

Ditte Ejlerskov  
Anne Skole Overgaard  
Paolo Cavinato

# travel

Sydhavn Station

*12 October – 10 November 2013*

# travel

The exhibition space Sydhavn Station presents the exhibition *Travel* by Ditte Ejlerskov, Anne Skole Overgaard and Paolo Cavinato.

In the entrance hall of the station the visitor will be met by Ditte Ejlerskov's *The Travel Magazine Series* exhibited in a number of poster ad holders along the walls. Ditte Ejlerskov has processed the glittering covers of travel magazines and studied the magazine aesthetics selling the idea of a paradisiacal getaway, far from the reality of everyday life. By transferring the magazine photos to another medium, the painting, the motifs are no longer an alluring description of paradise, rather a question of whether this really is paradise, as the underlying reality of these places is all inclusive travels with beaches packed with tourists and dodgy hotels. The question goes deeper yet: is there a paradise, a Utopia, on earth?

Next you walk into an exhibition space where Anne Skole Overgaard exhibits a series of watercolour paintings and an acrylic painting. She works with the representation of reality and meticulously registers it in her works, almost tending towards an abstraction in the amorphous shapes of the watercolour stains and in an abundantly pleated curtain.

Her series of watercolours partly depicts the view from a studio in Italy and partly the view from the artist's own studio in Sydhavnen. With great accuracy she has described reality outside her window; the life and surroundings so ordinary, that it goes unnoticed. Because the motif has been taken out of its surroundings, the outline disappears and the realism erodes as the reading of the motif is obstructed.

In a small, dark room the visitor can experience Paolo Cavinato's installation *Beyond*. In this piece he studies the threshold and the travel between the physical and metaphysical. He is interested in realities and the rational. With his installations he invites the viewer to reflect on the presumptions of what time and space is, and how they are interrelated. The piece questions our finite and limited perception of time, reality and space. By manipulating with the perception of time and space –and thus reality, he gives room for reflection on the presumption of the coherence of the world and with that also a metaphysical, religious or philosophical reflection.

In these ways the exhibition takes its starting point in the notion of travel and plays with the thresholds between specific places and imaginary worlds. The works question the way such places are represented and they reflect upon the notion of both physical and mental travels.





**Traveler**  
Tanzania  
Greece

**Traveler**  
Classic Mast  
RESTORE REVIEWS

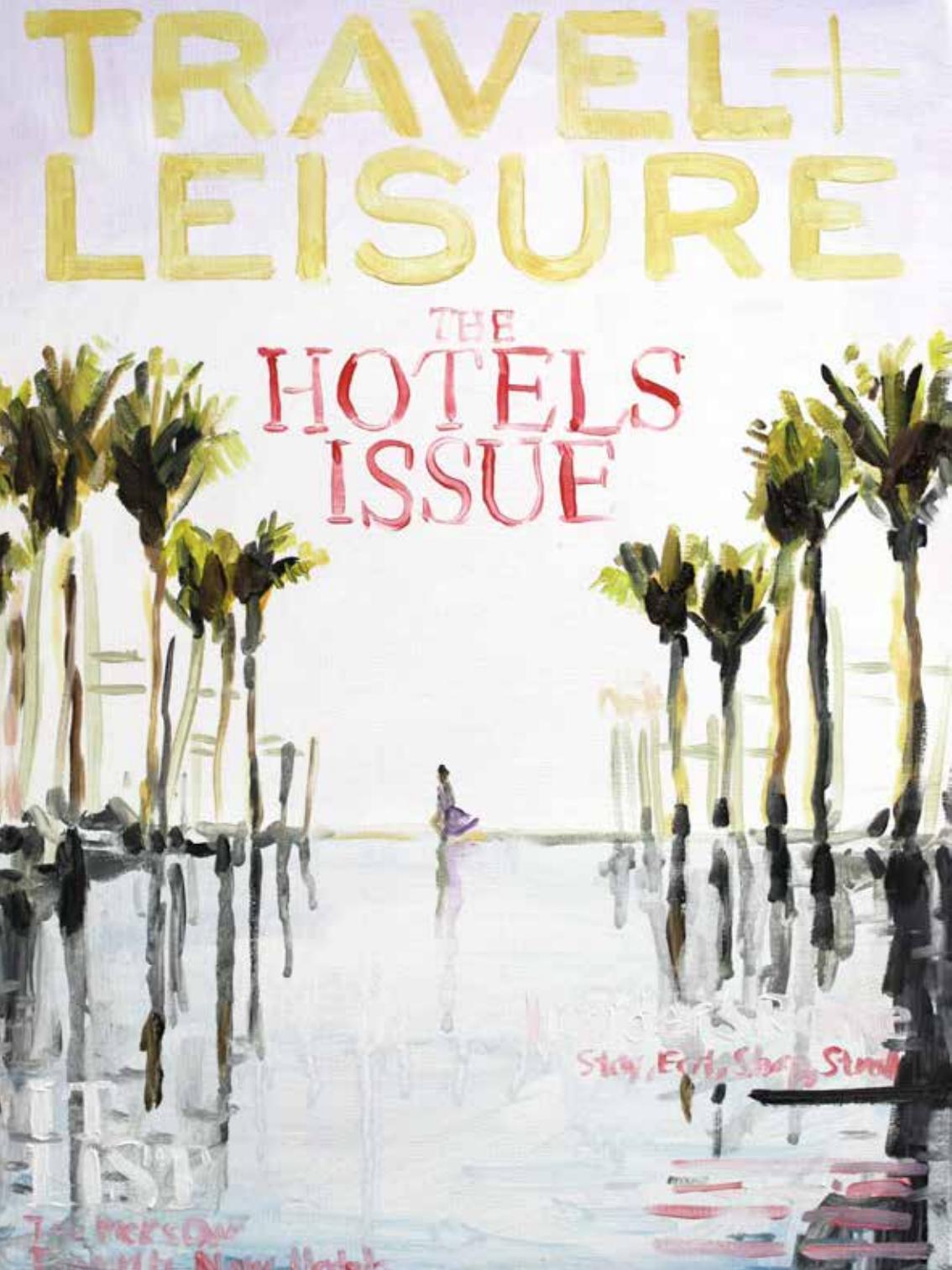
**ISLANDS**  
French Polynesia

**TRAVEL LEISURE**  
HOTELS ISSUE

**TRAVEL**

**Traveler**  
24  
CARIBBEAN  
THAILAND  
BUENOS AIRES  
270  
TOP STAYS

**VA**  
Ella



## Ditte Ejlerskov *The Travel Magazine Series*

Ditte Ejlerskov explores figurative painting and its potential as interpreter of reality. She varies her style and expression but the themes are repeated over and over. By applying pictures of pop culture as motifs in her paintings she creates a tension in the otherwise traditional oil painting. In this way the oil painting is her instrument to elaborate on our contemporary reality. In the exhibition *Travel* Ejlerskov exhibits *The Travel Magazine Series* in a new altered way. The series have previously been part of the exhibition *In Search of Eden* at the *Centre of Contemporary Art, Andratx*. In that exhibition Ejlerskov and Johan Furåker unfolded different aspects and ideas of Paradise by examining how the notion of Paradise has been described in words and images, and how myth and reality meet.

At the exhibition space Sydhavn Station *The Travel Magazine Series* have been printed as posters and installed in the poster ad holders at the station. The series depict travel magazine covers, with titles, headlines and a background photo of a remote, exotic travel destination. In the transfer from magazine to oil painting the magazine texts break with the idyll of the background photo and at the same time enhance the viewer's distance to the picture and to the place the picture refers to.

The posters express a cultural tendency of longing. Not only towards a pause away from everyday life, but a longing towards travelling to a remote, scenic and almost unearthly resort. When the magazines retell the myth of paradise, they mirror this longing. These representations of an exotic, peaceful paradise are loaded with clichés. In spite of this we choose to buy into the idea of journeying to paradise and the dream of such a Utopia, although we are aware that very few destinations can actually provide such sceneries. Reality can offer all-inclusives with dodgy hotels and beaches packed with tourists. By depicting the covers in another medium, the painting, Ejlerskov's posters expose this longing and create awareness of it. Thus she invites the viewer to reflect on where reality and the dream of a paradisiacal place meet –if they meet.

*The Travel Magazine Series*, 2013, 15 digital prints, 120 x 80 cm

Based on the painting series with the same title; *The Travel Magazine Series*, 2012  
Oil on canvases of 21 x 30 cm





## Anne Skole Overgaard

Anne Skole Overgaard often uses rules to guide her artistic working process. She examines the notion of realism and how to describe a place. The works celebrate and question ideas of realism at the same time. Like Ditte Ejlerskov, Overgaard uses reality and the imaginary as a starting point.

For this exhibition Overgaard has registered the everyday life and the reality in Italy, Sydhavnen and Bruxelles, places that all evoke different presumptions. To make a different representation of those places she has followed some basic rules; she used classical observational drawing in front of the motif, which causes the practical conditions of the place to affect the work, and she chose the motifs from the view of the windows of the studios. The rules took away a part of the artist's control of the motif and the expression. In this way she exposes what is so close to you in the everyday, that you never notice it. It is not the beautiful, the spectacular, the strange that is depicted, but the very ordinary that nobody sees.

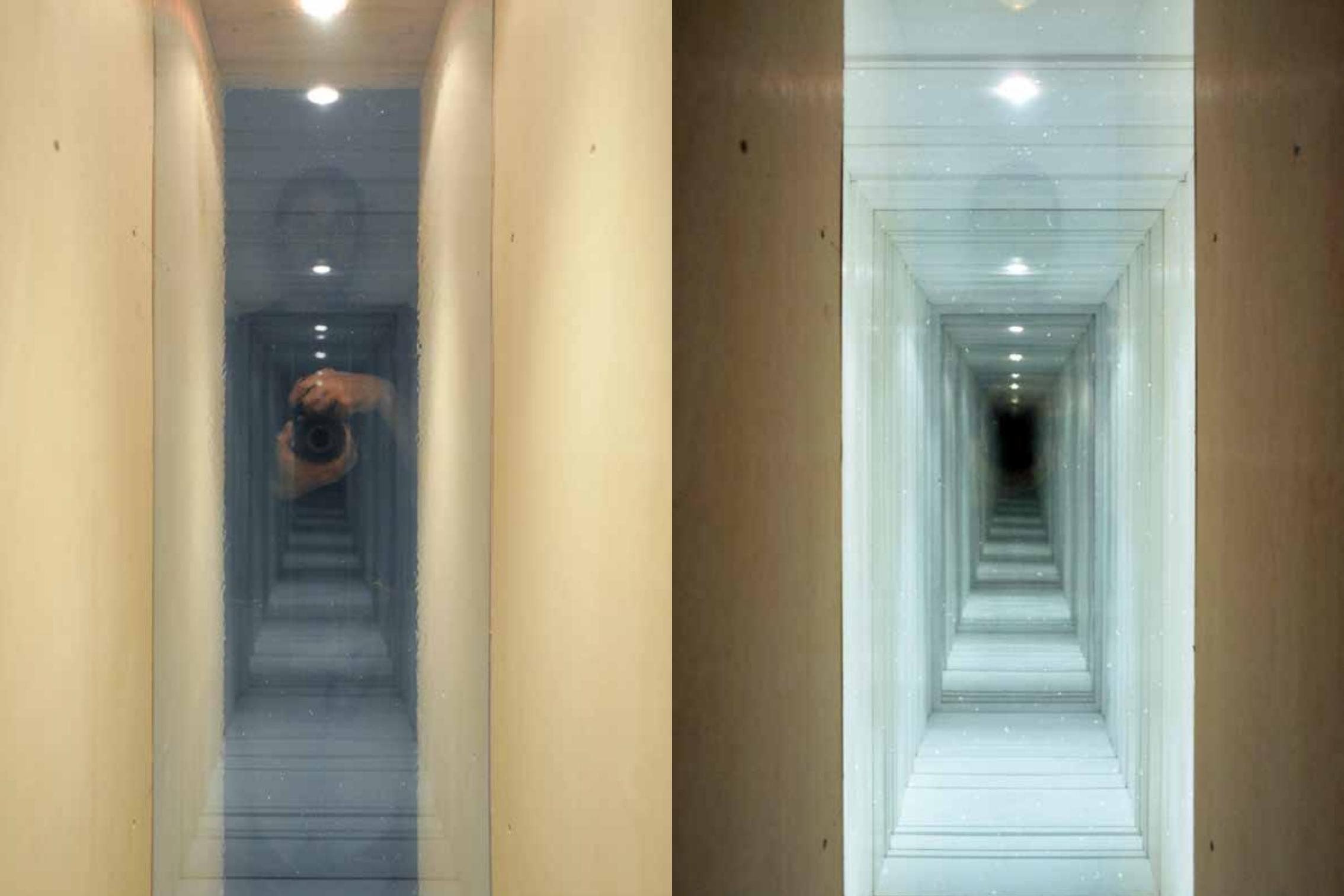
In the watercolours with motifs from Italy, it is obvious that the view and the reality are far away from the dream or the idea of Italy. The works show the heat of Italy, but the motifs are quite ordinary. Back in Sydhavnen she saw the view from her studio with new eyes and started to register the everyday and the reality from the window here.

The window is a recurring motif in the exhibited works. The windows from Italy and Sydhavnen seem empty and at the same time enigmatic, as reflections from outside can not be separated from what is behind the windowpane. Here the distinction between inside and outside is blurred. Inside is hidden, but still you can glimpse a life behind the reflections. *Curtain, Bruxelles* is the only work made from a photograph. As the title indicates, the painting depicts a draped curtain in Bruxelles and we don't get any hint of the world outside. Only a purple houseplant in the window is reaching up the curtain like flames.

All the works describes windows and what you see – or don't see – behind the windowpanes. What you can see from your window also works as a basic metaphor for the questions in the works about realism, reality and the imaginary.

Above: *View from studio, Italy*, 2013, watercolour, 30,5 x 40 cm

Below: *View from studio, Sydhavnen*, 2013, watercolour, 58 x 75,5 cm





## Paolo Cavinato

### *Beyond*

With his site specific work *Beyond*, Paolo Cavinato explores another aspect of the travel; the travel into the self. Cavinato's work often takes a philosophical approach to the world, he is particularly interested in the relation between the physical and a metaphysical world and he has explored the finite and the infinite through exhibitions for a longer period of time. His work revolves around the notion of the threshold between finite and infinite concepts that are interrelated; the threshold between time and space, reality and perception and between the physical and the metaphysical. In his works he employs illusions and sensory manipulation by creating realistic, yet fictive places where nothing is as it seems and everything is questioned. At the same time the illusions blur the lines between finite and infinite concepts, making the viewer aware of his own perception of these concepts.

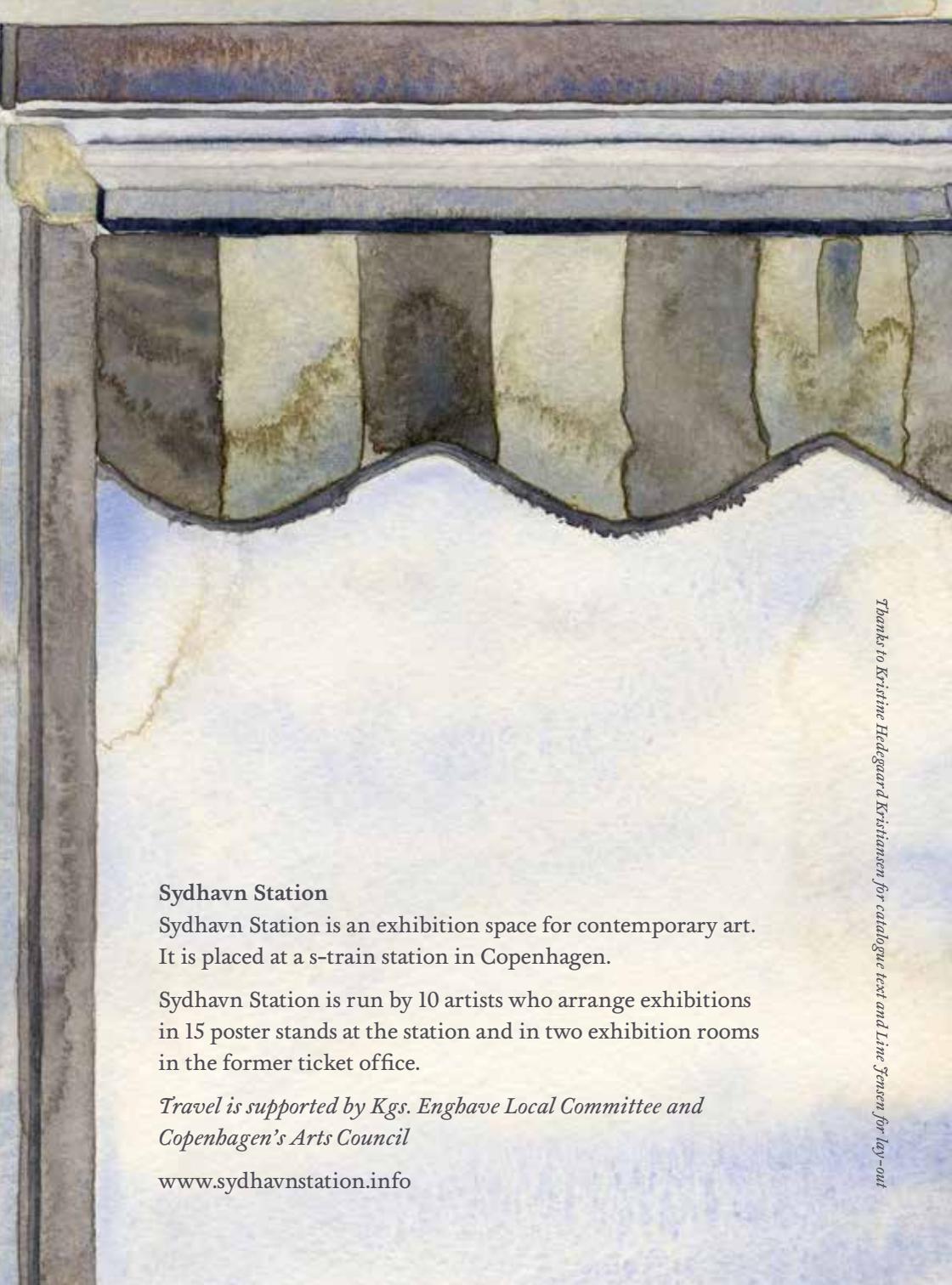
In the exhibition *Travel* Cavinato has combined the notion of travel with his studies of the threshold. The two are interrelated as the threshold is a line or border between two places, while the travel is the transition between two places, that is the movement *across* the threshold. The travel, then, is in itself to take a step in; into a room, into a community or into oneself.

The piece is an installation in a small, narrow room. From the outside it looks like an ordinary wooden box, with an oblong gap where the viewer can look inside the box. A mirror inside shows the reflection of the viewer. Gradually the reflection of the viewer fades and vanishes and a bright, endless corridor is seen. The experience can leave the viewer with a feeling of discomfort and disorientation.

In this room you experience standing on the threshold between the perceived reality and the illusory. The two perceptions of space should be incompatible, but by manipulating with the perspective and our perception, the installation creates an illusion of infinite depth inside a small space. Another part of the experience is seeing oneself in place and then seeing oneself disappear. The work turns the mind towards having experienced something from another dimension of the spirit, the soul and the infinite.

In this way Cavinato takes the viewer on a metaphysical journey into the self and the mind. In a brief moment the viewer experiences standing on the threshold between this world and another.

*Beyond*, 2013, wood, acrylic, mirror, film, lights with timer, 80 x 200 x 200h cm



### Sydhavn Station

Sydhavn Station is an exhibition space for contemporary art. It is placed at a s-train station in Copenhagen.

Sydhavn Station is run by 10 artists who arrange exhibitions in 15 poster stands at the station and in two exhibition rooms in the former ticket office.

*Travel is supported by Kgs. Enghave Local Committee and Copenhagen's Arts Council*

[www.sydhavnstation.info](http://www.sydhavnstation.info)