



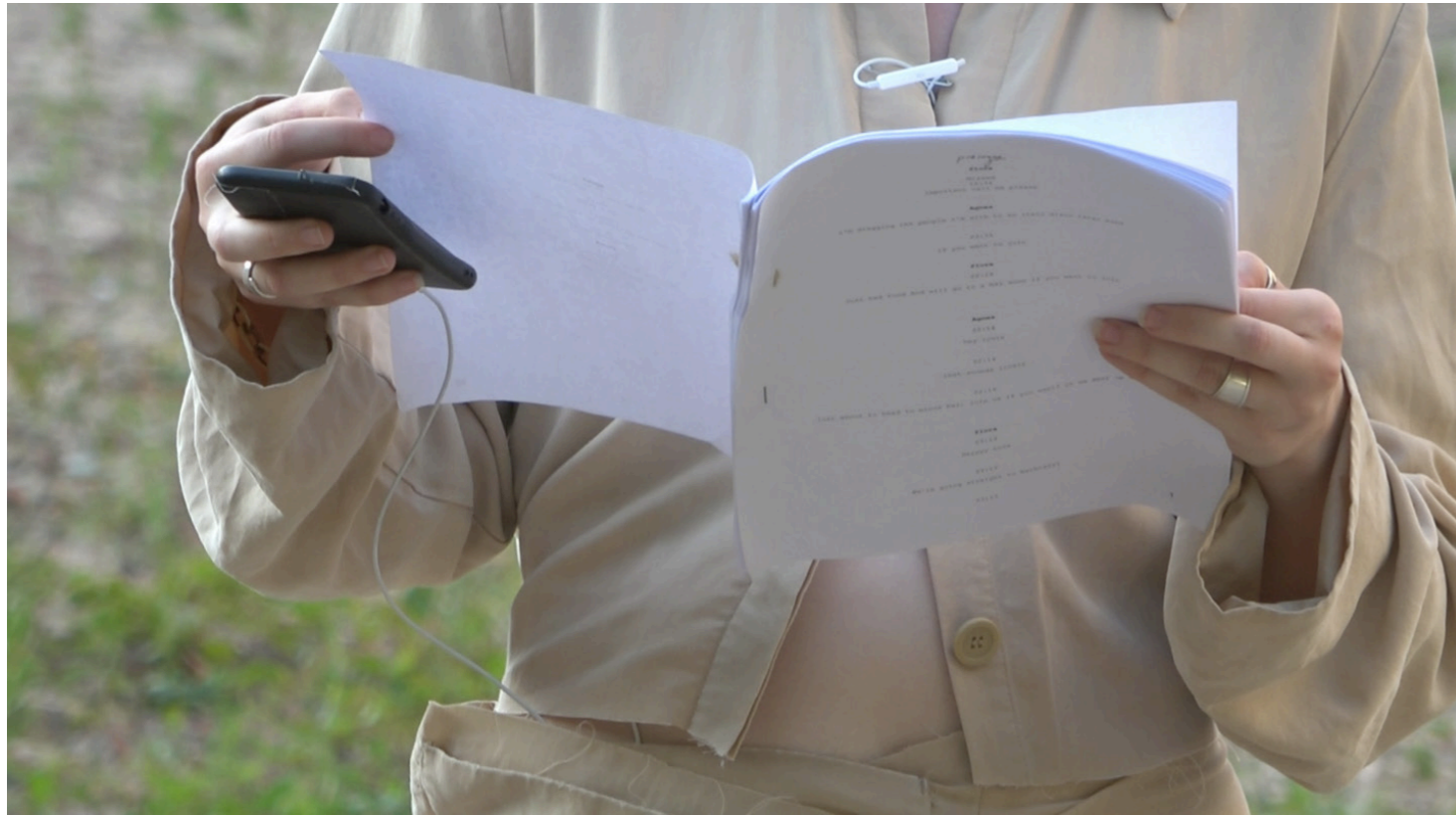
Agnes E. Eeg-Olofsson

Agnes Eeg-Olofsson's work is an exploration of intimacy in several forms, as well as a dialog with the room. Working with performance along with various kinds of media - such as video, photography, text and sound, questions regarding how intimacy is present in our existence, and how we as humans relate to it are asked. The artist plays with a set up reality – meaning setting the frames for where/how/when/ something could happen – but leaving room for the reaction within that frame. Results are playfully investigated through earlier mentioned medias. In her performance practice, she works with bringing the private and intimate space into the big room. Having been based in Copenhagen (DK), coming from Gothenburg (SWE), Agnes Eeg-Olofsson is for the time being resident in Hamburg (DE).

in reply to this message (2023)

Concept and performance: Agnes E. Eeg-Olofsson, Flora Fee Mayrhofer





[Documentation of Live performance:](#)

Documented by Celia Zethetgruber.
Edited by Flora Fee mayrhofer

in reply to this message
Agnes Eeg-Olofsson, Flora Fee Mayrhofer

Sending back, sending forth. In reply to this in reply to this reply you wrote 13.33 and I responded 14.56 but then you were already out of the cloud. At 04.35 you got home safe you told me.

In reply to this message is a curated portrait of a relation, sprung from the archive of a Telegram conversation between the two protagonists. The work explores what happens when you free the written everyday conversation on topics of love, worry and loneliness from their messaging bubbles, and display them on a stage in a printed context. Exploring the movement of the conversation, the written messages are being embodied, their movement from one to another shown and the space between the receiver and the sender highlighted. This place, when a message is sent but not yet read by the receiver, could be seen as a classic non-place – referring to an in-between space that not necessarily needs to have a connection to its geographical location. Places where time moves in its own phase, like for example airports or constructions sites.

In relation to this, in reply to this message is being shown in a constructions site – with the help from the ground sand opening the question of the traces we leave behind. The conversation we throw out in the digital spaces becomes the footprint of our time. An existing footprint, with the fear of some things ending up in non-planned hands excising alongside with the fear of the possibility of losing everything at once. An archival footprint being swallowed into cyber space. The act of printed scripts working as method of preserving an archive and by that preserving the memory of affection, tenderness, and a trust in talking to another person. The physical footprint on the construction site becomes a trace of the choreography, from the ritual of communication.

A story is being told, read from physical scripts, telling a tale of two young characters sharing glimpses of their life, romances, worries, happy moments, and thoughts. The lyrical scripts spotlight the tenderness hid in the short cut messages. The listener is being invited into the private room of one text conversation, re-enacted by the sender and receiver – roles in constant movement. This being displayed in relation to the openness of the physical place. An option for the observer is also to enter the dialog from a more private room within the public one, as the conversation displays live through a social media. This act also being a reference to the culture of rather recording than writing messages these days – this aspect making the choice of the written messages even more accurate. By typing the sentence you tattoo it differently into space – and as we slide away from that way of communicating what remains of it might as well be what we choose to put on paper, in a printed form. Who even writes postcards these days, they ask you on benches.

The live performance by Agnes E. Eeg-Olofsson and Flora Fee Mayrhofer is in itself an act of responding. As a reply to their conversation, they choose to share it.
in reply to this message.

Text by Agnes E. Eeg-Olofsson

Free Seating(2023)

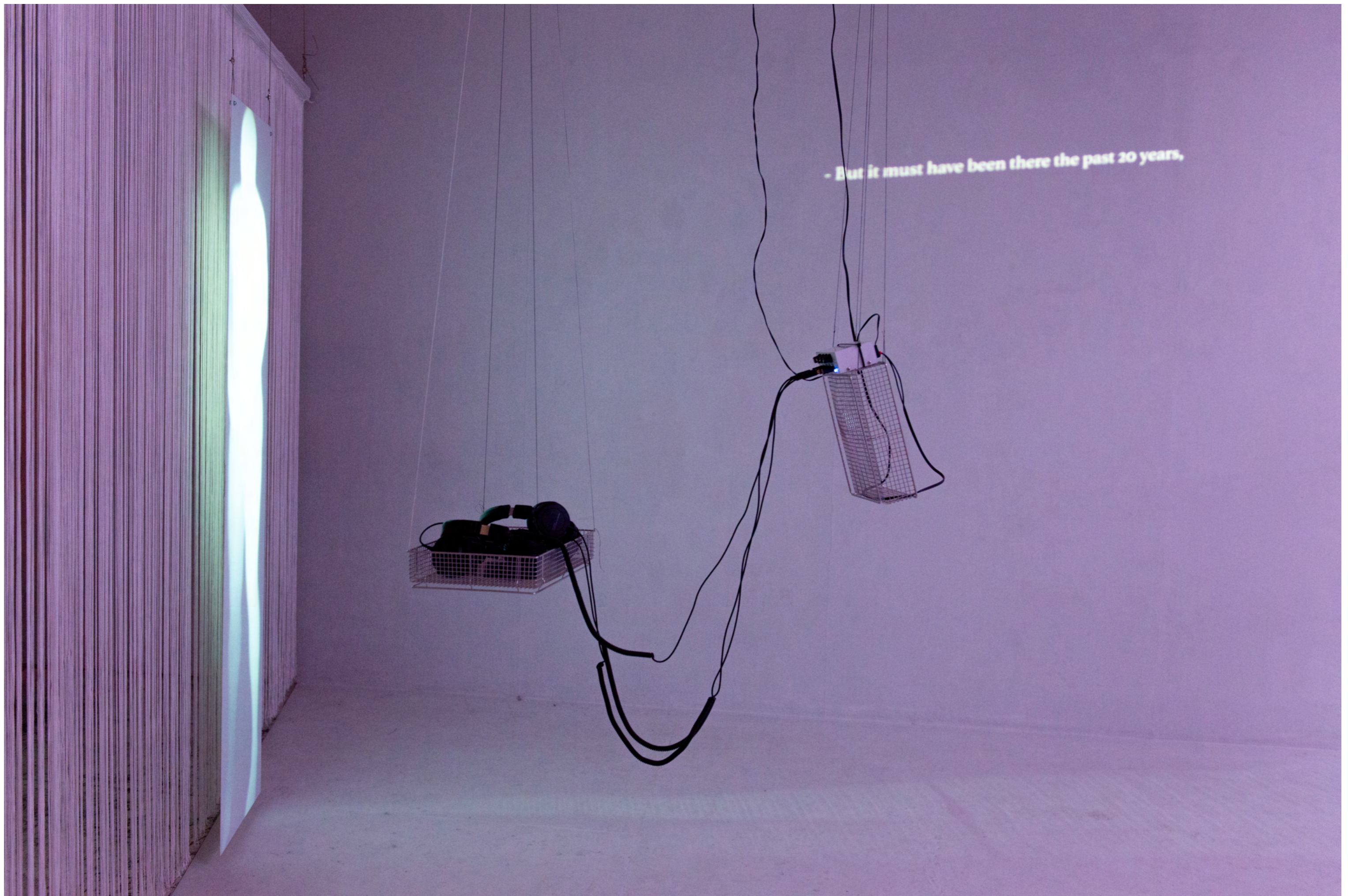
Film 8.57(mins), + cinematicket installation.

Shown at Gruppe Motto Gallery as part of the Motto Mutter Show

Dec 2023



[Click for 3 min video trailer](#)



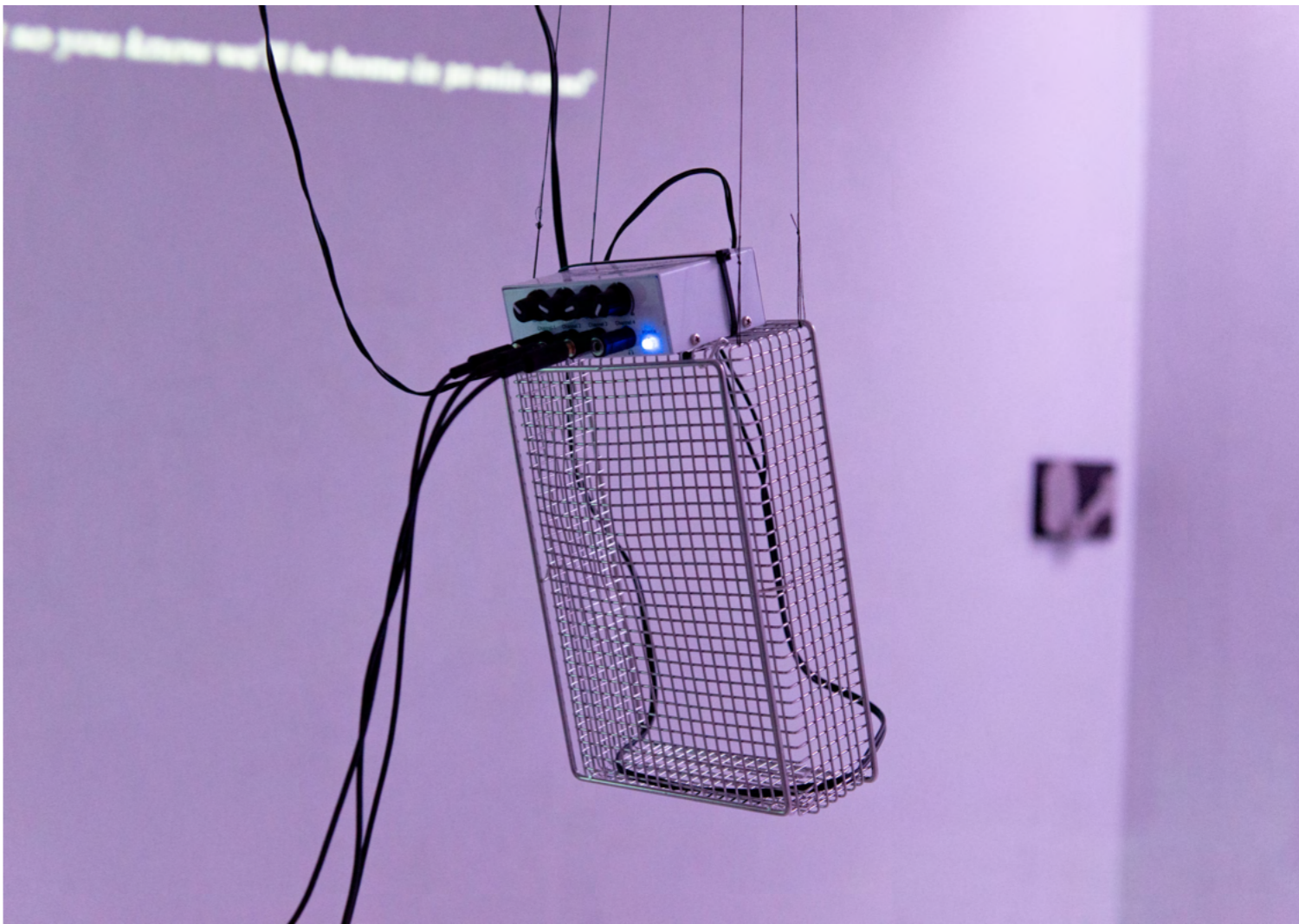
- But it must have been there the past 20 years,

I Gave You My Heart On A Plate

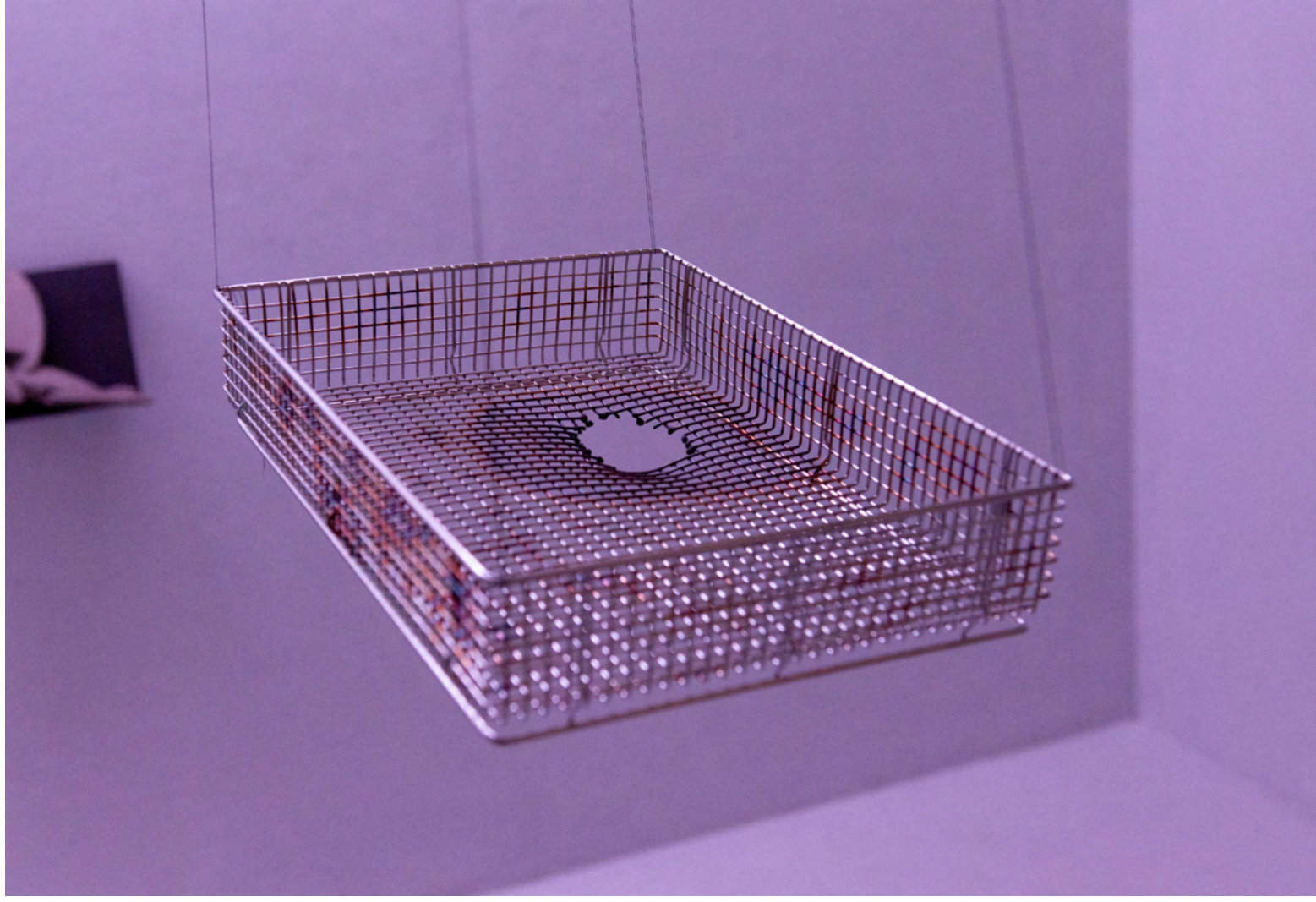
duo exhibition with Maximilian Glas (2024)



The Simplest Organ (2024)



mirrored soundportrait, 19.17(min)



Exhibition title (2024)

sterilazation baskets, thread



Walking and Talking(2024)

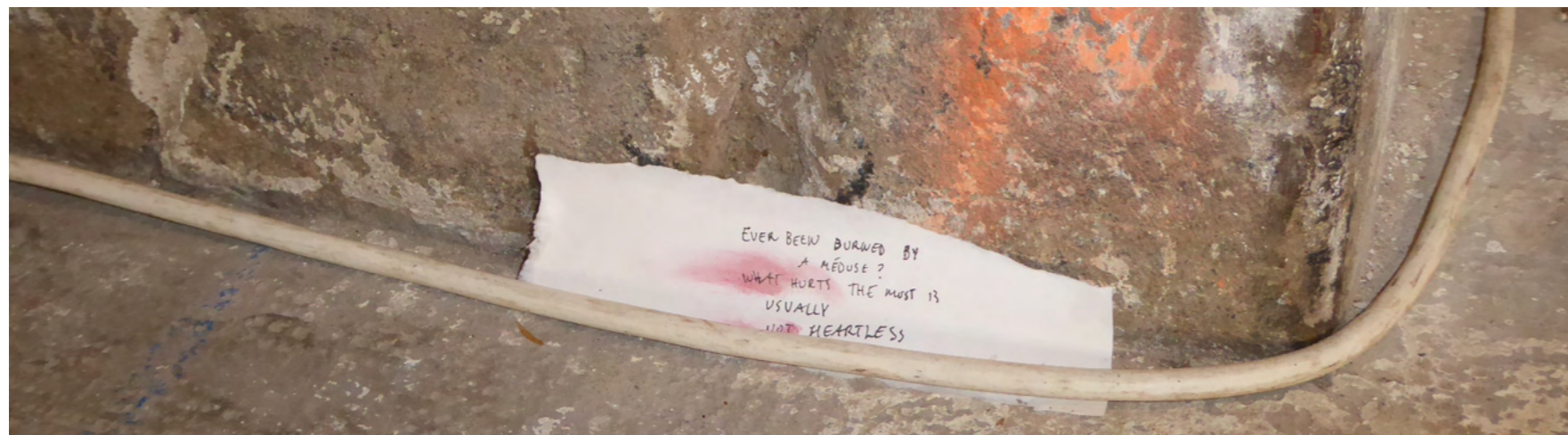
Lecture performance, 10 min

Shown at the annual bilan of the univerty of Beaux Arts de Marseille



La Méduse (2024)

Ceramic installation, speakers, jellyfish-podcast, paper, nails.
10x20(cm)



Illegal Reading (2022)

Paper note found on street, acrylic glass frame 18x24(cm), poem

Illegal reading, materials.

Je t'aime
pas du tout

10,5x14,85(cm),

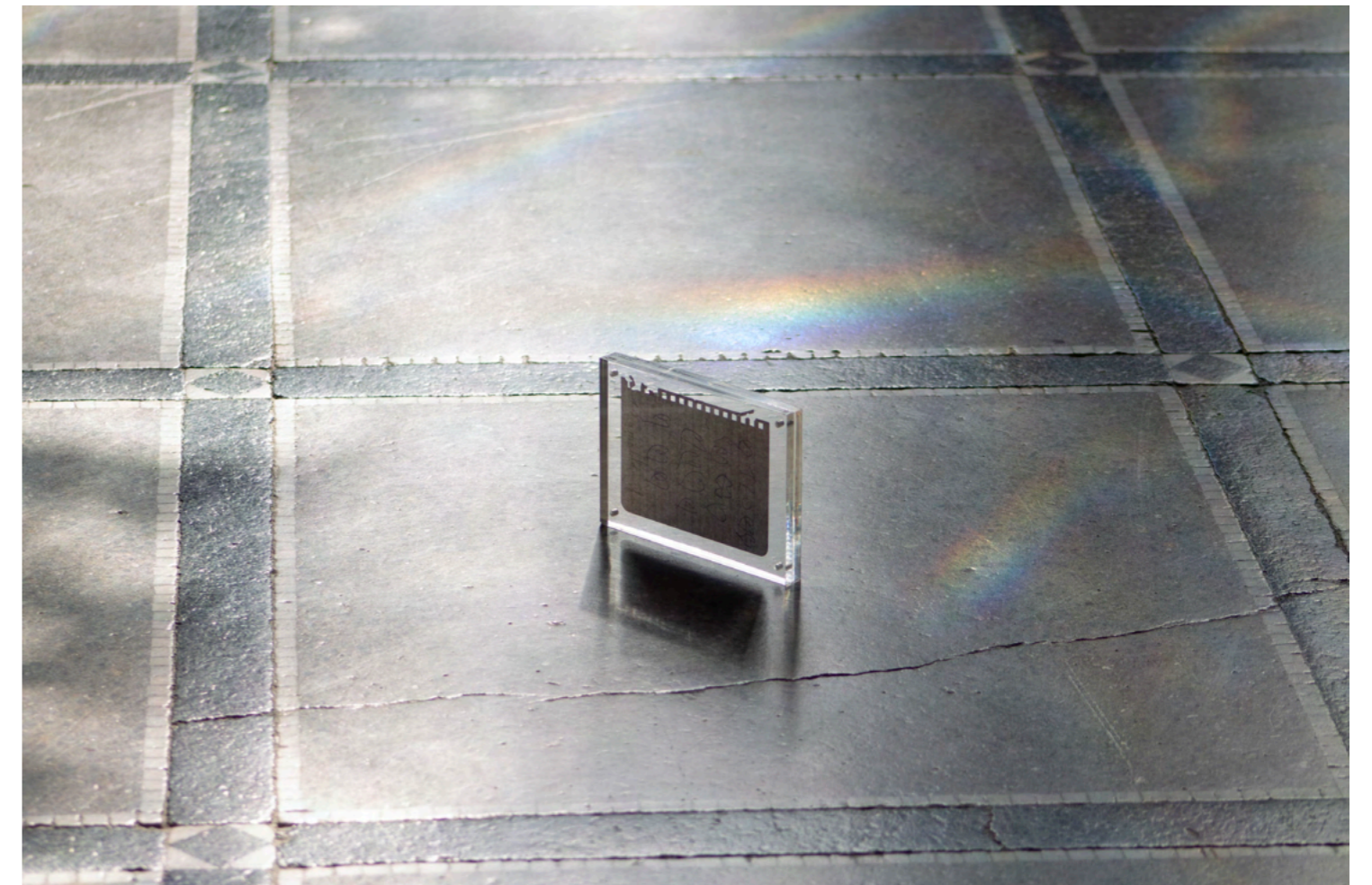
A6 lined paper from notebook (ripped out in an action of disappointment maybe. Not really knowing if it was actual disappointment, or sadness or being confused – but he did not want to see the paper with the words anymore so he threw it on the ground and walked away),
blue ink shaped into hearts,
scars from asphalt (tattooed into the paper mass from people walking over it, because you do not stop to pick up a note or even notice it while walking along rue Bénédit. It is too noisy, sunny and the traffic is too load. It looked like an old man's chin, 3 days post shaving, facing the sky.),
gray dirt from asphalt (marking the downside of the paper, it mixed well with the hearts in a sense. Shadowed. Softened. Erased.),

folding mark,
lips in blue ink,
120 in blue ink,

Je t'aime (I love you) in graphite,

pas du tout (not at all – in graphite as well and passed over to him during class. What do you do with the stated final sentence after trial, do you through it in the bin, no because who would then be the witness of how much it hurt?),

120 mille fou written in graphite (he could not even remember what that was about, it was from the day before, but why did it even matter? At the end of the day, he had ripped the book apart under the afternoon sun and pages were spread over rue Bénédit, some disappeared slash continued their journey in the wind and some tried to become part of the asphalt – pressing themselves towards it, and this particular one was picked up and illegally read by person. The rejection was carefully put into book and transferred to another place, far away from its context and continued being illegally read by several bystanders. A fallen autumn leaf, rejected by its owner.



in reply to this message, director's cut(2024)

Concept and performance: Agnes E. Eeg-Olofsson, Flora Fee Mayrhofer
Part two of the ongoing project.

In reply to this message - directors cut (pt. 2) is the continuation of an investigation of chat messages as poetic and narrative material. Agnes and Flora are living apart from each other. Their way of replying to this message is changing in substance. They discover a different tone in the language written from a distance. As they reunite on the same ground a new script is found. Put in the context of a performative-live-reading-non-casting-investigation setting, the two voices of the script is being given to and reinacted by the audience.

The performance plays with the powerdynamics of a direction and exposure. The directors setting the frame for the scene, providing the scrips but then giving the power up - letting their personas be exposed through the voice of the actor.

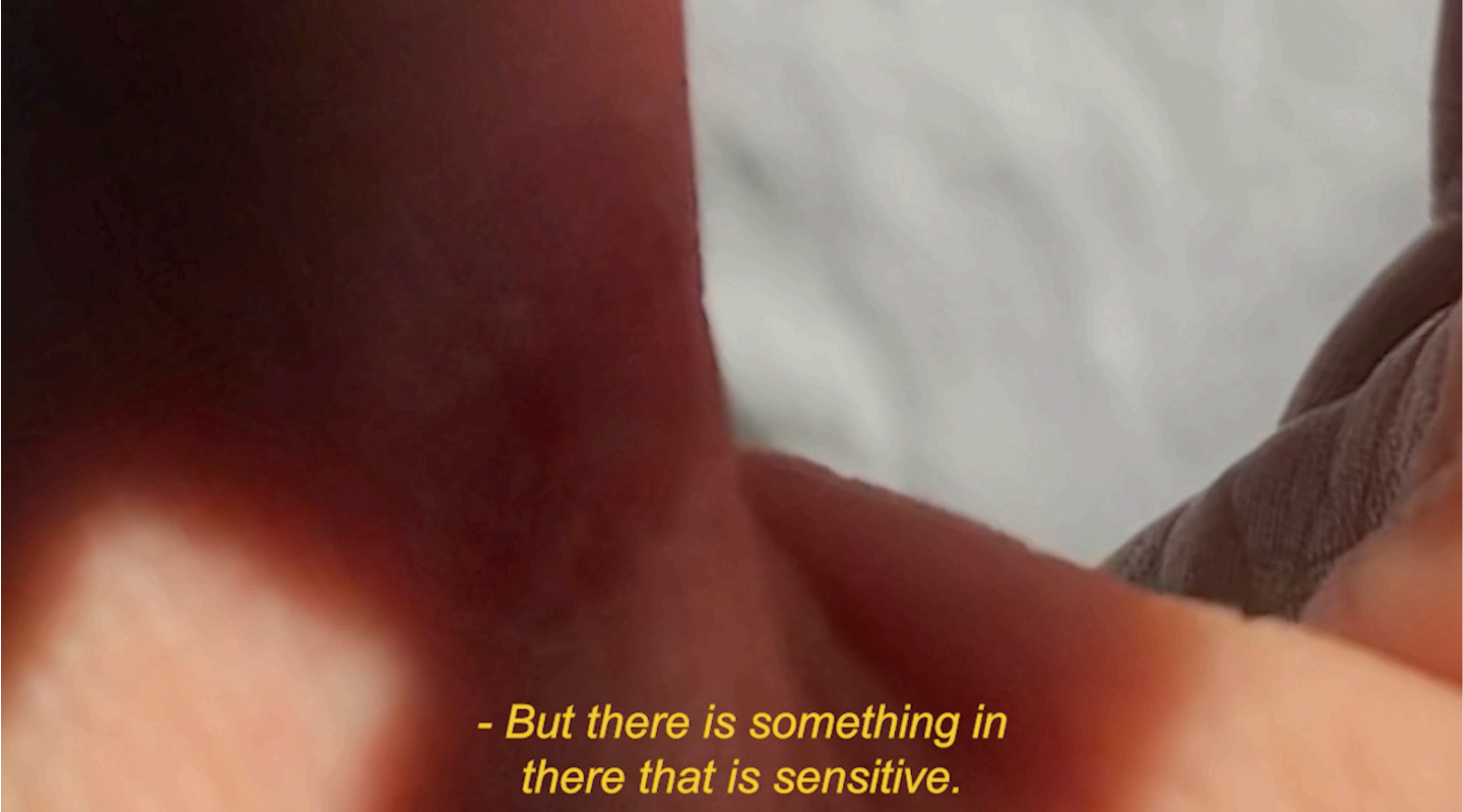
Text by: Flora Fee Mayrhofer, Agnes Eeg-Olofsson

Link to video documentation: https://youtu.be/2wBsYhh_eCk



Heartache (2023)

2.54(min)



- But there is something in there that is sensitive.

"Heartache tells a tale of safety of touch, ribs and heartbeat. Addressing beginning and the leaving of an emotional mark. Featuring a close knitted friendship, the meaning of the physical feelings we are connecting to the heart as an organ is being explored. The story is being told to the tones of the recorded heartbeat of the artist. This being one of the sounds representing intimacy, that is also a present theme of the short film. Through the time of 3 minutes, the viewer is being introduced to the roll of the ribcage. Balancing protection with sealing in. Confronting the potential heartache."



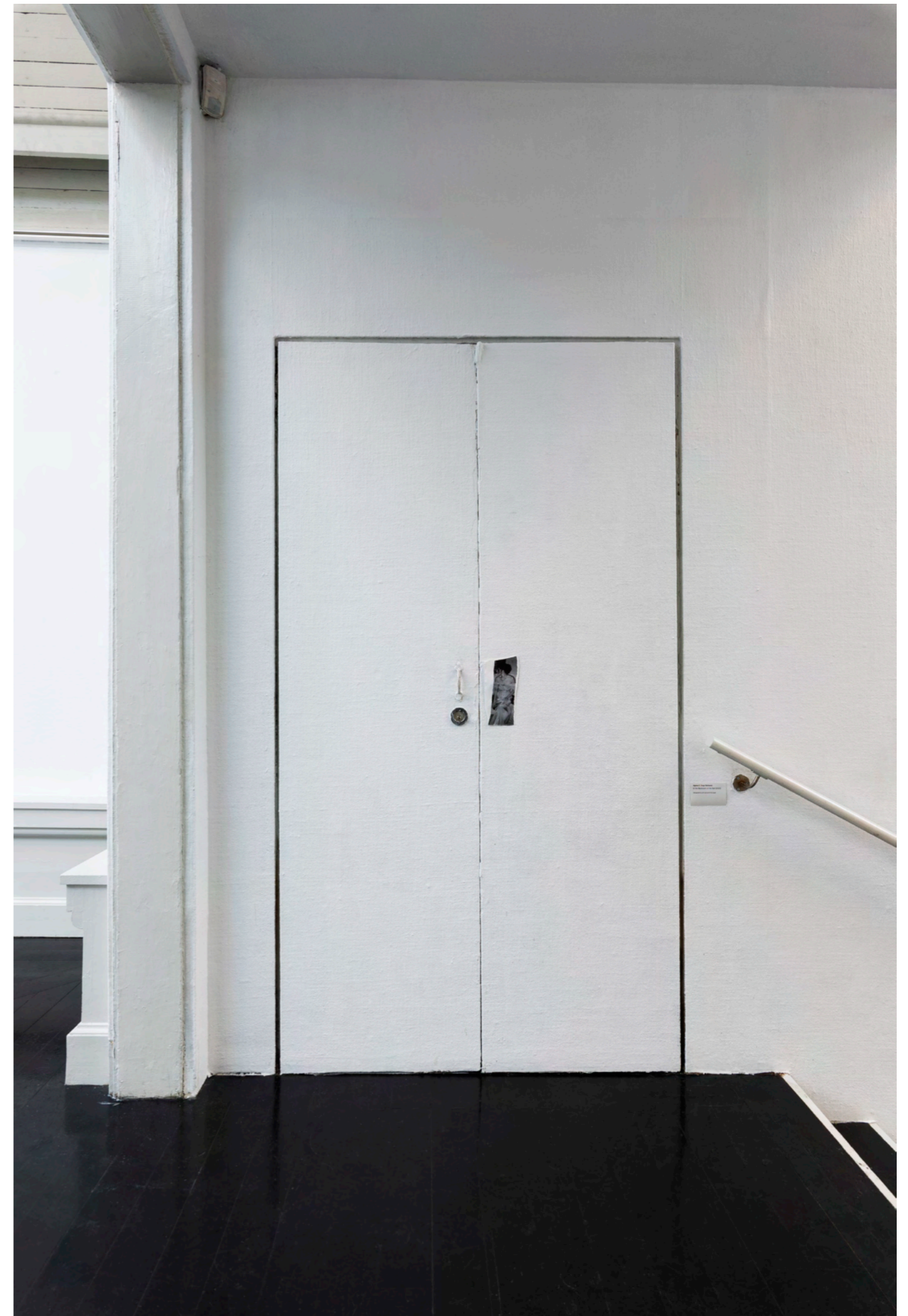
Original storage installation, Shurgaard, 2023



In the Backroom of the Ball (2023)

Silver gelatine print, 21x8 cm.

Installed in their own archive storage room. The Backroom of the Ball being show in the backroom of the art, one could say.

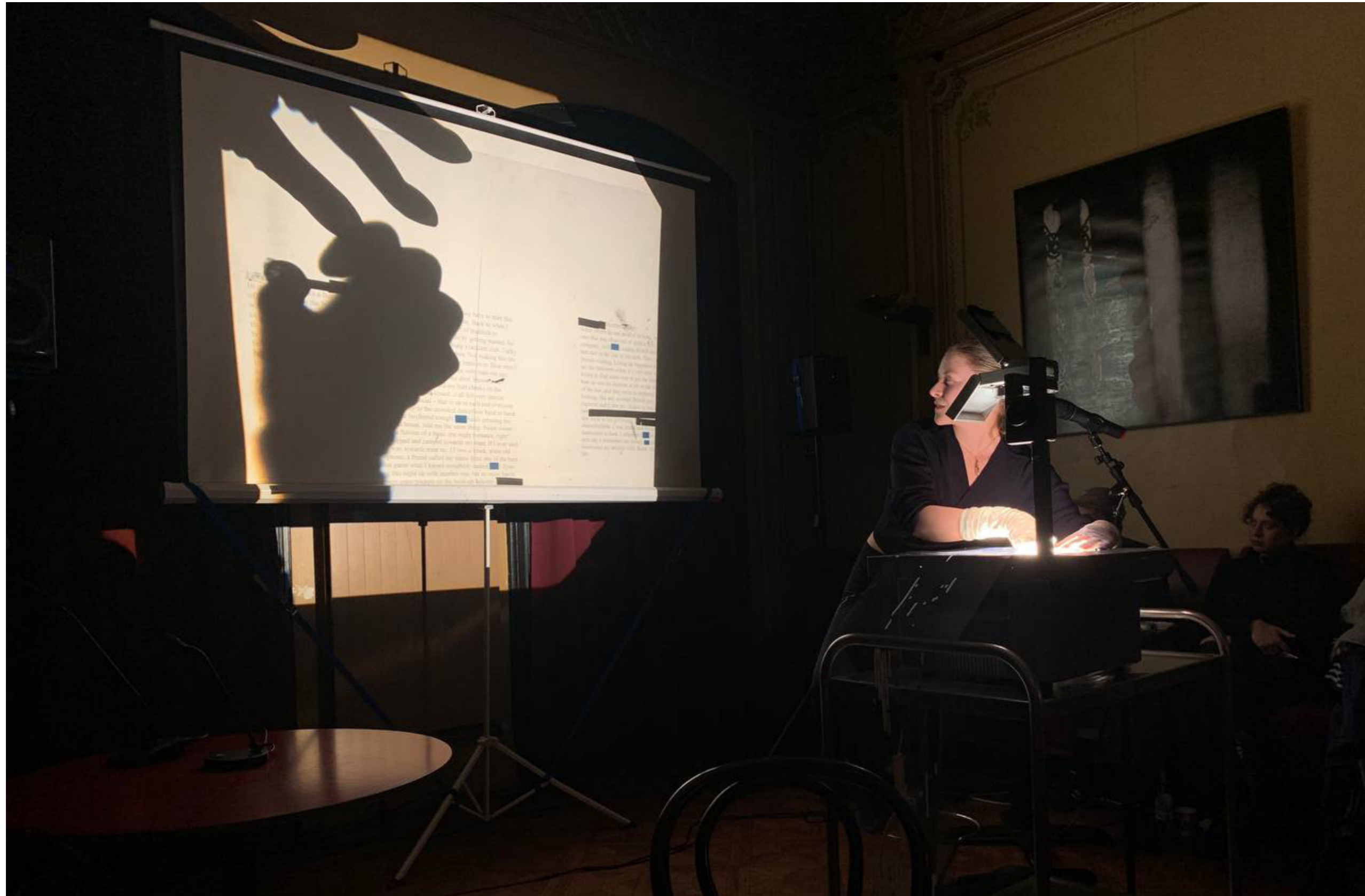


Kunstnerernes Efterårsudstilling, 2023, Copenhagen (DK).

Letter Surgery (2022)

Live performance at Literaturhaus. Reading and silent reading with overhead projector, scissors and tip-ex.

From old work Love Letters. What do you want to display from your past, and what do we prefer to Tip-Ex over?



[Documentation drafts](#)

[LINK](#)



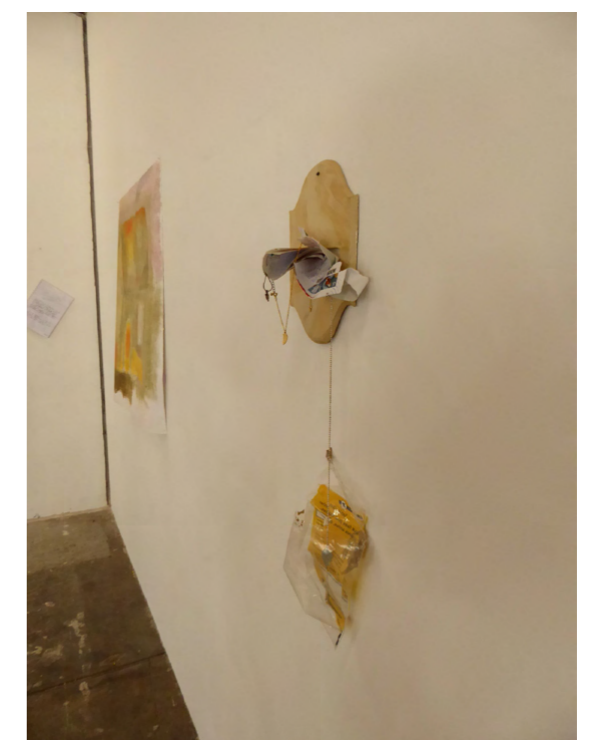
Love letters (2022)

+some broken love letters

Digital print on transparent plastic, 400x29,7(cm), tipex, broken envelopes, wooden box, transparent thread.

Boite+Lettres (2024)

Installation of ceramics letter box, bought vintage best friend necklaces, envelopes.
30x20x5(cm)



”The concept of sending a letter can be looked at from three views. The sender, the receiver and the transporter. These terms, especially the transporter, can include more than one active persona. It more the transmission of the physical piece from one body to another, and the journey that holds, that are being pictured through these three aspects.”

Draft from concept text, by A. E. Eeg-Olofsson

Tender brushing (2022)

Live performance, 10 min, at the Non knowledge, Laughter and the Moving Image, Festival and Symposium hosted by Annika Larsson, November 2022, Hamburg

Wooden frame, plexiglas, selfie led lights on stands, toothbrushes, toothpaste.



The background of the slide is a blurred photograph of a person running in a hallway. The hallway has large windows with white frames, and the lighting is soft and warm. The person is in motion, and their image is out of focus, creating a sense of movement and energy.

The Simplest Organ

-Heartbeat sound performance-
Ongoing concept



The Simplest Organ (2022-ongoing)

Live Performance, time depending.

Stethoscope microphone and pulse sensor, displaying the intimate live action of two heartbeats gradually falling into the same rhythm.

Using different forms of exercising to play with the tempo of the displayed heartbeat.

Concept and performance: Agnes Eeg-Olofsson

Performing with Code, hosted by Annika Larsson,
January 2023, Hamburg (DE)





Stethoscope microphone and pulse sensor, displaying the intimate live action of two heartbeats gradually falling into the same rhythm.

with:

Agnes E. Eeg-Olofsson

Jacopo Asam

Hyunjin Choi

Jori Kehn

"Heartfelt dialog", 1+2

Annual Exhibition, Hfbk, February 2023, Hamburg (DE)



”The Simplest Organ” 1

IGYMHOAP, Studio 45, duo exhibition w M. Glas, Hamburg (DE), March 2024

Agnes E. Eeg-Olofsson

Stethoscope microphone displaying with walking and running how a heart changes in rhythm. All from the distance of a balcony (artist on the ground), heart-beat being heard only inside. The audience watches the artist together with the heartbeat of the performer.



No Contact, All Strings Attached (2020)

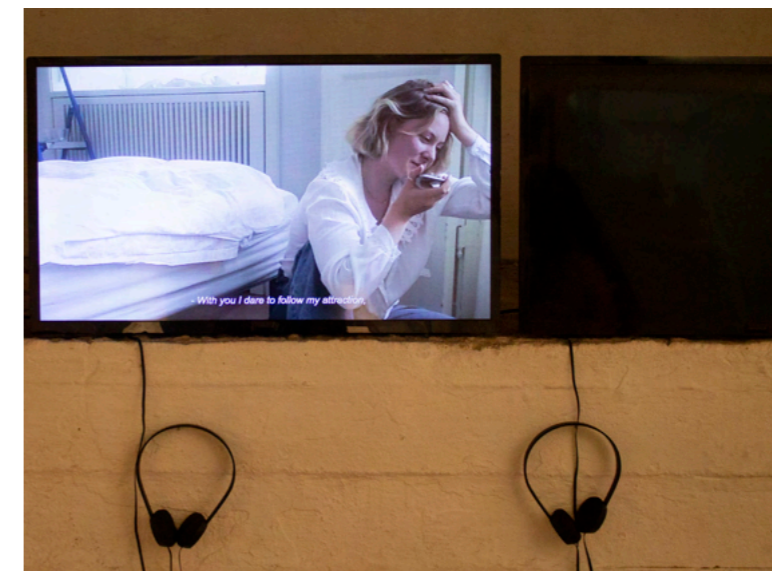
Video 15.44(min)

Handbound book, screen shot photography, text, digital print. [Link](#)

Video installation: 3 screens, 3 headphones, 3 chairs, basement.



[1 min video outtake/trailer](https://vimeo.com/488008009)
<https://vimeo.com/488008009>



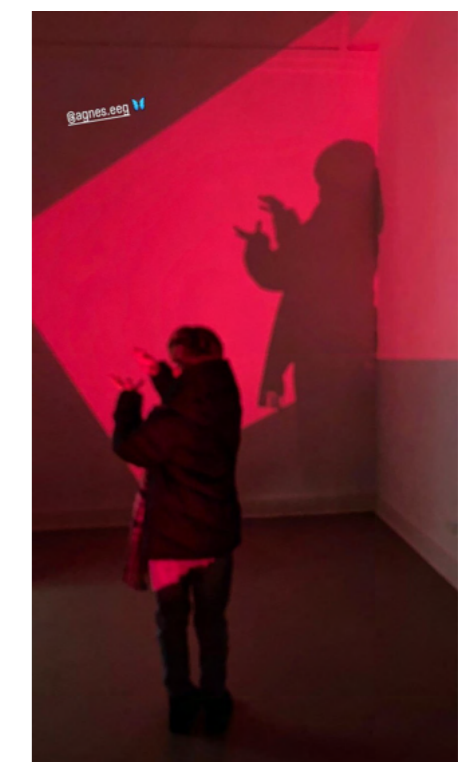
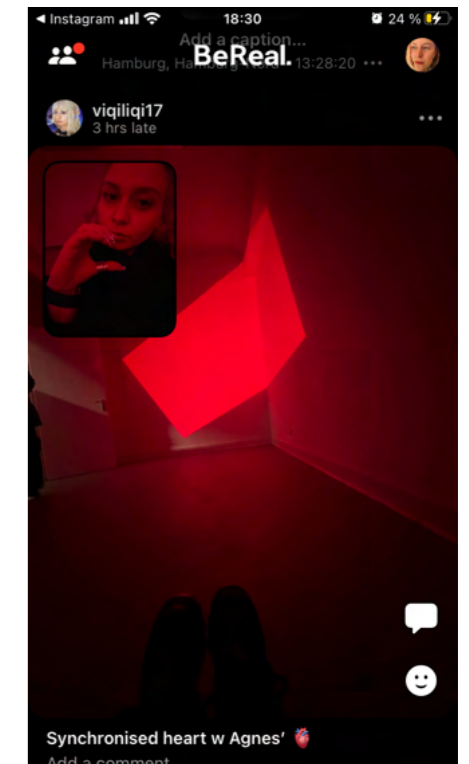
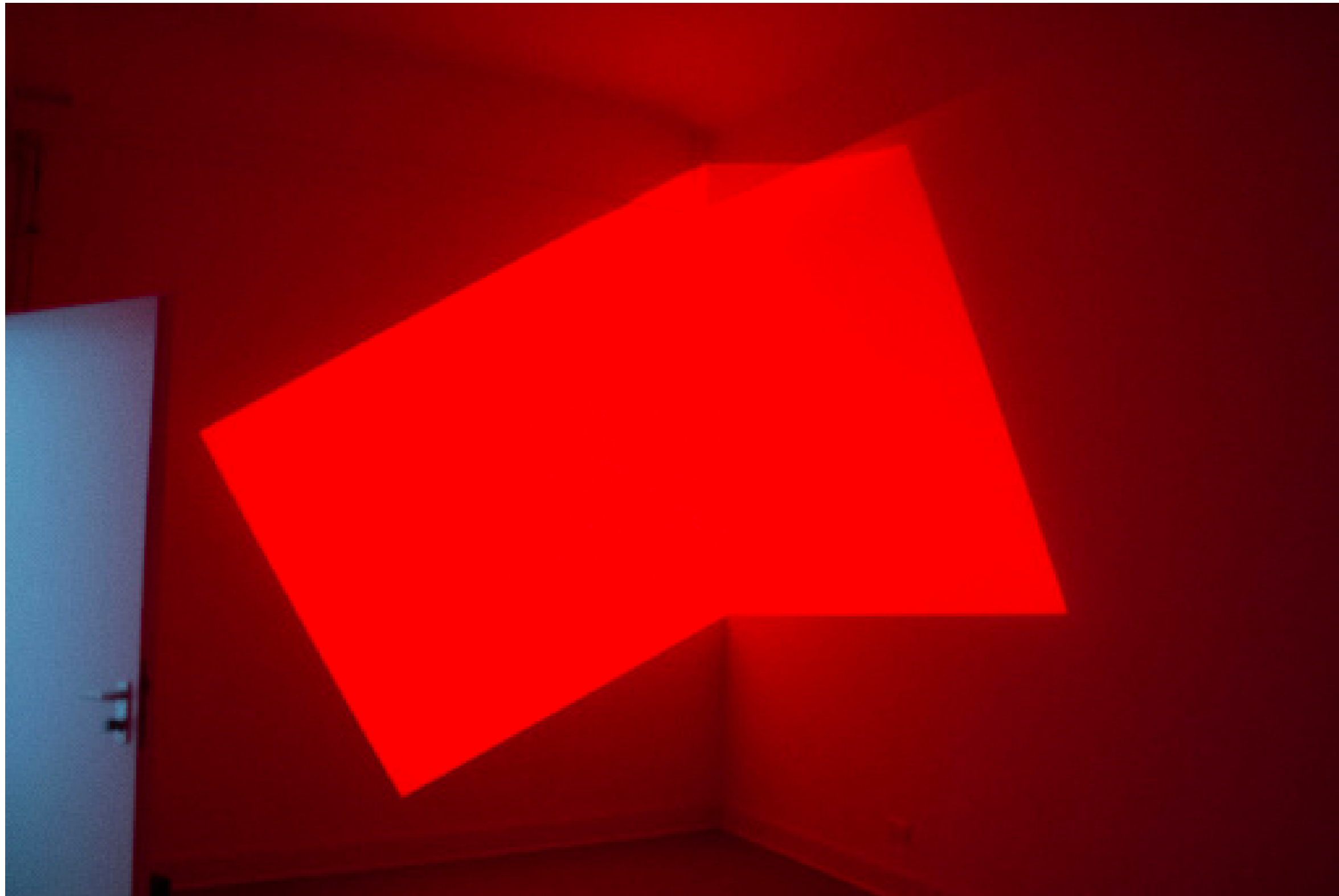
Entering my cardiac valve (2023)

Room installation, with sound from the heart of the artist and pulsating light from the pulse of the artist.

4 min loop, beamer, red plastic film, speakers, red pillow.

Inviting the observer to sit down, falling into the hearable heartbeat.

[LINK to sound and visuals for installation.](#)



A Night Out(side) (2021)

Large scale video installation, loop, performance,
Window exhibition.

[Documentation](#)
[LINK](#)



The Observer (2022)

Live performance, with sound



[Link to recorded performance:](#)
[LINK](#)

SEX SHEETS (2021)

Large scale video installation in storage room.

Collection of videos of stranges bed sheets hanging out of their windows



Intimacy Services (2022)

Sound installation exploring wheather intimacy gets lost in translation or not, using videotaped conversations and google-voice translating them.



Alarm mat, headphones, chair, paint.
4.55 seconds sound installation.

[Documentation and sound](#)
[LINK](#)



Automatic Confessions, pt. 1 (to fall)

(2022) Hfbk Gallery, Photography in Context.

Hand bound book, digital print, thread, ashes, plastic, paper.
Digittal print 50x70(cm), wood, thread



How intimate is it to brush your teeth in front of each other, and who in your life would you do it in front of without hesitation? Page 43 of the book *Automatic Confessions, pt. 1, to fall* shows two people being together from two different perspectives, one woman standing in the kitchen, the other in the bathroom with a toothbrush in her mouth. The window between the two rooms can be closed, it is open in the photographs - an invitation to the privacy of the bathroom. Brushing teeth in front of each other as an act that shows intimacy and connection.

Automatic confessions, pt. 1, to fall is a documentation of intimacy between two or more people, a book full of moments of encounter. I really want to fall in love this year, Agnes wrote on a post-it during a New Year's Eve ritual in 2021 and has been documenting her confrontation with the desire to fall in love ever since. In a traditional context, that would mean falling in love with a single person, but the book presents an opposing position. What does it take to fall in love and what do we even mean when we say we want to fall in love? Is intimacy with one person or experiencing a polyamorous relationship the answer?

In 73 pages, the illustrated book dissects questions like these into portraits of people who accompanied the artist in her life from January to May 2022. With intimate snapshots, scenes of connectedness are documented photographically. Printed on black pages and in A5 format, the work is reminiscent of a diary or photo album. Captured in black and white, the photographs are accompanied by annotations that give them context and bring the nostalgia of old family albums to life. Through the comments, the artist's affection for the people portrayed becomes clear and allows one to immerse oneself in the photograph in order to trace the lived moments of togetherness through the lens of the camera.

Holding the book in your hands, it feels like an intimate portrait of a generation that understands falling in love as a political act and seems to be looking for a new language of tenderness. What can love look like when it is understood today, among other things, as a source of capitalist ideas and patriarchal structures? How will we be able to freely love whom ever and how much we want?

Inspired by essays on the subject, such as by Bell Hooks and Dörte Zbikowski, the artist finds ways in her book to ask these questions for herself and to question the collective desire to be in love. The dialogue of love in this book is an invitation to dialogue with oneself: how do we want to love?

Text by Leonie Wintzer

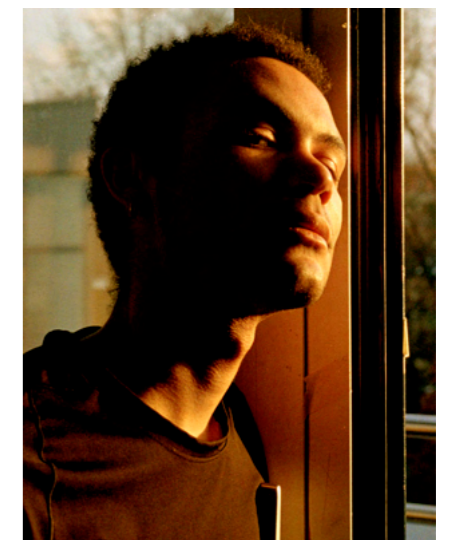
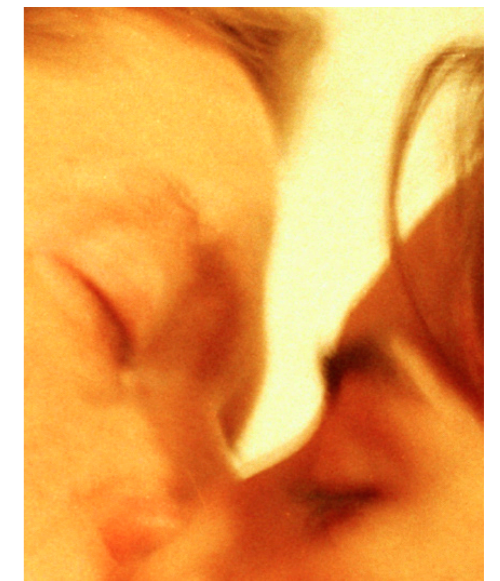
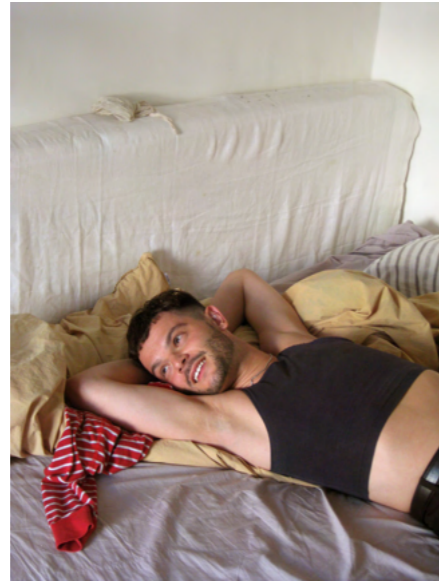
Die Ewige Welle (2023)

Concept and performance: Collaborative process
from the class of Michaela Melián



Documentation by Tim Albrecht. Performance at Klassentreffen June 2023, hosted by Michaela Melián.

Selection of digitalized photographic work



Group Exhibitions/Symposiums:

2024

max. 45x36x20, Goldsmiths, London (UK), March 2024

IGYMHOAP, Studio 45, duo exhibition w M. Glas, Hamburg (DE), March 2024

Où les Bus dorment, Jeanne Barret Gallerie, Marseille (FR), January 2024

2023

Gruppe Motto Gallery - Mutter, Hamburg (DE), December 2023

Kunstnerernes Efterårsudstilling, Den Frie Udstillingsbygning, Copenhagen (DK), November 2023

Flat Earth Film Festival, Seyðisfjörður (IS), November 2023

in reply to this message, performance w. Flora Fee Mayrhofer, July 2023, Hamburg (DE)

Klassentreffen, Festival hosted by Michaela Melián June 2021, Hamburg (DE)

M.I.N.I.S.T.R.Y., Performative Maze, May 2023, Hamburg (DE)

Jahresausstellung, Hfbk, February 2023, Hamburg (DE)

Performing with Code, hosted by Annika Larsson, January 2023, Hamburg (DE)

2022

Non knowledge, Laughter and the Moving Image, Festival and Symposium by Annika Larsson, November 2022, Hamburg (DE)

Lerchenfeld goes Schwanenwik, Literaturhaus, November 2022, Hamburg (DE)

Photography in Context, Hfbk Gallery, August 2022, Hamburg (DE)

1st year Exhibition, Hfbk, June 2022, Hamburg (DE)

Jahresausstellung, Hfbk, February 2022 Hamburg (DE)

2021

Two Works We Would Like To Exhibit, Duo exhibition w/ Laurits Kjær, May 2021, Copenhagen (DK)

2020

Selværk, October 2020, Copenhagen.(DK)

Forglem mej ej (Forget me not), Copenhagen Photo Festival, June 2020 Copenhagen.(DK)

Eksit, March 2020, Copenhagen.(DK)

Solo Exhibitions:

A Night Out(side), January 2021, Copenhagen(DK)

Education:

2021-

Hochschule für bildende Kunst Hamburg, Germany. BFA

Class of Michaela Melián/Kadar Attia

Beaux Arts de Marseille (2023, exchange semester)

2020

Vera School of Art and Design, Fine Arts Photography, January- December 2020.

2019

Introduction to Art History and Visual Studies, Karlstad University, Summer Semester 2019.

Art History and Visual Studies: From the Renaissance to Romanicism and Realism, Karlstad University, Summer/ Winter Semester 2019.

Art History and Visual Studies: Moderism, Postmoderism and Contemporary art, Karlstad University, Winter Semester 2019/2020.

2015-2018

Higher education preparatory diploma, Sigrid Rudebecks Gymnasium, Gothenburg, Sweden.



CV

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