# Portfolio **Gedske Ramløv**

(Selected projects)

"What every image, of whatevere form it may be, has to have in common with reality, to be able to represent it - rightly or falsely -, is the logical form, namely the form of reality."

PARAGRAPH 2.18 FROM TRACTATUS LOGICO-PHILOSOPHICUS BY LUDWIG WITTGENSTEIN

My work is based on an interest in how ideological systems and architectural structures are inscribed and interact with the territory and how mutual influence materializes crossing through time.

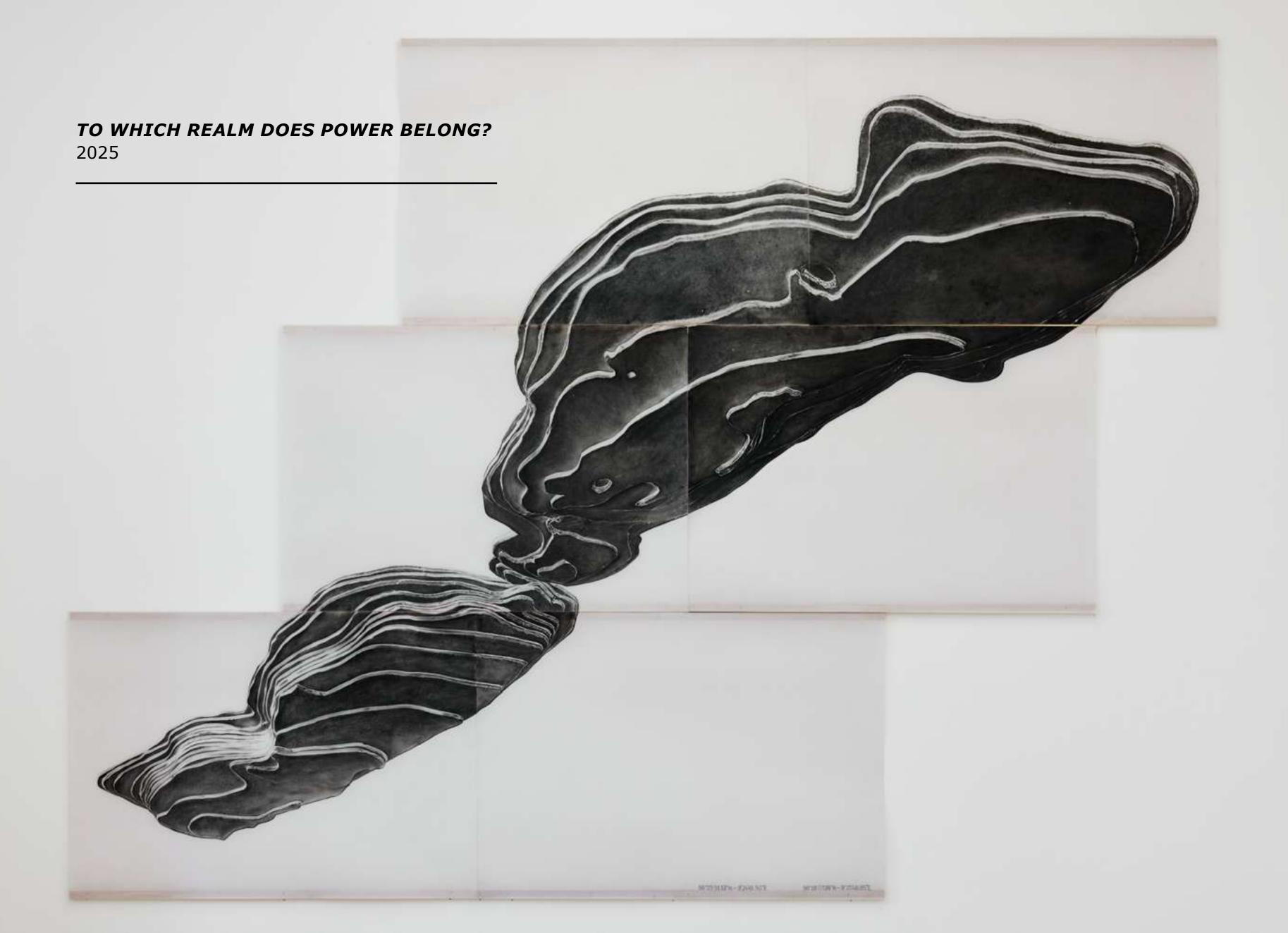
In observing the persistent semiosis between humans and their environment, that defines man's approch to his surroundings, my artwork involves researching the shape landscape is organized into with the multiple anthropic layers it presents, in interrelation with the geo-morphological features.

This investigation develops primarily through long-term context-specific projects. Each project requires different techniques, generally consisting in drawing, collage, photography, writing and sometimes video, but mainly I opt for a two dimensional medium, as I am interested in the process of conceptualizing, that takes place when you "encode phenomena into the two dimensions" (images), thus transforming them into "significant surfaces". \*

The methodology of my work is characterized by close, direct action onto spatial geography, collecting information, measuring, mapping and sometimes 'molding' portions of the real world, conceived as 'maps' in 1:1 scale to represent and refile matter in isomorphic models of what already exists, thus expressing the relation between our perceived 'image' of reality and its representation.

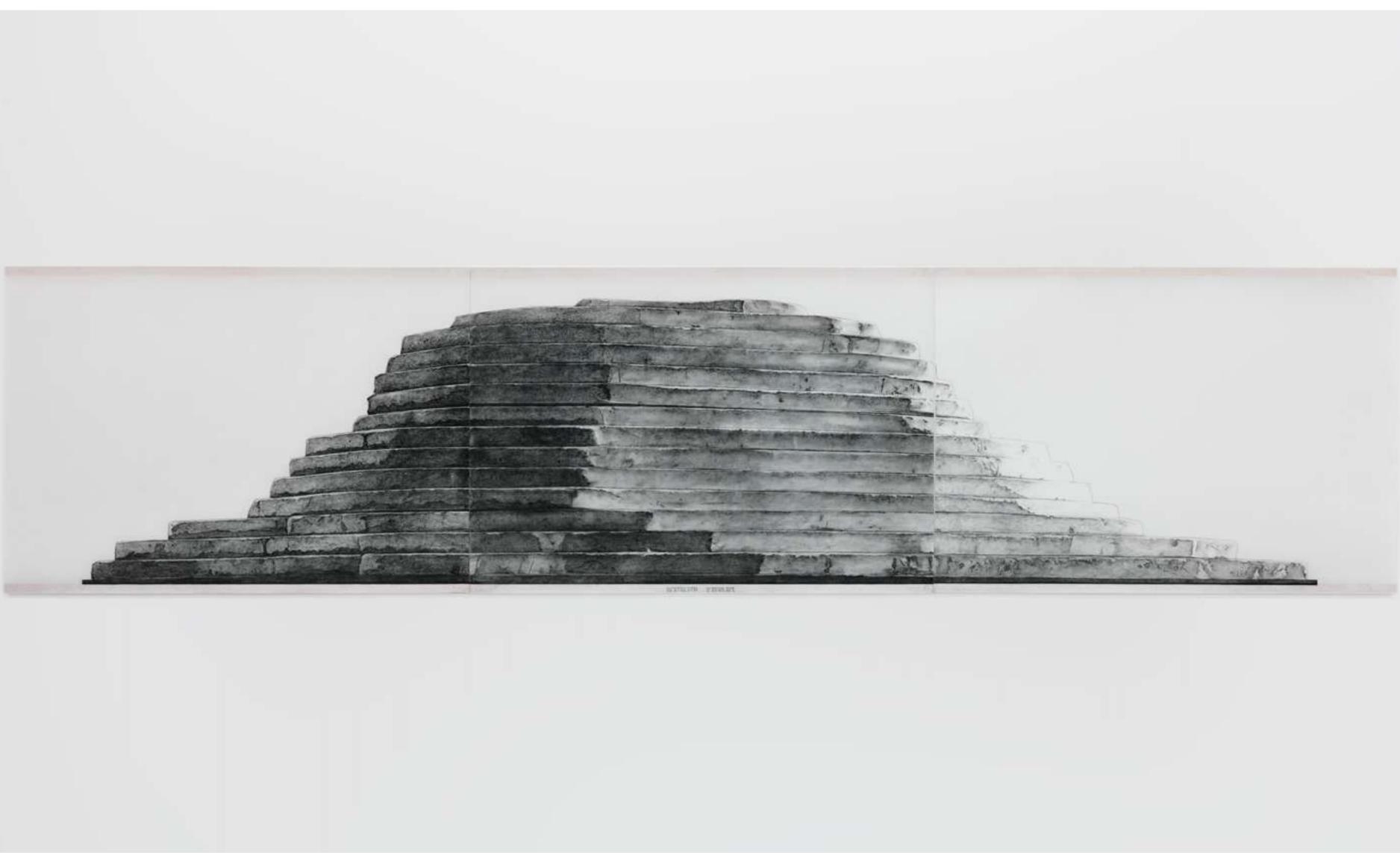
The importance of measuring – and the concept of measuring - just as the search for the 'real' size – is not only a formal issue, but a metric - rather than mimetic – expression of reality, as it responds to the same physical laws, and arises from the need to give the work the possibility of yielding to it, of being interchangeable with it, to leak into it...

<sup>\*)</sup> definitions from *Towards a Philosophy of Photography* by Vilém Flusser, czech philosopher











In the series of large charcoal drawings on parchment paper, the attention is on the history of Viborg, a small provincial town in the center of Jutland in Denmark, where the artworks are exposed.

The aims of the project was to examine the landscape surrounding the town as a space of power, focusing on its two lakes and the small hill of *Borgvold*, a mound that through out history served as both a sacred site and a regional assembly place for all of Jutland, as well as coronation place during the Viking Age.

By reflecting on how the intertwining of historical processes and territorial morphology shapes the socio-political organization of places, *Borgvold* - the 'locus potestatis' - is introduced into the exhibition space through its topographical contour lines, here unfolding alongside those of the two lakes, whose shores, in contrary to the hill, was frequented by craftsmen and common man.

So here, the hill and the lake stand as organic shapes – one concave, the other convex – charged with opposing yet complementary forces: The hill embodies height, dominance, power, and visibility.

The lake, in contrast, is associated with depth, concealment, decomposition, and darkness.

Whereas the hill suggests the act of pushing forward and reaching skyward, the lake represents that which sinks and settles.

The lake becomes an 'archive' for the memories of nature, as well as human societies—a silent receptacle where meanings can be preserved, exchanged, and perhaps reemerge in new forms.

In the artworks, the lake becomes a kind of mirror; a surface that reflects the visible, while simultaneously concealing its depths.

And between the hill and the lake an interplay of power emerges, where the hill rises as the personification of Power – power which, according to the French philosopher Michele Foucault, 'determines the real' – thus arrogantly mirroring itself in the lake.



And Reality mirrored itself in the lake,
Fine art print of 19th century watercolor of Viborg
with pastel pigment drawing and serigraphic print
on glass
(45 x 70 cm. framed: 57 x 92 cm)

(45 x 70 cm, framed: 57 x 82 cm)







Between Heaven and Earth I – II - III Pigment drawings on 50% cotton paper (29 x 39 cm, framed: 42 x 52)



SENZA TITOLO *(THE RESILIENT)* 2025

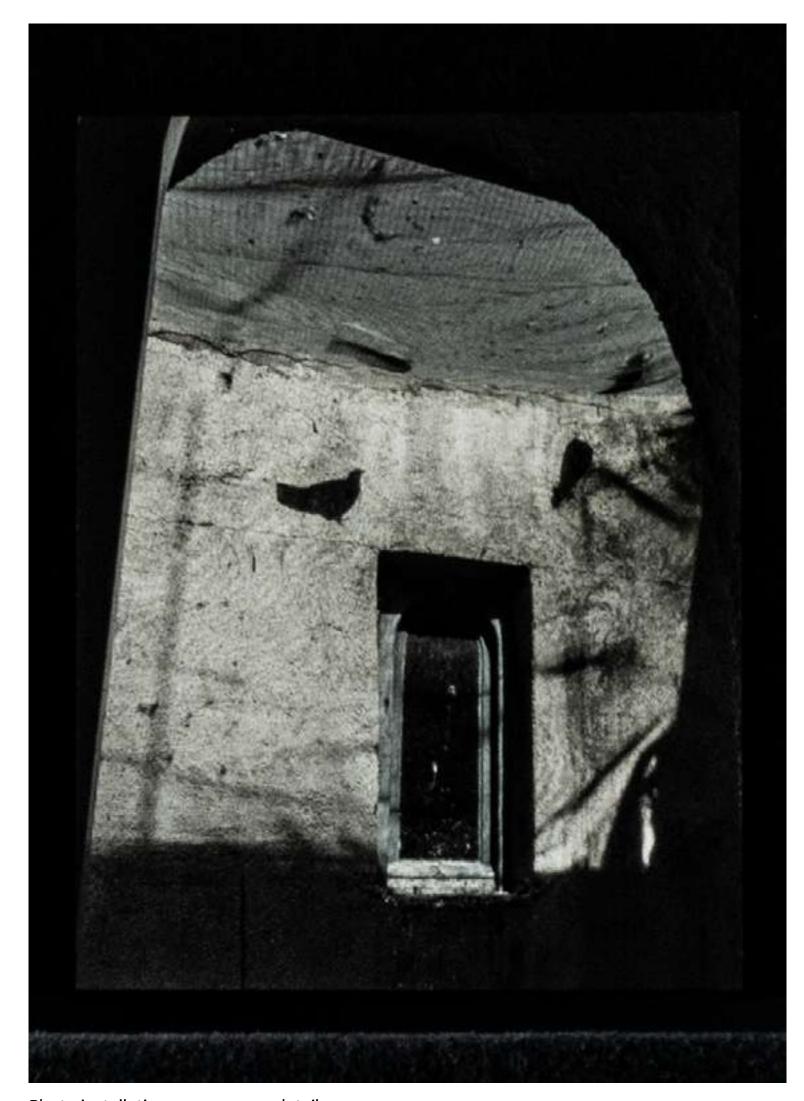


Photo installation, 25 x 100 cm, detail

### Senza titolo (i resilienti)

Ombre di libertà
Ma soltanto in apparenza
Perché oltre a quel cielo non si poteva andare
Perché ora quel cielo è distesa di pericolo imminente
E anche il confine tra dentro e fuori, tra casa e cielo,
ora è stato cancellato
e le case non costituiscono più un solido riparo

Ombre libere ma confinate

## Without title (the resilient)

Shadows of freedom
But only apparently so
Because beyond that sky you could not go
Because that sky has become exspance of imminent danger
Even the line between inside and outside,
between house and sky, have now been erased too
And houses are no longer a safe shelter

Free shadows but confined





The paper installation More Black than the Darkness depicts a black sea displaying five emblematic 'toposes' that iconically bear witness to the sea as a fragile pulsing organism under the gravitational pull of the moon, threatened by the effects of the ecological crisis

These manifestations have dynamic forms, whose beauty is clashing with the symptoms they represent. They all fall under the concept of 'Li' (force) associated with Taoism, which can be described as the inherent principle or pattern expressing the materialization of the energy of the universe.

(David Wade in 'Li, dynamic form in nature')

The five 'li's represent the plastic 'continents' (Aggregation - 'collocation of elements'), the bleaching coral reefs (Brancha - 'branching patterns'), the abnormal blooming of phytoplankton (Spirals and Helices - 'nature's favorite structure'), oil spills in the sea (Concentra - 'propagation around centres') and the melting sea ice (Angulated - 'formed with angles').

The formalization is inspired by the ancient Chinese 'hand-scrolls' that unfold stories on long horizontal paintings, where the use of contrasts between black and white respond to the Taoist principle of the duality of the totality of the universe, expressed through the two original forces yin and yang.

By scanning the QR codes printed on in the 8-meter-long drawing, alluding to the red seals typically applied to Chinese ink paintings - here imagined as 'portals' - the viewer access to a 'second layer' of the work that represent different areas of the seafloor where inserted quotes from the english philosopher Timothy Morton's book 'Hyperobjects. Philosophy and Ecology after the End of the World' are reflecting on the Anthropocene Epoch.



Detail: Plastic 'continets' at sea



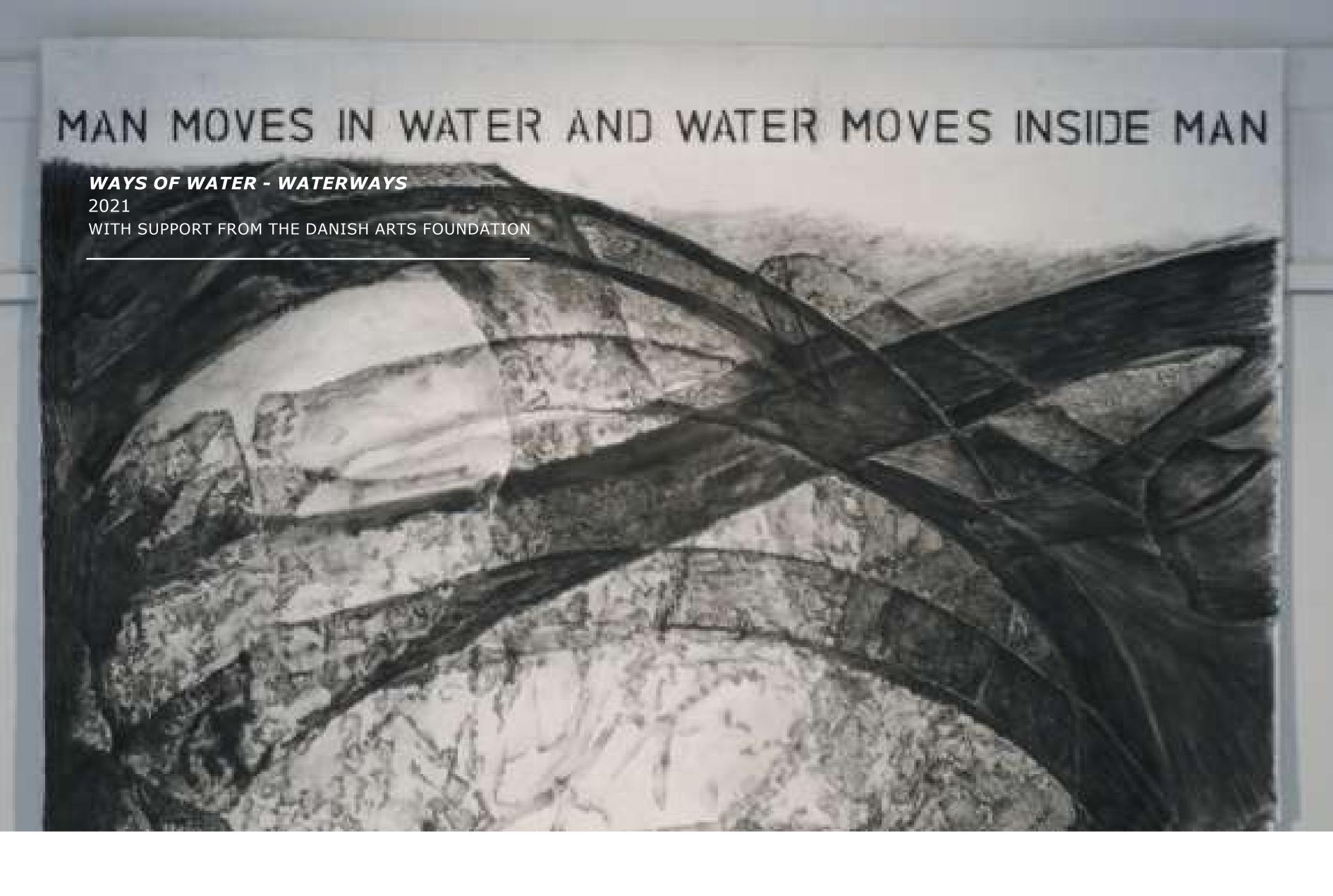
Detail: Bleaching corals reefs

# Paper installation:

Charcoal drawing on 100 % cotton paper, 640 g/m<sup>2</sup> (1.10 m x 8 m)

5 drawings with charcoal pencils on straw paper  $(50 \times 30 \text{ cm})$ 

Website: www.moreblackthanthedarkness.com



#### **WAYS OF WATER - WATERWAYS**

"No one puts their children in a boat unless the water is safer than the land" from 'Home' by Warsan Shire

The project, part of the group show Sensing the Sea, takes origin in an inner image of the sea as an infinite mass of liquidity, embedded in the Earth's crust, and in perpetually striving for its ultimate limits, moved by the 'breathing' tides under the influence of the satellite, the Moon.

This tendency of the sea to expand, is partly due to the enormous pressure exerted by the water masses because of gravity; partly to the low viscosity of water; and partly to the 'capillary force' meaning the ability of water to penetrate even the smallest cavities in the materials which delimits it, as well as into the objects that it encloses.

When observing the sea from a socio-political-historical viewpoint, it presents an natural space for passage and exchange, constituting a 'flickering' multiplicity of potential waterways for navigation.

When these two aspects, the natural - the 'ways of water' - and the cultural - the 'waterways'-converge along a subtle line, it separates the sea from being a means for crossing, turning it into a veritable boundary with often fatal consequences. This stark contrast of its double nature becomes emblematic for one of the most dramatic events in the Mediterranean area associated with migration.

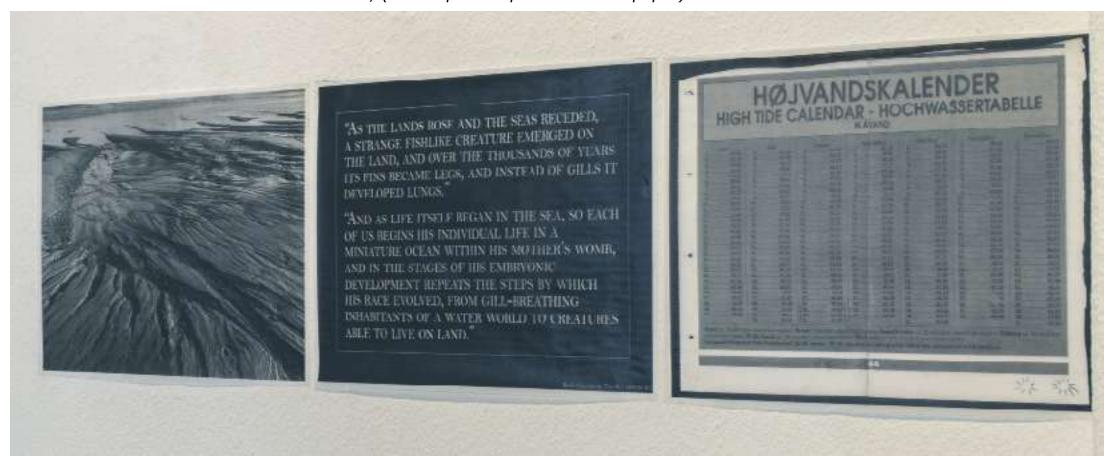
In the clinical circumstances of death by drowning, the 'capillary force' comes into play, enabling the water to penetrate the alveoli of the lungs, whose network of capillaries transport oxygen out into the blood system. When this interchange is interrupted, cardiac arrest occurs within a few minutes, and the lungs' 'airways' become 'waterways'.

Consequently, in the scenario of migration, this dichotomy of the lungs determining the difference between life and death at sea, leads the act of breathing to take on an almost political significance in the ongoing debate about the methods of Western policy of control across the Mediterranean sea.



EARTHRISE - NASA APOLLO 8, from 'COMPENDIUM' (9 x A3 photocopies)
Colored charcoal pencils on photocopy on vellum paper

'Capllarity' - Excerpt from Rachel Carson's "The Sea Around Us" - Tidewater calendar from 'Compendium', (9 x A3 photocopies on vellum paper)





Installation view:

Man moves in water and water moves inside Man Charcoal pencil drawing on Fabriano 100 % cotton paper 390 x 140 cm





Installation view:

Through the 'ways' of water, the boundary between life and death is overcome, and airways turn into 'waterways'

Charcoal pencil drawing on Fabriano cotton paper, 35 x 300 cm



"No one puts their children in a boat unless the water is safer than the Land" Inkjet pigment print of pinhole photo on Canson Baryta Photographique,  $37 \times 106$  cm





Injekt pigment print on Canson Rag Photographique 310gr/m2

The photograph documents a site-specific work embodying a reflection accomplished during a residence in Romania, as part of the *Intersecţia Residency Project* by the artist Emanuela Ascari. The residency is taking place in the house that belonged to her grandparents situated in a small rural village in the Carpathian mountains in Transylvania.

The genesis of the work is linked to a private event which is at the same time a paradigm of the recent history of Romania - hence placing it in the context of the great European twentieth century ideologies: that of Alexandru Zbarcea, Emanuela's grandfather, who in 1942 designed and began to realize his dream of building a house.

At the arrival of Communism in 1947 he, along with other landowners, was expropriated from his lands and forced to interrupt the construction of the house, that was never completely finished. At the fall of the regime the persons deprived of their property were allowed to recover their lands.

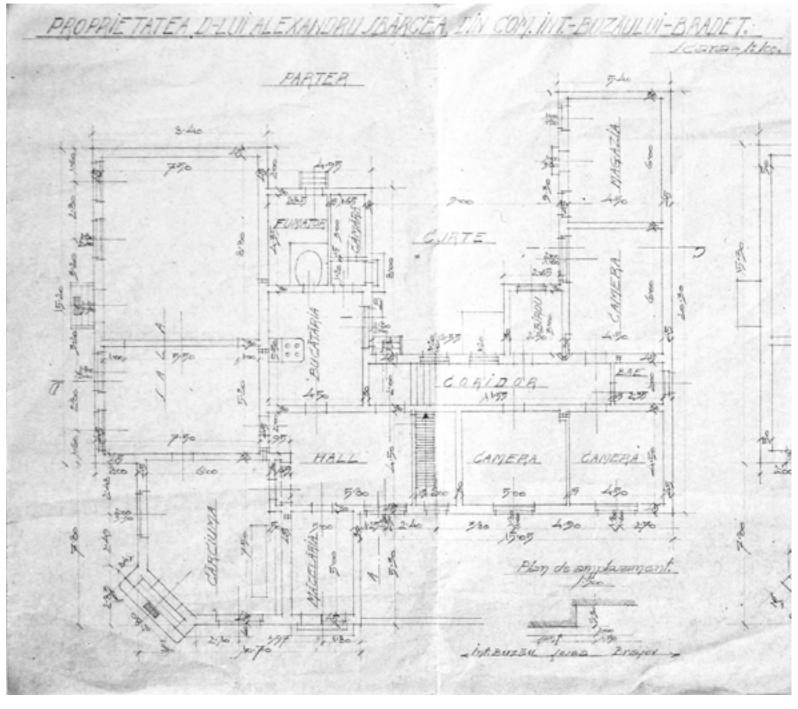
The residence started with a day at the National Village Museum "Dimitrie Gusti" in Bucharest, an open air museum of dismantled rural houses, built from the end of the 17th century up till the mid-1900s that were transferred from their original sites and rebuilt in the museum, founded in 1936 to strengthen national sentiment of the new Romania, unified after the First World War. From the viewpoint of the urgency to awaken a sense of belonging to the nation, passed on through the subject of dwelling and the notion of the rural house, this visit was thought-provoking. This experience along with how Emanuela, at my arrival to the *Intersecţia House* in Brădet, showed me her grandfather's house with such affectionate care and attention revealing her yearning to reconnect with her land of origin, led me to reflect on the concept of 'house' and to ask myself whether this - of whatever architectural structure or form it might be - ultimately represents the concrete physical bond between man and earth, the necessary condition between him and his environment, a three-dimensional society-space-time frame, and an essential requisite for his survival. The question aligns with the thought of the philosopher Emmanuel Levinas when he says:

"The privileged role of the house does not lie in its being the ultimate goal of human activity, but in its being the precondition and – in this sense – the very start of it. The gathering process necessary for nature to be grasped, for it to take on the form of a world, occurs from within the house. Man stands before the world as if he had come upon it, setting out from a place of his belonging: from a home of his own which he may retire to at any time."

The work reproduces the original planimetry of the house from 1942 excavated in scale 1:10 in the field in front of the house which was in part finally built between 1946 and 1947, and materializes the union between the idea of house, the physical materiality of the earth and the history of man.

Of the excavation only a photographic image remains, but the reflections on the ultimate sense of 'house' is still open as it has activated the focussing on a multiplicity of various topics, all linked together in a chain of contemporaneity, such as the question about property, sense of belonging to a territory, national identity, the drive for Nationalism and the imaginary nature of ideologies, migration, land-grabbing, arriving to reflecting on the increasingly contentious issue of the future partition of the Earth.

Excavation: approximately 260 x 280 cm, depth 7 cm



The original planimetry of the house of Alexandru Zbarcea as he designed it in 1942

"TO UNDERSTAND THIS HOLE, MIST THINK THAT THE WEALTH ACCUMULATED BY HOUSEHOLDS IN THE FORM OF DURABLE GOODS IS A DIRECT SOURCE OF HAPPINESS/WELL-BEING [...] SUCH DUNHBLE GODDS REQUIRE, TO BE ENFOYED, OWLY A MODEST FLOW OF MATTER/ENERGY TO KEEP THE HOUSE [...] IN THE CESS. THAT THE ENJOYMENT OF LIFE IS A FUNCTION OF WEALTH, AND THEREFORE OF FUNDS EVEN BEFO-RE INCOME (FLOW), IS AN IMPORTANT DISTINCTION FROM THE STANDARD THEORY. 27 INVITES US TO LOOK AT OUR RICHES WITH DIFFERENT EYES, FULLY UNDERSTANDING THEIR VALUE. FROM A BIO-ECONO-MIC POINT OF VIEW, EVERY DURABLE GOOD CONSTI-TUTES A PRECIOUS HERITAGE OF ORGANIZED MAT-TER/EMERGY, CAPABLE OF PRODUCING WELL-BEING WITH FURTHER CONTRIBUTIONS OF YERY MODEST MATERIAL ENERGY.

Ст. И. Вочения, за загисимская та Верекандення из Ченноска. Билькории-Комили, Комилия Билькомит

(Private Property)

Tabla Butii Pass, and the old Border Post in the Varna Buzāului Municipality close to the village of Bradet

LAND GRABBING

ROMANIAN DIASPORA

Temporal and Conceptual Hap
A central Timeline with development
of events

The lines between the opriorpts:

- where there is a direct consequence.
- where there is an interaction
- where there is a question about the effect
- where there is a connection
- where there is a contradiction.

# Arrival in Romania

In the Jungaer interpetation of diverse, houses are the symbolic representation of the dreamer's sense of self, and should be required as an unconscious expression of the sense of partitional standity in relation to the world.

SAME CONDITIONS IN WHICH IT SHIERED THE ARD VISITING THE National Village Museum "Dimitrie Gusti" in Bucharest

Arriving to the house of the grandfather in Bradet

(The Intersectie Residence House)

Story of the grandfather's house

Loss of sense of curing the earth

Arrival of the Communism in 1947 (Collective property) Expropriation of the grandfather's land Interruption of the construction of the

(Private property)

The presence of the 'cosmic' bird in the house

The dream of the house with a flowing river inside,

# HOUSE OF EARTH

"THE PRIVILEGED NOLE OF THE HOUSE DOES NOT LIE IN ITS BEING THE ULTIMATE GOAL OF HUMAN ACTIVITY, BUT IN ITS BEING THE PRECONDITION AND - IN THIS SEN-SE - THE VERY START OF IT. THE GATHERING PROCESS NECESSARY FOR NATURE TO BE GRASPED, FOR IT TO TAKE ON THE FORM OF THE WORLD, OCCURS FROM WITHIN THE HOUSE. MAN STANDS BEFORE THE WORLD AS IF HE HAD COME UPON IT, SETTING OUT FROM A PLACE OF HIS BELONGING; FROM A HOME OF HIS OWN WHICH HE MAY RETIRE TO AT ANY TIME.

EMPLRAISE LEVINAS, PRENCH PHILOSOPHER

Dinner with relatives dicussing national identity

Sense of belonging to the land "The land it worldendlor"

Exploring the natural, acient border between Transylvania and the southern part of Romania

MIGRATION

NATIONALISM

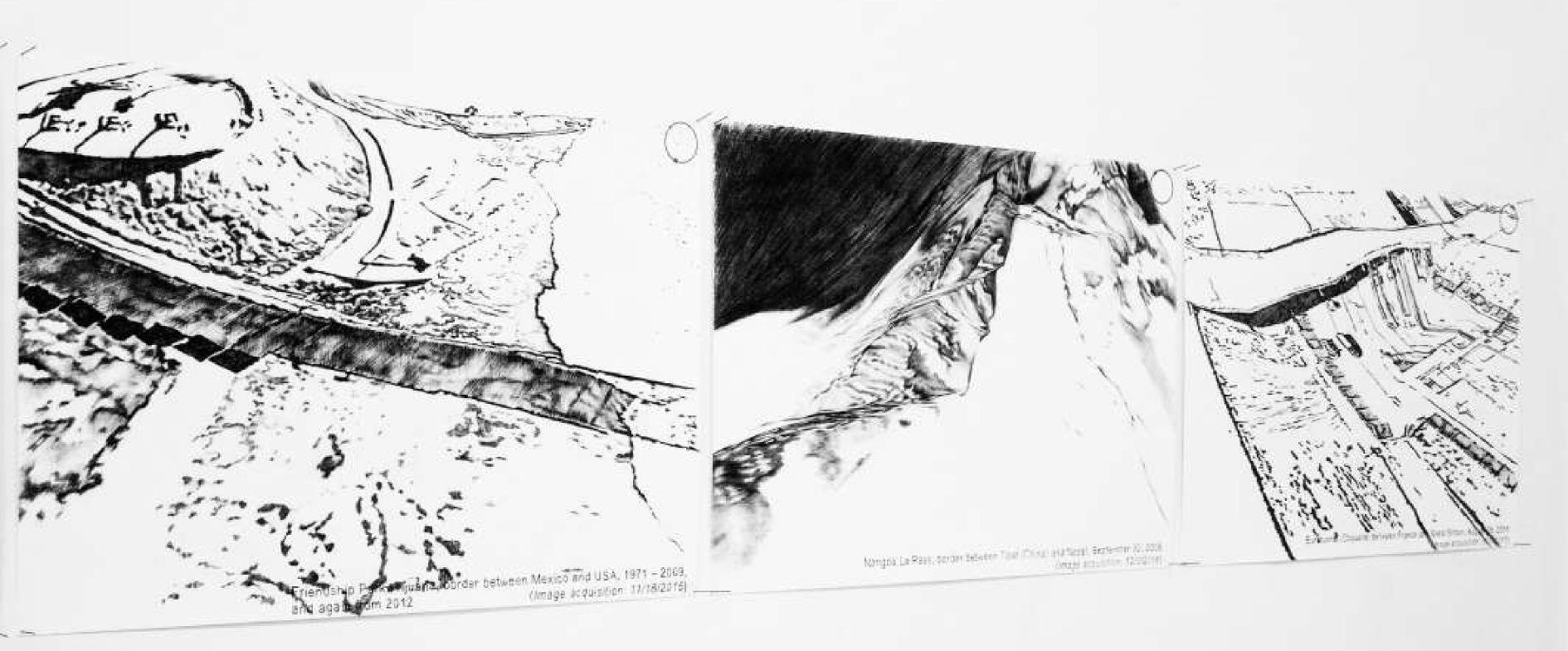
PARTITION OF THE EARTH

IDEOLOGIES-

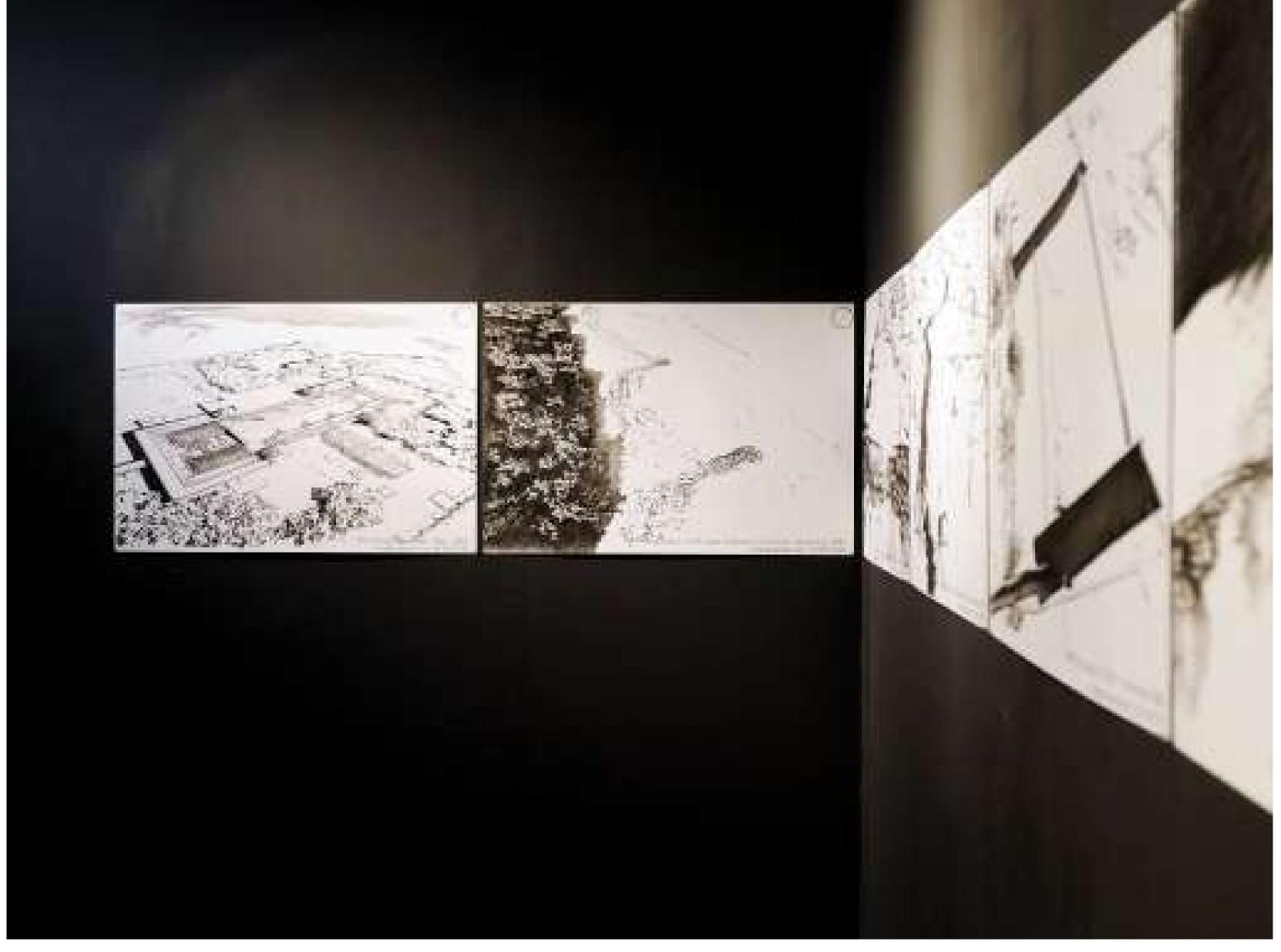
NATIONAL IDENTITY

Romania 2018

IMAGINARY



**TERMINATOR -** studies for a topography of twilight zones 2018



Installation view
MAGMA Contemporary Art Space



Installation view (9, 10, 12)

The project, conceived for the bipersonal show *Boundless* - exhibition that aimed to investigate the ambiguous nature of border as a fleeting, mutable and never static concept - begins from a long and accurate research looking for stories of refugees in an attempt to identify momentary existing borderlines throughout some of the territories, that they are traveling across, generally not well known to those who are not directly involved.

A first reflection took cue from the thoughts of Heraclitus, the Greek philosopher who claimed, that the dynamism of reality is based on the conflict of the opposites; that the one cannot exist without the other, and that the transition between these two is just a labile line, never fixed and always in progress.

Just like the twilight zone, *Terminator*, an astronomical phenomenon, configuring the line that marks the transit between night and day, and therefore constantly in movement due to the rotation of the Earth. By definition it contains aspects of both light and darkness, and is also called the shadow line, which in this context could be seen as a metaphor for the passage between two states; the one left and the other still not achieved, where you find a sort of suspension of identity; where refugees are becomming shadows in a no mans land.

The work presents itself as a topographical documentation of some of these crossings, historical as current, that are represented by their precise identification found on Google Earth by a carefully cross checking of articles, photos and videos from internet. The territories in question occur as they arise today according to the photographs taken by the satellite's latest passage, and highlight how they appear objectively impassive compared to the dramas that there have been taking place.

Re-elaborating the satellite images, the work reconnects to the starting point in its formalization by taking into account the two qualities, that contribute in creating the image - the two opposites, light and darkness, that by superposition create the shadow, their intermezzo and the only clue to the third dimension.

The particular flatness of the satellite photographs that results from tilting the predetermined 90 degrees point of view angle determined by the algorithms of the digital program, has been maintained deliberately, as it emphasizes a sense of estrangement when looking at the images.

To the one long vanishing line never to end that the 12 drawings installation is composing, has been added, but isolated from the rest and 'distorted' just like them, a thirteenth, smaller drawing representing the *The Expulsion from the Garden of Eden* by Masaccio; the only one in which the human figure is present that becomes a key for interpretation of the work:

an archetype of the migration that has taking place throughout the entire history of humanity on Earth.

## THE 12 MOMENTARY BORDERLINES IDENTIFICATED ON GOOGLE EARTH:

1.

ELLIS ISLAND, NEW YORK, 1892 - 1954 (Image acquisition: 6/16/2016)

2.

Munkerup Beach, North Coast of Zealand, Denmark, October 2, 1943 (Image acquisition: 9/13/2016)

3.

Wagah, The Gran Truk Road passing the border between Pakistan and India, from August 1947.

(Image acquisition: 10/10/2017)

4.

Thule camp, former UmanaQ settlement, Greenland 1953 (Image acquisition: 7/29/2016)

5.

Berlin Wall, August 13, 1961 - November 1989 (Image acquisition: 3/28/2017)

6.

FRIENDSHIP PARK, TIJUANA, BORDER BETWEEN MEXICO AND USA, 1971 – 2009, THEN AGAIN FROM 2012 (Image acquisition: 11/18/2016)

(Image acquisition.

7. Nangpa La Pass, border between Tibet (China) and Nepal, September 30, 2006 (Image acquisition: 12/3/2016)

8.

Eurotunnel (Coquelle) between France and Great Britain, august 28, 2015 (Image acquisition: 5/10/2017)

9.

RIVER SUVA REKA, CLOSE TO THE BORDER BETWEEN GREECE AND MACEDONIA, MARCH 14, 2016 (Image acquisition: 2/11/2016)

10.

RIVER NAF, BORDER BETWEEN MYANMAR AND BANGLADESH, FROM AUGUST 25, 2017 (Image acquisition: 2/15/2017)

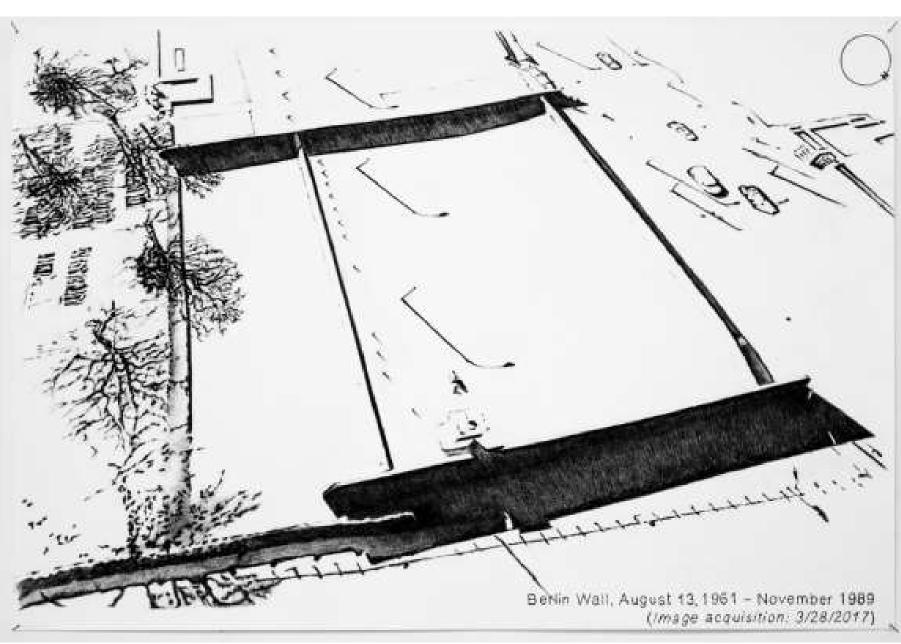
11.

Lake Tanganyika in Kagunga, village in Kigoma, May 18, 2015 (Image acquisition 6/26/2016)

12.

EL GATRUN, LIBYA, ONGOING (Image acquisition: 11/19/2014)





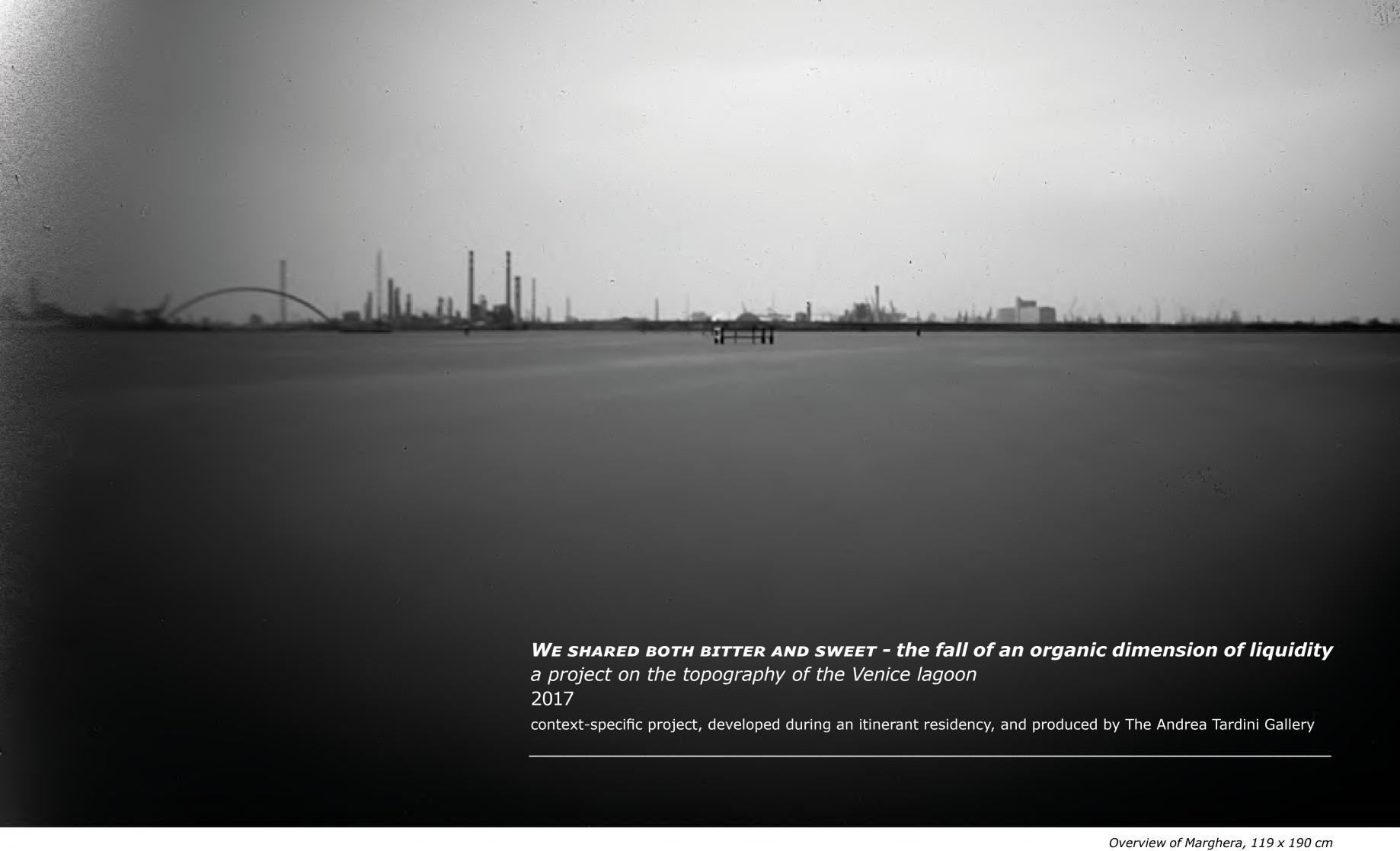
*39,5 x 59 cm (3, 5)* 



19,5 x 13 cm

Boundless LOCALEDUE Gallery, Bologna IT Curated by Katia Baraldi

STUDIO EXHIBITION
MAGMA Contemporary Art Space,
Sfântu-Gheorghe, RO
Curated by Ágnes-Evelin Kispál and Attila Kispál





The Isle of San Giorgio in Alga, 95 x 190 cm

I was invited by the Andrea Tardini Gallery, by then situated on the Isle of Giudecca, to do a site specific project in the lagoon of Venice. The owner of the gallery was interested in a project in support of the common concern of the small community on the island - that stands out from that of the city of Venice - regarding the health and the future of the lagoon.

The first excursion was soon organized, led by the fisherman Flavio Righetto with his boat, and from there followed numerous expeditions among other islands, less frequented, but dense of history linked to the Republic of the Serenissima, passing through the period of the Austrian occupation, to reach our time.

Flavio, who was very well informed on the lagoon, both about its actual conditions - with all the dangers for its survival, the exploitations and financial scandals that it had been subject to - and from a historical point of view, became my guide during my residency, and added an important aspect to start-off the work of the project.

It seemed natural to use the medium of the pinhole camera to document the sensations evoked in me during the perlustrations in this liquid dimension saturated with brightness, in order to 'capture' the images directly through the dazzling light under which the whole lagoon is immersed, and that I conceive as a channel between past and present: a conveyor of matter (photons) that physically connects us with the past. As known, the time factor plays an important role in the pinhole photograph, as time somehow gets 'incorporated' in the image through the long exposures needed.

While becoming acquainted with the physical outlooks of the lagoon, I began studying its history from different perspectives: political, biological, and cultural.

And soon the outlines of its existence over the centuries appeared to me:

with its fragile ecological balance, but at the same time with a pithy nature, the lagoon has been extended in time from once being an organic integral part of a community, and protective amniotic fluid around a city of precarious survival; and now, thrown as prey to unscrupulous powers to be exploited by the best offer, because no longer protected by adequate laws.

I therefore se this project in its entirety as a 'vibrating' on the 'strings' of time, through the element of light, stretched between the governance of the Serenissima, that was aware of the vital importance of the lagoon for the city of Venice - both as military defense and natural protection - but above all, as a resource for the sustenance of the population; and a present, completely lacking of ethical values, in the grip of commercial laws, and an obvious shortage of foresight.

I limit myself to mention it without going into the reasons, convinced that even before, after all, men of power did not follow an ethical code...

But in the case of the Republic of the Serenissima it seems to me from the many texts I have consulted (one very interesting by the abbot Cristoforo Tentori: *Of the Venetian legislation on the preservation of the lagoon*, 1745-1810), that there existed, at least, a basic understanding for the nature of the lagoon, that had to be severely safeguarded, for a possible conservation of the city, both materially and as a community and political entity.



Military building, Isle of San Giorgio in Alga 162 x 120 cm



The canal inside the Casse colmate, 75 x 110 cm



Inside of what remains of the military building on the Isle of Sant'Angelo in Polvere, 69  $\times$  110 cm



Large ferry boats 'parked' in the port of Venice,  $28 \times 45$  cm





View of the Isle of Campana - View of the Isle of Ex-Poveglia, diptych, 33 x 45/46,5 cm

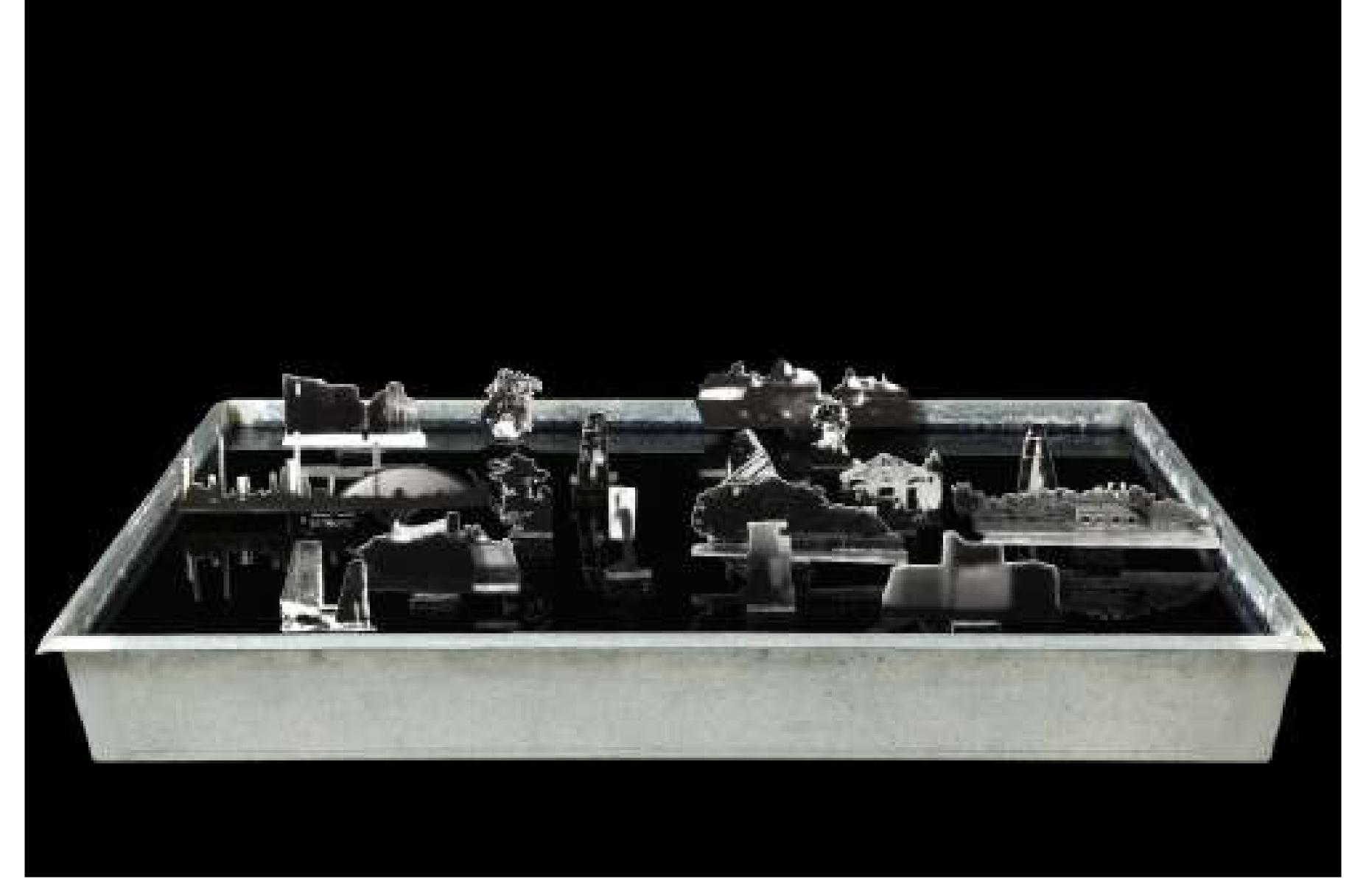


"THIS MATTER OF WATER IS OF SUCH VALUE AND IMPORTANCE, THAT IN ONE WORD IT CAN BE SAID THAT IT CARRIES WITH IT THE FOUNDATION OF WHOLE OUR STATE"

Decree of the Solemn College at the Waters, La Serenissima, Venice 1543

Excerpt from the "Of the Venetian legislation on the preservation of the lagoon" by abbot Cristoforo Tentori, 1745-181

Blueprint of satellite photo of the Venice Lagoon on Fabriano paper, 50 % cotton, 204  $\times$  125 cm



"BLACK LAGOON"

Zinc basin with water and pinhole photo clippings (103 x 74 x 12 cm)



## The Project:

The project was developed during my residency in the city of Linz in Austria concluding with the group show "ToAst: the re-mediated book".

By basing the project on a natural phenomenon - the river Danube - along which the city was founded, the project was the result of a simple reflection:

the river as vehicle of memory and information, just as the book, both being transboundary phenomena sharing similar aspects.

Following this notion, I imagined how the river from its passage is getting into contact with different cultures existing in alliance with the water - 'dissolving' visions and human experience, and 'surrendering' these traces to be transported by the flow - and thus charged with 'matrices', must have impressed the city over the centuries, metaphorically drawing its physical and conceptual appearances.

The project aimed to identify in which form these testimonies of the influence, in terms of information, had 'materialized' - by now assimilated - in the contemporary image of the city.

The city of Linz has a recent past linked heavily to one of its former citizens, Adolf Hitler, who to some extent, organized the modern development of the city, in short time becoming the most important producer in Austria's steel industry, also due to its proximity to the river.

Less than 20 km from the city is situated the Memorial Maunthausen, open-air museum of one of the cruelest concentration camps, where the inmates worked in stone quarries, cutting the local rock, of which many of the buildings in Linz are constructed.

Another well-known citizen of Linz was Ludwig Wittgenstein, who attended the same school together with Hitler in their boyhood.

Arriving to Linz, though aware of these facts, I had no plan for focusing on Nazism. But then, after some time spent there, and somehow immersed in references to this past, still noticeable in the urban landscape, I came across a sign that undeniably tied its past with its present; an unequivocal writing, modern expression of an ancient symbol arrived from afar, tied to a period that however had characterized the city. The first evidence to be considered a contemporary materialization of historical contamination, of which I was in search:

a 'crossed out' swastika in graffiti version, written on a monument, in memory of the fallen soldiers in the two world wars of the 20th century, that had survived the contemporary censorship. Other evidences caught my eyes, soon making me glimpse a paradigm, that in all its entirety, seemed to be displaying the synthetic and abstract propositions of Wittgenstein's Tractatus, as I conceived these evidences, PICTURES (die Bilder), forms of representations of his idea of THINGS (die Dinge) of which consists the language, metaphor of the WORLD (die Welt), as stated by his thought - and example of FUNCTIONAL ISOMORPHISM.

As pronounced by Wittgenstein in some of his propositions, only where there is a potential coexistence and interaction, according to the mutual position of the elements and their intercommunication, is the PICTURE created: 2.14 The PICTURE CONSIST IN BEING ITS ELEMENTS IN A DETERMINATE RELATIONSHIP WITH ONE ANOTHER.

The PICTURE consisting in THINGS, interacting elements, representatives of different structures, or sets, as layers made of elements, that 'overlapping' each other - "not a mimetic repetition but the projection of the form" \* (2.033 THE FORM IS THE POSSIBILITY OF THE STRUCTURE), 'ontologically' corresponding, and structurally reflecting one another, are each constituting a particular category or class, in total representing the WORLD in its various manifestations:

2.171 THE PICTURE CAN REPRESENT EVERY REALITY WHOSE FORM IT HAS. THE SPATIAL PICTURE, EVERYTHING SPATIAL; THE COLOURED, EVERYTHING COLOURED; ETC.

Deriving a series of classes to which the objects (die Gegenstände) belong, of which the PICTURES consist, I tried to arrange them in a system of classification.

By registrating the elements and providing them with name and specification, I arrived at 11 classes - or functional isomorphic structures - not listed in a hierarchical order, but organized in an organic way, and interrelated to the pictures collected, in corrispondance to this specific REALITY (Wirklichkeit), aligning to the later thoughts of Wittgenstein's in "Philosophical Investigations":

# THE 11 FUNCTIONAL ISOMORPHIC STRUCTURES RELATED TO THE PICTURES (EVIDENCES), COLLECTED ON SITE:

THE PLANT WORLD

THE MINERAL World (the crust of the Earth)

THE ANIMAL WORLD

**EVERYDAY LIFE** 

SACRAL LIFE (mythology)

STRUCTURAL ENVIRONMENTS (man's habitat)

Names (identification)

SYMBOLS (signs provided with sense)

Language (the written word)

SPATIAL ORGANIZATION (cartography)

Spaces of Time (past - present - future)

Every PICTURE 'found' belongs to more classes, as it contains various elements or connotations, which make one PICTURE slide into another, or connect the one with the other, creating a totality, depicting a 'Stimmungsbild' of Linz today - besides representing the afar assimilated:

2:18 What every picture, of whatever form it may be, must have in common with reality, to be able to represent it - correctly or falsely -, is the form of logic, that is, the form of reality.

A proposition that ultimately could be seen as a reminder for art in general...

The context-specific installation further more consists in nine 'surfaces' imprinted by the vortex currents on the water volume of the Danube on sheets of absorbent paper with various black pigments that, as well as having 'absorbed' its water 'becoming' instants of the river, leaving its flow impressed, refer to the marbled paper, used until the early twentieth century as book covers, traditionally created by the same principle, imprinted on the surface of the water in small basins streewed with colorful pigments and moved by combs to create marble structures.

They are accompanied by a video of the river of approx 20 minutes recorded beneath its surface, collecting several moments of its passage through the town, absorbing ambient noise and documenting the material transported by its flow.

The title, borrowed from the book "Danube" by Claudio Magris, refers to the symmetry found throughout the project at various levels:

- First of all the symmetry of water with its dipolar molecule and its innate ability to reflect, and the branching of the river, principle defined symmetrical.
- The symmetry belonging to more of the found objects: the swastika, symmetrical symbol par excellence, as well as the Double Eagle.
- The symmetry of the double structure of the book and its ability to *make reflect*. And the imprints collected on site.
- The implicit symmetry in the concept of isomorphism.
- Even the symmetry between the names of the Danube springs and where it 'dies': The Black Forest and the Black Sea.

But mostly because "any notion of symmetry is completely entangled in the asymmetry"\*\*, being a principle that can never be conceived without its opposite, hence reflecting the complexity of the world.

The phrase from the book alludes to the small marching soldiers, models from the First World War in the Castle of Trauttmansdorf: "the symmetry nullifies the differences and a battalion is just its color, which aligns and equals its men, and advance united without fear."

\*) quoting Silvana Borutti from "Leggere il Tractatus logico-philosophicus di Wittgenstein" (Ibis, Como – Pavia, 2010).

Refering to Wittgensteins further thoughts on the language in

"Philosophical Investigations", (Oxford Blackwell, 1953).

\*\*) from "Symmetry: The ordering Principle", David Wade, (Wooden Books, 2006).

"Danubio" by Claudio Magris (Garzanti editore s. p. a. 1986).

#### The installation consists in:

- The Linz Frieze (7 pinhole photos of various sizes, 1 scan of map, piece of the 'Danubien' rock, small box with moss, an imprint of fragment of tombstone, two A3 manifests with some of Wittgenstein's proporsitions)
- Drawn diagram of the classifications applicating Wittgenstein's thoughts and the concept of Functional Isomorphic Structures
- A small hanging 'archive' of A3 photocopies on semi transparent paper of maps of Linz from different periods of the past, to evidence the structural development of the town
- Monitor video DVD, 20'05 min.
- 9 'surfaces' imprinted by the vortex currents directly on the water volume of the Danube river on absorbent cotton paper (59 x 46 cm) with various black pigments



- 1. Cartography of Linz from 1939 after the Anschluss of Austria, with the new named streets given by the recent acceded Nazi governance > SPATIAL ORGANIZATION NAMES SPACES OF TIME STRUCTURAL ENVIRONMENTS >>
- 2. Villa from the late 19th-early 20th century with the white stucco decoration very common for Linz, and in front the everywhere present black 'tamed' trees > STRUCTURAL ENVIRONMENTS SPACES OF TIME THE PLANT WORLD >>
- 3. Another typical vegetation from Linz and surroundings, the mistletoe, ancient symbol of fortune, considered a sacral plant in the nordic mythology, which was a source of inspiration for the ideas of Hitler > THE PLANT WORLD SACRAL LIFE SYMBOLS >>
- 4. The Double Eagle presiding the monument for the fallen soldiers in the two world wars from the 20th century > SYMBOLS SPACES OF TIME THE ANIMAL WORLD >>
- 5. A cradle from the thirties found in the Nordic Stadtmuseum, 'decorated' with the swastika symbol and the Double Eagle >

  THE ANIMAL WORLD EVERYDAY LIFE SYMBOLS >>



- 6. The memorial plates with the modern graffiti of the swastika on the monument for the fallen soldiers > SYMBOLS - SPACES OF TIME - <u>LANGUAGE</u> >>
- 7. Imprint of carved writing in latin on tombstone on the Stadtpharrkirche with the name Leopoldus, one of the emperors of the past > LANGUAGE THE MINERAL WORLD SPACES OF TIME NAMES >>
- 8. The Nibelungen brigge, the only construction existing from Hitler's giant urban plans for the town, as he imagined it for his retirement > Names Spaces of Time <u>Structural Environments</u> >>
- 9. The baroque Trinity Column (the Pest Column) in center of the Hauptplatz, that Hitler had removed, as the square became Adolf Hitler Plazt in 1938 > Structural Environments Spaces of Time Sacral Life Mineral World >>
- 10. A piece of the Danubien rock, the rock, that the inmates of Maunthausen was cutting > THE MINERAL WORLD SPACES OF TIME STRUCTURAL ENVIRONMENTS



The 9 imprints of the vortex currents of the Dunube river



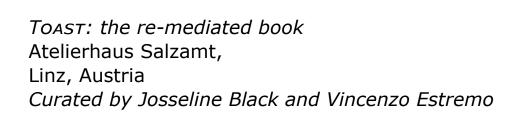








Stills from the video





Installation view



Pinhole photo of Monte Titano, The Republic of San Marino

"...the political space, the locus of power, is itself perhaps only an effect of perspective. Such a dangerous secret, such a radical hypothesis, the Prince must keep to himself in the strictest secrecy: for it is the very secret of his power."

Jean Baudrillard in 'Trompe-I'Oeil or the enchanted Simulation'

"A person assumes his full human stature when he is upright. The word 'stand' is the root for a large cluster of related words which include 'status', 'stature', 'statute', 'estate', and 'institute'. They all imply achievement and order. [....] Whatever is superior or excellent is elevated, associated with a sense of physical height."

Yi-Fu Tuan in 'Space and Place – The Perspective of Experience'

## Concept:

The idea of the project is to investigate the correlations between the physical form of places and their identity, historical and current, with the thesis, that the geomorphology of a place is the determinant for its historical-constitutional evolution; the external form becomes expression of the 'inner' nature (form intended as organization and therefore information).

Living not far from its border, the choice fell on the Republic of San Marino, thanks to its particular geo political features, that however contain within them those common elements, that generally are forming a state.

The project is a speculative fusion on the historical, economic and political aspects inherent to the Republic of San Marino and to its landscape, which consequently has led to a reflection on the relationship between *physical space*, *real place* and its *imaginary* or *symbolic* counterpart. The recearch has a special assessment on the 'vertical landscape' of San Marino in relation to the concept of 'state' as expression of the identity and the organizational modalities relating to a specific territory.

The concept of 'state', here intended in the legal sense, and therefore *abstract*, is defined only in relation to a *physical* territory (parallel to the geographic map which is a *graphical* representation of its territory) which borders, in this historical period, are interpreted rather ambiguously, with considerable openness and lack of transparency when it comes to economic and financial exchanges, in stark contrast to the impermeability towards flows of migration.

Consequently it is natural to pay attention to the idea of border, equally *immaterial* as the concept of 'state', or to any area defined differently, that differs in various ways from neighboring territories, mostly delimited by *non-natural* boundaries, and established according to conventional criteria.

In this regard the project intends to examine the relationship between the *imaginary* line that represents the border in relation to its CONCRETE and direct corresponding 'drawn' on the physical terrain, reflecting on the nature of border as a division, that separates and at the same time unites: that 'organizes' the territory conceptually, actually configuring a network of lines of contacts, which express its geographical continuity that, in turn, in a broader perspective, could refer to the principle of the *Planetary Garden* (Gilles Clément), where the Earth is understood as belonging to all, both as natural resources and responsibility.

## Project:

The work is thought of as a 'navigation' through the landscape; actual and historical, imaginary and virtual, 'discovering', among the mountains of the Montefeltro, the 'vertical state within a state' and its landscape features, that makes it stand out compared to the surrounding territory.

The intention is to achieve a series of works, that together figuratively document the nature and reasons of the historical evolution of the 'Vertical State in the State' of San Marino, through photographs, videos, maps and drawings.

Working on the project, after a small study on the concept verticality (in *Space and Place* by Yi-Fu Tuan), the interest has moved further in direction of the straight relationship between the actual configuration of the territory of San Marino – starting right from the 'vertical' physical, and visual experiences made on site – and its cultural significance, and how this, in support of the initial thesis of the project, is reflected concretely in the organizational evolution of the historical and contemporary identity of San Marino, considering the implications, that this verticality entails generally on a cognitive level.

## **Formalization:**

The formal realization of the project A VERTICAL STATE WITHIN THE STATE takes into account the complexity of the issues and develops through a presentation of more minor projects and series of works. These works will together constitute a formal logical framework where every work dialogues with the others.

The total work is conceived as a navigation, actual and historic, imaginary and virtual - structured through a kind of logbook - looking for the characteristics of the landscape-like features of the place, that makes it distinguishable and articulated compared to the surrounding area.

The logbook will recount the journey through the landscape, where every corner of the surrounding area will contribute to the description of the place and its relationship with every precise angle, each with its own characteristic 'flavor' by reference to its identity, its location, its past or present.

The project is to be developed through photographs, maps, drawings, installation, and video.



## **TITANO**

Video-action, opera part of the project A Vertical State Within The State

The idea of the video is to render the verticality of Mount Titano through my physicality by performing an ascent with the greatest effort and continuity of intent.

The action is in fact conceived as a 'physical' measurement of this verticality by measuring the slope through the 'tool' of my body by its fundamental parameters:

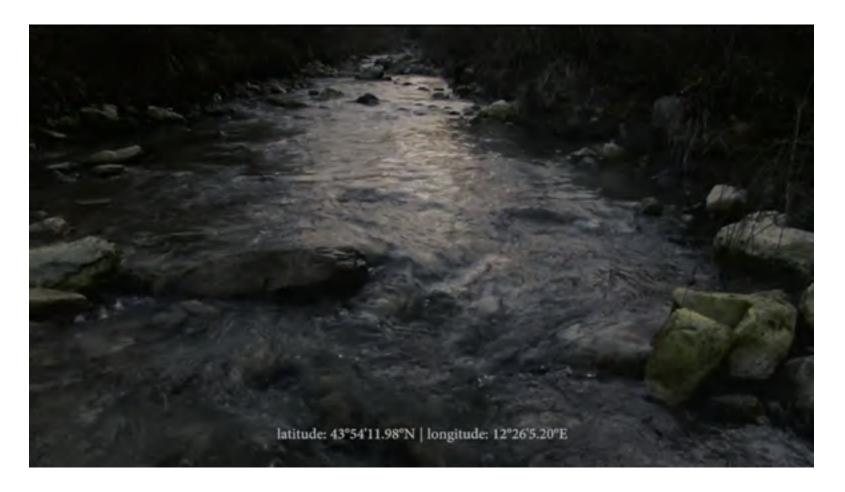
the breathing and the heartbeat.

It is thought as a way to pass on empathically the psycho-physical experience of the ascension to Mount Titano.

Editing: Gedske Ramløv and Giovanni Luca Sciové.

Single copy edition 2015.

Full HD video, 22 min.



## SENZA FINE

# Passing the borderline between to states:

By performing a passage, following the flow of a river crossing the borderline between to states, the idea is to examine the relationship between the 'drawn' line on the geographical map, and its 'material' corresponding on the physical terrain, representing the border, from the point of view of nature - a river, that obeys only its essence of being water, and the law of gravity:

The camera becomes 'eye'. At first it sees an overall picture of a landscape and, advancing from territory A (Italy), testifies the course the river accomplishes on its way towards territory B (The Republic of San Marino):

as the camera moves, it records the outlines of the river, that gradually disappears out of sight, leaving space for the characteristics of the territory B coming forward.

The camera advances to the - 'invisible' - line of the border.

On the borderline the camera rotates 180 degrees, still continuing to advance in the same direction as before, but now in territory B, 'looking' back towards the territory A, with the water that consequently flows toward the camera.

With this new perspective, we see the landscape of the territory from which we started, becoming the backdrop for this new contiguous zone.

And little by little the visions of the two territories are mingled just to seem the same...

(At the rivers actual crossing of the border, a roar is released, that recalls the sonic boom at the break of the invisible 'wall' of sound).

Editing: Gedske Ramløv Full HD video, 2 min. 2015-16.

# The logbook from the 'navigation' through the neighboring areas of the Republic of San Marino (Pages in progress)

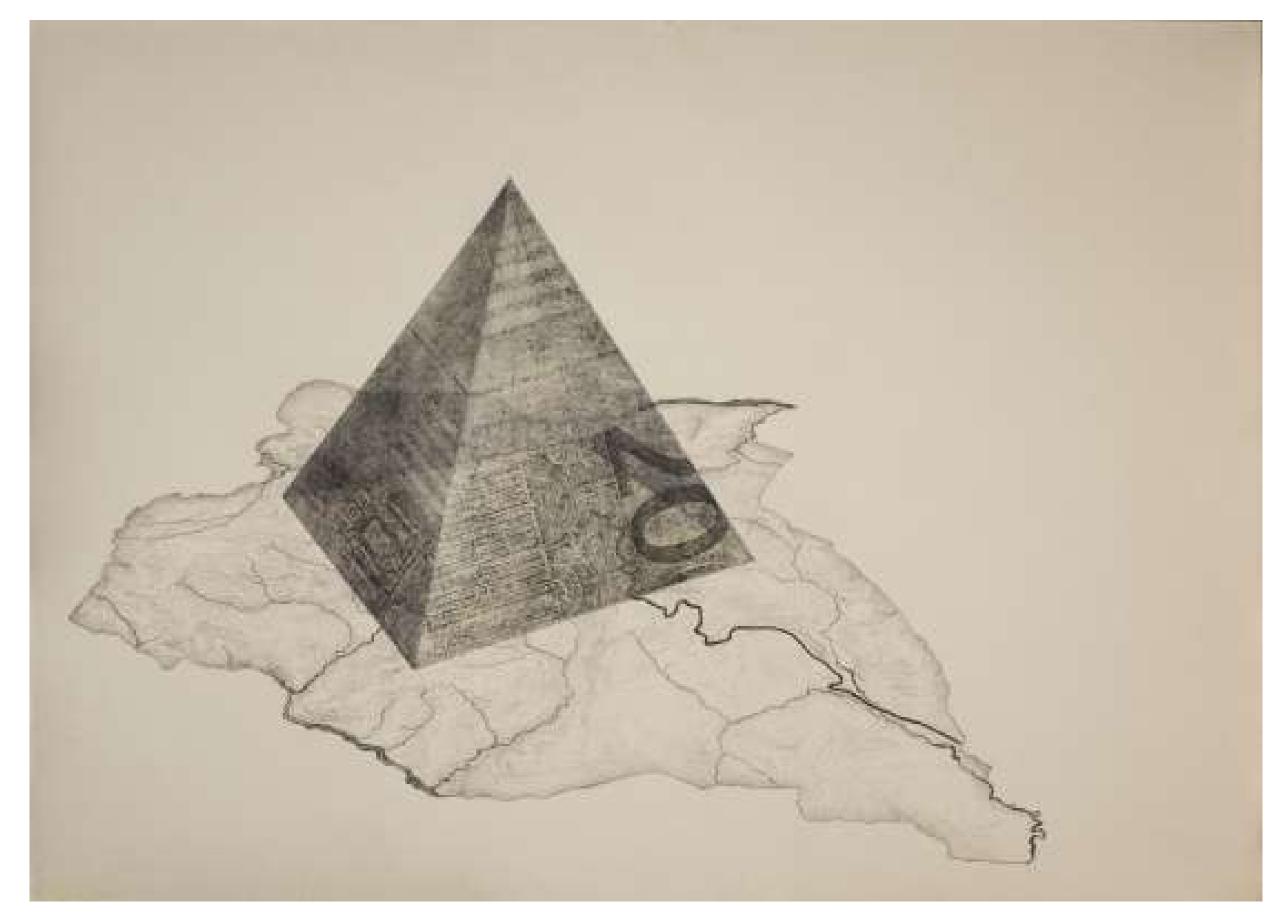


The 'Monte Titano' seen from Rimini airport 'Federico Fellini'. (Black and white analog photo)



The Adriatic tourist coast near Rimini, central Italy, economic center of gravity of the whole zone, primarily thanks to its tourism industry. Through the last decades maintains important financial exchanges of various nature with The Republic of San Marino.

In the background the recognisable profile of the 'Monte Titano'. (Still from video)



50 x 70 cm



The Saint Marino, here represented with the symbol of the freemasons, the pyramid with an eye.

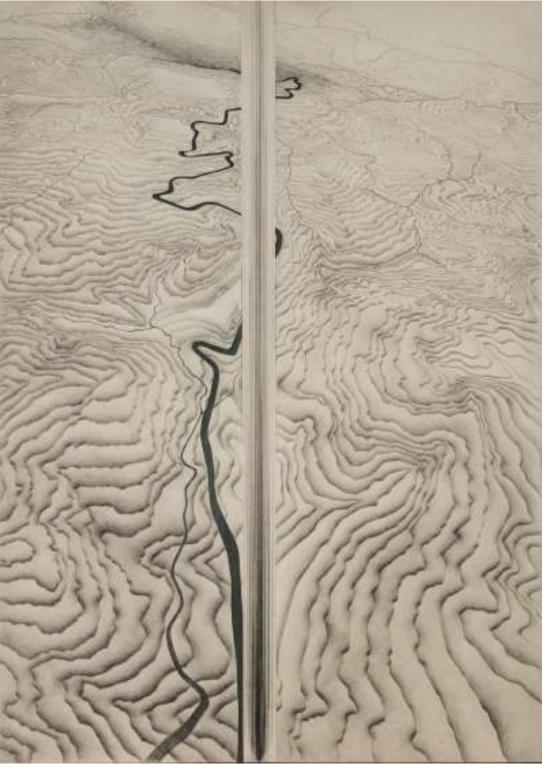
Bas-relief from the late 19th C.,
San Marino State Museum

A small series of 'studies' on verticality - 4 different representations of the only and central highway of The Republic of San Marino:

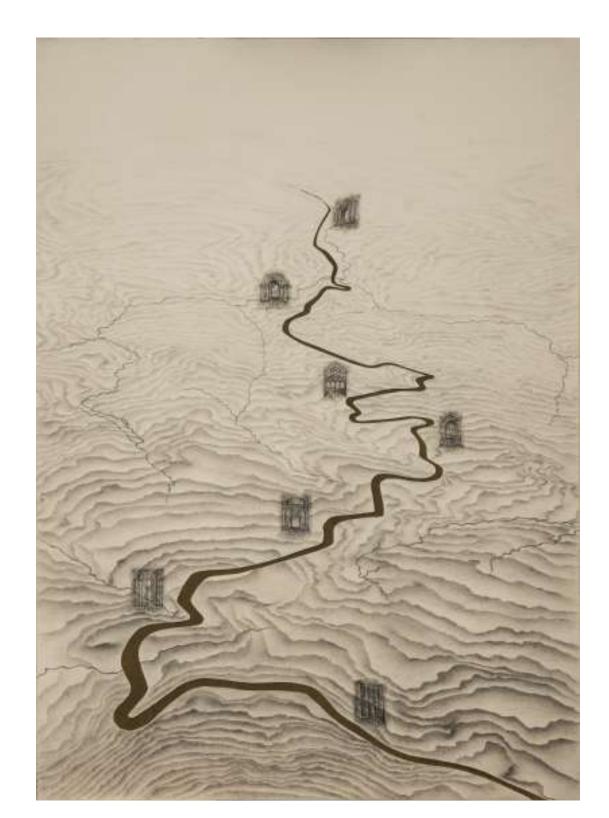
AN ABSTRACTION ON THE CONCEPT OF VERTICALITY AS A COROLLARY:

Spatiality (topographic map) > Verticality > Superiority > Power > Money > Architecture > in a circular connection, playing on the image of the central highway of the Republic of San Marino, that descends sinuously, almost in free fall down to the customs, in 4 variations in which is condensed the interaction between verticality, power and money. The latter is here represented by the images of the watermarks on the 7 bank notes of the Italian state portraying 7 different architectural styles, thus reconnecting to the theme of power expressed through the possession of the land and therefore the real estate – the 'architecture' - historical emblem of the 'hidden powers'.

Collage on paper: pencil/photocopies on rice paper/colored straw paper









# ALL RIVERS LEAD TO THE SEA - Imprint river

2013

long term project



The rivers, arteries of the Earth, constantly evolving and in perpetual movement, are made subject to a sort of 'snapshot' of their configuration at a given time.

Through the immersion of a cloth into the river, making it adhere to the bottom, then pouring a black pigment into the water in order to follow its flow until it deposits on the bottom and along the banks, is created an immediate 'imprint' of the river.

That specific event, that bears witness of a precise moment, 'captured' in an 'imprint', becomes a 'living piece' of Earth, transliterated from reality to abstraction, as a map of an 'instant', unfolding in a vision rather than a fleeting sensation.









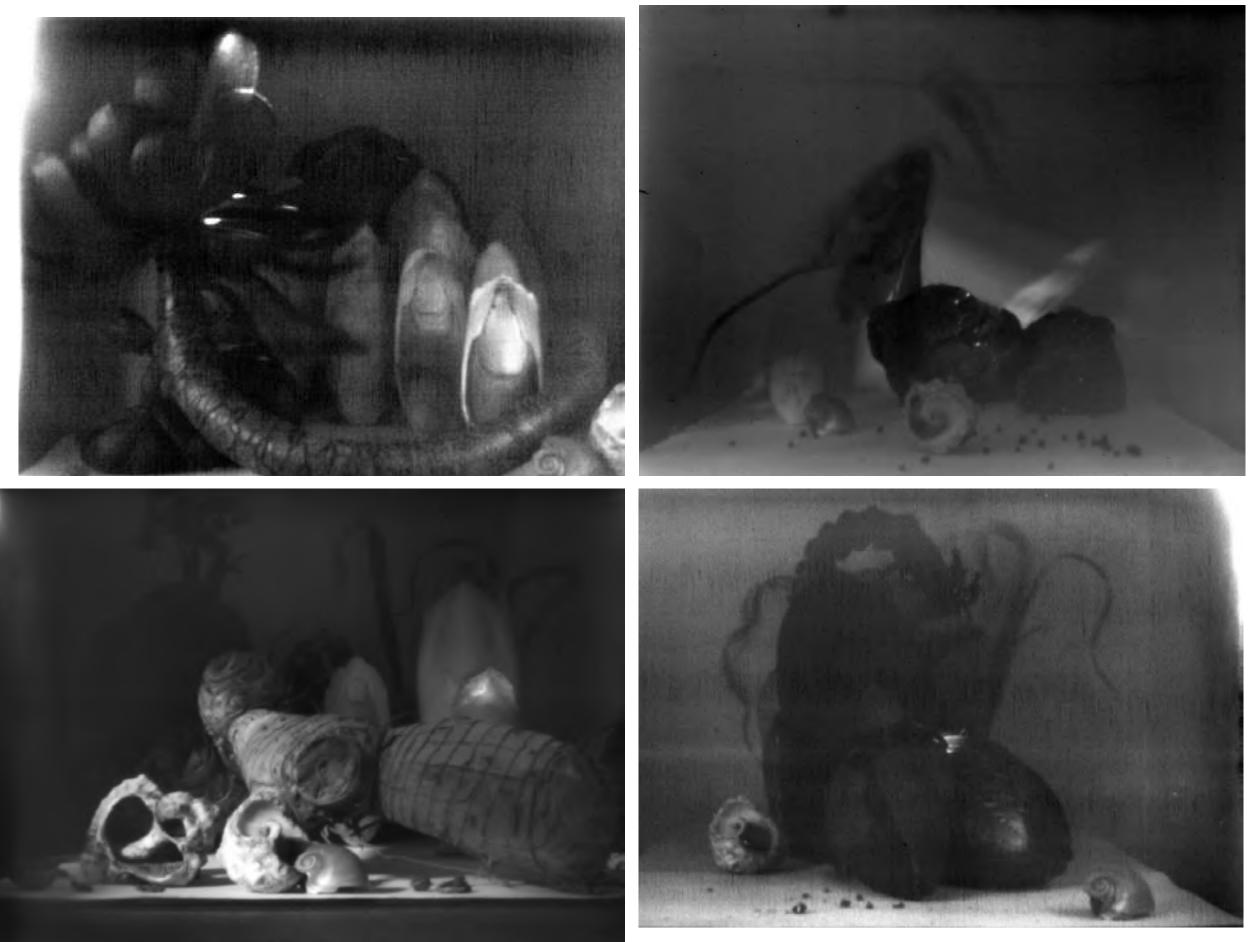
3 x 1,5 m

3 x 1,4 m



(Senza titolo) "Still life - Army of cuttlefish bones", 30 x 42,5 cm

As a result of a small study on the physics of light as matter, appeared the curiosity to investigate its ability to impart the real world - essentially by its impact on a photo sensitive surface. Utilizing the ancient principle of the optical chamber - here imagined as a 'revealer' of hidden and latent realities, awaiting within it to manifest themselves only at the penetration of light - is created images conceived as direct imprints of reality; 'discovering' small worlds, alternative sets - 'still life' - isolated in a narrow room (camera) but real, they become the matrix, the light being the 'material' and the pinhole camera the instrument. 'Anachronistic' proceedings to impress the elements of the existing. >>



Studies, ca. 24 x 30 cm

>> The reflection that occurred after the small study on light and its capacity to refile reality, came across my already existing ideas about the ontological implications that arise when you consider the relation between a photograph and its causal reasons (notion parallel to the relationship between image and its potential kinship with reality). "I think that these considerations have an immense philosophical importance" - writes Arthur C. Danto, that treats this argument in his book The Transfiguration of the Commonplace. A Philosophy of Art.

He is referring to the difference between a photographic image, that has been caused by a piece of the physical world, "whose radiations interact photochemically with the specially treated paper to produce the exact arrangement of light and shade" and - even though identical with the first photographic image - an image caused by other means... "But it is not (identical), because it lacks the appropriate causal condition. The photograph caused in a different way is different from our first photograph, and you can imagine causal stories, that are incompatible with the claim that the photograph is a photograph of something, and therefore firstly incompatible with the claim, that it is a photograph". Ultimately you could deduce, that an analogue photograph is a literal imprint of reality...

Photographs taken with pinhole camera.



# *'Extensive Immersive'* - presentation of *Droste Effect* - Contemporary Art Magazine

- In the occasion of the presentation of the magazine Droste Effect in Galleriapiù, the gallery is hosting two temporary site-specific works of the artists Gedske Ramløv and Francesco Federici, who through their opposite exhibition practices – are doing a reflection on the relationship between physical and imagined space. Two personal 'mise en abyme' aiming to open the exhibition space of the Gallery OltreDimore toward something that is existing independently in the outer reality -

#### UNTITLED -

The topographical map of San Marino finds its realization in a game between different planes in parallel with the 'Droste Effect': the perception of the verticality of the territory, the impressive geographical location overlooking the landscape surrounding Rimini, the position as a tax haven with a financial system that promises 'protection' and privileges, represented by a multitude of banks. A 'vertical' state within a state, that condenses in an image of the main road running from under the mount Titan sinuously, almost in free fall, directly at the customs, the gateway to the Adriatic sea. Like a stream that winds steeply down the mountain made only of shops, shopping centers and banks, which at night, from a distance, seems the trail of lava from an erupting volcano. The chalk drawing of San Marino imagined as a cobweb suspended above the black void..

Colored chalks on blackboard





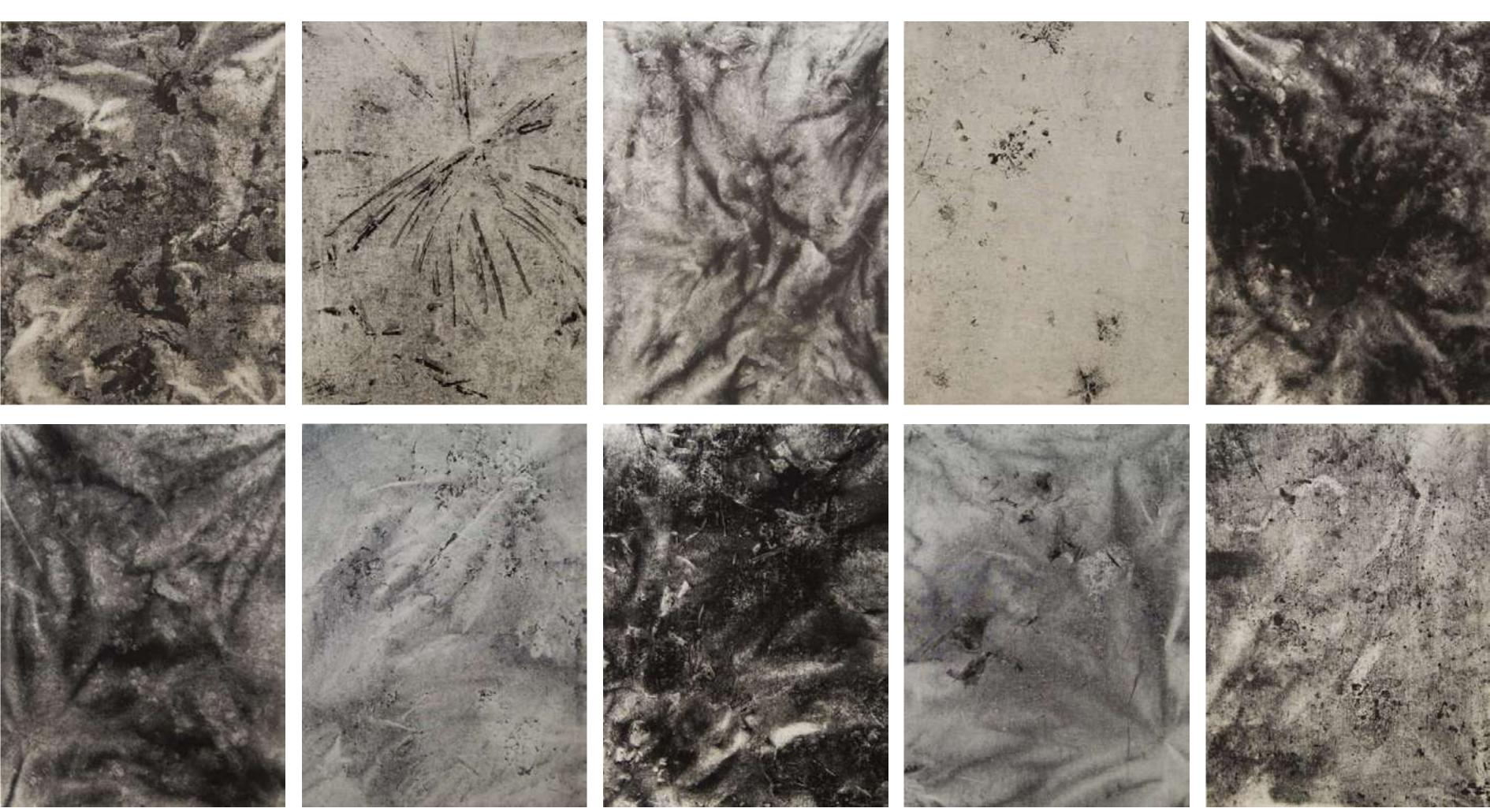
A configuration of a random set of plants, a tenuous coexistence of beings related in the precise manner of their belonging to a species and thus to a common habitat determined by their position in a climatic zone. Wild plants of ordinary presence that survive the winter.

The same that often appear, stylized, to represent nature, the real one, in the sacred paintings from the late Gothic to the Renaissance. Captured, condensed, crystallized and immortalized in a moment of the season in which the landscape, waiting for the awakening, is limited to essentials of humble appearance...details prevail.

Traces of plants 'fixed' on fabric, sometimes with almost radiographic similarities, as scientific findings; maps of plants created exclusively by the weather, by the beating of the rain and the weight of the snow. Traces generated by the known, apparent, chaos of the constant elements of the cold season.

Ten prints for 'studying', as a herbarium 'a impressione' (as those realized with a method, that consisted in sprinkling a plant with carbon black, which was then pressed between two sheets, leaving its mark).

'Constellations' of plants' that refers to the firmament.



10 x 70 x 50 cm

# Minimum phenomenal analysis

The mapping is one of the most common metaphorical operations nowadays in contemporary art; an action that produces an imprint as well as an archive of reality. Plant maps, the work of Gedske Ramløv for Casabianca, insist on two simple and fundamental principles: the submersion and the mapping of the natural reality. Starting from a typographical procedure that sees the winter vegetation as a matrix from wich obtain prints on canvas, the artist has created photografical impressions using as chemical process, rainwater and carbon black. The images appear to be sinopies in style of compendiario of a submerged microcosmos of various plants.

The work of Ramløv closes in an orded set of ten cavases, a not yet ordered taxonomy of plant elements. The vegetation, the nature, the imagined landscape are living beyond the surface of the works of art and is merely evoked within the panes of the operas. A reflection on the confines of their arbitrariness and flexibility; a minimal representation that demonstrates, even in its fragility, how systems created by man – the maps – are simply formal impositions.

Gedske Ramløv brings art into nature and she does it assuming the ethical responsibilities; with phenomenological attention for the smallest matters. Silent images that evoke the ticking of the rain.

Vincenzo Estremo, curator and art critic



PIONEERING AGRICULTURE - strategies for the enhancement of the environment



### <u>Concept</u>

To start a process of reflection and speculative reconsideration of an sub-urban site, of the existence of the landscape, and of the role it assumes in our daily lives, by examining the interaction between man and nature.

## **Project**

Given two geographical coordinates by a curator, pertaing the area of the landscape *Le Cesa-ne*, close to the town of Urbino, an artist was invited to consult Google Earth and from there find the corresponding site:

latitude: 43°43′9.08″N longitude: 12°38′49.84″E

with the sole proposal of producing a context-specific reflection by comparing and confronting the specificity of the space from a physical point of view, as well its story, its present perceptions and the dynamics of its fruitions.

The artist has successively elaborated a lyrical formalization of the documented material, previously gathered throughout the continuous investigations on the site, resulting in an installation, a sound piece, photographs and videos.

All was unfolded in an atmosphere of genuine exchange and collaboration.

The project was soon aligned with the concept of the Third Landscape, launched by Gilles Clément (*Manifesto of The Third landscape*). [...]. Even from the first reconnaissance, it was quite evident how the place in question was an example of a *Third Landscape*.

Vincenzo Estremo



[...] The reference point in question, with the dimensions of ca  $5 \times 5$  m, was a steep grove with vegetation consisting in trees and bushes of various kinds. There was a small thicket, which at first glance gave me the impression of total chaos: trees that were bent, broken, fallen or partially dead, were leaning one upon the other in an apparent great confusion, that however soon transformed before my eyes into a fascinating image of architectural forms created by Nature's organization of 'decay'. [...]

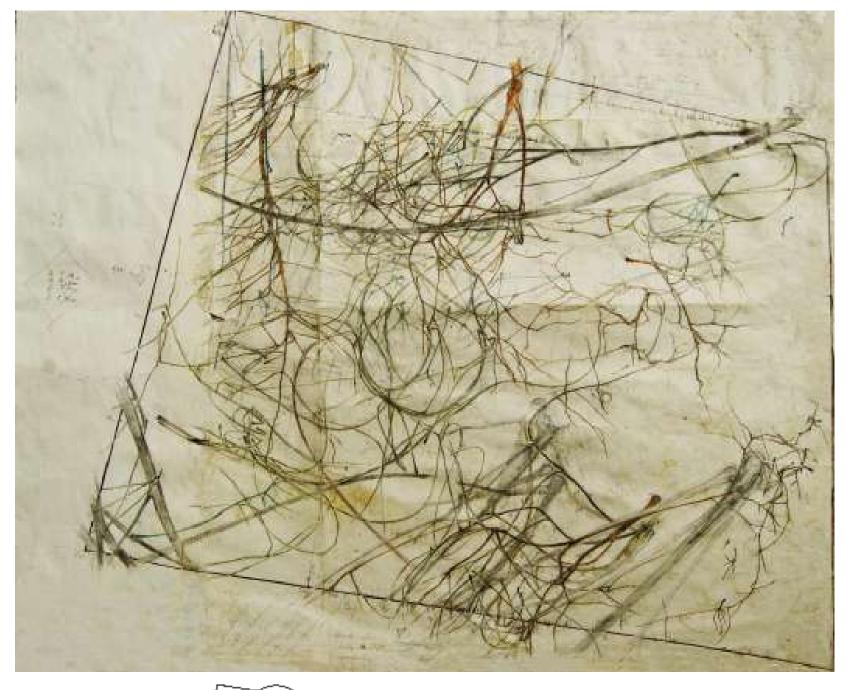
After some days of contemplation, I started measuring, literally, every single branch of the natural unfolding of the growth of vegetation, with the idea of giving a geometric representation of a piece of natures development in the three dimensions. The sense of natures 'own arrangement' and the sensorial experience by moving around in this sloping space, became important approaches to my work and evoked along the way considerations about entropy, and reflections of ontological order. During the 4-5 months that followed, I worked there every day with the sensation of having 'moved in'. I decided to give a name to the work I carried out daily in this wood:

'Mapping the spatial conditions of a place'.

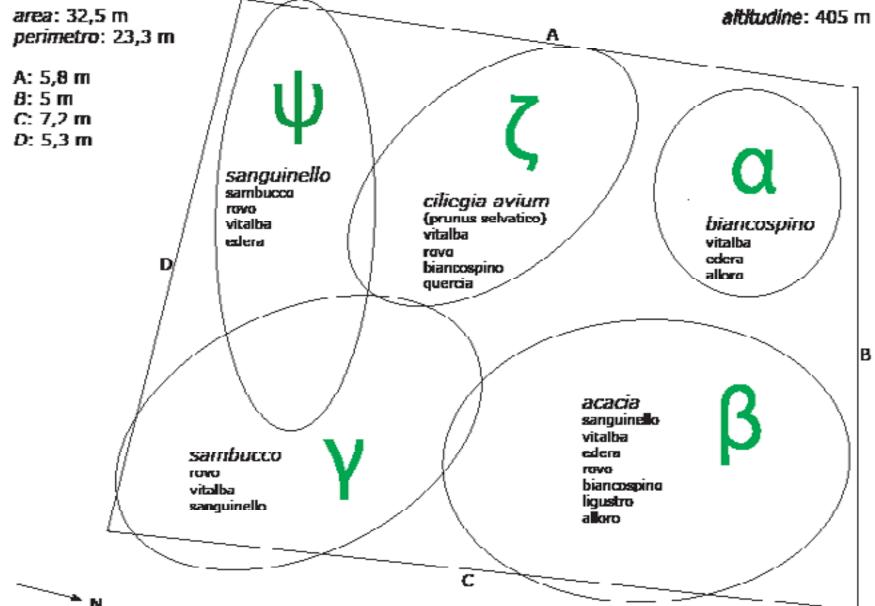






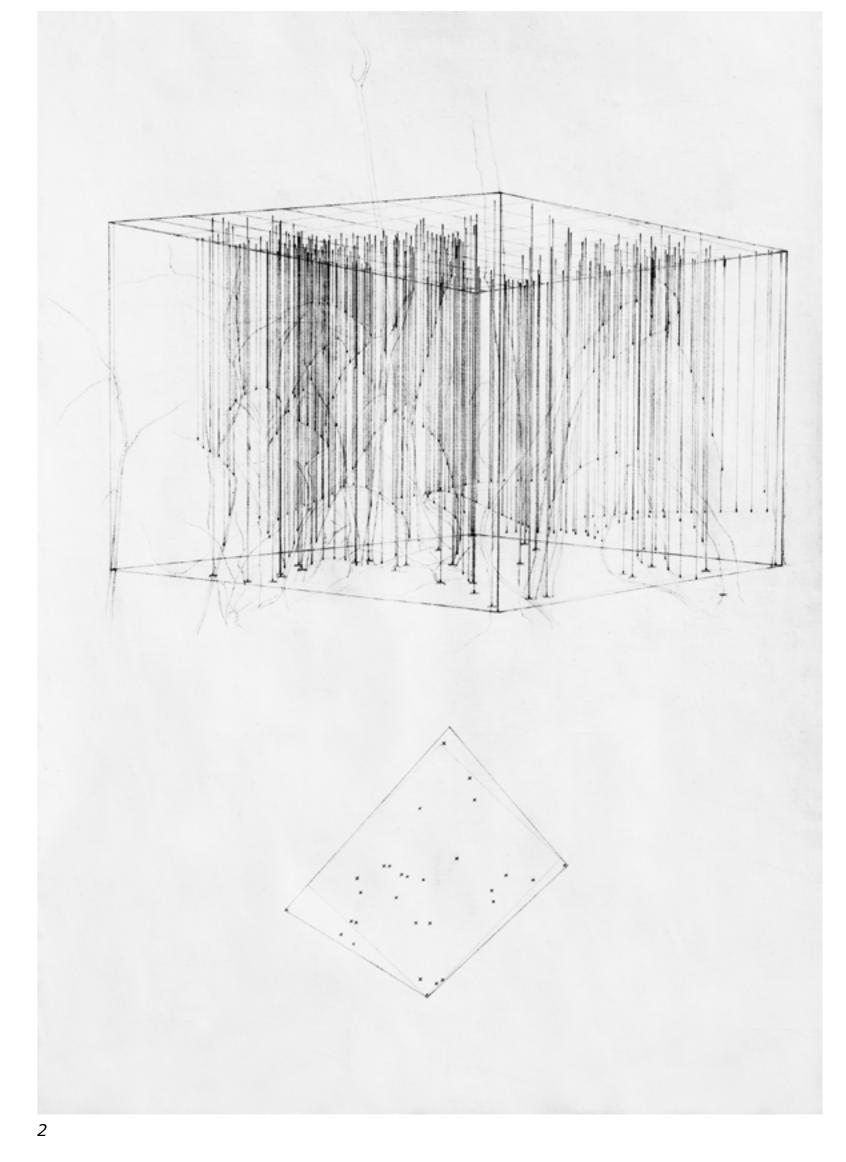






Schematic map that describes the organization of the vegetation of the area of the reference point





# Pencil sketches for the installation:

- 1. the area with its vegetation inserted in the perspective elevation of the perimeter
- 2. the model for the installation constructed according to the measurements of the vegetation of the area

# SINDONE VITALE

2012

Imprints moulds

Inspired from the Holy Shroud, supposed to be the shroud in which the body of Jesus was wrapped, leaving its imprints.

An image that gives the idea of three-dimensionality.

Man becomes space on the Sindone, just as the vegetables on the canvas, nourishment and representation of the visceral exchange between him and nature, and so is born a subtle connection between man and nature through space.

Imprint moulds created with oil- and wax watersoluble pastels on cotton fabric died with walnuthusk.

'Lavatoio Contumaciale' Fondazione Filiberto Menna, Roma, curated by Bianca Menna, Leonardo Faccioli e Massimo Pompeo





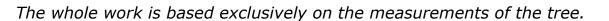
II x 2 x 1,03 m



The 18 transversal sections of the olive tree

The idea of mapping an olive tree comes from perceiving the intimate rooms that are created and developed, and constantly progressing, in three dimensions among the branches. It's an attempt at giving a geometrical description of the tree and it's growth and how nature creates its own architecture while becoming.

A tridimensional map of the ramification in a fluid dance between openings and transperencies that recalls the true nature of a tree and its freedom of growth in space.





Painting: tempera on canvas stained with decoction of olive leaves, scale 1:1

# FRUTTETO - ORCHARD

2010 timelapse

In my artwork a recurring theme is the perception of space.

This video project is based on the idea of configuration of space in relation to movement; the description that light gives of a room and its content of moving objects, as it passes through space from one extremity to another, synthesizing the three-dimensionality into shadows in flattened out movement, thus becoming the representation of the space in its two-dimensional expression.

The 'imagined' space is of a small orchard fenced with walls, at dawn, crossed by the light of the rising sun. As the rays reach the wall through the shutters in a room at the end of the orchard, the fruit trees, slightly moving with the breeze and, later, shaken by the wind, give witness to their existence in a game of light and shadow playing intermittently along the wall, leaving, however, a sole trace that testifies the space traveled across: the motion...

Arthub - archive for video and sound www.arthub.it

Vimeo: Orchard

torpedo18.dk





Stills from the video

La Rincorsa della Lepre, Brolo (ME) curated by Massimo Ricciardo 2012 torpedo18.dk, Copenhagen DK, curated by Frank Altschul Jensen 2013

# SINDONE OF THE PUMPKIN

2009

site-specific drawing

"a wonderful event in the Renaissance had awakened the interest for plants: after the first landing in the Indies of the spanish galleons they returned loaded with animals and plants of unknown smells and tastes and curative virtues.

The kings, the princes, the dukes of all the states of Europe established academic gardens... to give birth to those wonderful and extraordinary properties."

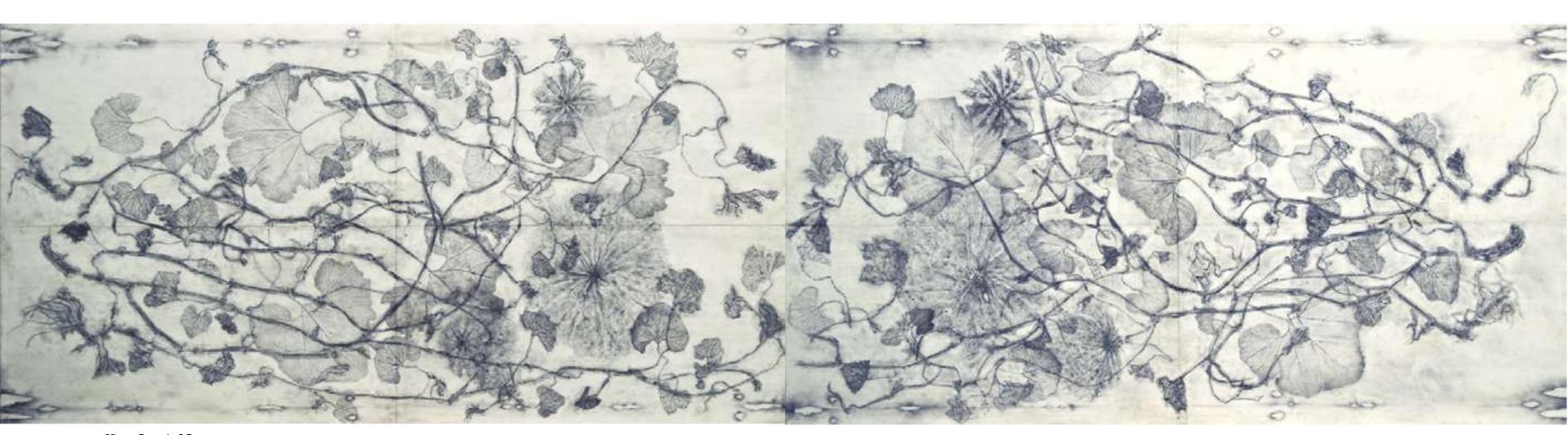
Excerpt from ancient treaty found by chance in the Castle of Brancaleoni.

One of these mysterious plants imported from the new lands was the pumpkin.

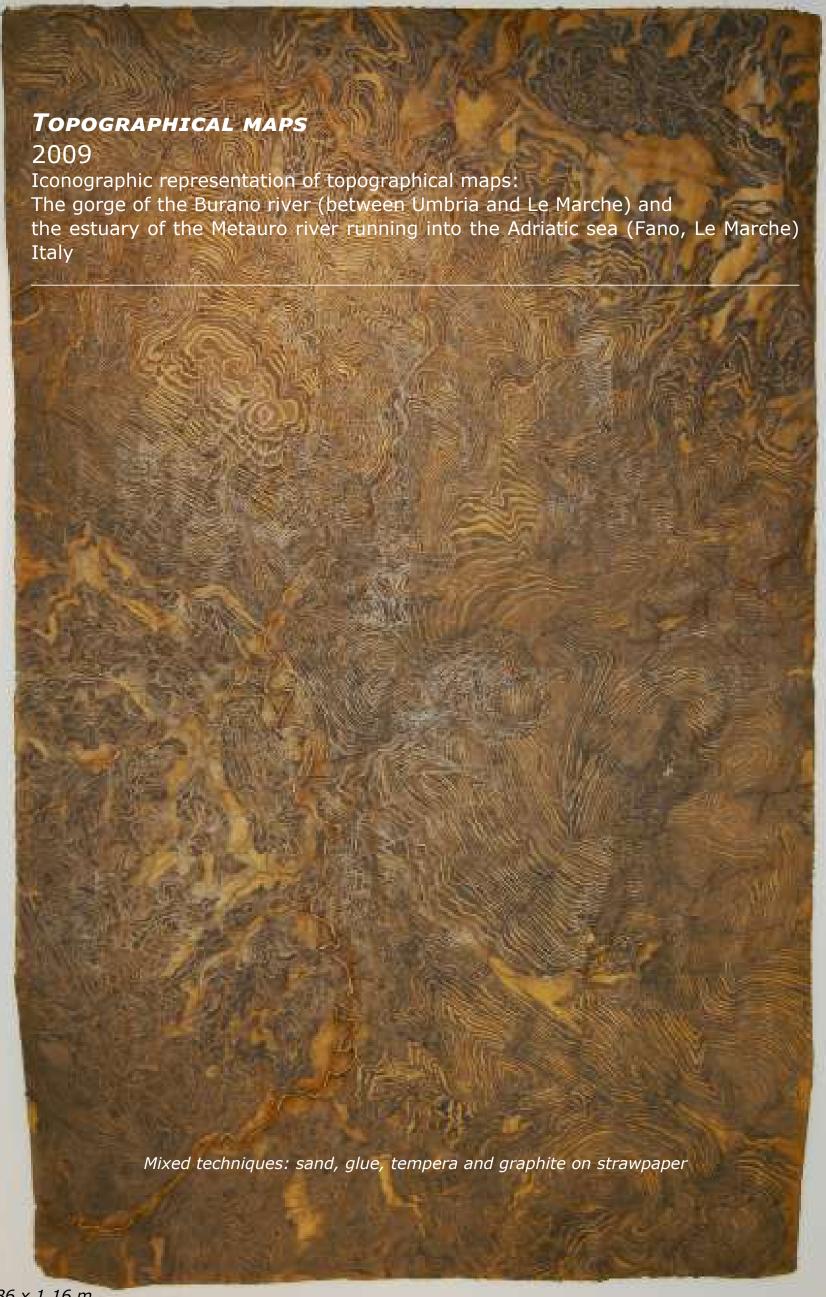
The introduction of 'new' vegetables, following the discovery of the Americas, was an important event for the dietary habits and even for the survival for many of the European populations.

At about the same time, the 'apparition' of the Holy Shroud - considered the shroud of Christ, in which his body was wrapped for burial, leaving his imprints - became a central event for the whole Christianity.

The work is meant to be a 'fusion' between these events in an attempt to 'capture' the sphericity of the pumpkin and the various layers of foliage on one level, in the same way in which the image of the body on the Shroud renders the idea of three-dimensionality.



II x 2 x 1,03 m





1,86 x 1,16 m

GEDSKE RAMLØV / CV born in Copenhagen DK,

actually lives and works between Pergola, Bologna IT and Copenhagen DK

**Education** 

Following lectures of Oriental philosophy at the Università degli Studi, Urbino (PU) IT (2006), attended The Royal Academy of Fine Arts in Copenhagen DK (1985), for five years studies of drawing and painting at the Studios of Danish artist KAREN HØJGAARD, Copenaghen DK (1982-1987), courses of drawing at The Ny Carlsberg Glyptotek, Copenhagen DK (1982-1984)

Workshops - Seminars

Workshop with Cesare Pietroiusti, Fondazione Zucchelli, Bologna IT (2015); Green Days What can we Learn From Nature? A project by Viviana Checchia/Anna Santomauro/NeonCampobase and The European Cultural Foundation, Urban Center - Salaborsa, Bologna IT (2011); Study trip in China Beijing, Xi'an, Wudang Shan CN (2009); Experimental sessions, Donatella Marchi, Theater Cust2000, Università degli Studi Urbino (PU) IT (2001 - 2002)

Special projects

Project A VERTICAL STATE WITHIN THE STATE (TITANO | SENZA FINE) curated by Katia Baraldi (2015 -); Project Together we shared both bitter and sweet - the fall of an organic dimension of liquidity, curated by Vincenzo Estremo (Venice lagoon 2016); Præ-Locus Physis - a 'sound-allegory', (Præ-Locus Physis) in collaboration with Giovanni Luca Sciové (2014); Project Talking Landscapes, in collaboration with curator Vincenzo Estremo and the Municipal Culture Council of Urbino IT (2010 -); Sets for La Sorcière by Jules Michelet, director of the project Donatella Marchi, Theater Cust2000, I'Università degli Studi Urbino (PU) IT (2001 - 2002); Frontpage for the journal 'Bogens Verden', [The World of the Book, National Journal for Denmark's library Comunity. Nr. 5, 1986]

**Artist Residencies** 

ART RESIDENCY on the Island of Sifnos, Greece, supported with a mobility grant from Culture Moves Europe (October 2024)

INTERSECȚIA RESEARCH PROJECT (intersectia.org), Brădet, Întorsura Buzăului, Romania (the month of July, 2018);

The Republic of San Marino as part of the project a VERTICAL STATE WITHIN THE STATE in working progress, promoted by the network LITTLE CONSTELLATION (LITTLECONSTELLATION.ORG),

The Republic of San Marino (2016);

Itinerant residency in the lagoon of Venice, promoted and supported by ANDREA TARDINI GALLERY, Venice IT (2016);

ATELIERHAUS SALZAMT INTERNATIONAL RESIDENCY PROGRAM, Stadt der Linz, Austria (January - Febuary 2016);

The Foundation SAN CATALDO in Scala (SA) IT (1986)

Prices

Francesco Fabbri Prize, Contemporary Photography Section, finalist, Pieve di Soligo (TV) IT (2018)

Winner of the *Toubro Foundations* scholarship DK (1987)

Assisting jobs

Assistent for Italien artist PierPaolo Calzolari IT/FR/J (2007-2009)

#### Collective exhibitions

Lake Life, curated by Tijana Mišković and Cila Brosius Viborg Kunsthal, Viborg DK (2025), OLTRE L'OLTIMO CIELO, curated by Marcella Russo and Francesco Perozzi, Casa Sponge IT (2025), Sensing the Sea (second edition), curated by Tijana Mišković, and Cila Brosius, Nordic Contemporary Art Center in Xiamen (NAC), China (2024), Sensing the Sea, curated by Tijana Mišković, SAK Kunstbygning, Svendborg, DK (2021); Exhibition of the finalists of The Francesco Fabbri Prize. Section of contemporary photography, curated by Carlo Sala, Villa Brandolini, Pieve di Soligo (TV) IT (2018); NoPLace 3 - 49° - A project by Ermanno Cristini and Umberto Cavenago, Galleria del Premio Suzzara, Suzzara (MN) IT (2016); Teachback (insegnamento di ritorno), CRAC Centro Ricerca Arte Contemporanea e Novella Guerra in collaboration with C/O careof, ARTFORMS, StudioMDT, Macapanto, curated by Annalisa Catani, Careof Fabbrica del Vapore, Milano IT (2016); Toast: the re-mediated book, curated by Josseline Black and Vincenzo Estremo, Atelier Salzamt, Linz, Austria (2016); Disseminazione, curated by Gino Gianuizzi, Casabianca, Zola Predosa (BO) IT (2015); Io vedo, 10 Guardo in occasion of Re-Birth Day, part of the project 'Terzo Paradiso' by Michelangelo Pistoletto, curated by Annalisa Cattani and Raffaele Quattrone, Artforms/StudioMDT, Prato IT (2015) - Novella Guerra, Imola IT (2014); Paisitos by Giulia Cilla, curated by Katia Baraldi, Museo de l'OHM, c/o Museo Civico Medievale, Bologna IT (2014); Casabianca En Valise, curated by Massimo Marchetti riss(e) di Ermanno Cristini, Varese IT (2013); Extensive Immersive, curated by Vincenzo Estremo, Galleriapiù, Bologna IT (2013); Video presentation Orchardo, curated by Frank Altschul Jensen torpedo18.dk Copenhagen DK (2013); Untitled, Casabianca, curated by Gino Gianuizzi, Zola Predosa (BO) IT (2013); La Rincora della Depre, curated by Massimo Ricciardo, Brolo (ME) Sicilia IT (2011);

Lavatolo Contumaciale, curated by Bianca Menna, Leonardo Faccioli e Massimo Pompeo, Fondazione Filiberto Menna, Roma I

Montecerignone Castle (PU) IT (2008); Open Studio's with Nevio Mengacci, Romano Bozzolla, Claudio Boccolacci, Urbino (PU) IT (2008); SILENCE AND MUSIC, curated by Katia Migliori, Conventino Servi

#### Solo Exhibitions

Studio Exhibition, curated by Ágnes-Evelin Kispál and Attila Kispál, MAGMA Contemporary Art Space, Sfântu-Gheorghe, Romania (2018);

BOUNDLESS (bipersonal), curated by Katia Baraldi, Galleria LocaleDue, Bologna IT (2018);

WE SHARED BOTH BITTER AND SWEET - the fall of an organic dimension of liquitity, curated by Vincenzo Estremo, Andrea Tardini Gallery, Venice IT (2017);

LAND FORMS, curated by Sara Bartolucci, RoccEventi - Sassocorvaro Castle, Sassocorvaro (PU) IT (2005);

di Maria, Monteciccardo (PU) IT (1999); UNTITLED, The Library of Lyngby, Copenhagen DK (1989),

AROUND NATURE, Cagli's casale, Cagli (PU) IT (2000)

BEYOND THE MIRROR, self-portraits, Loppen Christiania, Copenhagen DK (1990)

#### <u>Collections</u>

University of Urbino Carlo Bo's art collection

# info / contacts:

gedskeramlov.com/ artsy.net/artist/gedske-ramlov vimeo.com/gedskeramlov ramlov.tumblr.com

E-MAIL: gedskeramlov@gmail.com

PHONE: +39 334 125 4047

via frazione Monterolo, 32 61045 Pergolo (PU) Italy