



## | Unravelings |

Opening of the next stage of the exhibition with artworks by the artists:  
**La Vaughn Belle, Javier Tapia, Trine Mee Sook Glerup,  
Nanna Debois Buhl and Julie Edel Hardenberg**

Friday January 20th at 5-8pm  
Exhibition period: January 5th – May 14th 2017

2017 is the centenary of Denmark's sale of three Virgin Islands to the US. At meter we mark this through the exhibition *Unravelings*, a five-month exhibition in which we will look at Denmark as a colonial power, and how this affects today's society and our sense of national identity. The exhibition will slowly take form, develop and expand over the five-month long exhibition period. In this context we would like to invite you to an expansion of the exhibition with artworks by five national and international artists that are preoccupied with and examine past and present colonial structures.

For 250 years these islands were exploited as a profitable sugar industry, based on slave labour. Three quarters of the islands' population today are the descendants of slaves and the structural and mental imprints of colonialism are still evident. Architectural details and street names bear witness to the Danish presence on the islands. Conversely colonialism helped to finance the Danish state and the construction of many of the historic buildings in Copenhagen. Our ownership of the islands influenced the development of Denmark both economically and structurally. But what about the mental imprints left on us by colonialism? Is an awareness of this part of our past only upheld through a sense of history or does it also influence our understanding of ourselves?

In her artistic practice **La Vaughn Belle** researches how Danish culture and colonization has had an influence on the people of the Virgin Islands and their sense of identity, the structures of society and memory.

**Javier Tapia** engages in how race and ethnicity is visualised and how this affects our understanding of otherness.

The artwork *Racial Representation* by **Trine Mee Sook Glerup** is also centred around ethnic stereotyping and consists of a collection of food items that exemplifies this form of imagery.

As a part of her practice **Nanna Debois Buhl** has researched Denmark's role as a former colonial power in the Caribbean and the visual traces that have been left behind both on the Virgin Islands and in Denmark.

**Julie Edel Hardenberg** looks at how Danish culture influences the Greenlandic self-image and questions the idea that the people of Greenland are a uniform community.

The exhibition opened on January 5th with a focus on *Hvid[mø] Archive*, which consists of excerpts from text and works of art or literature dealing with colonial history, art and culture, philosophy, queer theory, decolonialism and more. *Hvid[mø]*

*Archive* is a many-stranded project, displaying the institutional power and violence of the white colour and the selective national memory that permeates historical writings about Denmark as a Nordic colonial power. The archive is installed at meter throughout the exhibition period and will be activated through different events that present its many perspectives. The artworks by the five artists will be placed alongside *Chromofobi, fig. 1* by Annarosa Krøyer Holm and the leftovers from Jessie Kleemanns performance *I tråd med tiden* that are already installed and mark the first stage of the exhibition.

*meter* is a non-profit exhibition space centred around curatorial experimentation. The space is characterized by long exhibition periods that allow time and space for contemplation of, and immersion in, the works of art. Each exhibition or cycle takes its outset from a specific point such as a historical event, an artistic practice or a specific art work, a fictional or factual text, a public debate etc. and develops and grows from there. Consequently the exhibitions are not static, but develop throughout a cycle like organisms growing and transforming with time. This generates exhibitions that make space for extension and movement, for adding and subtracting, for regretting or for changing the context in which the individual art works are placed and for approaching them from different perspectives.

During our first two years we will create exhibitions that take an investigative and critical view of society and structures within society through art and artistic practices.

*meter* is run by curators, Rie Hovmann Rasmussen and Louise Lassen Iversen

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