

Works:

Shame, 2013-2017

The *Shame* trilogy is the result of a long, intense collaboration between myself and Aksel Sandemose's novel *A fugitive crosses his tracks*.

The novel includes the Law of Jante, a set of ten rules, all variations on the theme 'Don't ever think that you're anything special, or that you're better than us.' The law describes the attitude towards an individual in a group of people who share the same social status. Sandemose wrote about working-class people in the small town of *Jante*, but he also stated that the *Law of Jante* is universal.

I worked with the novel in relation to the concept of SHAME.

Relic I, II, III was created with inspiration from the story that provides an early key to the novel. The novel's main protagonist, Esben, recalls a Christmas present of ten kroner that Esben's father received from his employer, the foundry owner. In order to show modesty, Esben's mother spent only eight kroner. She then put on her best clothes and went to see the foundry owner to thank him for the money, which she had spent on stoneware from a local shop. Immediately after Christmas and the New Year, the foundry owner changed his mind about the present to Esben's family and docked one krone a week from Esben's father's pay until the eight kroner had been paid back. Esben reminisces about seeing his mother hold a particular ceramic dish in her hands many times a day. The dish, which was part of the gift from the foundry owner, became a relic, illustrating what people of humble means had to put up with from those with power and money.

Relic I, II, III consists of shame balls in glazed stoneware and dishes covered in gold leaf. The shame ball is a physical manifestation of shame and is shaped by the human body.

Hiding & Pretending are part II of the trilogy. They take one step further into the universe of the novel to study phenomena that relate to or lie in extension of shame.

The ceramic shame balls are encased in plaster, based on the plaster moulds that shaped the shame balls. Thus, the 'plaster mould' becomes part of the finished piece and is no longer just a means to create another product.

In *Hiding*, the plaster is dyed. In *Pretending*, the plaster is painted, with inspiration from imitation painting, which was all the rage in the late 1600s.

Golden shame is part III of the trilogy. It consists of 100 one-off porcelain necklaces. The pendants are shaped by the body and reproduced in porcelain.

Joy, 2011

The poem *Sitting on my little rational branch* from Inger Christensen's debut collection, *Light*, forms the point of departure for the exhibition *My erotic childhood* from 2011. The main piece, the 3-metre-tall porcelain doll *Joy*, refers to both traditional Western European porcelain dolls and the more modern Asian ball-jointed dolls.

My erotic childhood walks a razor-thin edge in addressing the delicate topic of children and their sexuality.

Absentia, 2010

Blue fluted porcelain, which is now seen as typically Danish, and which is a huge success for Royal Copenhagen, was the source of inspiration for the decoration of 'the body', reproduced in stop-motion film. To a ceramicist, blue fluted porcelain is an important legacy that is both suffocating and difficult to live up to. The reinterpretation of the blue fluted pattern is nearing epidemic levels, as traditional porcelain productions are taken through the ironic wringer and subjected to extensive accessorizing.

Absentia represents a desire to fuse body and ceramic in surrealistic fashion and a personal visualization of how a tradition can feel like a burden.