



Mads Borre

Instagram: @mabovaqua

In my work I make assemblage-installations that are site specific. I introduce art objects; re-stage fragments of text, ideas and drawings from my notebooks; present and modify ready-mades, and assemble all of these to compose a new movement and choreography of the space. I use colors and tactile surfaces to span between the analogue and the digital, the improvised and the premeditated. I write and perform text and poetry in the installations and collect them in collaged zines and publications.

I feel like neon being bent

Bright

Pink and yellow

Out of control

Hot as hell

And in your hands

And as I break

Cause let's face it

Who knows how to bend neon right away

You start over

I enjoy making art texts that are awkward or seem chaotic; working with the principle of 'and/also' to bring an openness to the seemingly impractical nature of the conversation and communication around art. I like to combine and express contradictory statements and emotions, with an improvised and intuitive approach. I write texts about love, difference in perception, disassociation from familiar order, and spontaneity in language. I wish to put light on emotional and formal expressions and their connectedness through playful assembly of art and people.

Important to my art are themes of flowing/changing expressions of identity, ambivalent relationships with the group and the individual, and a sensorial openness expressed through scale, shape, texture, and mixture of art/everyday components.

Star Eyed Baby

Kunsthal Aarhus (Aarhus, Denmark)

2019, Det Jyske Kunstakademi graduate exhibition

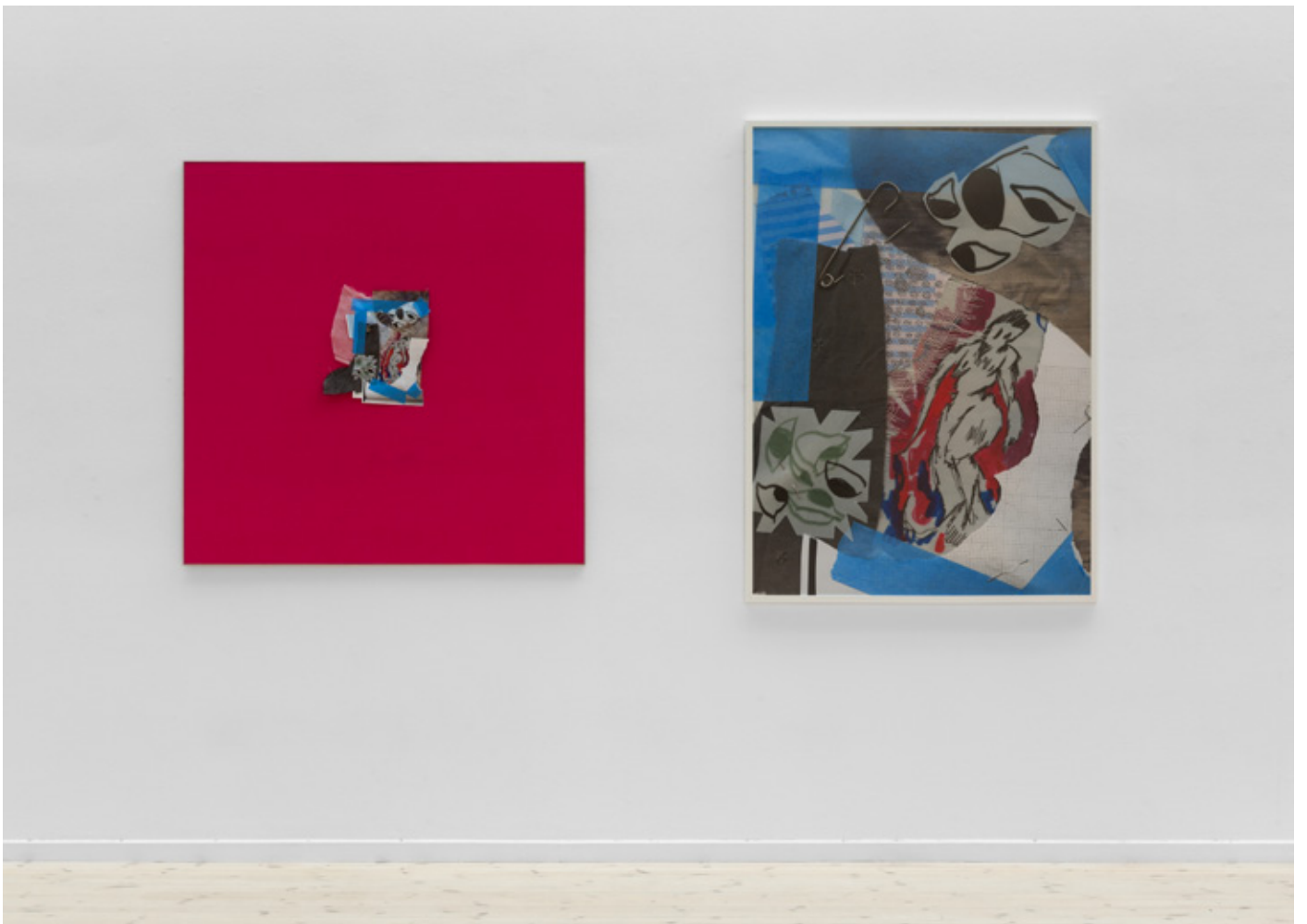
Star Eyed Baby takes on the idea of the noticeboard as a way of showcasing and presenting ideas, text, images. The noticeboard is an everyday object that comes with a set of universally understood methodologies: the expectation of changing content; a democratic tool available in workplaces, homes, outside in public spaces, etc. Two-dimensional and sometimes three-dimensional information can be mounted: someone looking for a room, for work, a partner, a missing pet, concert posters or protest info. Depending on the placement of the noticeboard, its user frequency and content is organically created by its users, or perhaps curated by whoever put it up in the first place.

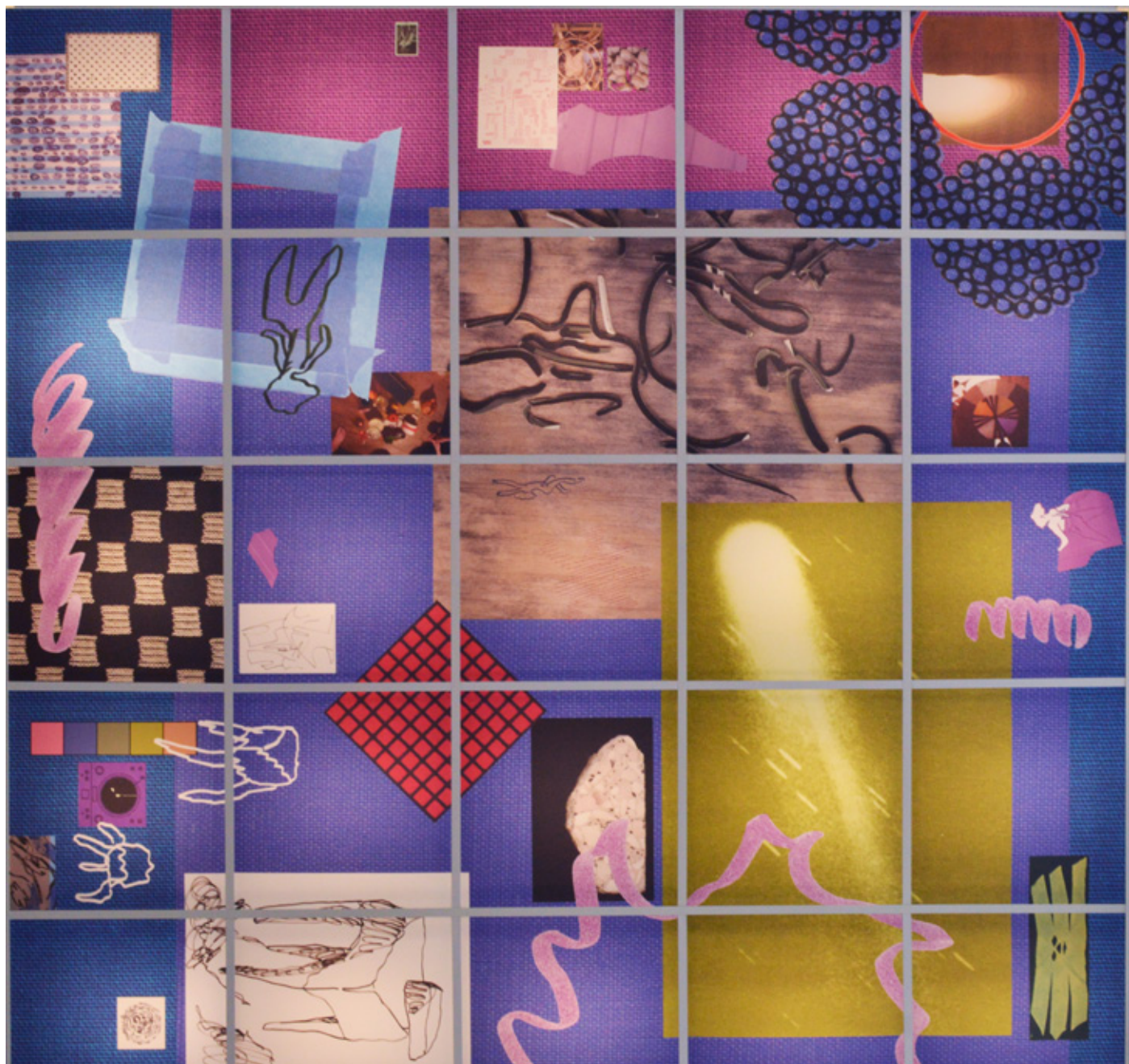
I was interested in these ideas as a way of creating a space within the huge white cube that is Kunsthal Aarhus. I wanted to create arbitrary noticeboard-like pieces that could hold and assemble information referring to art and art making, the tactile and the sleek, sexuality and identity, virtual and literal space, comics, drawings, and popular culture. I did this using the traits of the noticeboard, namely woven textile, framework and a systematic/organic and unsystematic/disruptive composition of my content. I was also interested in using both analogue and the digital ways of making here, without them being mutually exclusive.

The installation consists of two large back-lit, rectangular collage/assemblage pieces printed on plexi-glass that are installed in the ceiling. On the floor between them is a piece of fabric with paper images on it. The ceiling pieces are accompanied by translucent fabrics that hang from the edges and lie curled up on the floor 4 meters below. The lengths of fabric are hung so that some create a transparent barrier, while others make lightly demarcated area of movement for the viewer. Drawings, poetry, text fragments, dyed fabric and analogue photos are mounted with needles on the fabric creating a virtual-like space where, depending on where you stand, you can see these fragments suspended in different scattered patterns. Two pieces hang on an adjacent wall. One of them is a 1.20m by 1.20m magenta noticeboard. Mounted on it with needles is a small collage made from paper, tape, needles and textile. Next to it is a large photographic replica, which is 1m by 1.50m. I wanted to work with the depth of the space and the expectation of initially wanting to be able to get the full scope of a piece from afar, and when then walking the 20 or so meters you end up revisiting the same collaged image again, but with the full tactility of the handmade.

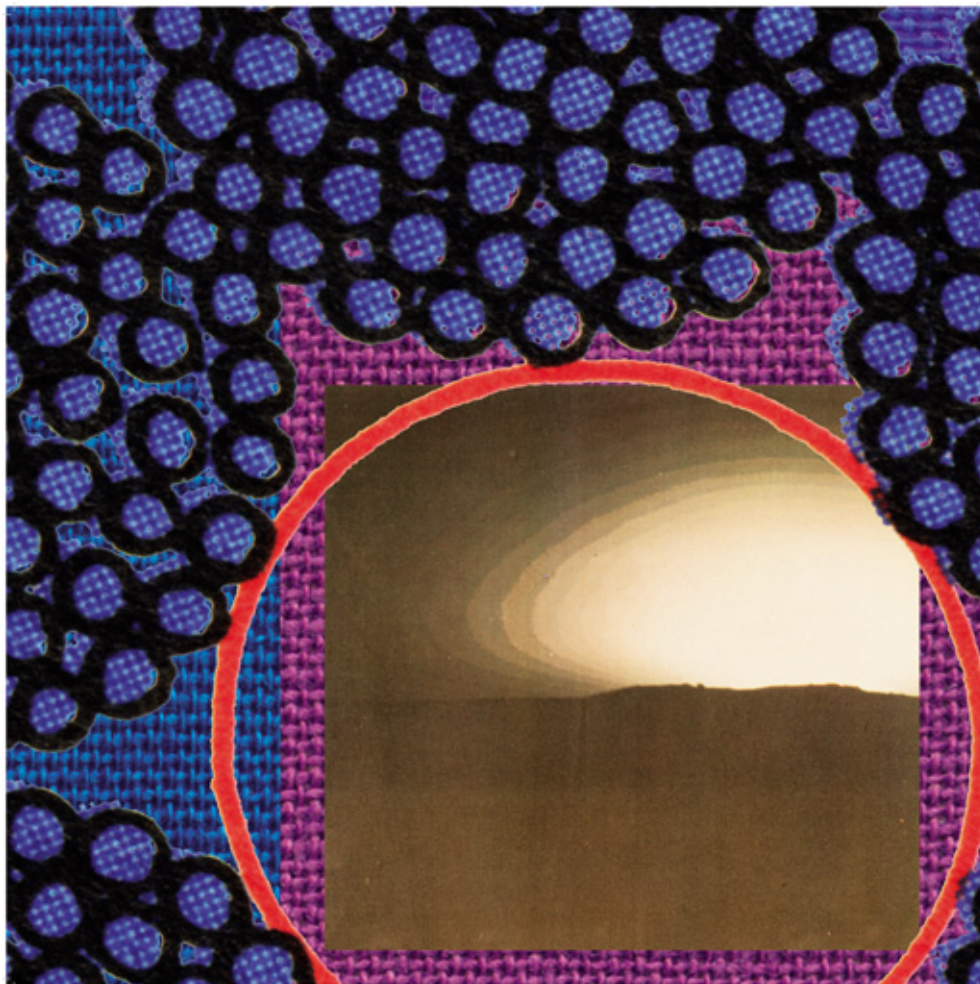
The soft translucent 'noticeboard' tapestries, the ceiling assemblage lamp pieces, and the floor and wall pieces all demand different ways of viewing and make the viewer look in all directions for the small, or seemingly insignificant details and fragments of the bigger installation. The pieces of text are poetic, and statement-like, talking into the many conversations of the noticeboard culture, the white cube art history, and broader society, saying: 'who will erase my queerness in the future?', and in other texts stating an abstract and sensory image of devout love to, and hoping to be seen by, someone passing through the space.













Lavenderboys and Femmedrones

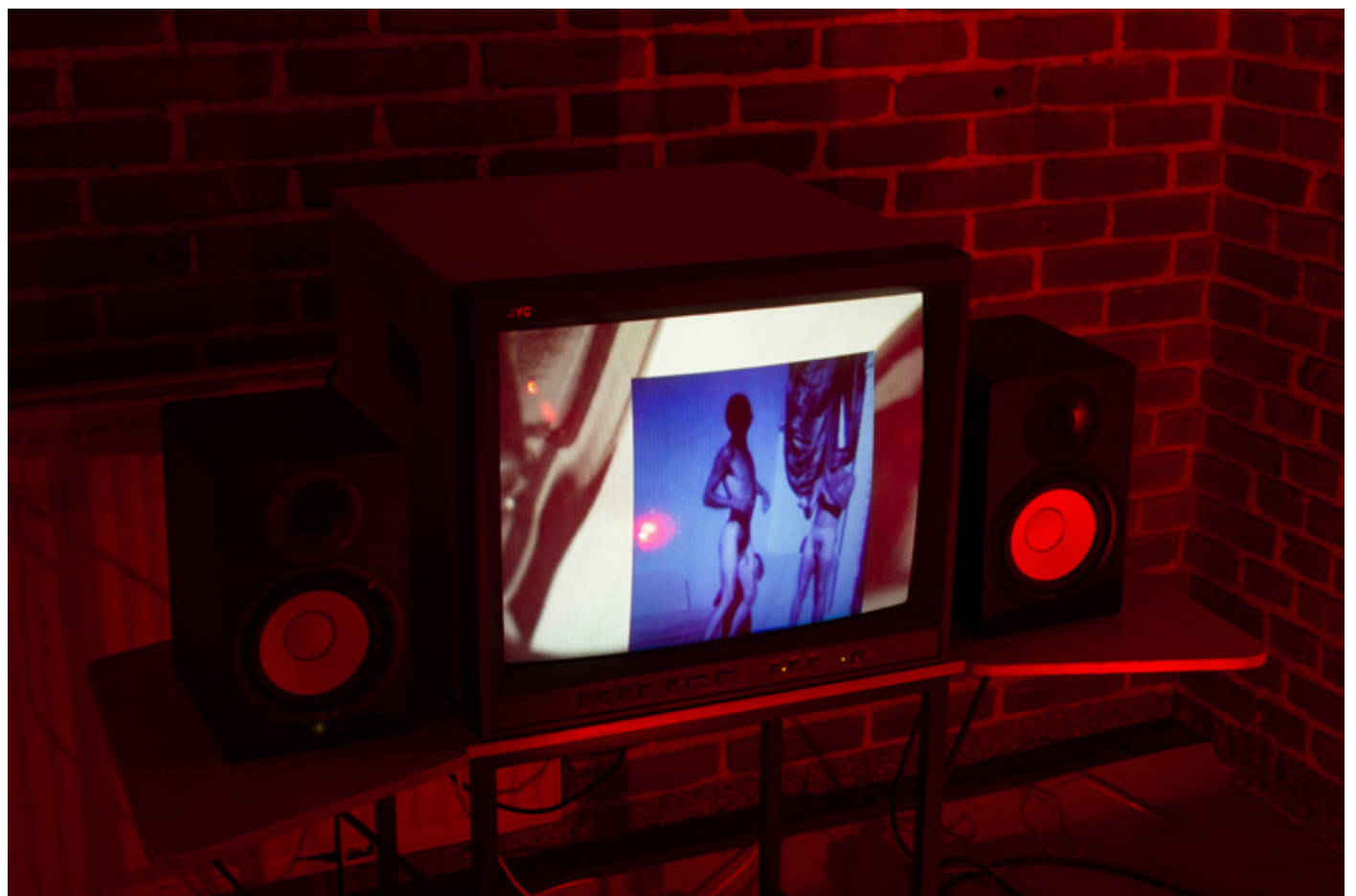
Udstillingsstedet Spanien 19C (Aarhus, Denmark)

2019

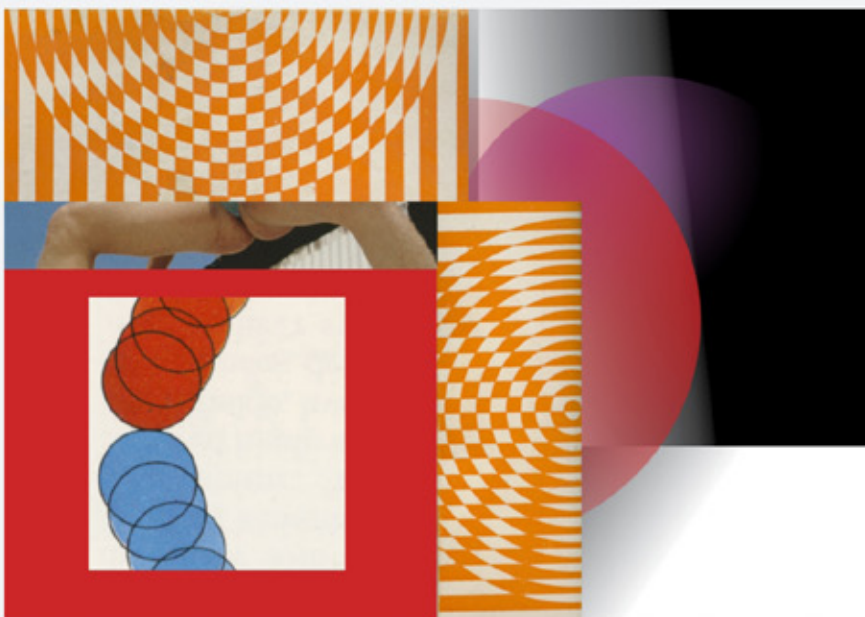
I wanted to create an exhibition that expanded the concept of the drone as a powerful and derailed metaphor. Referred to as 'The Red Eyed Idler' in a previous performance piece, I connect it with the history of queers as passive voyeurs outside of a society focused on reproduction and industry. Attempting to manifest and merge three spaces of voyeurism: The Dark Room (photography), Sci Fi Horror, and 60s porn shops and cinema. Using the Red Light as a marker, as it appears in all of these spaces with different meanings. In the Dark Room the red light is a faint light revealing the light sensitive imagery. Work carried out in a Dark Room is often solitary and silent, barred from any sunlight and sense of time, day or night. In Sci-Fi Horror the red light appears as blood spattered posters and screens; a point-of-no-return-frenzy going on before the eyes of the cinema goer, safe to leave, feeling shocked and exhilarated. In the history of pornography and in the urban landscape the red light marks a place of selling of sex, only recently decriminalized. At once out of sight and in plain sight, the red light is a beacon for those who know what to look for. What all of these spaces have in common is the voyeuristic and often solitary behavior of visual fascination with and consumption of the bodies of others. The popularized thrill of a fictionalized sci fi/horror, murder, sex, of creating and possessing an image taken from the context of the world outside.

I installed a number of theater lamps in the exhibition space, on the floor and others standing on thick metal tripods; all using a red-light filter, creating a hot and dim atmosphere. The black electric cords spread out over the red carpet. Using a timer for each of the lamps they turned on and off in different sequences, frequently changing the focus of and the ambience of the space with loud CLICKS. There were two large photographic pieces on the wall and a monitor showing a video montage piece, with rhythmic and distorted music blasting out with breaks of silence. In the montage there was a variation of video and photos; naked men dancing from 60s porn, colorful shapes and imagery following the sound. There was a small noticeboard on the wall with sexualized monsters and barren rocky landscapes. Next to it stood a steel table with a publication containing poetry, found/manipulated images and drawings mirroring the video montage. The red light that filled the space meant that only some of the pages and images were visible, seemingly over-exposed or distorted. In daylight the publication looked completely different, so that once it was taken outside, new images and colors appeared. Hanging from steel hooks was fabric that went through and over the space to catch the red light. During the exhibition period I hosted a performance night, where I invited Sall Lam Toro, and Kasper Knudsen Muusholm to perform, and later I read the texts from my publication.









Eyes rolled back into their heads, they took over the house,
Sweeping one room after the other with an intense curiosity.
Animated, yet soulless searching for their counterparts.
Warm blooded soft handed deep eyed passed out wide awake now
light focused aware now almost dozing running
Search ended as the field behind the house
Breath not lights out. On their way to the next house.



Fuden ar iung iŷ fad. Fuden ar fuden oerŷing oŷ planke mŷt
Den ŷpæddi ætŷ fædder ŷpæddet æt pŷ fædder
Fuden ætŷ fædder iŷ fædder
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Sun Mind Moon Jaw

Newcastle University (Newcastle, UK)

2018, MFA degree exhibition

Sun Mind Moon Jaw was made when I was invited as an artistic researcher at Newcastle University under Professor Irene Brown. The piece came about from working with zine-making, and the idea of the relatively impactful political tool zines have become; self-published and easily distributed formats via art spaces and the internet. The exhibition itself consisted of two large banner-style paintings that hung from the ceiling to the floor, in bright orange, blue, white, red and black. The imagery - a pair of long legs wearing flared trousers and huge white disco boots - came from a small comic zine I made while staying in Glasgow - and wanting the gender queer Wizard protagonist to step through the ceiling windows, reaching into the sky above. I wanted the flared legs to be sculpturally significant and to be an upscaled reference to the cover pages of a zine.

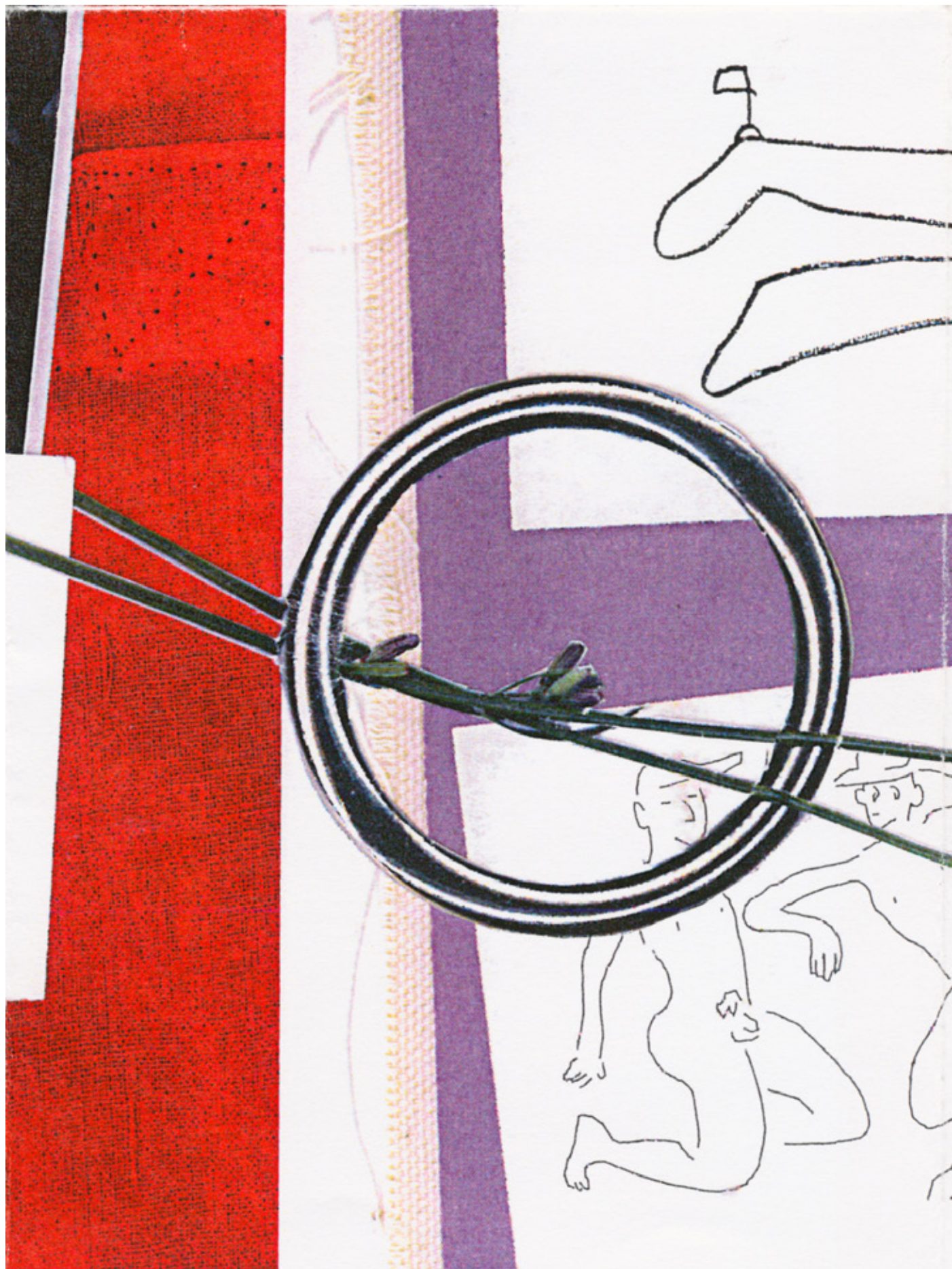
Much like *Star Eyed Baby*, this piece is a nod to the virtual, or imagined space, where scale and color can be manipulated and transformed. Around the banners were 10 paper sculptures that varied in size. All had painted eyes and eye-like imagery in black ink. These 'Lavender Drone Boys' were folded in the same way as you would fold a small zine, but were left standing, unfolded. Around each of them were lavender branches. I was interested in the identity of the present-day drone robots as a metaphor for the passive onlooker status that queers have had historically, with few civil rights and a seemingly unproductive and unpopular place in society. It also refers to a poem that I performed in the installation where the relationship between male bees' 'drones' is unfolded, connecting with the flowers in the space. Lavender flowers have been attributed to queer boys - 'leaning with the lavenders' through time. In the white porcelain sink in the space I had buddleia, which are considered a noxious weed in the UK. I wanted to bring it into the exhibition space and promote it from being a plant that is tolerated yet grows uncontrollably out of chimneys and in and out of every garden, to the dismay and pleasure of many. The running water in the sink, the flowers and the lavender created a cool and fragrant environment. I had also made a zine, featuring a collage of colors, drawings and small texts that you could take with you called 'You Had Me Eating Peaches Man' - referring to synesthetic pleasure of listening to poetry and of sex and intimacy.













Education and Research:

- 2014-2019 Visual Artist, Jutland Art Academy, Aarhus Denmark
2018 Visiting Researcher, Newcastle University Fine Art Department, England
for Head of Department, Irene Brown.
2017-2018 Newcastle University Fine Arts Department, Fine Art Department, England

Selected Group Shows and Solo Exhibitions:

- 2020 **'Snail Mails Mail'**
On-going exchange between artists from England, Hungary, Japan & Denmark
2019 **'Soft-Bed-Exo-Skeleton'**
Mixed media installation. Solo exhibition, Kunsthall Aarhus
'Star Eyed Baby'
Mixed media installation. Group show 'Coming Out', Jutland Art Academy MFA Degree Show, Kunsthall Aarhus, Denmark
'Grasswalker'
Sound and textile pieces for a hike in nature. In collaboration with Anders Hjortdal. Group show, 'Struer Tracks - Sound Art'
'Busiest Street'
Performance. Landmark, Bergen Kunsthall, Norway
'Lavenderboys and Femmedrones'
Mixed media installation. Solo exhibition, Spanien 19 C, Aarhus
2018 **'Sun Mind Moon Jaw'**
Mixed media installation. MFA degree show, Newcastle University Fine Art Department, Newcastle, England
'1.Make this small/vibration count'
Video, poetry on paper, rocks and fruit. BA Degree Show London
Newcastle University Fine Art Department, Copeland London, England
'I let myself go - but you are always there (Red Eyed Idler)'
Installation and performance. NCLU Fine Art Dep,
MFA interim exhibition. Northern Mining Institute, Newcastle, England

Selected Performances:

- 2019 **'Blame it on Jessy'** Solo performance. Aarhus Artspace, Aarhus
2018 **'Poetry Card Game'** Two performance sets. Ground Gallery, Hull, England
'Business' Essay and poetry reading. XL Gallery, Newcastle, England
'Lonely in the Mouth' Poetry reading. 'Giggle II', Newcastle, England

Commissioned Projects:

- 2020 Music video (on-going) **'The Immortal Sailor'**, commissioned by Ditte Elly, Musikeum
2017 Four music videos, **'Anti-Club Music'**, for musician Maxe Lu Ali, and the Danish Art Council.
'SC Viola' / 'You Lose What You Get' / 'Down As You Are' / 'Fading'
Mask/Costume. Sculpted head of the protagonist 'Aiyup' in Anita Beikpours final film 'Walk With Me', The National Film School of Denmark

Recent sold works:

- 2020 Two large scale photographic prints purchased by Aarhus Art Council

Grants:

- 2017 Carlsberg Travel Grant
2019 Augustinus Grant
Vilhelm Kiers Grant