018

Kota Ezawa (b.1969) is an American artist with German-Japanese roots whose artistic practice draws inspiration from images derived from the media, art history, and popular culture.

National Anthem is a two-minute animation feature produced from more than two hundred watercolours. The animation portrays American footballers from the National Football League (NFL) kneeling during the American national anthem as a protest against racism, suppression, and police violence against black Americans. One scene shows the San Francisco 49ers' quarterback Colin Kaepernick as the first to kneel in protest in 2016, another when the team Tennessee Titans did not appear on the court during the national anthem in 2017. The work explores racial inequality, violence, and politics while also opening up a dialogue on patriotism and solidarity and how this manifests itself in the world of sport.

4K video with sound, projection. 1:38 seconds. Edition of 9 + 2 AP. Courtesy of the artist and Haines Gallery, San Francisco

18 Olaf Nicolai
***BIG SNEAKER [THE NINETIES]*, 2001**
Zadie Smith – *A Short Catalogue Of Things That You Think You Want*, 2005

The German artist Olaf Nicolai (b.1962) examines, across a variety of media, familiar aspects and our everyday environment with a particularly critical eye on political and cultural themes.

BIG SNEAKER [THE NINETIES] is an inflatable sculpture representing a nine-metre enlargement of the Nike Air Max 97 shoe. The British writer Zadie Smith's text 'A Short Catalogue of Things You Think You Want', first published in the journal *The Face*, is shown with the sculpture. Its monumental size and role of stylistic icon from the 1990s, *BIG SNEAKER [THE NINETIES]* exists at a crossroads between the recognisable and the absurd. The work engages with topical discussions on consumerism, over-consumption, and the commercialised world where shoe fashion, too, has become a million-dollar business, partly due to its coupling to the world of sport.

You are welcome to sit in the opening of the shoe. Please remove your shoes and be aware of sharp objects in your pockets. One person at a time.

BIG SNEAKER [THE NINETIES]: Various cloth materials, film, inflatables. 400 x 900 x 300 cm. Courtesy Galerie EIGEN + ART Leipzig/Berlin

A Short Catalogue Of Things That You Think You Want [A text by Zadie Smith for 20th birthday issue of the >THE FACE<, 05/2000]: Wall lettering with Letraset: Dimensions: variable. Courtesy RCW literary agents and Zadie Smith

19 Andreas Gursky
***F1 Boxenstopp III*, 2006**

Andreas Gursky (b.1955) is a German visual artist and photographer, best known for his detailed large-scale photos.

F1 Boxenstopp III shows a hectic split second in a Formula 1 race where mechanics from the Red Bull and Renault teams are busy tightening bolts, changing oil or tyres – before the cars are off again. *F1 Boxenstopp III* may appear as an uncommonly perfect composition captured by a well-positioned photographer who happened to be at the right place at the right time. In reality, the photo is manipulated and consists of elements from various Grand Prix races around the world. Incredibly detailed,

almost to the point of being chaotic, Gursky depicts scenes from modern life, examining how we cope in a global economy with hi-tech industries, international markets, high-speed tourism, and sports activities.

C-Print Diasec. 188 x 508 x 6,2 cm. Courtesy of Gagosian Gallery

20 Sylvie Fleury
***Formula One Dress*, 1999**

The Swiss artist Sylvie Fleury (b.1961) addresses consumer culture conceptually and thematically and has, since the 1980s, been involved in a series of projects where she couples car culture, fashion, and feminism. In 1990, she founded the automobile club She-Devils on Wheels exclusively for women.

Inspired by the clothing worn for Formula 1 racing, Fleury has designed her own *Formula One Dress* in collaboration with the McLaren team, the Finnish racing driver Mika Hakkinen, and Hugo Boss. The dress is made of fire-proof fabric and decorated with original F1 logos and red flames in the lining, reminiscent of those seen on custom-designed cars. The dress is a

↓ Louka Anargyros, *Leather Boys* (2018). Installation view, Kunsthall Charlottenborg, 2018. Photo: David Stjernholm.



luxury object, but as regards choice of material, shape, and purpose, it seems utterly useless and contradictory. Fleury's work is an underplayed and ironic comment on macho culture and the male-dominated motor sport environment.

Hand tailored dress. 110 x 60 cm. Courtesy of the artist and Galerie Thaddaeus Ropac, London, Paris, Salzburg

21 Mark Bradford

Practice, 2003

The American artist Mark Bradford (b.1961) works across a number of media and materials, examining class, race, and gender-based structures in modern society.

Practice is a three-minute video performance where Bradford, awkwardly, practices basketball dressed in a jersey and a voluminous crinoline made from jerseys worn by the basketball team LA Lakers. He runs, stumbles, and dribbles on the basketball court, but the dress and its movements in the wind makes it hard for him to move and land the ball in the basket. Bradford stumbles time and again, gets up, and continues practicing. The work demonstrates stamina and a will to rise again despite encountering cultural, gender, and racial problems.

Video. 3 min. BRADF74769 / Exhibition copy. Courtesy of the artist and Hauser & Wirth

22 Louka Anargyros

Leatherboys, 2018 *Leatherboys II*, 2020 *Leatherboys III*, 2021

Louka Anargyros (b.1992) is a French artist educated at the Royal Danish Academy of Fine Arts in 2018. In his artistic practice, Anargyros addresses politically matters of identity, intimacy, and human vulnerability.

Leatherboys are ceramic sculptures, depicting what seems like male bodies entangled in close embraces. All are dressed in motorbike racing outfits, helmets, gloves, and boots. The characteristic sponsor logos on the sports outfits have been replaced by an array of homophobic and derogatory insults that were hurled at the artist himself and that he collected. When allowing the athletic bodies to unite in an affectionate yet ambiguous embrace, Anargyros questions a certain perception of masculinity often encountered in the world of sport, and queers its



↑ Hazel Meyer, *Muscle Panic* (2019). Performance detail (Ava Hervier, Sophie Ren). Photo: Émile Ouroumov, 2019

symbols, depicting the stigmatisation experienced by some and re-appropriating a stigma.

Leatherboys: 250 x 150 x 40 cm

Leatherboys II: 180 x 155 x 120 cm

Leatherboys III: 200 x 170 x 115 cm

All: Ceramics and paint. Courtesy of the artist

23 Hazel Meyer

Muscle Panic, 2014–2021 *Non-Archival Archive* (*Muscle Panic*), 2018–2021

Hazel Meyer (b.1979) is a Canadian artist who examines the relationship between sport, sexuality, feminism, and materiality in her installations.

Muscle Panic is both an installation and a performance work, examining sports culture from a queer perspective. During the exhibition period, Meyer will be inviting five women – queer athletes and activists – to do a performance involving physical activities, athletic exercises, and sports rituals in the gallery space.

The performers' breathing, physical touching, and covert eye contact indicate the sexual undertones in sports-related interactions, usually perceived as an inherent part of a particular sport or as platonic behaviour among team mates.

The objects comprising the installation *Muscle Panic* can be perceived as a testimony to the social relations between the performers – between women, queers, the physically disabled, and others whose bodies and identities

were, and continue to be, marginalised within certain sports cultures.

Non-Archival Archive is Meyer's idea of categorising important sports events. The archive comprises cuttings from special events selected by the artist where bodies, identities, genders, or protests that are typically overlooked and provided an alternative sports narrative.

Both: Mixed media. Variable dimensions. Courtesy of the artist

24 Jeffrey Gibson

ALL I EVER WANTED ALL I EVER NEEDED, 2019

The American artist Jeffrey Gibson (b.1972), who has Choctaw and Cherokee roots, works to merge the native American aesthetic with a materialistic and post-capitalistic aesthetic. Gibson transforms the classic 'Everlast' punching bag to a work incorporating colourful pearl embroideries, weaving, tasselling, and an abstract geometric pattern with a textual fragment from the English 1980s band Depeche Mode's song *Enjoy the Silence*. Cross-referencing culture–historical craftsmanship and modern pop culture, Gibson transforms the punching bag – an object used to practice blows, jabs, and kicks – to a boxing match about identity–political issues and cultural discrimination.

Found canvas punching bag, glass beads, plastic beads, artificial sinew, steel studs, acrylic paint, steel chain. 215,9 x 50,8 x 50,8 cm. Courtesy of the artist and Kavi Gupta, Chicago

25 Rineke Dijkstra

The Gymschool St. Petersburg (Eva, Lera, Arina) #1, 2014

The Gymschool St. Petersburg (Anna, Eva, Lera) #2, 2014

The practice of the Dutch artist Rineke Dijkstra (b.1959) addresses photography and video and she is best known for her portraits showing people in important transitional phases of their lives.

Dijkstra has documented young Russian gymnasts aged between eight and thirteen during training sessions for the Olympic discipline of rhythmic sports gymnastics. The young girls wear black tricot, showing the enduring strength and hypermobility of their pre-puberty bodies. To master these impossible positions, almost beyond human capability, the girls are subjected to a tough training regime and, as a result of this, it is not uncommon for puberty failing to materialise. Dijkstra portrays the strength and vulnerability embedded in the eyes and body language of these young girls.

Archival inkjet prints. 28,1 x 38,8 cm each. Courtesy the artist and Marian Goodman Gallery, New York and Paris

26 Camille Henrot

Tuesday, 2017

Punished, 2017

Defeated, 2017

Camille Henrot (b.1978) is a French artist working across different media including film, sculpture, drawing, painting and installation.

Tuesday – mardi in French, martedì in Latin – was dedicated to the god of war, Mars, in ancient times. The long-associated values of Mars, such as strength, power, virility, among others, was the point of departure for Henrot's film *Tuesday*. The film is presented in an installation resembling a gym, also comprising the sculptures *Defeated* and *Punished*. *Tuesday* as an installation draws from our dependency on recurrent action, like physical training, and the repetitive cycle of the week, which is a human construct.

The film interweaves scenes of racehorses being groomed prior to competition with jiu-jitsu practitioners stretching and training during practice. Shot in slow motion, the practitioners' oppositional force hangs in an exaggerated suspension, leaning towards a frozen state similar to that of the installation's accompanying sculptures. Their

position of attack is also a position of submission, where their violent action is frozen and dramatized, recalling the masochistic drive for anticipation rather than action itself. The soundtrack, a series of rhythms that stop and start, is like an endless introduction to a lyric that is never fully realized. The film's gaze transforms the stereotypes of cinematic visual pleasure, reversing the coded, eroticized gaze traditionally reserved for women [Laura Mulvey (1975), "Visual Pleasure in Narrative Cinema"].

By slowing down the pace, what could have been celebration of force, competitiveness, and violence, instead makes the essential question of who is winning and who is losing irrelevant.

Punished: Bronze, corde, PVC, acier / Casted bronze, rope, pvc covering, steel. 160 x 600 x 400 cm. Courtesy of the artist and Kamel mennour, Paris

Defeated: Aluminium and leather. 70 x 120 x 90 cm. Courtesy of the artist and König Galerie, Berlin/London

Tuesday: Video, colour, sound, 20 min 50 sec. Original music by Akwetey Orraca-Tetteh. Producer: kamel mennour, Paris/London. Production: Moving Scope/Good Fortune Films ©ADAGP Camille Henrot. Courtesy of kamel mennour, Paris/London; König Galerie, Berlin; Metro Pictures, New York.

27 Cajsa von Zeipel

Kolibri, 2020

Cajsa von Zeipel (b.1983) is a sculptor whose work delves into themes of identity, gender, and queerness. She constructs her femme figures in pastel-coloured silicone, evoking sci-fi and fantasy aesthetics. An assertion of femme visibility, von Zeipel's works oppose the scaling down of the female figure and form, which she sees as the classical approach to sculpture.

For *Art of Sport*, von Zeipel has created a new sculpture – a larger than life human-like figure adorned with sports gear, teddy bears, tech accessories, and various objects. Soaring above our heads, Cajsa von Zeipel's figure transcends our understanding of human capabilities, becoming a futuristic body, a queer superheroine, and a new species of female fierceness.

Mixed media. 115 x 115 x 215 cm. Courtesy of the artist, Company Gallery and Andréhn-Schiptjenko, Stockholm

28 Catherine Opie

Stephen, 2009

Blake, 2007

Tyler S., 2008

With her series *High School Football*, the American photographer Catherine Opie (b. 1961) directs focus at young

sportspeople who play American football all across the USA. The series is an emblem of the transition between boyhood and manhood, presenting three young boys on the threshold of adulthood.

In *High School Football*, Opie examines the representation of gender and masculinity in American football, whose uniforms and gender culture have been emulated and reproduced in film and television series. The portraits of the three boys show how different forms of masculinity are expressed through sport: with his thin body, Tyler S. practically disappears in the uniform while Blake triumphantly shows off his muscular biceps. With his telling posture and short jersey, Stephen is almost a parody of the typical sporty body and exaggerated masculinity.

Stephen: 104,1 x 78,7 x 5,1 cm

Blake: 76,2 x 56,5 x 4,4 cm

Tyler S.: 78,7 x 57,8 cm

All: Framed C-Print Courtesy Regen Projects, Los Angeles; Lehmann Maupin, New York, Hong Kong, and Seoul; and Thomas Dane Gallery, London

29 Ei Arakawa

Smell Image (Cobra), 2012

Smell Image A (Navasana I), 2012

Ei Arakawa (b.1977) is a Japanese multidisciplinary artist who combines performance, sculpture, and installation art – often in choreographed events that blur the boundary between viewers and performer.

With the sculptures *Smell Image (Cobra)* and *Smell Image (Navasana I)*, Arakawa examines human movement. In *Smell Image*, however, faceless yoga practitioners sit more or less frozen in their exercises – like rigid stereotypes of silhouettes of people practicing yoga. Moreover, the perfume fragrance emanating from the bodies and their immediate surroundings sets the scene for an examination of the commercialisation of yoga culture, modern self-help culture, and Western fetishisation of East Asian philosophy and culture.

Smell Image (Cobra): Courtesy of the artist and Overduin and Co. Los Angeles

Smell Image A (Navasana I): 76 x 121 x 38 cm. Courtesy of the artist and Reena Spaulings Fine Art New York

30 Emelie Carlén

Chora, 2014

Emelie Carlén (b.1985) is a Swedish

artist who graduated from the Royal Danish Academy of Fine Arts in 2018. Carlén's artistic practice examines how different forms of representation affect identity, experience, and cultural structures.

Besides this specific space, *Chora* explores the history of the amphitheatre as male-dominated. Centrally located in the old parts of Athens lies a new version of an amphitheatre situated between the Hill of Muses and the Hill of Nymphs. A group of pole dancers from Athens enter the stage, creating a situation where they perform and dance, cheer each other on, and impress one another with their skills and techniques. With this as a backdrop, we explore what this dance has come to mean, how to escape its presumptions and use it for ourselves alone.

4 min. 22 sec. Courtesy of Filmform

31 Robert Mapplethorpe *Lisa Lyon, 1982*

Robert Mapplethorpe (1946–1989) was an American photographer known for his black-and-white portraits. He used to portray the erotic body, especially the masculine one, in simple compositions that accentuate the sculptural qualities of the body.

In the 1980s, the interest in fitness and bodybuilding reached new heights, among others due to the pioneering efforts of the bodybuilder Lisa Lyon. In 1980, she embarked on a collaborative project with Mapplethorpe, resulting in a portrait series. The photos emphasise Lyon's muscular tone and her steady gaze is captured by the camera. Lyon's feminine curves merge with masculine muscles and together, Mapplethorpe and Lyon question current ideals for the female body.

Silver Gelatin Print. 40,64 x 50,8 cm each. Courtesy of Robert Mapplethorpe Foundation

32 Martin Schoeller *Kim Harris, 2003*

Martin Schoeller (b.1968) is a German photographer recognised for his detailed close-up portraits of e.g. drag queens, celebrities, and bodybuilders.

The photo entitled *Kim Harris* is part of a work series portraying female bodybuilders. The portrait reveals her muscular torso with taut and prominent muscles – a physique traditionally associated with a masculine body. Wearing a glittering green bikini with rhinestones, piled-up hair, and a pearl necklace, she also appears very feminine. In this clash of femininity and masculinity, the bodybuilder challenges the conception of the female body and the beauty ideals it is expected to live up to. Behind Kim Harris' extreme and confrontational physique, Schoeller seems to capture the pride and vulnerability of the human being inside the body.

C-Print. 226 x 182 cm. Courtesy of Camera Work Gallery



33 Jean-Luc Godard *Armide, 1987*

In 1987, the French new-wave film director Jean-Luc Godard (b.1930) directed the opera film *Armide*, which formed part of Don Boyd's film project *Aria*. Boyd asked ten directors to create a visual work to accompany an opera aria of their own choice. Godard chose Jean-Baptiste Lully's tragic opera *Armide* where a royal daughter from Damascus, Armide, captures and falls in love with her sworn enemy, the crusader Renaud. The aria describes how Armide, for reasons of love, is incapable of liquidating her enemy. This conflict is recreated by Godard in a fitness centre where crusaders are replaced by bodybuilders, who single-mindedly focus on developing their own bodies; Armide and her friends are cleaning ladies who, wholly and semi-naked, cavort around the men, alternately making advances and threatening them. However, both advances and threats are lost on the men, who are not distracted, but maintain focus on their training.

12 mins. Clip courtesy of Tigon Film Distributors Ltd. © 1987, 2008 Lightyear Entertainment L. P. and Virgin Vision Ltd. All Rights reserved



↑ Acker At The Gym 1984. Photograph: Steve Pyke/Getty Images

34 Lea Guldditte Hestelund
Dumbbells & Dumbbell rack,
 2014
Portrait with Cap, 2014–15
Woman in Bathing Suit,
 2014–15

Lea Guldditte Hestelund (b.1983) is a Danish visual artist, educated at the Royal Danish Academy of Fine Arts. Central to Guldditte Hestelund's artistic practice is an examination of the human body and how we attach different meanings, power and narratives to bodies. In many of her works, she has used her own body as material and shaped it according to both antique and contemporary ideals.

Inspired by the photographer Robert Mapplethorpe's photos of the bodybuilder Lisa Lyon, Hestelund depicts body postures from Lyon portraits in *Portrait with a Cap* and *Woman in Bathing Suit* with a nod to the 1980s bodybuilding icon. The dumbbells in *Dumbbells & Dumbbell rack* are cast in bronze and hang on the wall like a trophy of physical triumph, namely forming her body like one would sculptural material. In her practice, Hestelund addresses the ideal body

and manifestations of the gendered body in history while also mirroring contemporary body cultivation.

Dumbbells & Dumbbell rack: Bronze and painted steel
 40 x 30 x 30 cm. Courtesy Bech Risvig Collection
Portrait with Cap: Photograph in frame. 30 x 38 cm
Woman in Bathing Suit: Poster print. 85 x 100 cm
 Both: Courtesy of the artist.

35 Kathy Acker
*'Against Ordinary Language:
 The Language of the Body'*,
 1993

Kathy Acker (1947–1997) was an American experimental writer, punk poet, and feminist. Her writings are characterised by a postmodern feminist and queer approach to themes like trauma, sexuality, and rebellion.

For more than ten years, Acker practiced bodybuilding and in her essay *Against Ordinary Language: The Language of the Body*, she discusses her desire to write about it. She mentions bodybuilding and the body as being beyond words, which makes it problematic for her to describe her personal experience as a bodybuilder. Drawing on the writer Elias Canetti and

the philosopher Ludwig Wittgenstein, Acker tries to find a language to describe what, to her, is indescribable. In the essay, she discusses her relationship with the body, body language in relation to bodybuilding, and bodybuilding as a sport.

In *Bodies of Work*, *Serpent's Tail*, London and New York, 1997.
 Courtesy Matias Viegner, director of the Kathy Acker Literary Trust.

Elmgreen & Dragset
Short Story, 2020
 See page 12–13

37 Thierry Geoffroy
Critical Run, 2006–2020
*The Awareness Muscle Has To Be
 Trained Every Day*, 2015

Thierry Geoffroy (b.1961) is a Danish–French conceptual artist whose artistic practice aims to engage his fellow human beings and examine social structures and issues of social inequality, climate, and political conflicts.

Critical Run is an Art Format – a debate while running. It is a performative work where participants run and debate about emergency topics. The run is intended to activate the 'Awareness Muscle', an extension of body and mind which, according to Geoffroy, can be trained through critical thinking and participating in engaging stimuli such as *Critical Run*. The Art Format has been activated in 30 different countries with 120 burning debates, in cities from New York and Cairo to Moscow and Rotterdam.

Critical Run: 12 videos. Duration variable
The Awareness Muscle Has To Be Trained Everyday: Neon
 156 x 52 cm
 Both: Courtesy of the artist and SABSAY Gallery

38 Cyprien Gaillard
Desniansky Raion, 2007

Cyprien Gaillard (b.1980) is a French artist working across media such as video, photography, installation, and performance art. His works are characterised by staging and examining the present through an archaeological approach: an examination of our physical constructs and the accompanying cultural and social significance. The video work, *Desniansky Raion*, comprises three sequences – a light show following the demolition of a

building near Paris, aerial footage of the concrete high-rises Desniansky Raion in Kiev, and a street fight between two groups.

As a stringently choreographed ballet or a medieval battle, the clashing groups move in a landscape of concrete, merging into a chaotic scuffle only to disperse and regroup to continue their fight. The footage derives from an organised subculture in St Petersburg where the focal point was the fight – as seen in some hooligan groups where the rivalry between sports fans ends in violent clashes.

Video, color, sound. 30 min. Soundtrack by Koudlam. DVD, 30 min. Copyright Cyprien Gaillard. Courtesy of the artist and Sprüth Magers

IN THE MAIN STAIRWELL

39 Nicolai Howalt *Boxer*, 2003 ongoing

Nicolai Howalt (b.1970) is a Danish artist whose photographic work covers a wide spectrum, but with a general interest in the capacity of photography to explore existential issues and examine contrasts and connections.

The work *Boxer* is a series of double portraits showing young boxers before and after their fights. The actual boxing match is absent from the work, but can be traced in the faces and bodies of the boys. In the time span between the two portraits, the young boys have, for the first time in their lives, stood on their own two feet. By not visualising the decisive minute but the concentration, anxiety, and redemption in the boys' faces before and after the match, Howalt examines the vulnerable transition between childhood and adulthood. The boxing match appears like a rite of passage where questions about identity, gender, independence, and responsibility collide with the innocence and dreams of a child.

Archival pigment print. All: 125 x 103 x 6 cm. Courtesy of the artist and Martin Asbæk Gallery

40 Fiona McMonagle *The Ring*, 2014

Fiona McMonagle (b.1977) is an Australian artist who works primarily with watercolours, portraying her own personal narrative, youth, and social environment.

The Ring is an animated film made of eight hundred different watercolours exploring the sport of boxing. At the London Olympics in 2012, women's boxing was eventually recognised as an Olympic discipline. This was a huge accolade and a victory for the many women who had been boxing for years. McMonagle encapsulates her own experience with the sport, but chiefly shows her fascination and respect for the courage shown by women boxers – for the mental strength and physical competence, self-discipline, and dedication required to step into the ring and start fighting. The work probes the male-dominated foundations of boxing and portrays the sport from an often overlooked female perspective.

editor and technical producer: Declan McMonagle. Digital video animation, 16:9 ratio, colour, sound. 7:24 minutes. Courtesy of the artist, Sophie Gannon Gallery, Melbourne, Hugo Michell Gallery, Adelaide,



↑ Fiona McMonagle, *The Ring* (2014). Courtesy of the artist, Sophie Gannon Gallery, Melbourne, Hugo Michell Gallery, Adelaide

Short Story

With their installation *Short Story*, the Danish–Norwegian artist duo Elmgreen & Dragset have transformed Copenhagen Contemporary’s Hall 2 into the setting of a tennis court. When entering the gallery space, visitors will encounter an almost full-size tennis court, slightly raised off the ground. The net and the painted lines mark the rules of play on the orange–brown court, framing a silent scene where three figurative sculptures *Flo*, *Kev* and *Bogdan* are the protagonists.

The scene of *Short Story* unfolds on this battlefield, where the white-painted bronze sculptures of two young boys are positioned as if they’ve just finished a match. The boys look lonely and somehow lost on the large plane of the tennis court. Their bodies and faces are turned away from each other – the dialogue and play between them seems to have come to an end. Rather than joy, a discomfort seems to have arisen from the game, for both “winner” and “loser”. The sculpture *Flo* stands with his back to his opponent, *Kev*, and stares at the trophy he appears to have just won. But rather than seeming proud of his victory, *Flo* looks remote and pensive. *Kev*, who lies face down on the opposite side of the court, seems subdued by his defeat.

In a corner beyond the tennis court, there is a third figurative sculpture depicting an elderly man, *Bogdan*, who sits half asleep in his wheelchair facing the court. With his eyelids closing, his interior world appears to have grown larger than his exterior, as he slowly withdraws from the reality around him. Could the tennis match between the two boys be a vision in his mind – a distant memory reappearing as if in a dream? Or is he simply a spectator like the rest of us?

Elmgreen & Dragset’s *Short Story* is like a film–still that captures a charged moment after a tennis match – but it is up to the audience to complete the abrupt narratives frozen before them in time and space. In *Short Story* we are left looking for answers or explanations. Three characters stand before you, but subtle and contextualizing narratives remain elusive. Instead, we enter a space that invites reflection on topics such as competition, individualism, inclusion and exclusion.





ABOUT ELMGREEN & DRAGSET

Elmgreen & Dragset, who have collaborated as an artist duo since 1995, have lived and worked in Berlin since 1997. In their artistic practice they pursue questions of identity and belonging and challenge conventional modes of exhibition-making. In their practice, both materially and conceptually, Elmgreen and Dragset work with space – exploring the architectural and social structures that surround us as well as the mental space we create around ourselves.



I piedi non sono fatti per giocare a calcio.

Perché sono qui a respirare il tanfo dei piedi di Zinedine Zidane? Semplice. I suoi bei piedini non sono nati per dare calci ad un pallone tutto il giorno. Se non si curano, si ritroveranno con vesciche, calli e bolle invece che con le nostre scarpe Predator Precision. E questo lui non lo vuole. Consulta la mia guida su ikissfootball.com. C'è tutto per la cura dei piedi, vesciche comprese.



adidas
FOREVER SPORT

Art of Sport a conversation

The exhibition *Art of Sport* is curated by Marie Nipper, Director, and Line Wium Olesen, Assistant Curator at Copenhagen Contemporary as well as external Curator Louka Anargyros. We have gathered the Curators to talk about the exhibition and its themes.

Marie: I have always wanted to do an exhibition on sports as they seem to have held a significant place in the realm of art for the past decades. But I must admit that it was not until we started working on this exhibition, *Art of Sport*, that I realized just how many and diverse works on sport that are out there. A work that really sparked my interest in getting this exhibition realized was your work *Leatherboys* from the Royal Academy of Fine Arts in Copenhagen, Louka. Why did you choose motorcycle racing to frame your work which I guess, conceptually, is about homophobia and representations of masculinity?

Louka: Well, what originally drew me to motorcycle racing was a simple aesthetic interest in these colourful and somehow extravagant protective outfits the racers wear. But looking into it, I soon found out that this sport is the most dangerous of all, with the highest death rate.

I think there is a fascinating ambivalence in these suits that seem like superhero outfits which enable the body to reach a higher level of performance but, at the same time, signal the racer's decision to put his or her body at extreme risk. This paradox can be understood symbolically in different ways. To me, it mirrors the problematics of virility but also, strangely, queerness.

The *Leatherboys* installation, with its collection of homophobic slurs, is very much about the re-appropriation of a stigma. And that is something we talked about a lot when curating the show. How sports have a strong power to create feelings of togetherness but also exclusion. And how that can trigger positive mechanisms of reclaiming.

I'm happy that this aspect is very present in the exhibition. It's visible, in a much more dramatic and humorous way, for example, in the video work *Practice* by Mark Bradford.

Line: Yes, in *Practice* Bradford, dressed as a basketball player but with a cumbersome nineteenth-century hoop skirt, films himself attempting to shoot hoops. It is very humorous as he is mostly failing, and falling over, but he is trying as hard as he can to shoot hoops in his huge skirt. As he has said himself, the work is about roadblocks, on every level, cultural, gendered, racial. And that we need to keep going regardless of what these obstructions are. And this is a relevant point in sport as well as in life in general.

Marie: I guess there was also a certain degree of gender and maybe even racial stereotyping which motivated Bradford to make this piece as he was encouraged to pursue basketball as a young man because of his height and probably skin colour. In several works in the exhibition, the connection between sport and race is at the forefront. This can be said about the Nike posters which Jeff Koons has transformed into artworks pointing to the way sports brands try to image sports as a means of promoting social mobility. The mechanisms of the idolization of athletes are also very present in the exhibition. A perfect example being Sam Taylor-Johnson's portrait of David Beckham. The work reflects how not only an outstanding performance but also good looks and an, for some, interesting personal life can trigger hero worship in both individuals and nations. Top athletes can achieve God status which, in our world, takes the form of enormous

influence and economical power. The stakes for sports clubs, agents, advertising agencies, fashion companies, etc. are incredibly high. Making the world of sports a key player in the game of capitalism.

But getting back to Koons, these posters are not, by a long shot, Jeff Koons' most famous body of work and yet, through his radical gesture of appropriating portraits created by Nike, he picked up on the rising phenomenon during the 1990s of the athletes as pop stars and was presenting young blacks in a position of power. But Koons also criticises Nike for making money on just that; the fantasy of power and fame, which only came true for the few. The connection between sport and race is also present in the works of Hank Willis Thomas, Paul Pfeiffer and Lyle Ashton Harris.

Louka: Absolutely. Regarding this, the work that resonates with me the most would have to be *Ready Made* by Lyle Ashton Harris. To quote the artist, the image used for the work is "a ready-made that was a full-page Adidas advertisement. [...] This advertisement shows the now infamous (for a head-butting incident that cost France the 2006 World Cup) soccer player Zinedine Zidane receiving a "pedicure" by an unidentified, brown-skinned model in a pose that is obviously a post-modern twist on Manet's *Olympia*."

On the image, we can also distinguish the traces of the ejaculation of the artist's own semen.

This touches upon an idea that I find deeply interesting. The ambivalent and uncompromising nature of desire. How precisely that which sparks the harshest criticism and outrage can be what turns one on the most. That is not to say that any conflicting desire is morbid. I see it more as, once again, a certain form of powerful reclaiming. Susan Sontag's 1975 essay *Fascinating Fascism* comes to mind. Sontag examines the aesthetics of Fascism and more specifically Nazism – the black leather gear of the SS – and how they inspired post-war porn and BDSM cultures, becoming the norm specifically in queer sadomasochistic practices. The ultimate taboo and of course the ultimate fantasy.

Lyle Ashton Harris, when describing the advertisement, talks about "the escalating hyper-commodification of (racialized) homo-eroticism and homosociality in the arena of international sports" and that brings me back to the mechanisms of exclusion in sports and how interesting it actually is that the fetishisation of sports imagery, from jockstraps and football socks to horseback riding props, has become an inher-

ent part of a certain "mainstream" queer culture. I think there is something deeply fascinating about the ability to turn over the meaning of oppression through the enactment of desire.

Line: In a more subtle way, the theme of violence and desire is also at the heart of Camille Henrot's large installation in which the film *Tuesday* interweaves scenes of racehorses being groomed prior to a competition with men practising the Brazilian martial art of Jiu-Jitsu. By slowing down the pace of the action, the film neutralizes what could have been a portrayal of force, competitiveness, and violence, allowing for other sensorial elements to be experienced.

In Jean-Luc Godard's film *Armide* on the other hand, the coupling of sport and desire is clear as he restages the opera *Armide* in a gym, where the women undress in an attempt to gain the attention of the male bodybuilders.

Marie: It is such a caricatured portrait of the bodybuilder that we see in Godard's film. Male, self-centred and with no libido. In a work such as Martin Schoeller's photograph of the woman bodybuilder Kim Harris as well as in the text *Against Ordinary Language: The Language of the Body* by Kathy Acker we get another pres-

entation of this sport.

In Schoeller's photograph we see the female bodybuilder and the clash between what is traditionally seen as a masculine body and her feminine accessories, the green sparkling bikini and her jewellery. The stereotypical view on bodybuilding is also contested in Acker's text where she writes about bodybuilding as a language of the body through which she meets that which

cannot be controlled and known: the body. And for her, this is where the fascination and purpose of bodybuilding lies; in coming face to face with chaos, with her own failure or a form of death, as she writes.

Louka: Yes, this is an aspect of the discourse in the show that I'm very interested in. The idea of sports as a tool of construction of the body and production of identity. If sports in the context of self-development can seem like a shallow topic not worth developing, I believe it runs deeper than it appears. Specifically, because exercise is present, to various extents, in everybody's life and while we commonly understand it as an attempt for improvement, it can also be a more complex attempt at transforming the self, where we get to

"the work is about road-blocks, on every level, cultural, gendered, racial. And that we need to keep going regardless of what these obstructions are. And this is a relevant point in sport as well as in life in general."

experience our bodily nature. To quickly go back to Kathy Acker, I'm particularly interested in her idea of failure as the only way to truly encounter the body but also of the possibility and necessity of working through failure. Sports are a tool to experience failure, and somehow, the material boundaries of the self are the only way to understand it.

On a different note, I see the idea of the production of identity through sports in so many of the works presented. The queer fierceness of Cajsja Von Zeipel's *Kolibri*, Catherine Opie's photographs, and of course the "coming of age" which is so relevant in for example Rineke Dijkstra's photo series and Nicolai Howalt's *Boxer*-series.

Line: Something that sparked my mind when installing the show was also the importance of the crowd as an entity in sports. An extreme accumulation of bodies characteristic of the world of sport. This is immediately present in the beginning of the exhibition with Stephen Dean's immersive installation. And this, of course, has a special resonance these days, rising an unexpected feeling of deep strangeness.

Marie: Strangeness or, maybe more precisely, alienation is also a feeling I get when seeing Cyprien Gaillard's film *Desniansky Raion* in which one of the film's three scenes is a street fight between two groups. It looks almost like a medieval battle, but one where the clashing groups move in a landscape of concrete, merging into a chaotic scuffle only to disperse and regroup to continue their fight. The footage derives from an organised subculture in St Petersburg where the focal point is the fight as it is also seen in some hooligan groups where the rivalry between sports fans ends in violent clashes, representing a darker side of the community and fan culture around sport.

Having said that, one thing I know we all enjoy about the show, and that we hope the public will experience, is that while the discourse remains critical in many respects, a lot of works are incredibly fun, humoristic and giving!

Line: Yes, for example personal storytelling is central to the work of Swedish artist Sara Sjölin. In her work *Sportcast 1* she comments on a football game between Sweden and Switzerland during the 2018 World Championships. The match forms the context for her personal narrative about being both Swedish and Swiss, her childhood, and earlier relationships – and everything in between. It is a story alternating between humour and seriousness, vulnerability and self-exposure.

Marie: A humorous approach to football is also present in Sarah Lucas' large sculpture *Gold Cup Maradona*, which represents a reclining figure with an over-dimensioned erect phallus emerging between its legs. The figure is named after the iconic Argentine footballer Diego Maradona, legendary for his flamboyant lifestyle, and practically raised to divine status for his determinedly masculine personality and oversize ego on the pitch. Using irony, Lucas addresses themes of gender, sexuality, and identity, transferring the relaxed position

often used to portray women in art to a major male sports idol. The work is an excellent example of how the world of sport is a perfect lens through which to study certain social mechanisms and shared codes at play in art as well as in our society generally.

“I think there is a fascinating ambivalence in these suits that seem like superhero outfits which enable the body to reach a higher level of performance”

Skjold Contemporary

SARA SJÖLIN

Zidane: a 21st Century Musical, 2021

Exhibition period:

6 May – 23 June 2021

Artist and singer Sara Sjölin has transformed Philippe Parreno's and Douglas Gordon's video work *Zidane: a 21st Century Portrait* into a musical. In Skjold Contemporary, Sjölin shows an installation for her unique portrait of the legendary football player Zinedine Zidane.

MOGENS JACOBSEN

The New Rules, 2019

Exhibition period:

11 September – 24 October 2021

The New Rules is an installation comprising screens whose textual content is written by means of artificial intelligence. Via AI, Mogens Jacobsen draws textual material from the Danish Football Association's football rules from 2019, the UN's sustainability goals, and the Danish Constitution, respectively. By combining the text documents, a set of rules emerges for a new game explained by a computer-generated voice.

Commissioned by Shoot!, A film festival about football

KRISTOFFER AKSELBO

Voodoo Simonsen (Sound of Bones), 2021

Exhibition period:

30 June – 28 August 2021

This work shows a 3D-avatar of the Danish writer and film director Jørgen Leth at a bar in Haiti recording a poetic and abstract monologue about a weird conspiracy theory. A theory about how the popular hero Allan Simonsen, a Danish footballer, broke his leg in the opening match against France at the European Championships in 1984, the film 'Skytten' (The Marksman) (in which Simonsen is shot), and the inside knowledge the French have about voodoo. All of this is the focal point for Akselbo's installation at Skjold.

THORGEJ STEEN HANSEN

Viva, Olé A Go-Go, 2020

Exhibition period:

Now – 24 October

Thorgej Steen Hansen's exhibition is a site-specific total installation which, by its sheer decorative character, becomes a natural part of the site's daily function as changing room no. 6. The installation comprises a large-scale mural – from floor to ceiling and covering all four walls: an abstract total painting inspired by various football jersey designs and manifesting a concrete painterly rhythm in interaction with, and in response to, the architectural structure and details in the room. The work also comprises a video composed of a series of short football cuts weaving bodily, concrete, and abstract layers together, discussing topics including reggae culture and feminism within a football context.

Skjold Contemporary is an innovative exhibition venue located in changing rooms 3 and 6 at Østerbro Stadium, Copenhagen. The exhibition venue constitutes the football club Skjold's contribution to the Copenhagen art scene and artistic initiatives centred on football spring from here.

Skjold Contemporary's ambition is to present high-quality contemporary art.

In connection with the exhibition *Art of Sport*, CC and Skjold Contemporary jointly present three exhibitions and a series of events in the changing rooms and on the pitch at Østerbro Stadium.



Quiz

Take the quiz to get the chance to win a CC annual pass. Take a snap shot of your answers and send it to [+45 2989 7288](tel:+4529897288) or contact@cphco.org.
A new winner is announced each month during the exhibition period.

QUESTIONS	1	X	2
1 By how many goals does Mexico beat Brazil in Miguel Calderón's football match from 2004?	17 – 0	3 – 2	12 – 10
2 With the help of whose hand did Diego Maradona score one of the decisive goals in the World Championships quarter-final against England in Mexico in 1986?	His teammate Jorge Valdano	God's hand	His opponent Steve Hodge
3 When did women's boxing become recognised as an Olympic discipline?	London 2012	Los Angeles 1984	Atlanta 1996
4 Which football jersey is woven into Hank Willis Thomas's work <i>Verve</i> ?	Liverpool's	Manchester United's	Arsenal's
5 Which legendary boxing match is reproduced in Paul Pfeiffer's <i>Long Count (Thrilla in Manila)</i> ?	Muhammad Ali vs Joe Frazier (1971)	Evander Holyfield vs Mike Tyson II (1997)	'Sugar' Ray Leonard vs Roberto Durán II (1980)
6 Which motor sport teams are represented in Andreas Gursky's <i>F1 Boxenstopp III</i> ?	Redbull and McLaren	Renault and Redbull	Ferrari and Mercedes
7 The motif in Laura Owen's painting is taken from a newspaper cutting after France had won the European Cup final in football against Italy. Which year?	1998	2004	2000
8 In which sport do the players often kneel during the national hymn in respect of the struggle against police violence, suppression, and racism?	Basketball	American football	Baseball
9 There are many health-improving factors associated with yoga which, along with the recommendation of a number of celebrities, promote growth in the global yoga market. What is the global yoga market estimated to be worth in 2027?	Approx. USD 66 billion	Approx. USD 37 billion	Approx. USD 20 billion
10 At this exhibition, you can see Brian Jungen's mask made of Nike shoes, but which other sculptures does he make from sports objects?	Totem poles of basket balls	Totem poles of golf bags	Totem poles of hockey sticks
11 Who did the football icon David Beckham marry in 1999?	Victoria Adams	Geri Halliwell	Melanie Chisholm
12 Which Danish sports association was formed in 1984 as the first to create a space where gay men and women could do sport without being discriminated?	Copenhagen Pride	Pan Idræt	LGBT Denmark
13 Who could, at their peak performance period in 1980 lift 102 kg of dead weight, bench-press 55 kg, and squat with 120 kg?	Lisa Lyon	Robert Mapplethorpe	Kathy Acker

Events

6.5 Sara Sjölin
Opening @ Skjold
Contemporary

2.9 Bastard x CC Art talk
and performance
Peter Brandt

10.6 Hazel Meyer
performance

11. 9 Mogens Jacobsen
Opening @ Skjold
Contemporary

30.6 Kristoffer Akselbo
Opening @ Skjold
Contemporary

23.9 Bastard x CC Art talk
and performance
Jules Fischer

14.8 CC Fællesbold
An outdoor football
tournament with a
focus on commu-
nity and democracy
in sports and art.
Arranged in colla-
boration with Street
Society, FANT and
OMBOLD.

30.9 Bastard x CC Art talk
and performance
Cassie Augusta
Jørgensen

Please follow our event
calendar at our website
[www.copenhagen-
contemporary.org](http://www.copenhagen-contemporary.org)

22.8 Skjold Contemporary
x CC: Art on the
field @ Skjold
Contemporary



Copenhagen
Contemporary