

DITTE EJLESKOV

VENDSYSSEL KUNSTMUSEUM

DITTE EJLESKOV

THE ECHO OF THE STORM
A DISCOVERY OF THE SEA GODDESS RÁN

STORMENS EKKO
EN OPDAGELSE AF HAVGUDINDEN RÁN

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FORORD

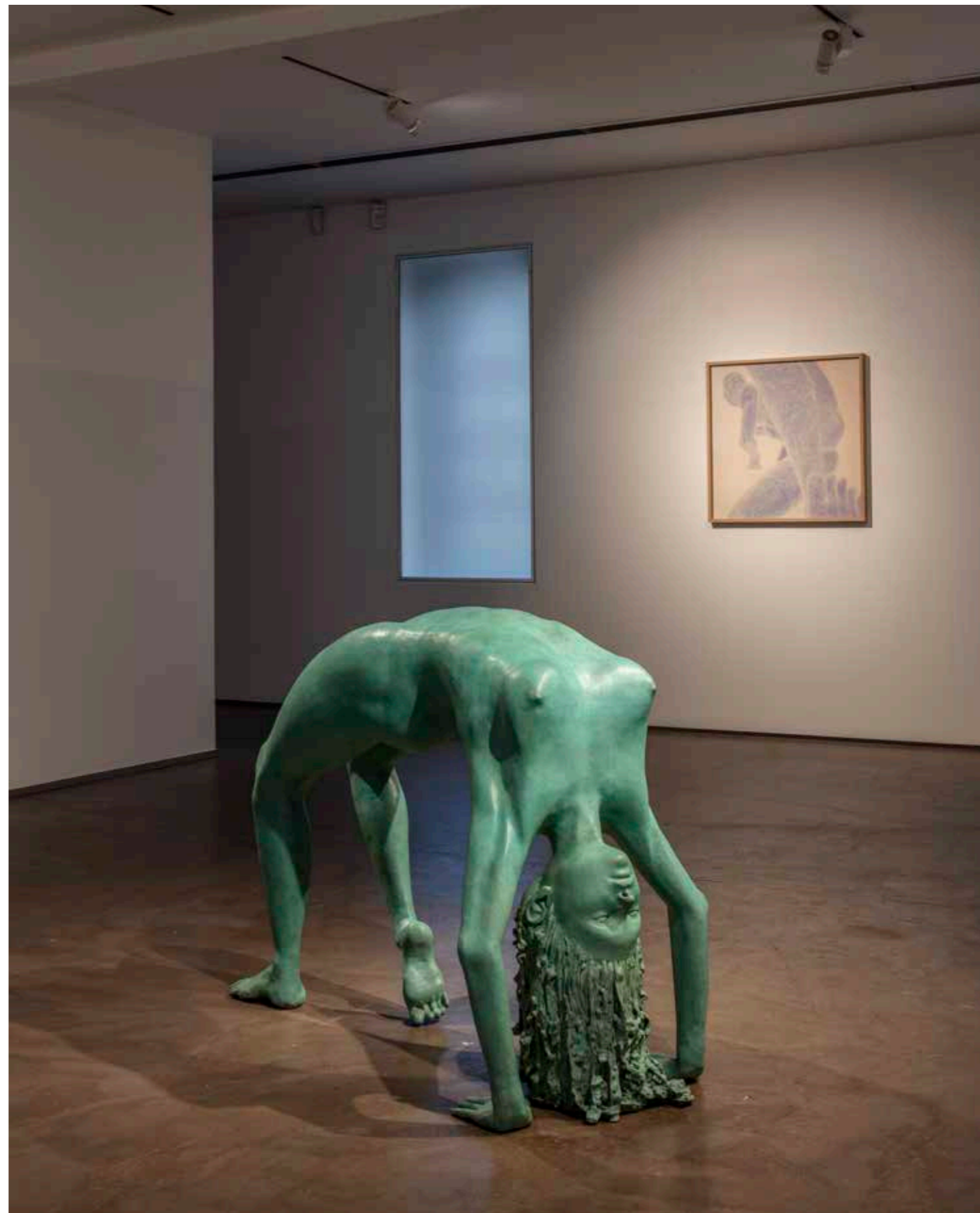
Sine Kildeberg, museumsdirektør

Det er en stor glæde for Vendsyssel Kunstmuseum at kunne præsentere billedkunstner Ditte Ejlerskovs soloudstilling *Stormens Ekko - en opdagelse af havgudinden Rán*.

Da Naturmødet i Hirtshals løb af stablen i slutningen af maj, trak et stormvejr ind fra nordvest. På åbningsdagen nåede vindstødene en styrke, som satte enkelte boder og teltop sætninger på prøve, og åbningen blev da også udskudt til senere på dagen - indtil vinden havde lagt sig. Uanset om man er vant til at leve og bo tæt ved havet eller opsøger det som destination, er oplevelsen af stilheden efter stormen en velkendt følelse. Når bølgerne langsomt lægger sig, og havet falder til ro. En følelse af forløsning, uanset om der er tale om et ydre eller et indre stormvejr.

I udstillingen *Stormens Ekko* dykker Ditte Ejlerskov ned i de følelser, der opstår under og efter en storm eller voldsom oplevelse. Det er følelser, kunstneren kender fra sit eget liv - bl.a. fra barndommen i Vendsyssel, hvor havets mægtige og til tider farlige kræfter er et grundvilkår.

Med afsæt i egne oplevelser og erindringer om havet har Ditte Ejlerskov skabt en række nye værker med den nordiske havgudinde Rán som omdrejningspunkt. Når ordet 'opdagelse'



indgår i udstillingens undertitel refererer det til de ofte kortfattede beskrivelser, man finder af figuren Rán i nordisk mytologi, som for eksempel i Politikens Håndbøger, *Nordiske guder og helte* fra 2001: "Jætten i havet hedder Ægir [...] Bølgerne er hans døtre, hans hustru er Ran med sit net, hun fisker druknede sømænd." Men samtidig er udstillingens koncept centreret omkring opdagelsen af Rán – kunstnerens søgen efter, fremkaldelse og visualisering af havgudinden – mægtig og beskyttende, faretruende og fascinerende. Ud fra historien om kvindelig urkraft skaber Ditte Ejlerskov nye mytologier i og for samtiden.

Ditte Ejlerskov arbejder i krydsfeltet mellem det personlige, det eksistentielle og det feministiske. I udstillingen udfoldes fortællingen om Rán gennem maleri, skulptur, billedvævning, tegning, grafik, video og Augmented Reality. Bronzeskulpturen *Rán*, der er blevet til med støtte fra Ny Carlsbergfondet, er et nyt materiale, som kunstneren har udfordret sig selv med.

Grænserne mellem den fysiske og virtuelle verden flyder sammen, og gennem denne sammenflettede linse både oplever man og bliver udfordret på, hvad virkeligheden egentlig er i mødet med Ditte Ejlerskops kunst.

I nutidens verden handler meget om, at nogen tager noget fra nogle andre. I Ditte Ejlerskops kunst handler det om at give. At give noget til sig selv, give noget til hinanden og give en stemme til nogen – at opfordre til en bevægelse og et opgør med fastlåste samfundstrukturer og tankegange.

Til en serie af *Dream Gradients*, malerier delt i to pasteltoner i henholdsvis top og bund, har Ditte Ejlerskov hentet inspiration i den persiske farveteori 'Medicinens Kanon', fra 1025, hvor farvet lys blev brugt til at balancere kroppens manglende energi på et fysisk, følelsesmæssigt, åndeligt og psykisk niveau. Man skal give sig god tid – og turde blive i mødet med disse værker og lade den flimrende og vibrerende farveflade åbne sig. *Stormens Ekko* handler også om mod. Mod til at være, mod til at føle, mod til at kigge indad og mod til at være i kroppens og sindets modstridende og livgivende følelser.

Til udstillingen er der skabt et meditationsrum, hvor man i en videoinstallation kan tage med Rán og hendes ni døtre ned i dybet, give slip – og måske, inden man igen kommer op til overfladen, finde og mærke stilheden efter stormen.

I forbindelse med udstillingen udgives et katalog indeholdende artikler af henholdsvis Anne Sofie Langer Jordt, tidl. museumsinspektør, Vendsyssel Kunstmuseum, og Astrid Brincker Olson, kunstformidler, og Marie Vinther, kuratorisk assistent på Museet for Samtidskunst Roskilde. Der skal lyde en stor tak til forfatterne for deres artikler, som, på hver deres vis, udfolder og belyser de mange lag i Ejlerskops værk.

Uden støtte fra fonde kan en sådan udstilling og publikation ikke realiseres, og der skal rettes en varm tak til 15. Juni Fonden, Augustinus Fonden, Ny Carlsbergfondet, Statens Kunstfond samt Martin Asbæk Gallery og Dansk Wilton.

En stor tak skal desuden lyde til Kirsten og Palle Diges Fond, som har doneret flere værker på udstillingen til Vendsyssel Kunstmuseum. De supplerer på fornemste vis museets eksisterende samling af Ditte Ejlerskops værker.

Slutteligt en ganske særlig tak til Ditte Ejlerskov for mange gode og inspirerende samtaler, både i udvikling af koncept og i kuratering af udstillingen. Tak for et tillidsfuldt samarbejde, kendetegnet ved et stort engagement, overblik og vedholdenhed igennem hele processen med såvel udstilling som publikation.

STORMENS EKKO - DITTE EJLERSKOV'S *RÁN* SOM EN SUBLIM AVATAR

Anne Sofie Langer Jordt

Stormens Ekko og stilheden efter kaos

Stormens ekko. Dér, hvor stilheden efter stormen indfinder sig; hvor bølgerne er stilnet af, og kaos bliver afløst af ro. En følelse af forløsning, uanset om der er tale om en ydre eller en indre storm. Denne tilstand af efterklang og transformation danner rammen for kunstneren Ditte Ejlerskovs (f. 1982) udstilling *Stormens Ekko - en opdagelse af havgudinden Rán* på Vendsyssel Kunstmuseum.

I udstillingen udforsker Ejlerskov naturens og følelseslivets urkræfter gennem skulptur, maleri, AR-teknologi og meditation. Centralt i udstillingen står skulpturen *Rán*, en skikkelse fra nordisk mytologi, der hersker over havdybets kræfter. Gennem *Rán* undersøger Ejlerskov stormens spændingsfelt, hvor frygt og ro, storm og stilhed, destruktion og forvandling sameksisterer - erfaringer, som i filosofien forbindes med det sublime.

Ditte Ejlerskovs praksis: Natur, følelser og de kvindelige urkræfter

Ditte Ejlerskov er uddannet fra Det Fynske Kunstakademi, The Cooper Union School of Art i New York og fra Malmö Art Academy og arbejder i krydsfeltet mellem det personlige, det eksistentielle og det feministiske.¹ I *Stormens Ekko* tager hun udgangspunkt i sine egne erfaringer fra barndommen i Vendsyssel, hvor

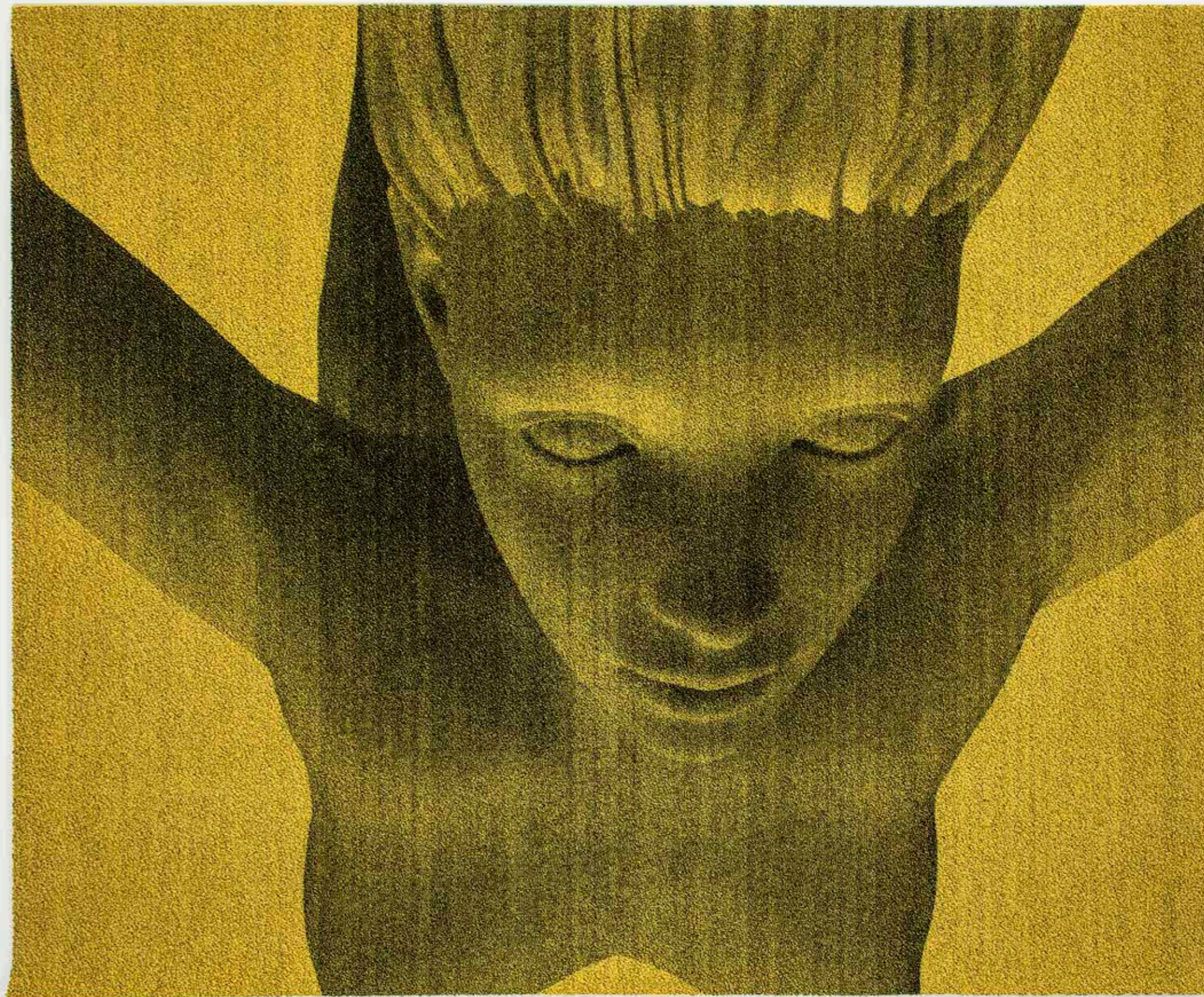


Rán Standing Close-up, 2025

Woven wool carpet

160 x 160 cm

Rán Floating in Yellow Clarity, 2025
Woven wool carpet
325 x 400 cm



hun var tæt på havet og oplevede dets dobbelthed med livgivende såvel som livstruende kræfter, ligesom hun også blev fortrolig med havets opskyllede efterladenskaber i form af krabber, konkylrier, muslinger, hajæg, blæretang, tov, mågefjer og gopler.

Ditte Ejlerskov har i forbindelse med udstillingen lavet skulpturen *Rán*. Rán er en gudinde fra nordisk mytologi, som på mange måder er gået i glemmebogen. Hun var gudinde for havdybet og kunne med sine kræfter skabe storme og bølger, og indfangede druknede søfolk med sit fiskenet og førte dem til sit rige på havets bund. I mytologien er Rán gift med guden Ægir, som er personificeringen af havet, og sammen har de ni døtre, der alle repræsenterer hver deres aspekt af havet.² Rán kan på den måde også siges at legemliggøre naturens dualiteter - liv og død - skabelse og ødelæggelse - frygt og ro.

Ditte Ejlerskov har skabt skulpturen *Rán* i bronze som en nøgen kvindekrop, der danner en bueform. Hendes nærmest generiske og futuristiske ansigt betragter rummet med et fast og roligt blik. Hun bliver derfor nærmere en arketype end en specifik figur. Håret er lavet af blæretang og rammer jorden. Hendes evner som havgud understreges af skulpturens bølgeformede bevægelse og hår af tang. Men selvom hun tydeligvis besidder voldsomme kræfter, kan posituren også minde om en yogastilling, hvor man går i bro, og desuden signalerer hun ro og beherskelse. På den måde er dualiteten til stede i skulpturen, i selve kroppens udformning. Positionen kan også ses som en bro mellem fortidens og nutidens forestillinger om kvindekroppen og dens kræfter. Bevægelsen - hysteribuen - har historisk været knyttet til forestillinger om djævluedrivelse, hekseri og kvindelig hysteri. Den fransk-amerikanske kunstner Louise Bourgeois (1911-2010) tematiserede netop denne positur i sin skulptur *Arch of Hysteria* fra 1993,³ hvor den kropslige spænding bliver et billede på en psykologisk ekstremtilstand. I Ejlerskops fortolkning aktiveres denne historiske ladning, så *Rán* fremstår som en arketypisk kvindelig kraftfigur - både frygtet og dragende. Men det er ikke kun som bronzeskulptur, man kan opleve Rán. Ejlerskov har desuden ført skulpturen ind i den digitale verden gennem film, Non-Fungible Token (NFT), tegning, maleri, uld, 3D-print, lyd og Augmented Reality (AR).

Stormens kræfter og det klassisk sublime

Storme, havets kræfter og mødet med naturens voldsomme dimensioner leder tankerne hen på den klassiske, filosofiske forestilling om *det sublime*. Hos Edmund Burke (1729-1797) og Immanuel Kant (1724-1804) forstås det sublime som oplevelsen af noget ekstremt, uoverskueligt og formløst, der overskrider vores evne til at begribe, og som vækker ærefrygt blandet med fryd.

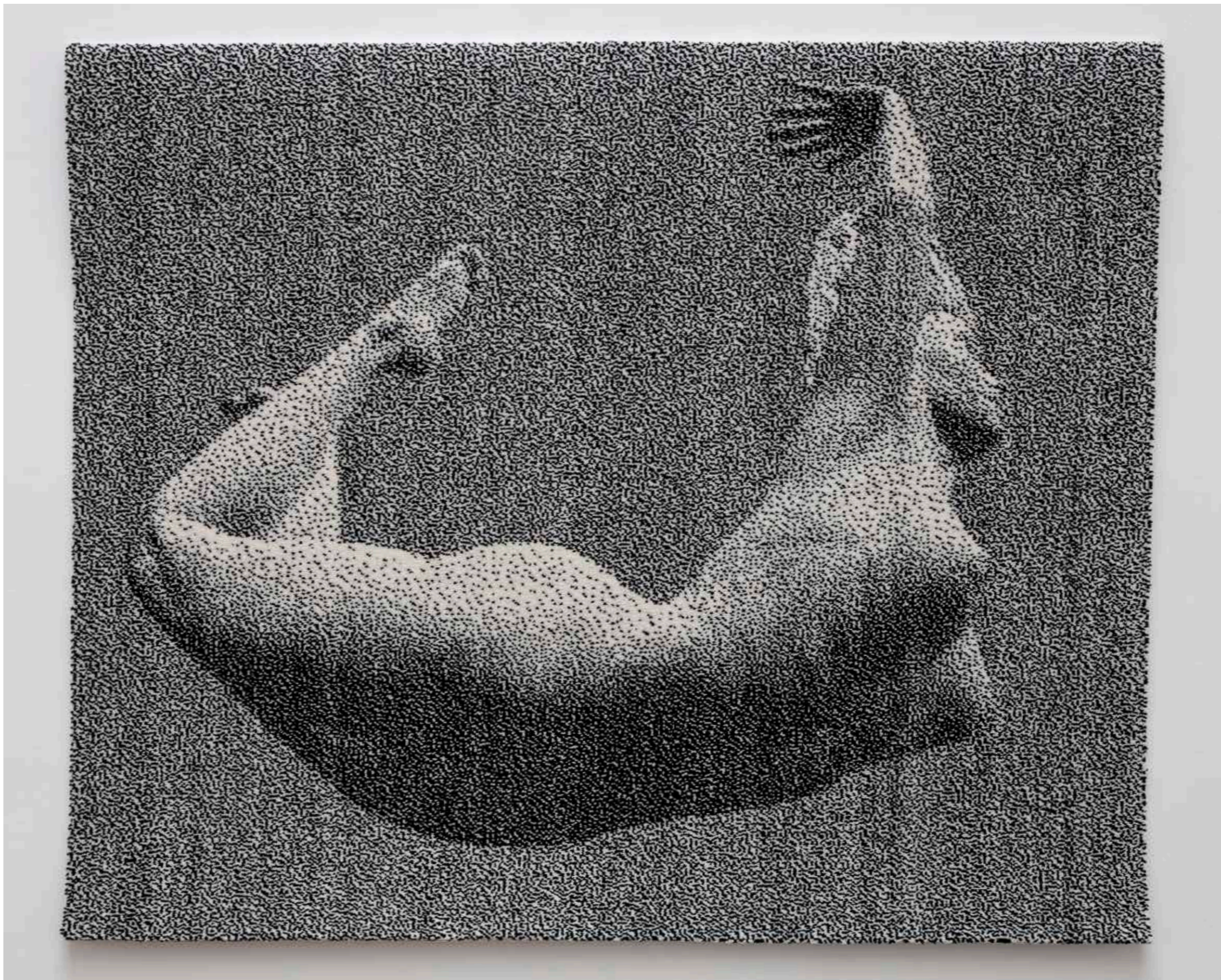


Cyan Rán, 2024
Intaglio print
50 x 70 cm



Cosmic Rán, 2024
Intaglio print
50 x 70 cm

Rán Floating 3, 2025
Woven wool carpet
130 x 160 cm
Vendsyssel Kunstmuseum
Gave fra Kirsten og Palle Diges Fond 2025



Rán, 2024
Bronze, cupper nitrate patina
98 x 148 x 60 cm

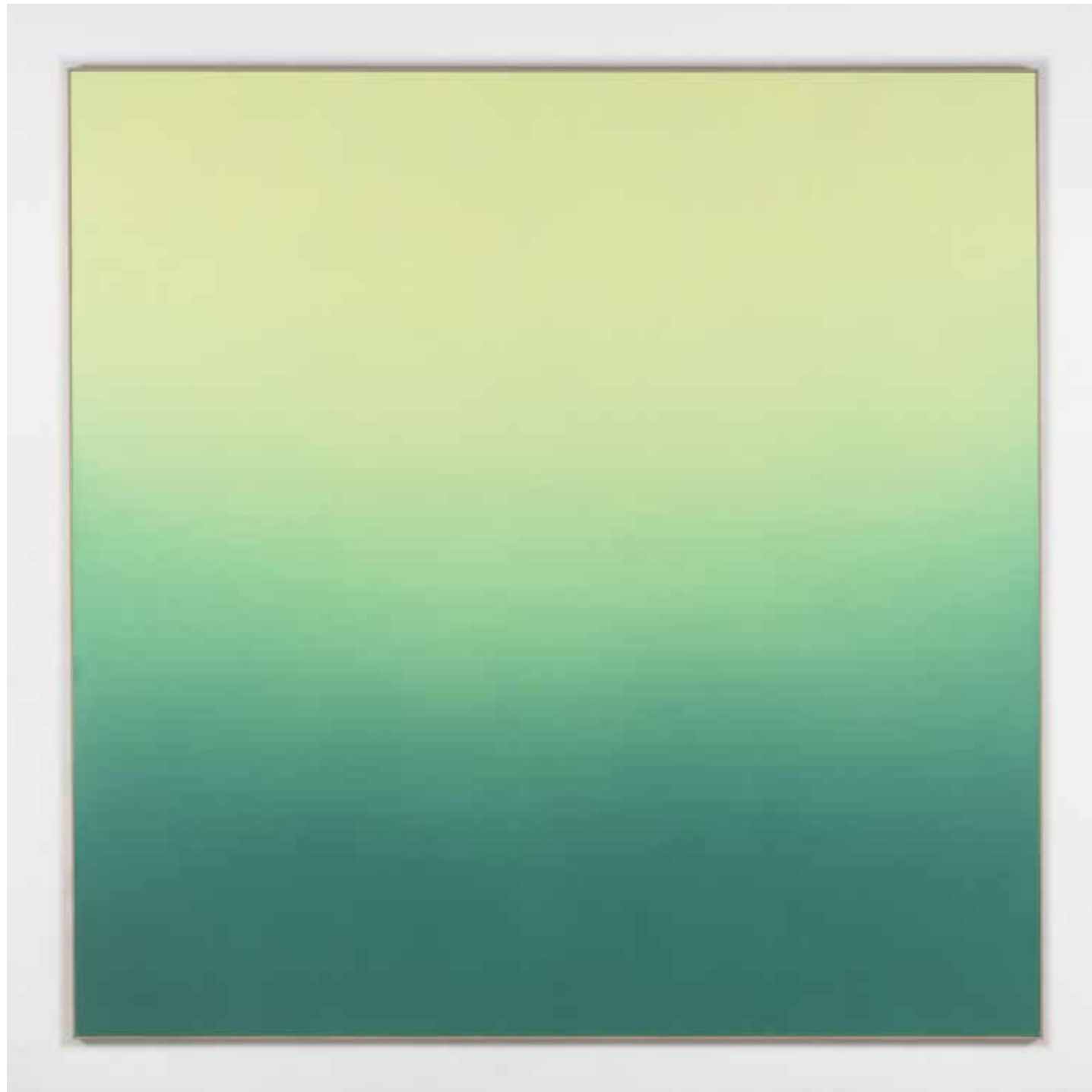




Studier, Rån, 2024



Fra bronzestøberiet, Pietrasanta, Italien



Dream Gradient (Electric Lemon meets Jade Green), 2022
Mixed media on canvas
300 x 300 cm

Det sublime bliver her ofte forbundet med konfrontationen med en voldsom natur, hvor subjektet først føler sig truet, men siden genvinder kontrollen gennem fornuftens kraft.⁴ Det sublime handler derfor om, hvordan de voldsomme og overvældende naturkræfter glider over i en form for fryd og erkendelse – en slags stormens ekko. I genvindelsen befinder man sig i stormens ekko, et sted, hvor man har erfaret Ráns truende kræfter, men også har opnået en erkendelse af en efterfølgende ro. Samtidig adskiller Ejlerskovs Rán sig fra den klassiske forestilling om det sublime ved ikke at betone dominans, men snarere fremhæve åbenhed, hengivelse og sansning.

Den fransk-belgiske filosof Luce Irigaray (f. 1930) har netop kritiseret ideen om det sublime, fordi der fokuseres for meget på dominans. Hun opererer i stedet med begrebet *det feminint sublime*, som også spiller en central rolle hos den feministiske forsker Barbara Claire Freeman (f. 1948). Det feminint sublime handler ikke om dominans, men om at træde i relation til det, der overskrider subjektet – uden at ville kontrollere det, men forblive åben for dets forandring. Der er snarere tale om en sanselig og kropslig åbenhed over for kræfter, der ikke kan kontrolleres:

“The feminine sublime engages with forces that exceed the self, not by mastering them, but allowing oneself to be altered by them.”⁵

For Irigaray og Freeman handler sublimiteten således ikke om at overvinde det, der er farligt, men om at forblive åben over for det ukontrollerbare, sådan som man eksempelvis kan være det i sammenhæng med kropslighed og fødsel.

Der er altså tale om at se de traditionelle og mere maskuline, æstetiske oplevelser med andre øjne. Irigaray og Freeman lægger stor vægt på, at den kvindelige erfaringsverden ofte er forbundet med kropslige følelser og forhold, der ikke kan forstås gennem de abstrakte og rationalistiske rammer, der ellers dominerer vestlig filosofi. Ejlerskovs Rán og Stormens Ekko refererer til præcis denne form for sublimitet. Rán er ikke en trussel, der skal besejres; hun er en kraft, man skal samarbejde med. Hun vækker en “primal force” i beskueren, ikke for at dominere kraften, men for at lade den udfolde sig som en del af livets naturlige rytmer. I stedet for at overvinde det truende, fremhæver Irigaray en etik baseret på kvindelig kropslig erfaring – fødsels rytme, den kvindelige cyklus og sanselighedens nærvær – som fundament for en alternativ sublim sensibilitet.

Rán: Form, meditation og feminint urkaos

Hvordan viser det feminint sublime sig i skulpturen af Rán? På den ene side rummer skulpturen havets tvetydige natur: det destruktive og det livgivende. Denne dobbelthed fremhæves af Ejlerskov gennem *Ráns* positur: en balance mellem bevægelse og stilhed, bølge og pause. Dette forstærkes yderligere i udstillingens tilhørende meditationsguide *The Echo*. I 16:30 minutter bliver man gennem et videoværk ført ind i en stemningsfuld meditation af havgudinden. Med lukkede øjne, dybe indåndinger og lyden af havets susen bliver lytteren ført ned i dybet af en stemme, der skal repræsentere Rán:

“Jeg er Rán, havets urkraft, og jeg er her for at føre dig tilbage til din indre styrke. Jeg er den vilde kraft, som skjuler sig i dybet, den uro, der trækker og hvirvler, men også den visdom, der bor i stilheden mellem hver bølge. Luk øjnene og træk vejret dybt.”⁶

I mødet med Rán opfordres lytteren ikke til at abstrahere og træde ud af kroppen, men i stedet lade det feminint sublime blive forankret i det sanselige, i krop, åndedræt og nærvær. Hun inviterer lytteren til at finde de feminine urkræfter inde i sig selv og tage med på en auditiv rejse, hvor åndedrættet, bølgenes lyde og Ráns stemme skaber en forbindelse til havets rytmer og de indre kræfter. Rán taler således ikke som en gudinde, der kræver underkastelse, men som guide, der inviterer til samarbejde:

“Træk vejret ind. Dyk med mig. Mærk hvordan det kraftfulde og instinktive vågner i dig. Ligesom havet er du både rolig og stormfuld.”⁷

Det handler med andre ord ikke om at dominere den voldsomme storm, havets kræfter eller den kvindelige energi, men snarere om at stå i relation til dem.

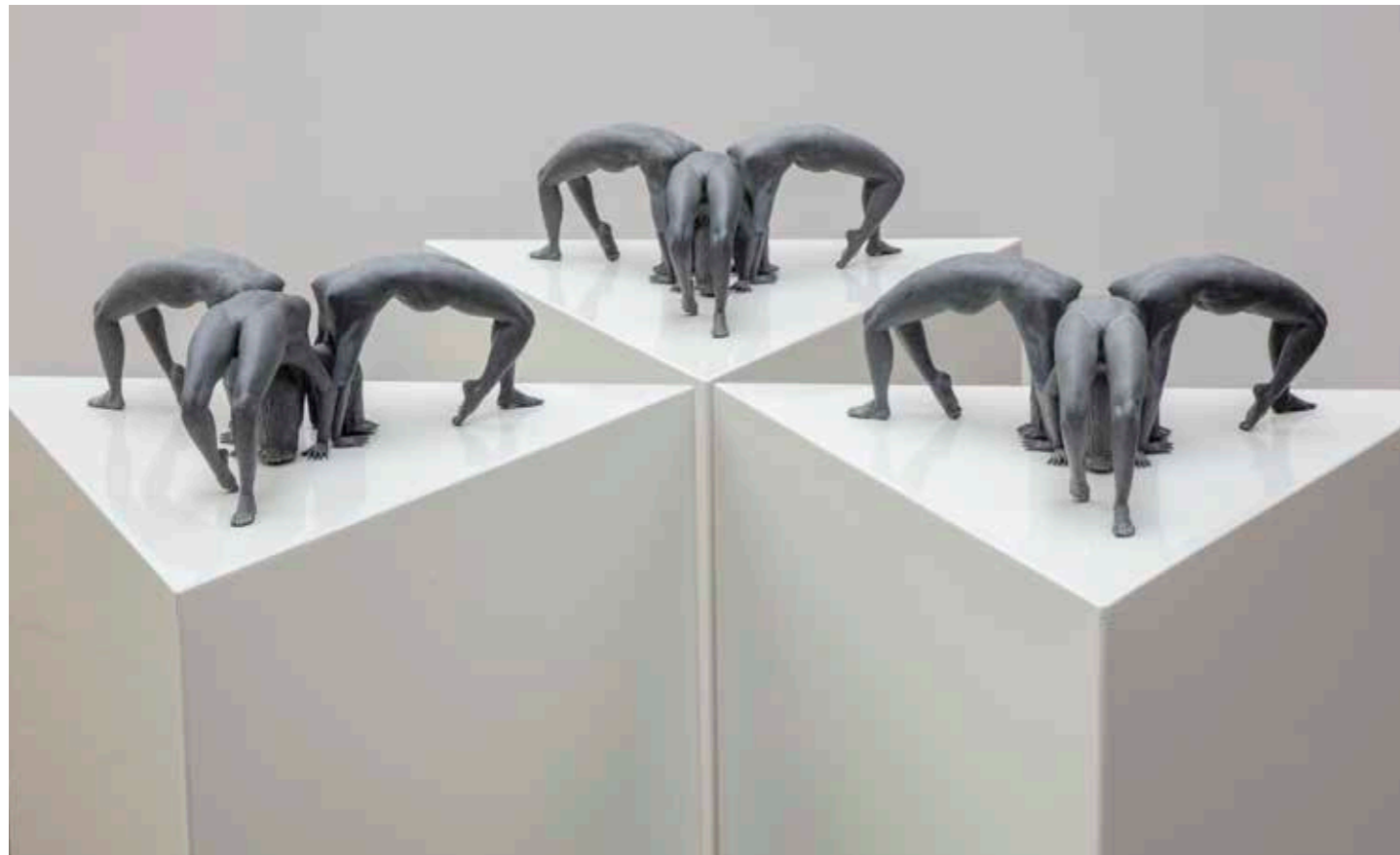
Meditationsguiden nævner ord som ‘krop’, ‘genfødsel’, ‘natur’ og ‘livets cyklusser’ – udtryk, der stemmer overens med Irigarays fokus på kvindelig erfaring og naturens cykliske rytmer som alternative erkendelsesformer. På den måde bliver Rán ikke kun et billede på naturens voldsomme urkræfter, men også et opgør med de strukturer i samfundet, der op gennem historien har ført til undertrykkelse af det kvindelige:

“Træk vejret dybt. Og mærk forbindelsen til den tabte tidsalder, hvor kvindens kraft var den skabende urkraft.”⁸

Sammen med meditationen bliver udstillingens værker af Rán en sanselig og spirituel rejse for de besøgende, så de kan



Grey Spider Rán, 2025
3D printed sculptures in HP MJF PA12
3 x 3 Rán sculptures, 13 x 10 x 4,5 cm, on triangle podiums



Grey Spider Rán, 2025
3D printed sculptures in HP MJF PA12
3 x 3 Rán sculptures, 13 x 10 x 4,5 cm, on triangle podiums

dykke ned i deres egne dybder og finde et feminint alternativ til det mere traditionelle møde med naturens kræfter. Som hos Irigaray og Freeman handler sublimiteten for Ejlerskov ikke om at overvinde det truende, men om at forblive åben over for det ukontrollerbare. Dette Ejlerskops Rán aktiverer denne form for tilgang, når beskueren trækkes ind i Ráns rytmer og inviteres til at blive en del af havets cykliske bevægelse frem for at adskille sig fra den. Dette sker ved hjælp af et sansetæppe, Ráns stemme, skulpturen og malerierne af Rán, der alle er med til at forene den besøgende med de kvindelige urkræfter. Ejlerskov selv sammenfatter Ráns betydning på denne måde: "Her connection to the sea echoes the mystical feminist view that we are inherently linked to nature and life's cycles. As ruler of the ocean's depths, Rán symbolizes facets of the feminine experience, particularly its spiritual and intuitive dimensions."⁹

Fra indre brydning til ro: The Wrestlers og hormonernes kamp

Ligesom Ditte Ejlerskov arbejder med havets vildskab og ro gennem Rán, har hun i tidligere værker også taget fat om vigtige grundfølelser. Værket *The Wrestlers* fra 2021 visualiserer for eksempel kroppens indre kamp mellem adrenalin og oxytocin - mellem angst og kærlighed. De brydende kvinder fremstiller en eksistentiel brydekamp, hvor kampen mellem følelser er altafgørende, en situation som Ditte Ejlerskov har oplevet på egen krop i forbindelse med fødsler.¹⁰ De to brydende kvindefigurer legemliggør en indre og hormonal storm.

Rán besidder også to modsætninger - vildskab og ro - men i *Rán* er der ingen kamp. Der er bevægelse, rytme, cyklus. Hvor *The Wrestlers* skildrer nødvendigheden af midlertidig kamp mellem følelser, skaber *Rán* en åbning for en erkendelse, hvor følelsernes kaos ikke behøver at blive overvundet, men skal sanses, mærkes og integreres. Denne forskel afspejler en proces i Ejlerskops praksis: fra kampen til en accepterende, sanselig eksistens i bevægelse. *Rán* skaber et ekko inde i de besøgende, både ved at lade dem finde tilbage til deres egne indre kræfter efter stormen, men også ved at opfordre til et opgør med fastlåste samfundsstrukturer og tankegange.

På samme måde som farverne i Ejlerskops malerier smelter sammen til nye udefinerbare flader, skaber hun på et psykologisk plan et rum, hvor adrenalinens stress kan opløses gennem oxytocinens ro - gennem åndedræt, sansning, meditation og erkendelse. *Rán* er med andre ord en slags digital avatar, der gør op med både vores selvforståelse og vores opfattelse af naturen omkring os.

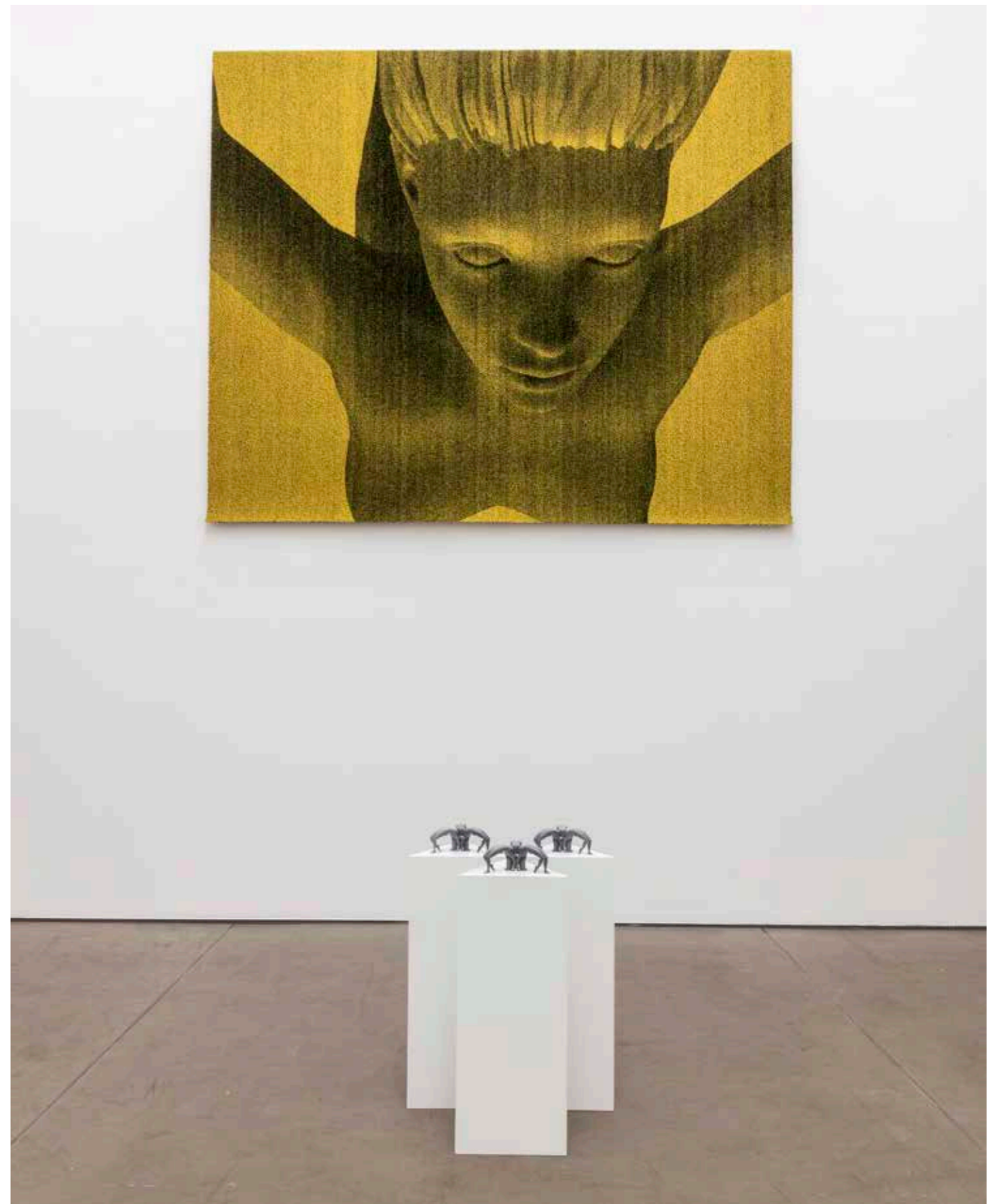
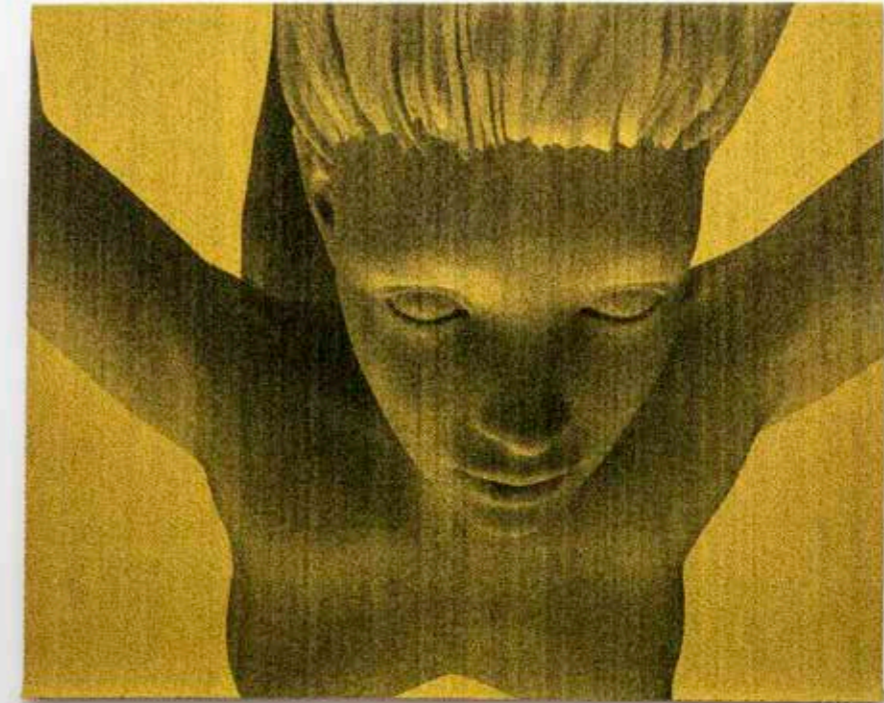
Rán taler derfor ind i en form for kollektivt følelsesliv, hvor der skabes forbindelse til de indre urkræfter, ikke kun i selve udstillingen, men også i den digitale virkelighed i form af Augmented Reality og NFT's. På den måde kan man selv downloade og kopiere *Rán* og åbne for de kræfter og følelser, hun repræsenterer. Hun bliver derved et affektivt objekt¹¹, der cirkulerer både fysisk og digitalt, kan sprede nye kollektive følelser og være med til at ændre strukturer i samfundet. *Rán* er ikke kun et objekt i et rum, men en emotionel katalysator, der formidler ideer om kvindelig urkraft.

Rán som feministisk sublim figur

De forskellige kunstværker med *Rán* udgør tilsammen et 'Gesamtkunstwerk', hvor havets kræfter og kroppens følelser væves sammen i en feministisk, sanselig erfaring af sublimitet. Ditte Ejlerskov transformerer det klassiske sublimes ideer til en kropslig og spirituel praksis, hvor en kvindelig erfaringsverden bliver bærer af en ny form for æstetisk og eksistentiel erkendelse. Ved at føre os ned i havets og sindets dybder, inviterer *Rán* os til at konfrontere stormens ekko - ikke som en ødelæggende kraft, men som begyndelsen på en ny forbindelse til verden, naturen og os selv.

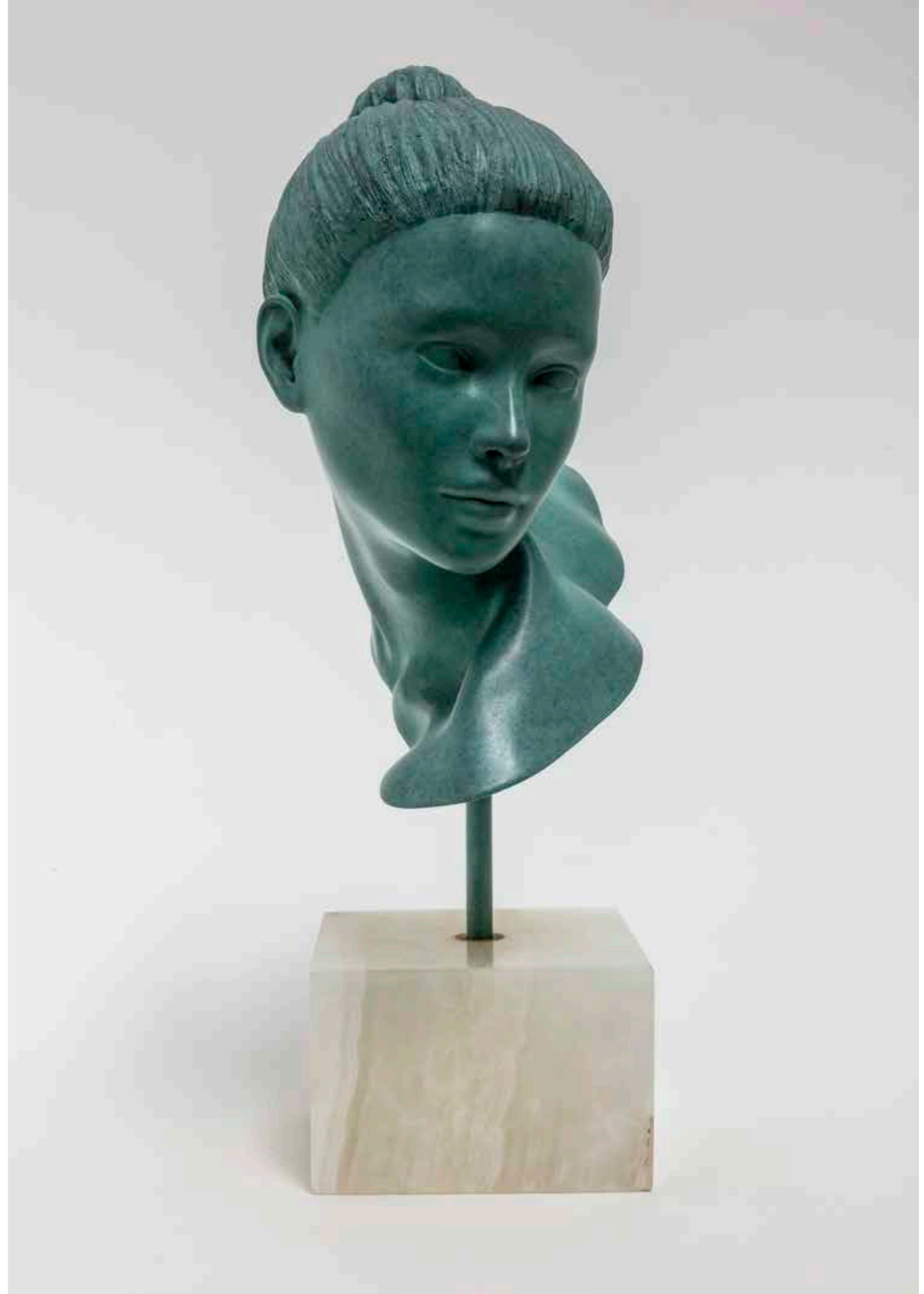
Noter

- 1 Overgaard, Majken (2023): "Preface", I: *RANT*, 2. udgave, Danmark, Forlaget Aftryk, s. 5-8.
- 2 Simek, Rudolf (2007): *Dictionary of Northern Mythology*, oversat af Angela Hall, Cambridge, D.S. Brewer, s. 260.
- 3 Cvetkovich, A. (2020): "Louise Bourgeois' Art of Hysteria", I: Fernanda Negrete (red.): *The Aesthetic Clinic*, Albany, State University Of New York Press, kap. 1.
- 4 Burke, Edmund (1990): *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, redigeret af Adam Phillips, Oxford, Oxford University Press; Kant, Immanuel (2009): *Critique of the Power of Judgment*, oversat af Paul Guyer og Eric Matthews, Cambridge, Cambridge University Press.
- 5 Freeman, Barbara Claire (1995): *The Feminine Sublime Gender and Excess in Women's Fiction*, Berkeley, University of California Press, s. 6.
- 6 Ejlerskov, Ditte (2023): *The Echo*. Videomeditation skabt som en del af udstillingen *Stormens Ekko - en opdagelse af havgudinden Rán*. Fortællestemme: Tattiana Mai, 3:42 - 4:13.
- 7 Ibid., 4:42 - 5:07.
- 8 Ibid., 3:18 - 3:30.
- 9 Ejlerskov, Ditte (2023): *RÁN*, <https://ditteejlerskov.com/Ran.html>
- 10 Kaslov, Magnus (2022): "Kæmpende kroppe låst til blockchainen og givet fri", I: *Ditte Ejlerskov - The Cult of Oxytocin*, Danmark, Forlaget Aftryk, s. 9.
- 11 Et affektivt objekt er noget, der vækker eller bærer følelser. Det kan skabe forbindelse mellem mennesker og samle fælles stemninger eller erfaringer (jf. Sara Ahmed (2004): *The Cultural Politics of Emotion*, Edinburgh, Edinburgh University Press).





The Cast Soft Gaze, 2024
Bronze, cupper nitrate patina, base of onyx
44 x 13 x 24 cm
Vendsyssel Kunstmuseum
Gave fra Kirsten og Palle Diges Fond 2025

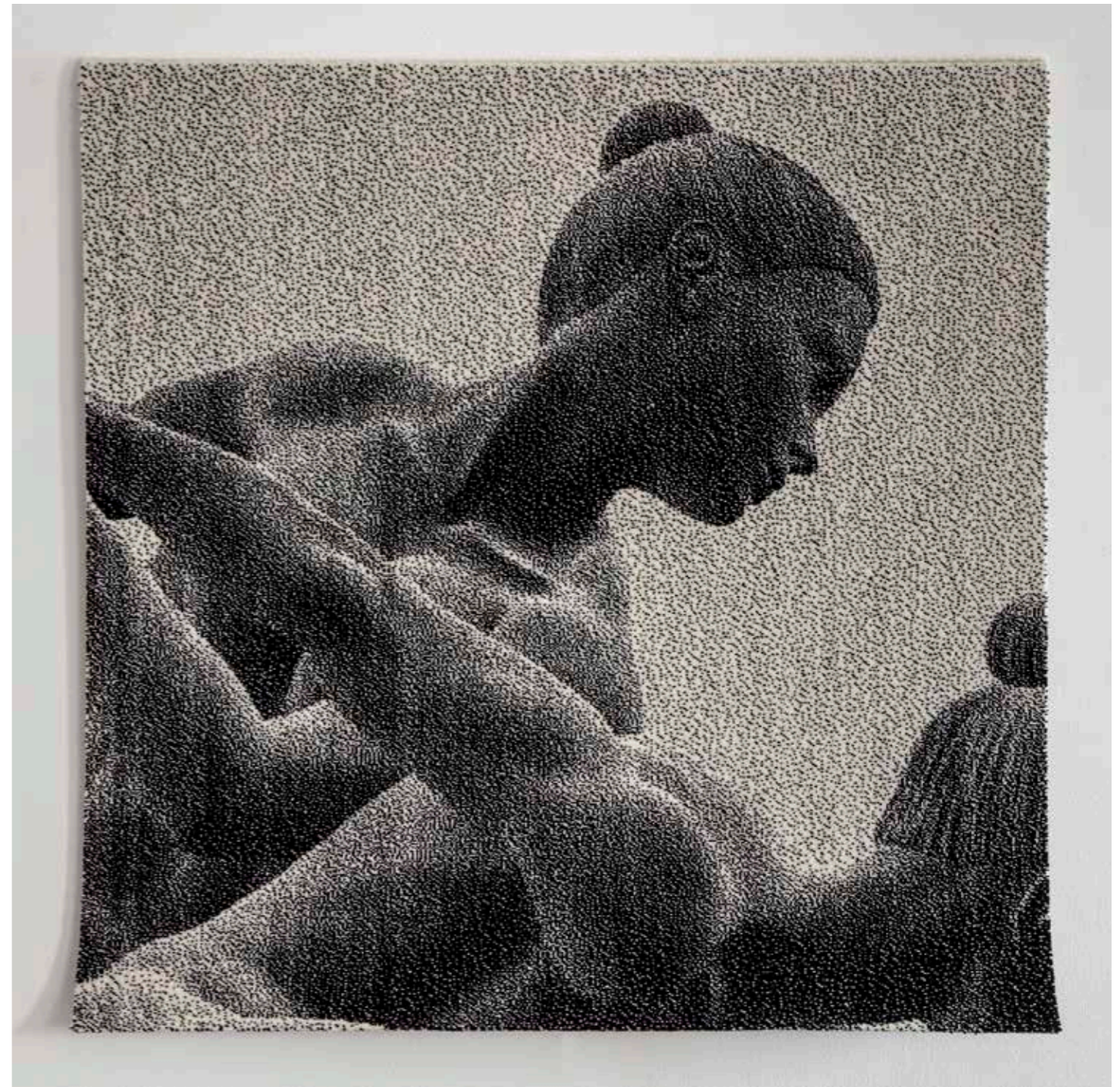


VIRTUELLE RUM SOM MØDESTED

Astrid Brincker Olson og Marie Vinther

Museet for Samtidskunst Roskilde erhvervede i 2021 Ditte Ejlerskovs virtuelle skulptur *The Wrestlers* som NFT til museets samling. Erhvervelsen markerede også starten på det treårige projekt *Virtuelle skulpturer*, hvor museet årligt kommissionerede en ny samtidskunstner til at skabe en digital skulptur til samlingen med præmissen om, at den skal kunne opleves, downloades og anvendes frit af publikum. Samlingen af virtuelle skulpturer består i dag, udover Ejlerskovs skulptur, af *Zoba'ah (زوبعة): Hvirvelvinden* (2022) af Morehshin Allahyari (f. 1985) og *Platon og kanariefuglen* (2024) af Oona Libens (f. 1987). Og den bliver snart igen udvidet med skulpturen *Rán* (2025) af Ditte Ejlerskov, som er blevet doneret til Museet for Samtidskunst af kunstneren. Både *Rán* og *The Wrestlers* indgår i udstillingen *Stormens Ekko - en opdagelse af havgudinden Rán* på Vendsyssel Kunstmuseum i 2025.

Museet for Samtidskunst blev etableret i 1991 i Det Gule Palæ ved Stændertorvet i Roskilde med rod i den internationale Fluxus-festival, *Festival of Fantastics*, der fandt sted over hele byen i 1985. Museet har siden arbejdet med tidsbaserede kunstformer som performance, lyd, tekst og video. I 2021, samme år som museet erhvervede *The Wrestlers*, forlod museet sin faste bygning for at operere som et nomadisk kunstmuseum.



The Wrestlers Close-up 3, 2025
Woven wool carpet
160 x 160 cm



The Standing Fight (Raw Grey), 2022
3D printed sculpture in HP MJF PA12
22 x 14 x 14 cm
Vendsyssel Kunstmuseum
Erhvervet med støtte fra 15. Juni Fonden

For museet indebar det nomadiske projekt fra starten af en eksperimenterende tilgang til, hvad et museums- og kunstrum kan være. Efter 30 år som traditionel "hvid kube", flyttede museet kunsten ud i bevægelse mellem forskellige kontekster, fællesskaber og tidsligheder. Siden da har museet været i proces med at udarbejde en stedsspecifik og tidsbaseret arbejdsmetode for et levende museumsrum, hvor udstillinger skabes i tæt dialog med omgivelserne. I denne museumsform må museet som gæst i andres kontekster forholde sig ydmygt og nysgerrigt til disse steders fortællinger og strukturer, ligesom kunsten bruges til at åbne op for nye refleksions- og diskussionsrum. *The Wrestlers* har spillet en vigtig rolle for museets første tid som nomadisk kunstmuseum. Det virtuelle rum har museet, fra starten af dets nomadiske praksis, anset som et interessant offentligt og æstetisk rum, hvor der findes nye muligheder for forbindelser til lokale såvel som nationale og globale besøgende.

Erhvervelsen af en virtuel skulptur

The Wrestlers er en særlig skulptur. Det er en digital fil, som kan manifestere og materialisere sig på forskellig vis, hvilket selvfølgelig også er gældende for *Rán*. Museet erhvervede skulpturen som en NFT, en såkaldt non-fungible token. NFT er en ikke-kopierbar dataenhed, der gennem blockchain teknologi kan spore og identificere enkelte filer. Blockchain muliggør, at man kan differentiere mellem digitale originaler og kopier, og på den måde opretholde den private ejendomsret i den virtuelle sfære. Som en del af erhvervelsen af Ejlervskovs skulptur til samlingen, fraskrev kunstneren sig også sine immaterielle rettigheder til værket, også kendt som copyright. *The Wrestlers* er derfor frit tilgængeligt, blandt andet fra Museet for Samtidskunst Roskildes hjemmeside. Publikum er således inviteret til frit at kopiere, distribuere, downloade, bruge og omforme skulpturen. Med filen kan man selv give værket en fysisk form, for eksempel ved at downloade og 3D printe den, fræse den i træ eller væve den til en gobelin. Værket eksisterer også som en digital 3D model, der kan opleves gennem AR (Augmented Reality), hvor skulpturen placeres som et virtuelt lag ovenpå vores fysiske virkelighed via kamerafunktionen på telefon eller tablet. På skærmen kan den flyttes, roteres og skaleres - og man kan endda tage et billede sammen med skulpturen. Augmented Reality refererer også til, at man forstørrer eller udvider virkeligheden ved at tilføje nye digitale lag, som eksempelvis ved at tilføje en digital skulptur. *The Wrestlers* og *Rán* er begge en del af Ejlervskovs serie af skulpturer, hvor hun bearbejder feministiske arketyper. Hvor *The Wrestlers* er en genfortolkning af antikens idealer, er *Rán* en bearbejdnings af nordisk mytologi.



The Mesh Fight 1, 2022
Mixed media on canvas
210 x 180 cm
Vendsyssel Kunstmuseum
Erhvervet med støtte fra 15. Juni Fonden

The Wrestlers forestiller to brydende kvinder og er baseret på den antikke skulptur af samme navn, som i sin oprindelige form forestiller to brydende mænd. Siden den oprindelige skulptur blev genopdaget, ved en udgravning i 1583, er den blevet kopieret, afstøbt og bearbejdet mange gange, som der også har været tradition for med mange af antikkens skulpturer, blandt andet for at udbrede de klassiske idealer og den gode smag, man forbandt dem med. Den findes som replika på en lang række kunstsamlinger og museer; heriblandt i gips på Den Kongelige Afstøbningsamling på SMK. Skulpturen er også en del af digitaliseringsprojektet SMK Open, hvor den er scannet og gjort tilgængelig som digital 3D objekt, som frit kan downloades og bruges af publikum. Ejlerviks *The Wrestlers* taler således både ind i en lang skulpturtradition og italesætter samtidig internettets iboende utopiske muligheder for informationsdeling, globale udvekslinger og kommunikation.

Begge skulpturer er skabt ud fra Ejlerviks personlige nødvendighed, som en slags meditationsobjekter. *The Wrestlers* blev skabt i forbindelse med Ejlerviks fødsel af sit andet barn, som var fyldt af modstridende følelser af angst og kærlighed. De brydende kvinder bliver således personificeringer, eller avatars, af disse to følelser, og skulpturen er derfor også et (meditations) objekt, som formår at rumme begge følelser. På samme måde er *Rán* også en skulptur, der indeholder komplekse følelser. Den forestiller *Rán*, havdybets gudinde i den nordiske mytologi, som rummer naturens enorme urkræfter, hvor skabelse og destruktion, livet og døden, er tæt og ubetinget forbundne. Skulpturen er i Ejlerviks fortolkning formgivet som en kvinde i stående bro; en ekstrem kropssposition, også kendt som "arch of hysteria". I 1800-tallet blev hysteri anset som et tegn på kvindelig irrationalitet, angst og endda dæmonisk besættelse, og har siden været en måde at sygeliggøre kvinder på. I forlængelse af Louise Bourgeois' skulptur *Arch of Hysteria* (1993), arbejder Ejlervik også med at genfortælle disse historier. Ikke for at gentage, men for at gøre op og transformere dem.

De virtuelle skulpturer, som i deres immaterielle og digitale form opleves med distance gennem en skærm, bliver gjort nærværende gennem Ejlerviks personlige erfaringer og følsomme arbejde med kvindelige perspektiver, arketyper og mytologier.

Digital materialitet og tilstedeværelse

Projektet *Virtuelle skulpturer* blev skabt ud fra Museet for Samtidskunst Roskildes ønske om at undersøge det digitale kunstobjekts virkelighed, herunder de æstetiske, etiske og historiske implikationer af det virtuelle som et fælles offentligt rum.



Blue Epitome Portrait Mesh Drawing 1, 2024
Posca Pen on Giclée Print on Hahnemühle Albrecht Dürer 210
80 x 80 cm
Privateje



Blue Epitome Body Mesh Drawing 1, 2024
Posca Pen on Giclée Print on Hahnemühle Albrecht Dürer 210
80 x 80 cm
Vendsyssel Kunstmuseum

The Wrestlers og *Rán* eksisterer både i det virtuelle og det fysiske rum og faciliterer et møde mellem dem, om man vil. Værkerne bliver først endeligt til, idet en besøgende scanner QR-koden eller downloader filerne, og dermed tildeler dem en fysisk tilstedeværelse ved enten at placere dem i en kontekst på skærmen eller ved at give dem et fysisk materiale. De besøgende spiller således en vigtig rolle for værkerne og bliver et skabende og socialt bindeled mellem værkernes virtuelle og fysiske væren, som er med til at afgøre deres endelige udtryk.

Siden erhvervelsen af *The Wrestlers* har museet, i fællesskab med besøgende, eksempelvis iscenesat skulpturen til en bevægelsesfestival, hvor de brydende kroppers sprog og koreografi blev fremhævet; i en brydeklub, hvor kampstrategi og vinderchancer blev diskuteret; og som midtpunkt i samfundsfagstime for en 7. klasse, hvor teknologiens betydning for vores moderne verden blev diskuteret.

Med sin virtuelle materialitet og relationelle æstetik modsætter værkerne sig traditionelle forestillinger om kunstens værdi som bunden til en materiel eller kontekstuel originaltilstand, autenticitet og endda "aura", som den tyske filosof Walter Benjamin (1892-1940) beskrev i sit indflydelsesrige essay fra 1936.¹ Fremfor at være bundet til den immaterielle digitale fil befinder auraen sig måske snarere i værkerne som handlinger, idet de spontant og personligt iscenesættes i en udvalgt kontekst eller tildeles et fysisk materiale af den besøgende.

Det virtuelle rum som mødested

Siden erhvervelsen af *The Wrestlers* i 2021 har Museet for Samtidskunst Roskilde oplevet værket, og den senere tilkomne samling af virtuelle skulpturer, få fornyet relevans og aktualitet igen og igen i takt med samfundets teknologiske udvikling. Særligt i lyset af Corona-pandemien, hvor der var begrænsede muligheder for fysisk at samles og opleve kunsten, benyttede mange muligheden for at tilgå og opleve Ejlerskovs digitale værk i museets virtuelle skulptursamling, hvilket understregede behovet for værker, udstillinger og formater, der kan følge os i verdens sårbarhed, skrøbelighed og dynamiske udvikling. De seneste års udbredelse af AI teknologi, såsom ChatGPT, der blev lanceret i 2022, har også fået værket til at sitre i kunstsamlingen på ny. Særligt gennem sin poetiske fremstilling af den

paradoksale kamp og forbundethed mellem gamle traditioner og ny teknologi i vores samfund har *The Wrestlers* fungeret som en spændende samtalestarter for de muligheder og problemstillinger, der har fulgt med den nye teknologi.

The Wrestlers og de andre virtuelle skulpturer er fortsat unikke samlingspunkter for museet og dets besøgende. Museet for Samtidskunst Roskilde arbejder aktivt på at udvikle nye formidlingsformater, som kan akkommodere samlingens bevægelse med tiden.

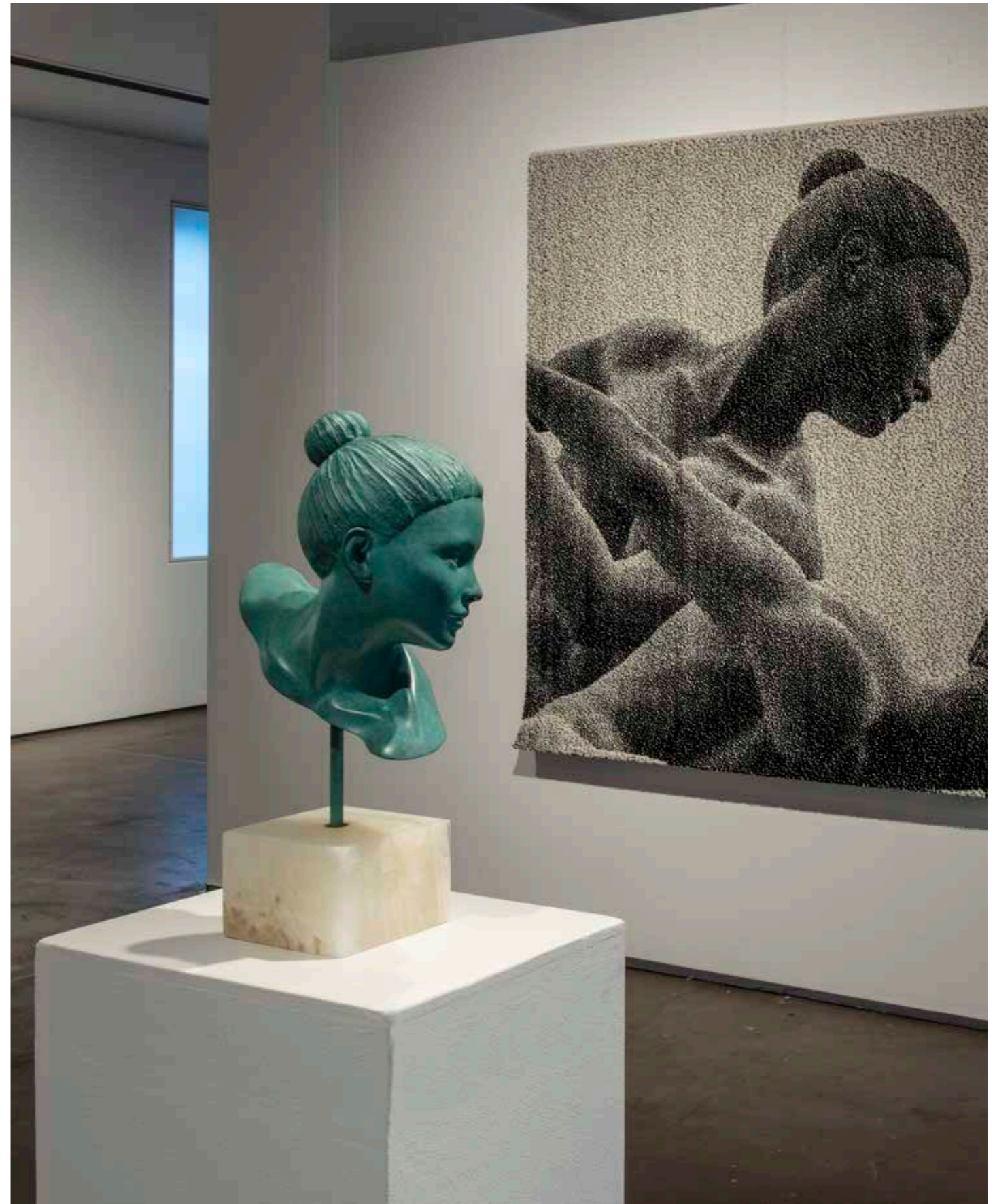
Eksempelvis arbejder museet med udviklingen af et format for virtuelle sammenkomster, som en variant af det klassiske omvisningsformat. Her mødes deltagerne i virtuelle møderum, som eksempelvis Zoom, på de virtuelle værkers hjemmebane, hvor deltagerne guides til at iscenesætte og opleve de virtuelle skulpturer i deres respektive hjem, hvorfra de deltager. Med skulpturerne i centrum skabes et rum for fælles samtale og diskussion af bekymringer og håb for vores teknologiske samfundsudvikling. At mødes virtuelt muliggør en helt unik sammenblanding af det offentlige museale rum og -samling erfaret fra private hjem, hvor der kan skabes plads til sårbare og personlige refleksioner. De virtuelle sammenkomster lanceres første gang i samarbejde med Vendsyssel Kunstmuseum i sensommeren 2025, hvor de to museer inviterer deltagerne på opdagelse i det digitale univers, der er en integreret del af Ditte Ejlerskovs kunstneriske praksis og som sådan også et centralt element i udstillingen *Stormens Ekko*.

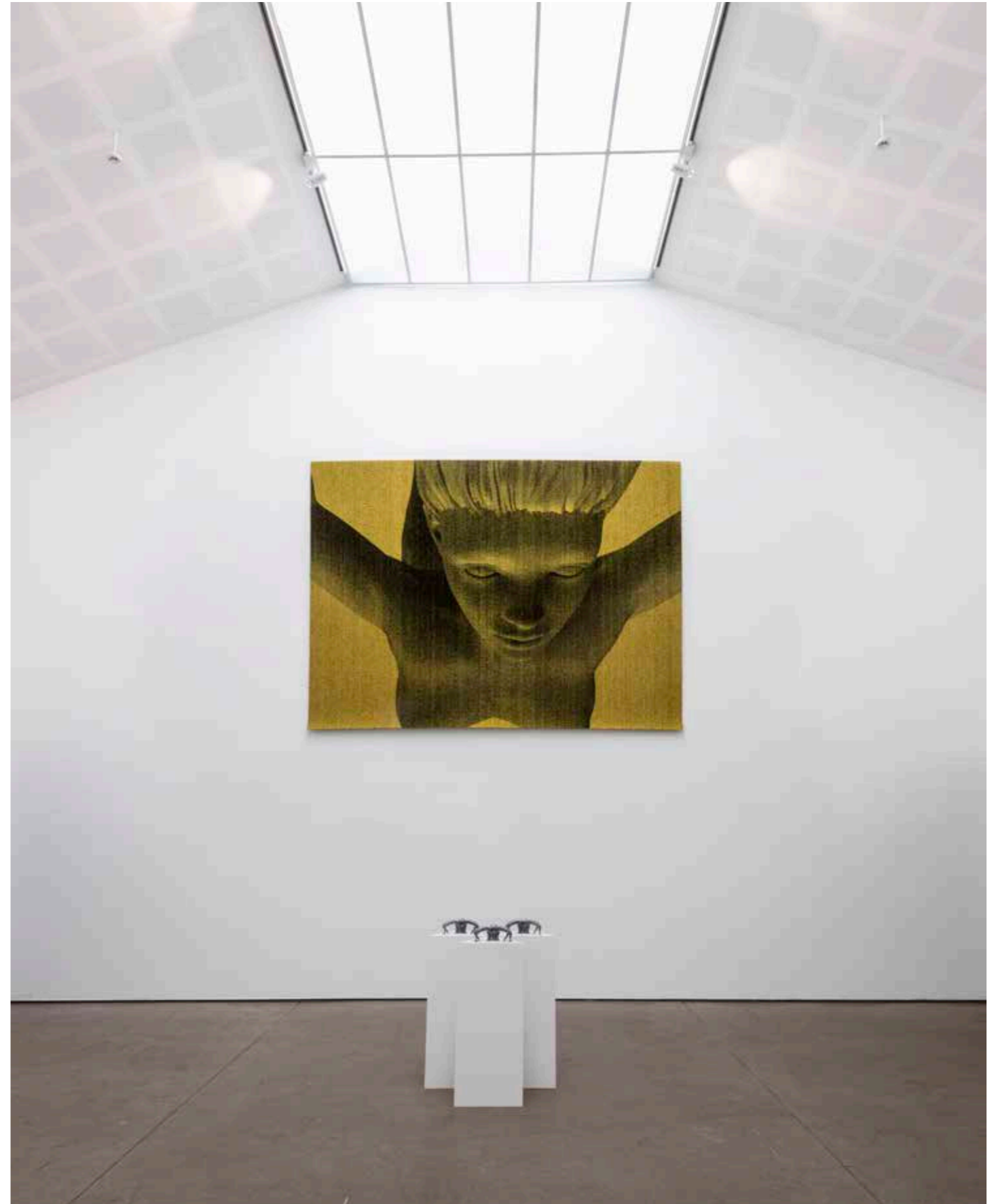
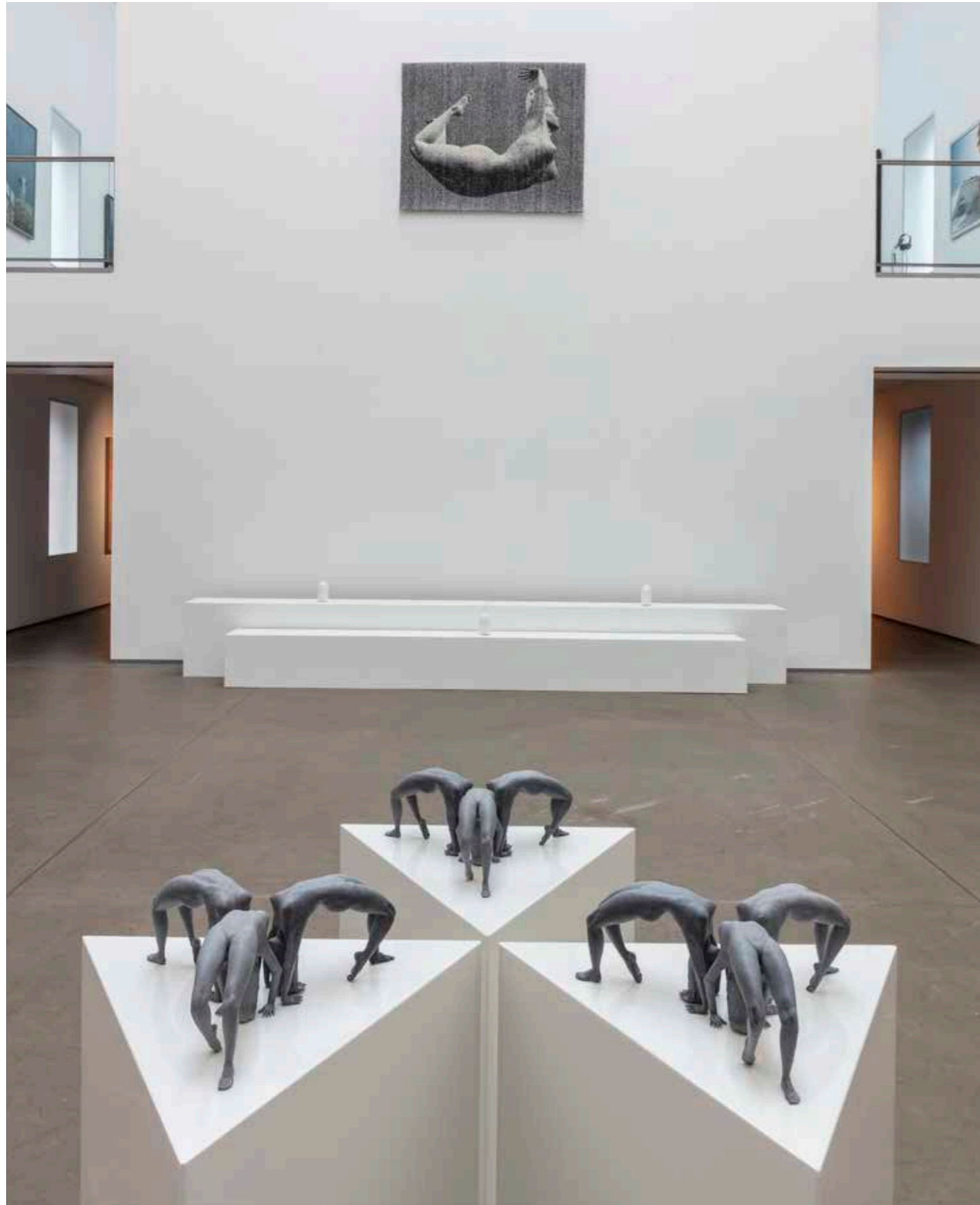
Museet for Samtidskunsts samling af virtuelle skulpturer danner samtidig udgangspunkt for undervisning, der bidrager til at skabe en øget bevidsthed om og forståelse for de digitale teknologiers muligheder, begrænsninger og påvirkning af vores kultur og identitet. Med kunstværker som Ejlerskovs værk *The Wrestlers* dykker museet, sammen med eleverne, ned i, hvordan teknologi former, hjælper og udfordrer os – og hvordan det føles at leve i en moderne verden i hastig teknologisk udvikling.

The Wrestlers er, med andre ord, et værk, som kan bidrage med nye perspektiver på såvel den kunsthistoriske skulpturtradition som de nye digitale teknologier. Værket har således betydet meget for Museet for Samtidskunst Roskildes indledende tid som nomadisk kunstmuseum. Med sin særlige virtuelle materialitet, relationelle æstetik, ømme og skarpe indhold og fleksible format har værket åbnet op for bevægelser mellem virtuelle og fysiske, offentlige og private rum, hvilket har givet museet mulighed for at møde besøgende på helt nye og mere nære måder.

¹ Benjamin, Walter (2007/1936): *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, Tyskland, Suhrkamp.

Samlingen af *Virtuelle skulpturer* findes på Museet for Samtidskunst Roskildes hjemmeside, og QR-koden, der leder til AR-versionen af *The Wrestlers* findes desuden, sammen med *Zoba'ah (زوبعة)*: *Hvirvelvinden* af Morehshin Allahyari og *Platon* og *kanariefuglen* af Oona Libens, foreviget i fliser som en del af brolægningen og hverdagsscenen på Stændertorvet i Roskilde Bymidte, hvor værkerne er nærværende og tilgængelige for besøgende hele døgnet.









The Wrestlers, 2021

Digital sculpture minted as an NFT on MISA/Johann Konig, edition of 5

The Wrestlers is a virtual reality NFT sculpture developed in collaboration with Museet for Samtidskunst / the Museum of Contemporary Art Roskilde, Denmark. On the marketplace MISA/Johann Konig the sculpture is represented as a GIF.

Concretely the sculpture reimagines the Uffizi Wrestlers, a marble sculpture of two men wrestling from the first century AD that epitomizes the idealized male body in antiquity. The NFT is thus part of a millennia-long Eurocentric tradition of copying, and sometimes slightly modifying, this sculptural representation of the two struggling bodies. The Uffizi Wrestlers is itself a marble copy of the now-lost Greek original in bronze. Other replicas in bronze and plaster exist in numerous copies across the globe.

Despite being one of Western art history's most well-known works, its origin and the original artist remain unknown. Through the Creative Commons license, Ejlerskov seeks to further layer the history of copying and reinterpreting the classical sculpture. A collector of this NFT acquires the blockchain certificate ownership, but at the same time the artist waived her artistic copyright to the Creative Commons license (CC BY-NC 4.0).

"I wish to test if it is possible to reshape Western cultural history without entering discussions on the norm body or objectification of women. To me, the wrestlers are avatars without sex appeal. The project is of course shaped by my personal cultural viewpoint, and thus by definition it is Eurocentric. My focus is open-source sharing and feminist discourse set in motion through the act of making. And my motivation is deeply personal. Additionally, to me this NFT entails a new way of thinking about ownership. While the NFT exists as an edition of five, the virtual sculpture is licensed to the public domain, enabling wide access to the source files. The NFT will never change, but the virtual sculpture will gain a life of its own in our shared digital public space. People from all over the world sent me photos of their usage of the now global public sculpture."

Ditte Ejlerskov

Rán, 2025

Digital sculpture minted as an NFT on Foundation, edition of 5

Rán is a virtual public sculpture created by artist Ditte Ejlerskov in an edition of five NFT copies and five physical bronze sculptures. The sculpture reimagines Rán, the Norse goddess of the sea.

Ejlerskov's *Rán* critiques the historical erasure of female divine power and the role of organized religion in diminishing and controlling representations of the feminine. By reclaiming Rán's narrative, Ejlerskov highlights a lost era when female goddesses embodied the forces of creation, strength, and natural balance – before patriarchal structures redefined spirituality, centralizing power in male deities and systematically removing women from the divine realm. As societies transitioned from matriarchal and polytheistic traditions to male-dominated monotheistic religions, female deities were either erased, demonized, or relegated to passive roles, stripping them of their once-powerful associations with life, wisdom, and natural cycles.

Ejlerskov's *Rán* is not merely a mythological figure but a reminder of humanity's interconnectedness with the earth – where feminine forces were once revered rather than suppressed.

The sculpture exists both as a collectible NFT artwork (in an edition of five copies) and as an open public artwork, freely accessible for download and reinterpretation. Ejlerskov has waived her rights to *Rán*, making the work a gesture of shared ownership and collective storytelling. While the NFT preserves authorship and historical integrity, the open accessibility of the sculpture invites audiences to reshape, reimagine, and reconnect with a powerful female deity in a contemporary context.

Rán, along with *The Wrestlers* (another NFT artwork by Ejlerskov), is part of the collection at the Museum of Contemporary Art Roskilde in Denmark. These sculptures mark an exploration of feminist rethinking in digital art. With blockchain technology ensuring visibility and authorship, Ejlerskov positions *Rán* as a modern symbol of resistance against systems that have historically marginalized women's voices – whether in religion, art, or history.

Through *Rán*, Ejlerskov engages with mythology, religion, and the digital realm to reclaim a space for feminine agency in the public sphere. The work serves as both a tribute and a challenge, inviting viewers to envision a world where goddesses once again stand at the center of our stories and our understanding of strength.

Ditte Ejlerskov

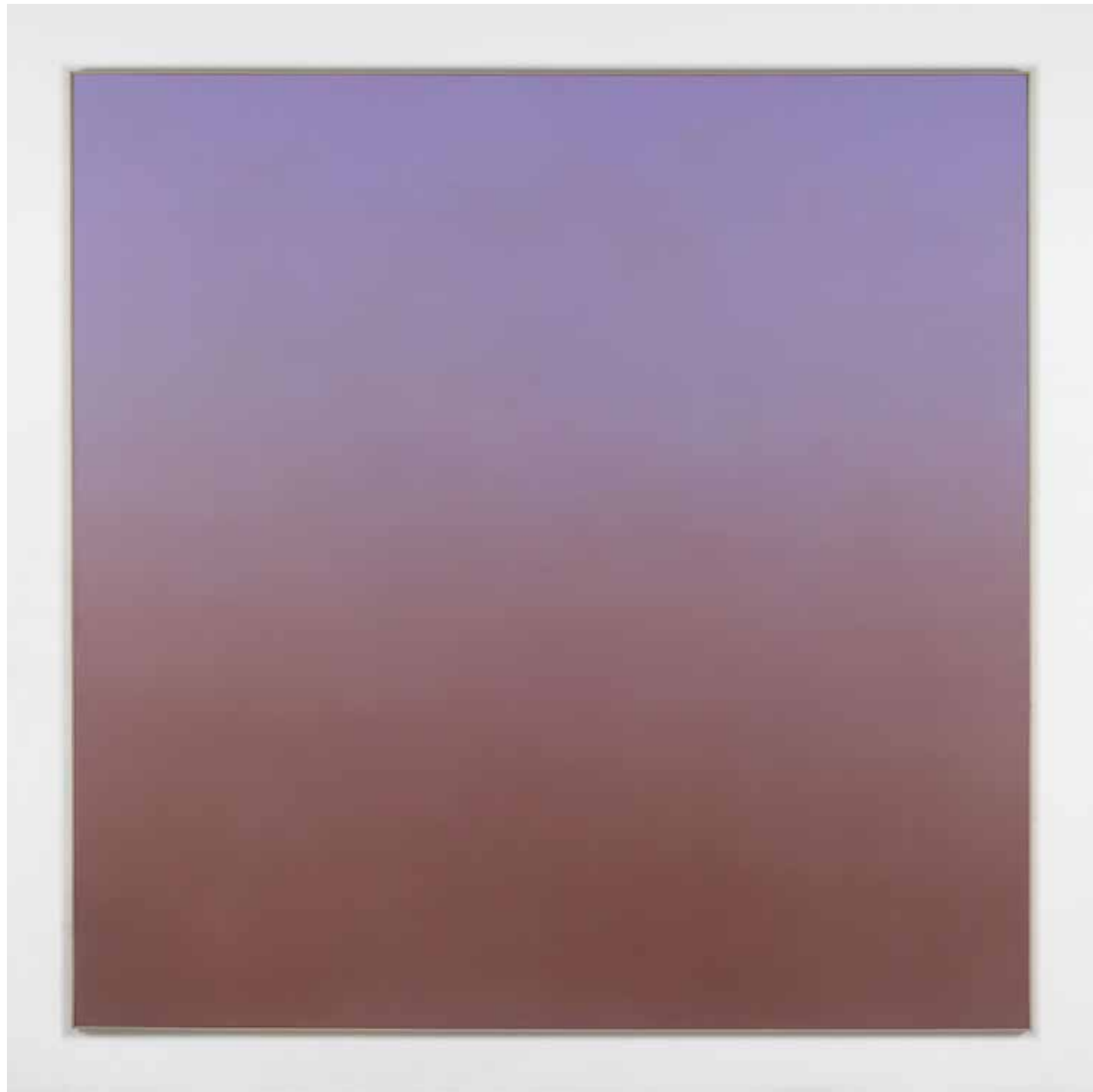




Dream Gradient (Light Matrix Green meets Soft Lavender), 2022
Acrylics and wax on canvas
160 x 160 cm

Dream Gradient (Mildest Lavender meets Freshest Orange), 2023
Acrylics and wax on canvas
120 x 120 cm





Dream Gradient (Pure Lavender meets Broken Crimson), 2022
Mixed media on canvas
300 x 300 cm

THE ECHO

Meditation af Ditte Ejlerskov

Luk øjnene og trød ind i en tid, hvor jeg, Rán, og mine søstre, gudinderne, var skabelsens kerne.

I denne fjerne æra bar kvinden livets hemmeligheder dybt i sit væsen.

Vi blev æret som dem, der frembragte liv fra intet, en kraft der flød gennem os, uafhængig af mandens indvirken.

Vores magi var ren, vores kraft en urstrøm, som alting udsprang fra.

Man troede dengang, at Gud var en kvinde.

Forestil dig en verden, hvor kvindens kraft var livets puls.

Vi var de hellige vogtere af frugtbarhedens og naturens cyklusser, hvor hver bølge, hver spire, var en hyldest til den feminine skaberkraft.

Denne kraft var altomfattende, en symbiose mellem det jordiske og det guddommelige, hvor vores vilje alene kunne forme og skabe.

Men mærk også, hvordan tiden langsomt ændrede sig.

Nye religioner begyndte at overskygge gudinderne, og en ny orden tog form, hvor den maskuline rolle blev central.

Vores kraft blev dæmpet, vores visdom glemt, og vores evner betragtet med frygt og misforståelse.

Forestil dig en verden, hvor dette skift aldrig skete.

Hvis nye religioner og kulturelle strømninger havde holdt det feminine i fokus, hvordan ville verden så have udviklet sig tusinder af år senere?

I denne overgang mistede verden en væsentlig del af sin sjæl.

Den urgamle forståelse af kvindens kraft blev fortrængt, men aldrig helt udslettet.

Vi forblev som stille strømme under overfladen, ventende på den tid, hvor vores visdom igen kunne stige op og blive husket.

Hvad nu hvis vores tid er nu...?

I denne meditation minder jeg dig om, at vores kraft stadig lever i os.

En tidløs visdom, der pulserer dybt i din sjæl, udenom den kulturelle verdensorden, vi har levet under i årtusinder.

Træk vejret dybt.

Og mærk forbindelsen til den tabte tidsalder, hvor kvindens kraft var den skabende urkraft.

Lad denne bevidsthed finde vej tilbage til dit hjerte, hvor den altid har hørt hjemme.

Jeg er Rán, havets urkraft, og jeg er her for at føre dig tilbage til din indre styrke.

Jeg er den vilde kraft, som skjuler sig i dybet, den uro, der trækker og hvirvler, men også den visdom, der bor i stilheden mellem hver bølge.

Luk øjnene og træk vejret dybt.

Jeg, Rán, har trukket mange mænd ned i mit dyb.

De var styret af deres egen frygt, ikke af mig.

I dag inviterer jeg dig til at dykke frivilligt, for i dybet finder du din sande natur.

Træk vejret ind.

Dyk med mig.

Mærk hvordan det kraftfulde og instinktive vågner i dig.

Ligesom havet er du både rolig og stormfuld.

Ingen kan tøjle din vilje, for du kender dine egne veje.

Lyt til den stemme, som bor i dig, den stemme, som er visere end al støjen omkring dig.

I din intuition ligger en urkraft, som ingen kan tage fra dig.

Men jeg er ikke alene.

Jeg, Rán, har ni døtre, der alle bærer en del af mig, en del af havets dybder.

Hver af dem er en kraft, en bølge, som former dig, udfordrer dig, og lærer dig at navigere i dit eget indre hav.

De ni døtre er dine guider på denne rejse.

Himinglæva er den første. Hun er havblikket. Det glatte, det transparente, det stille hav, der spejler din reneste sandhed.

Hun minder dig om at søge klarhed i kaos, selv når stormene raser.

Hendes blide stemme hvisker, at svarene på dine spørgsmål allerede bor i dig. Spejl dig i det klare hav.

Dúfa er min næste datter, bølgen, der blidt vugger dig videre.

Hun opfordrer dig til at lade livet flyde naturligt og finde glæde i hver bevægelse.

Giv slip på kontrollen, og lad din sjæl danse frit, uanset omstændighederne.

Blóðughadda er min tredje datter.



The Echo, 2025
Still fra film

Med hendes blodrøde hår farver hun havet og repræsenterer både lidenskab og kraft.

Hun minder dig om, at dit indre hav ikke kun er blidt, men også voldsomt.

Omfavn dine følelser, både de mørke og de lyse, og lær intensiteten at kende som en del af din styrke.

Hefring, den fjerde, er bølgen, der rejser sig.

Hun er din modstandskraft og løfter dig op, selv når du føler dig nede.

Hendes navn betyder "oprejsning", og hun viser dig, at selv efter de dybeste fald kan du rejse dig med fornyet styrke.

Tro på din evne til at stå oprejst igen.

Uðr, den femte af mine døtre, betyder "skæbne".

Hun viser dig livets uundgåelige ændringer og cyklusser.

Uðr minder dig om, at forandring er en del af livet, og at flyde med forandringen er at leve i harmoni med universet.

Lad ikke frygt for det ukendte holde dig tilbage. Det er her, vækst og fornyelse findes.

Hrönn er den sjette, den rullende bølge, der er din fremdrift.

Hendes navn betyder "skarp" og opfordrer dig til at fortsætte trods forhindringer.

Hrönn lærer dig, at vedholdenhed er nøglen til at overvinde livets udfordringer.

Hun vil bære dig gennem alt.

Bylgja, min syvende datter, er den store bølge, der bærer din beslutsomhed.

Hun minder dig om, at din stemme og vilje har kraft.

Brug den med visdom og hensigt.

Dröfn er den ottende, den skummende bølge.

Hendes skum repræsenterer livets overfladiske vanskeligheder og advarer dig om at se dybere sandheder i dig selv.

Ægte transformation sker i de dybe lag, og hendes skum er din første advarsel.

Kólga, den niende og sidste af mine døtre, er den kolde bølge.

Hun er roen og stilheden efter stormen, og minder dig om, at efter enhver kamp kommer en tid for refleksion og hvile.

Kólga lærer dig at finde fred i stilheden og værdsætte pauserne i livet, hvor du kan genopbygge din styrke.

Husk, at din styrke ikke behøver at være synlig for at være virkelig.

Som jeg, Rán, hersker over havet i al dets ubønhørlige kraft, kan du herske over dit eget indre landskab.

Du er ikke blot en del af verden; du er skaberen af din egen vej. Lad ingen tage denne magt fra dig.

Rejs dig nu, med visdommen fra dybet i hjertet.

Du bærer havets rå styrke, og ingen kan ryste dig.

Gå ud i verden og tag din plads, som det kraftfulde, intuitive menneske du er.

Jeg er med dig, hver gang du trækker vejret dybt og husker din sande natur.

Gennem mine ni døtre kender du din egen kraft. De vil føre dig gennem stormene, løfte dig op, og vise dig vej til det sted, hvor du står stærkest i din egen kraft.

I dig lever alle havets styrker.

Jeg, Rán, strækker mig opad fra havets dybder i en ceremoniel genfødsel.

Jeg vrider min krop i en næsten overnaturlig kurve, med hænder og fødder på jorden, mens min nakke bøjes bagover, og mit lange hår rører jorden.

Denne bevægelse er mere end fysisk.

Den er en genopvågner af en visdom, der har været skjult og undertrykt.

Bølgerne bruser om mine hænder og fødder.

Nu står jeg her på stranden. I mit stræk tager jeg min misforståede krop tilbage.

Jeg beder kun om anerkendelse, side om side med det maskuline.

Jeg er ikke en stille strøm, der kan holdes nede.

Jeg er ni stærke have. Jeg er urkraft.

Jeg vågner nu og søger forbindelsen til vores tabte tidsalder, men jeg vil ikke gå tilbage, kun fremad.

Al erfaring er viden.

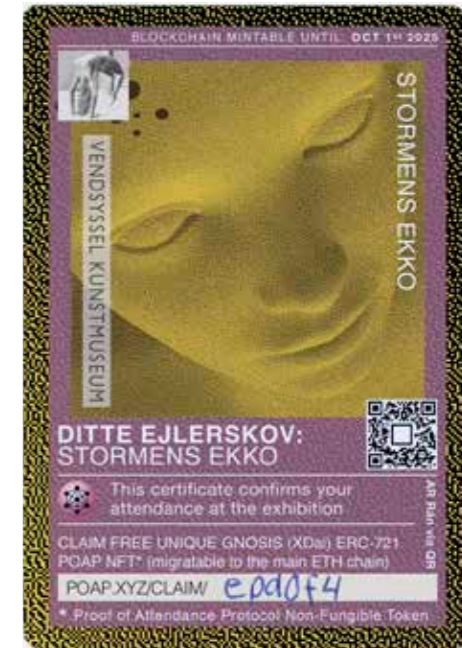
Jeg er Rán.

Jeg er ni kræfter.

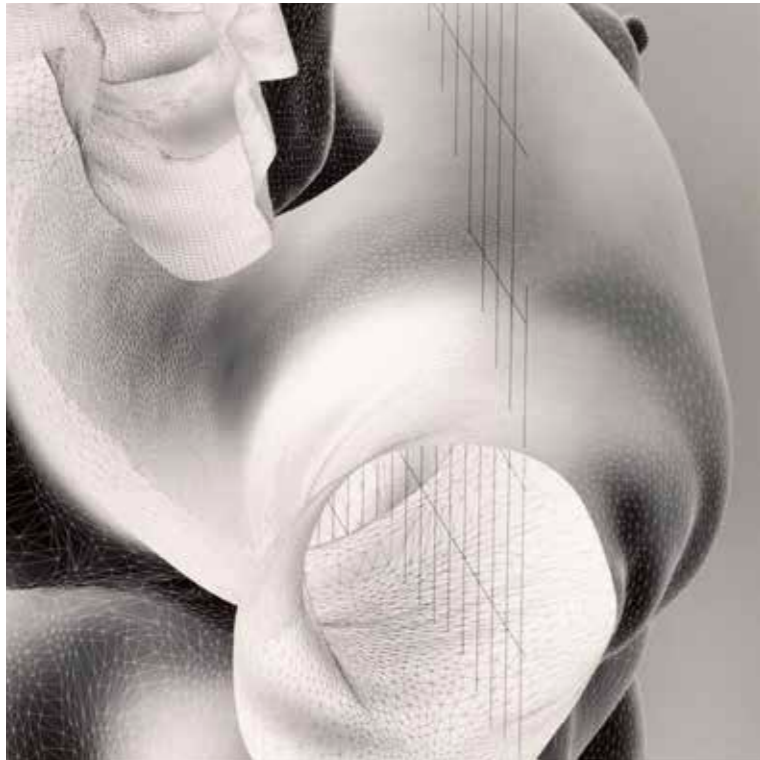
Og jeg er den visdom, der bor i stilheden mellem hver bølge.

Jeg er Rán.

Urkraften i dit hav.



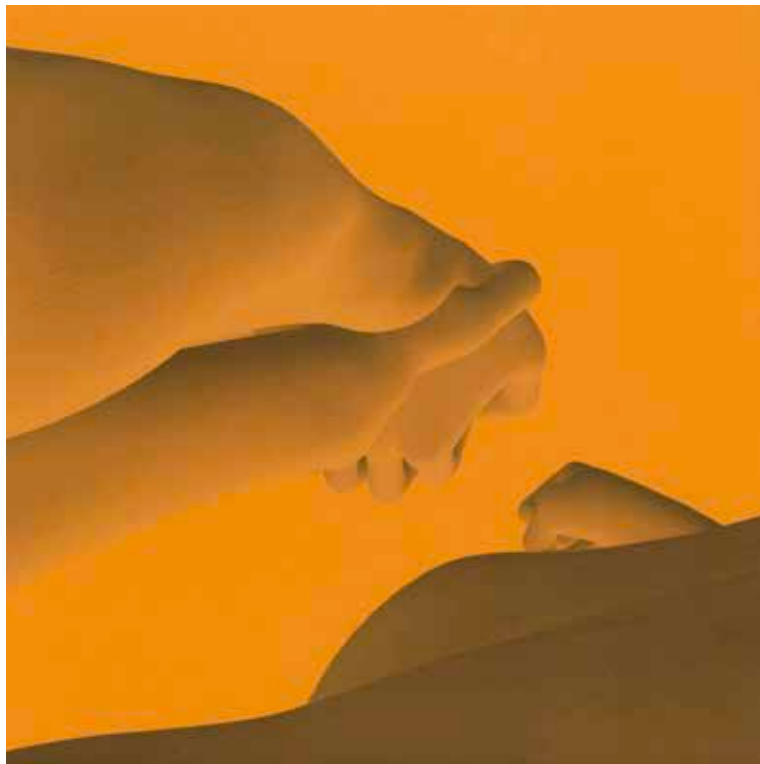
Stormens Ekko Certificate, 2025
Numbered paper certificate, 8,5 x 6 cm, pointing to a POAP NFT
(Proof of Attendance Protocol Non-Fungible Token)
on the XDAI blockchain.
The opportunity for blockchain ownership is open until
Oct 1st 2025.



The Inside Scape (Inverted Grey), 2023
Intaglio print
76 x 56 cm



The Mesh Bodies (Rainbow), 2023
Intaglio print
76 x 56 cm



The Hand Lock (Yellow), 2023
Intaglio print
76 x 56 cm



The Goddess Side Glance (Grey), 2023
Intaglio print
76 x 56 cm



The Mesh Bodies (Yellow and Dusty Burgundy), 2023
Intaglio print
76 x 56 cm



The Goddess Side Glance (Yellow), 2023
Intaglio print
76 x 56 cm



The Goddess Side Glance (Blue), 2023
Intaglio print
76 x 56 cm



The Mesh Portrait (Inverted Grey), 2023
Intaglio print
76 x 56 cm

VÆRK- FORTEGNELSE

CATALOGUE

Alle værker er udlånt af kunstneren og Martin Asbæk Gallery, medmindre andet er angivet.

Dream Gradient (Light Matrix Green meets Soft Lavender),
2022
Acrylics and wax on canvas
160 x 160 cm

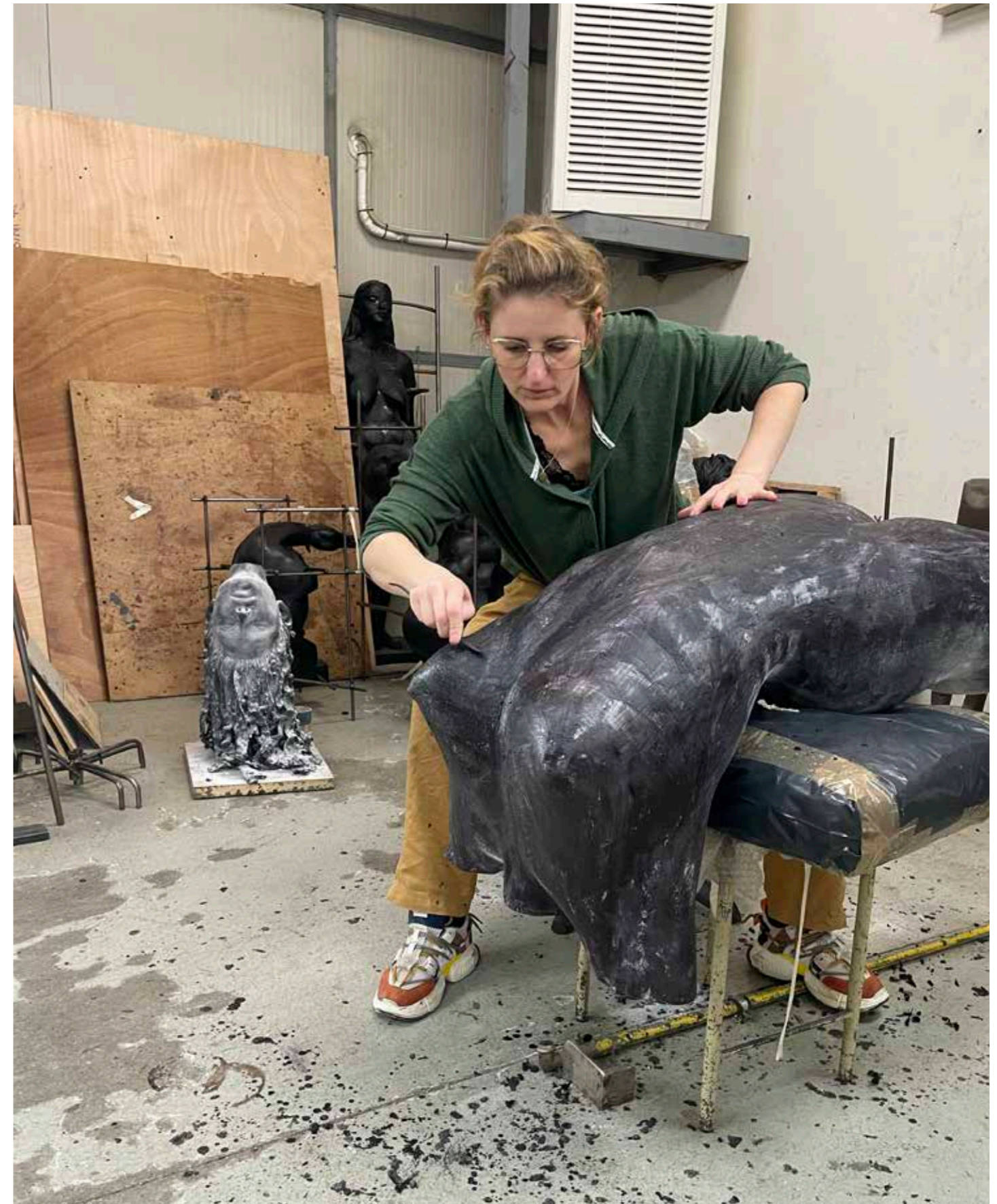
Dream Gradient (Mildest Lavender meets Freshest Orange),
2023
Acrylics and wax on canvas
120 x 120 cm

Goddess Interfered 9, 2025
Acrylics and oil on two canvases, intertwined
150 x 120 cm

Dream Gradient (Electric Lemon meets Jade Green), 2022
Mixed media on canvas
300 x 300 cm

Dream Gradient (Pure Lavender meets Broken Crimson), 2022
Mixed media on canvas
300 x 300 cm

Courtesy of the artist and Martin Asbæk Gallery unless otherwise stated.



Dream Gradient (Sun Orange Horizontally meets Mildest Yellow), 2023
Mixed media on canvas
200 x 180 cm

Dream Gradient (Yellow Lime Green meets Jade), 2023
Acrylics and wax on canvas
120 x 120 cm

Ground Download, 2020
Acrylic on canvas
140 x 140 x 140 cm

The Mesh Fight 1, 2022
Mixed media on canvas
210 x 180 cm
Vendsyssel Kunstmuseum
Erhvervet med støtte fra 15. Juni Fonden

Lay in Your Cosmos, 2022
Woven wool carpet
550 x 400 cm

Rán Floating 3, 2025
Woven wool carpet
130 x 160 cm
Vendsyssel Kunstmuseum
Gave fra Kirsten og Palle Diges Fond 2025

Rán Floating in Yellow Clarity, 2025
Woven wool carpet
325 x 400 cm

The Wrestlers Close-up 3, 2025
Woven wool carpet
160 x 160 cm

Rán Standing Close-up, 2025
Woven wool carpet
160 x 160 cm

The Hunter, 2025
Woven wool carpet
160 x 120 cm

Rán, 2024
Bronze, cupper nitrate patina
98 x 148 x 60 cm

The Cast Soft Gaze, 2024
Bronze, cupper nitrate patina, base of onyx
44 x 13 x 24 cm
Vendsyssel Kunstmuseum
Gave fra Kirsten og Palle Diges Fond 2025

The Cast Soft Gaze, 2024
Bronze, ferric nitrate patina, base of marble
44 x 13 x 24 cm

The Standing Fight (Raw Grey), 2022
3 x 3D printed sculpture in HP MJF PA12
22 x 14 x 14 cm, on triangle podiums
Vendsyssel Kunstmuseum
Erhvervet med støtte fra 15. Juni Fonden

Grey Spider Rán, 2025
3D printed sculptures in HP MJF PA12
3 x 3 Rán sculptures, 13 x 10 x 4,5 cm, on triangle podiums

Cosmic Rán, 2024
Intaglio print
Paper 50 x 70 cm

Cyan Rán, 2024
Intaglio print
Paper 50 x 70 cm

The Hand Lock (Yellow), 2023
Intaglio print
Paper 76 x 56 cm

The Mesh Portrait (Inverted Grey), 2023
Intaglio print
Paper 76 x 56 cm

The Goddess Side Glance (Blue), 2023
Intaglio print
Paper 76 x 56 cm

The Goddess Side Glance (Grey), 2023
Intaglio print
Paper 76 x 56 cm

The Goddess Side Glance (Yellow), 2023
Intaglio print
Paper 76 x 56 cm

The Mesh Bodies (Rainbow), 2023

Intaglio print

Paper 76 x 56 cm

The Mesh Bodies (Yellow and Dusty Burgundy), 2023

Intaglio print

Paper 76 x 56 cm

The Inside Scape (Inverted Grey), 2023

Intaglio print

Paper 76 x 56 cm

Blue Epitome Body Mesh Drawing 1, 2024

Posca Pen on Giclée Print on Hahnemühle Albrecht Dürer 210

80 x 80 cm

Vendsyssel Kunstmuseum

Blue Epitome Portrait Mesh Drawing 1, 2024

Posca Pen on Giclée Print on Hahnemühle Albrecht Dürer 210

80 x 80 cm

Privateje

Stormens Ekko Certificate, 2025

Numbered paper certificate, 8,5 x 6 cm, pointing to a POAP

NFT (Proof of Attendance Protocol Non-Fungible Token) on the XDai blockchain.

The opportunity for blockchain ownership is open until Oct 1st 2025.

Rån, 2025

Digital sculpture minted as an NFT on Foundation in 2025, edition of 5.

NFT containing different 3D printfiles represented as a GIF. Next to the NFT ownership sits the CC License, meaning the AR and 3D files are given free as a Creative Commons piece.

The Wrestlers, 2021

Digital sculpture minted as an NFT on MISA/Johann König, edition of 5.

NFT containing different 3D printfiles represented as a GIF. Next to the NFT ownership sits the CC License, meaning the AR and 3D files are given free as a Creative Commons piece.

The Echo, 2025

Film. 16:30 min.



PREFACE

Sine Kildeberg, Museum Director

Vendsyssel Museum of Art is delighted to present the visual artist Ditte Ejlerskov's solo exhibition *The Echo of the Storm - a Discovery of the Sea Goddess Rán*.

When The People's Festival of Nature took place in Hirtshals at the end of May, a storm pulled in from the northwest. On the opening day, the gusts reached a force that put some stalls and tent setups to the test, and the opening was indeed postponed until later in the day - when the wind had subsided. Whether you are accustomed to living close to the sea or seek it out as a destination, the experience of calm after the storm is a familiar one. When the waves gradually lessen and the sea calms down. A feeling of relief, whether from an external or internal storm.

In the exhibition *The Echo of the Storm*, Ditte Ejlerskov explores the emotions that arise during and after a storm or a fierce experience. These feelings are familiar to the artist from her personal life - including from her childhood in Vendsyssel, where the mighty and sometimes dangerous forces of the sea are a fundamental condition.

Drawing on her own experiences and memories of the sea, Ditte Ejlerskov has created a number of new works featuring the Nordic sea goddess Rán as the focal point. The inclusion

Goddess Interfered 9, 2025
Acrylics and oil on two canvases, intertwined
150 x 120 cm



of the word 'discovery' in the exhibition's subtitle refers to the often concise descriptions available of the figure Rán in Norse mythology, for instance in Politikens Håndbøger, *Nordiske guder og helte* from 2001: "The giant in the sea is called Ægir [...] The waves are his daughters, his wife is Ran, with her net she fishes for drowned sailors." But at the same time, the exhibition's concept is centred around the discovery of Rán – the artist's search for, development and visualisation of the sea goddess – mighty and protective, dangerous and fascinating. Building on the story of female primordial power, Ditte Ejlerskov crafts new mythologies for and in the present.

Ditte Ejlerskov works at the crossroads of the personal, the existential, and the feminist. In the exhibition, the story of Rán unfolds through painting, sculpture, tapestry, drawing, printmaking, video, and Augmented Reality. The bronze sculpture *Rán*, which has been created with the support of The New Carlsberg Foundation, is a new material that the artist has challenged herself with.

The boundaries between the physical and virtual worlds merge, and through this connected perspective, one both experiences and is questioned by what reality truly is in the encounter with Ditte Ejlerskov's art.

In today's world, much is related to someone taking something from someone else. In Ditte Ejlerskov's art, it is all about giving. Giving something to oneself, giving something to each other, and giving a voice to someone – to call for a movement and a showdown with fixed social structures and ways of thinking.

For a series of *Dream Gradients*, paintings divided into two pastel tones at the top and bottom respectively, Ditte Ejlerskov has drawn inspiration from the Persian colour theory 'The Canon of Medicine', from 1025, where coloured light was utilised to balance the body's lack of energy on a physical, emotional, spiritual, and psychic level. You must take your time – and dare to stay in the encounter with these works, letting the shimmering and vibrating surface of colour unfold. *The Echo of the Storm* is also about courage. Courage to be, courage to feel, courage to look inwards, and courage to be present in the conflicting and life-giving emotions of body and mind.

For the exhibition, a meditation room has been created where you can descend with Rán and her nine daughters into the depths in a video installation, let go – and perhaps, before returning to the surface, find and feel the calm after the storm.

In connection with the exhibition, a catalogue containing articles by Anne Sofie Langer Jordt, former Curator at Vendsyssel Museum of Art, as well as Astrid Brincker Olson, Art Educator, and Marie Vinther, Curatorial Assistant at the Museum of Contemporary Art in Roskilde. A heartfelt thank you to the authors for their articles, which each uniquely explore and highlight the numerous facets of Ejlerskov's work.

Without support from foundations, such an exhibition and publication cannot be realised, and a warm thank you goes to 15. Juni Fonden, The Augustinus Foundation, The New Carlsberg Foundation, The Danish Arts Foundation, as well as Martin Asbæk Gallery and Dansk Wilton.

A sincere thank you also to Kirsten og Palle Diges Fond, who have donated several works from the exhibition to Vendsyssel Museum of Art. They supplement the museum's existing collection of Ditte Ejlerskov's works in the grandest way.

Finally, a very special word of gratitude to Ditte Ejlerskov for many good and inspiring conversations, both during the development of the concept and the curation of the exhibition. Thank you for a trusting collaboration, characterised by great commitment, overview, and perseverance throughout the process of both exhibition and publication.

THE ECHO OF THE STORM – DITTE EJLERSKOV'S *RÁN* AS A SUBLIME AVATAR

Anne Sofie Langer Jordt

The Echo of the Storm and the Silence After Chaos

The echo of the storm. Where the calm after the storm sets in; where the waves have subsided, and chaos is replaced by tranquillity. A sense of redemption, whether it is an external or an internal storm. This state of reverberation and transformation forms the framework for the artist Ditte Ejlerskov's (b. 1982) exhibition *The Echo of the Storm – a Discovery of the Sea Goddess Rán* at Vendsyssel Museum of Art.

In the exhibition, Ejlerskov explores the primordial forces of nature and emotional life through sculpture, painting, AR technology and meditation. At the heart of the exhibition is the sculpture *Rán*, a figure from Norse mythology who rules over the forces of the deep sea. Through *Rán*, Ejlerskov examines the tension of the storm, where fear and calm, storm and silence, destruction and transformation coexist – experiences that in philosophy are associated with the sublime.

Ditte Ejlerskov's Practice: Nature, Emotions and the Primordial Female Powers

Ditte Ejlerskov graduated from The Funen Art Academy, The Cooper Union School of Art in New York and Malmö Art Academy and works in the intersection between the personal, the

existential and the feminist.¹ In *The Echo of the Storm*, she takes her point of departure in her experiences from her childhood in Vendsyssel, where she was close to the sea and experienced its duality with life-giving as well as life-threatening powers; she is also familiar with the sea's washed up remains in the form of crabs, conch shells, mussels, shark eggs, bladderwrack, ropes, seagull feathers and jellyfish.

In connection with the exhibition, Ditte Ejlerskov has created the sculpture *Rán*. *Rán* is a goddess from Norse mythology who, in many ways, has been forgotten. She was the goddess of the sea and with her powers could create storms and waves and capture drowned sailors with her fishing net and lead them to her kingdom at the bottom of the sea. In mythology, *Rán* is married to the god *Ægir*, who is the personification of the sea, and together they have nine daughters, each representing their individual aspect of the sea.² In this way, *Rán* can also be said to embody nature's dualities – life and death – creation and destruction – fear and tranquillity.

Ditte Ejlerskov has created the sculpture *Rán* in bronze as a naked female body that forms an arc shape. Her almost generic and futuristic face looks at the room with a fixed, calm gaze. She, therefore, becomes more of an archetype than a specific figure. The hair is made of bladderwrack and reaches the ground. Her abilities as a sea god are emphasised by the sculpture's wave-shaped movement and hair of seaweed. But even though she clearly possesses immense powers, the pose can also resemble a yoga position, where one performs a backbend, and besides, she signals calm and restraint. In this way, duality is present in the sculpture, in the design of the body itself. The position can also be seen as a bridge between past and present notions of the female body and its powers. The movement – the hysterical arc – has historically been linked to notions of exorcism, witchcraft and female hysteria. The French-American artist Louise Bourgeois (1911-2010) thematised this very pose in her sculpture *Arch of Hysteria* from 1993,³ where bodily tension becomes an image of psychological extremity. In Ejlerskov's interpretation, this historical connotation is activated, so that *Rán* appears as an archetypal female figure of power – both feared and alluring. But it is not only as a bronze sculpture that you can experience *Rán*. Ejlerskov has also brought the sculpture into the digital world through film, Non-Fungible Token (NFT), drawing, painting, wool, 3D printing, sound and Augmented Reality (AR).



Fra bronzestøberiet, Pietrasanta, Italien



The Cast Soft Gaze
Patinated bronze, base of onyx or marble
44 x 13 x 24 cm

The Power of the Storm and the Classically Sublime

Storms, the forces of the sea and the encounter with nature's fierce dimensions bring to mind the classic, philosophical notion of *the sublime*. In the work of Edmund Burke (1729-1797) and Immanuel Kant (1724-1804), the sublime is understood as the experience of something extreme, incomprehensible and formless, which transcends our ability to comprehend, and which arouses awe mixed with delight. Here, the sublime is often associated with the confrontation with a fierce nature, where the subject first feels threatened, but then regains control through the power of reason.⁴ The sublime is therefore about how the powerful and overwhelming forces of nature slide into a form of joy and realisation – a kind of echo of the storm. In the recovery, one finds oneself in the echo of the storm, a place where one has experienced Rán's threatening powers, but has also achieved a realisation of a subsequent calm. At the same time, Ejlerskov's Rán differs from the classical notion of the sublime by not emphasising dominance, but rather accentuating openness, devotion, and sensuousness.

The Franco-Belgian philosopher Luce Irigaray (b. 1930) has criticised the idea of the sublime because there is too much focus on domination. Instead, she operates with the concept of the feminine sublime, which also plays a central role in the work of the feminist researcher Barbara Claire Freeman (b. 1948). The feminine sublime is not about dominance, but about being in relation to what transcends the subject – without wanting to control it but remaining open to its change. Rather, it is a matter of sensual and bodily openness to forces that cannot be controlled:

“The feminine sublime engages with forces that exceed the self, not by mastering them, but allowing oneself to be altered by them.”⁵

To Irigaray and Freeman, sublimity is thus not about overcoming what is dangerous, but about remaining open to the uncontrollable, as one can be in the context of physicality and birth, for example.

It is thus a matter of seeing the traditional and more masculine aesthetic experiences with different eyes. Irigaray and Freeman place great emphasis on the fact that the female world of experience is often associated with bodily feelings and conditions that cannot be understood through the abstract and rationalistic frameworks that otherwise dominate Western philosophy. Ejlerskov's *Rán* and *The Echo of the Storm* refer to exactly this

kind of sublimity. Rán is not a threat to be defeated; she is a force to be cooperated with. She awakens a “primal force” in the viewer, not to dominate it, but to let it unfold as part of the natural rhythms of life. Instead of overcoming the threatening, Irigaray emphasises an ethic based on female bodily experience – the rhythm of birth, the female cycle and the presence of sensuality – as the foundation for an alternative sublime sensibility.

Rán: Form, Meditation and Feminine Primordial Chaos

How does the feminine sublime manifest itself in the sculpture *Rán*? On the one hand, the sculpture contains the ambiguous nature of the sea: the destructive and the life-giving. This duality is emphasised by Ejlerskov through *Rán*'s pose: a balance between movement and silence, wave and pause. This is further reinforced in the exhibition's accompanying meditation guide *The Echo*. For 16:30 minutes, you are led through a video narration into an evocative meditation of the sea goddess. With closed eyes, deep breaths and the whistling sound of the sea, the listener is led down into the depths by a voice representing Rán:

“I am Rán, the primal force of the ocean, and I am here to lead you back to your inner strength. I am the wild force hidden in the depths, the unrest that pulls and swirls, but also the wisdom that resides in the stillness between each wave. Close your eyes and take a deep breath.”⁶

In the meeting with Rán, the listener is encouraged not to abstract and step out of the body, but instead to let the *feminine sublime* be anchored in the sensuous, in the body, breath and presence. She invites the listener to find the feminine primordial forces within themselves and go on an auditory journey where the breath, the sounds of the waves and Rán's voice create a connection to the rhythms of the sea and the inner forces. Thus, Rán does not speak as a goddess who demands submission, but as a guide who invites cooperation:

“Breathe in. Dive with me. Feel how the powerful and instinctual awaken within you. Like the sea, you are both calm and stormy.”⁷

In other words, it is not about dominating the ferocious storm, the forces of the sea or the female energy, but rather about being connected to them.

The meditation guide mentions words such as ‘body’, ‘rebirth’, ‘nature’ and ‘life’s cycles’ – expressions that align with Irigaray’s focus on female experience and nature’s cyclical rhythms as alternative forms of cognition. In this way, Rán not only becomes an image of nature’s fierce primordial forces, but also a clash with the structures in society that throughout history have led to the oppression of the feminine:

“Breathe deeply. And feel the connection to the lost age, where feminine power was the primal creative force.”⁸

Together with the meditation, the exhibition’s artworks of Rán become a sensual and spiritual journey for the visitors, allowing them to delve into their own depths and find a feminine alternative to the more traditional encounter with the forces of nature. As with Irigaray and Freeman, sublimity for Ejlerskov is not about overcoming the threatening, but remaining open to the uncontrollable. Ditte Ejlerskov’s Rán activates this kind of approach when the viewer is drawn into Rán’s rhythms and invited to become part of the cyclical movement of the sea rather than separate from it. This is done with the help of a sensory carpet, Rán’s voice, the sculpture and the paintings of Rán, all of which help to unite the visitor with the primordial female powers. Ejlerskov herself sums up Rán’s meaning: “Her connection to the sea echoes the mystical feminist view that we are inherently linked to nature and life’s cycles. As ruler of the ocean’s depths, Rán symbolises facets of the feminine experience, particularly its spiritual and intuitive dimensions.”⁹

From Inner Conflict to Calm: The Wrestlers and the Battle of Hormones

Just as Ditte Ejlerskov works with the wildness and tranquillity of the sea through Rán, she has in previous works addressed important basic emotions. The work *The Wrestlers* from 2021, for example, visualises the body’s inner battle between adrenaline and oxytocin – between anxiety and love. The wrestling women depict an existential wrestling match in which the balance between emotions is paramount, a situation that Ditte Ejlerskov has experienced on her own body in connection with childbirth.¹⁰ The two wrestling female figures embody an inner, hormonal storm.

Rán also possesses two opposites – ferocity and calmness – but in *Rán* there is no struggle. There is movement, rhythm, cycle. Where *The Wrestlers* depicts the necessity of temporary fight between emotions, *Rán* creates an opening for a realisation where the chaos of emotions does not have to be overcome, but must be sensed, felt and integrated. This difference reflects

a process in Ejlerskov’s practice: from the struggle for balance to an accepting, sensual existence in motion. *Rán* creates an echo inside the visitors, both by allowing them to find their way back to their own inner strengths after the storm and by calling for a showdown with fixed social structures and ways of thinking.

In the same way that the colours in Ejlerskov’s paintings merge into new indefinable surfaces, she creates, on a psychological level, a space where the stress of adrenaline can be dissolved through the calm of oxytocin – through breathing, sensing, meditation and cognition. In other words, *Rán* is a kind of digital avatar that challenges both our self-understanding and our perception of the nature around us.

Rán, therefore, speaks into a form of collective emotional life, where a connection is made to the inner primordial forces, not only in the exhibition itself, but also in the digital reality in the form of Augmented Reality and NFT’s. This way, you can download and copy *Rán* and open up to the forces and emotions she represents. Thus, she becomes an affective object¹¹ that circulates both physically and digitally, can spread new collective emotions and help change societal structures. *Rán* is not just an object in a room, but an emotional catalyst that conveys ideas about female primordial power.

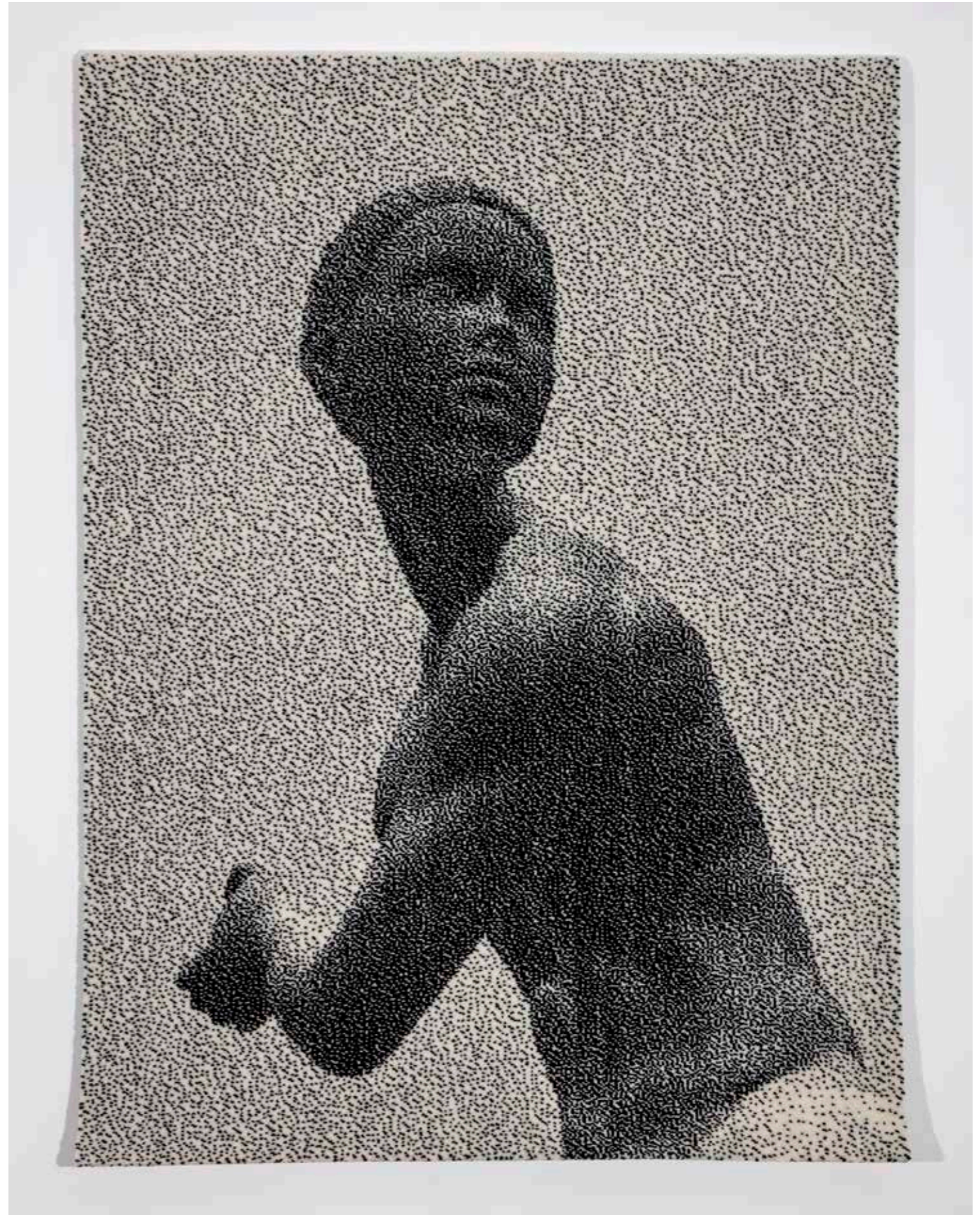
Rán as a Feminist Sublime Figure

The various artworks of Rán form a ‘Gesamtkunstwerk’, where the forces of the sea and the body’s emotions are woven together in a feminist, sensual experience of sublimity. Ditte Ejlerskov transforms the ideas of the classical sublime into a bodily and spiritual practice, where a female world of experience becomes the bearer of a new form of aesthetic and existential cognition. By leading us down to the depths of the sea and the mind, Rán invites us to confront the echo of the storm – not as a destructive force, but as the beginning of a new connection to the world, nature, and ourselves.

Notes

- 1 Overgaard, Majken (2023): "Preface", IN *RANT*, 2. Ed., Denmark: Forlaget Aftryk, pp. 5-8.
- 2 Simek, Rudolf (2007): *Dictionary of Northern Mythology*, translated by Angela Hall, Cambridge, D.S. Brewer, p. 260
- 3 Cvetkovich, A. (2020). "Louise Bourgeois' Art of Hysteria", IN Fernanda Negrete (ed.): *The Aesthetic Clinic*, Albany, State University of New York Press, chap. 1.
- 4 Burke, Edmund (1990): *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*, edited by Adam Phillips, Oxford, Oxford University Press; Kant, Immanuel (2009): *Critique of the Power of Judgment*, translated by Paul Guyer og Eric Matthews, Cambridge, Cambridge University Press.
- 5 Freeman, Barbara Claire (1995): *The Feminine Sublime Gender and Excess in Women's Fiction*, Berkeley, University of California Press, p. 6.
- 6 Ejlerskov, Ditte (2023): *The Echo*. Guided video meditation created as part of the exhibition *The Echo of the Storm - a Discovery of the Sea Goddess Rán*. Narration: Tattiana Mai, 3:42 - 4:13.
- 7 Ibid., 4:42 - 5:07.
- 8 Ibid., 3:18 - 3:30.
- 9 Ejlerskov, Ditte (2023): *RÁN*, <https://ditteejlerskov.com/Ran.html>
- 10 Kaslov, Magnus (2022): "Kæmpende kroppe låst til blockchainen og givet fri", IN *Ditte Ejlerskov - The Cult of Oxytocin*, Denmark, Forlaget Aftryk, p. 9.
- 11 An affective object is something that evokes or carries emotions. It can connect people and bring together common moods or experiences. (see Sara Ahmed (2004): *The Cultural Politics of Emotion*, Edinburgh, Edinburgh University Press).

The Hunter, 2025
Woven wool carpet
160 x 120 cm



VIRTUAL SPACES AS A MEETING PLACE

Astrid Brincker Olson and Marie Vinther

In 2021, The Museum of Contemporary Art in Roskilde acquired Ditte Ejlerskov's virtual sculpture *The Wrestlers* as an NFT (non-fungible token) for the museum's collection. The acquisition also marked the start of the three-year project *Virtual Sculptures*, where the museum annually commissioned a new contemporary artist to create a digital sculpture for the collection with the premise that it should be able to be experienced, downloaded and used freely by the public. Today, the collection of virtual sculptures consists of, in addition to Ejlerskov's work, *Zoba'ah (زوبعة): The Whirlwind* (2022) by Morehshin Allahyari (b. 1985) and *Plato and the Canary* (2024) by Oona Libens (b. 1987). It will soon be expanded again with the sculpture *Rán* (2025) by Ditte Ejlerskov, which has been donated to the museum by the artist. Both *Rán* and *The Wrestlers* are part of the exhibition *The Echo of the Storm - a Discovery of the Sea Goddess Rán* at Vendsyssel Museum of Art in 2025.

The Museum of Contemporary Art in Roskilde was established in 1991 in the Yellow Palace at Stændertorvet in Roskilde, rooted in the international Fluxus festival, *the Festival of Fantastics*, which took place all over the city in 1985. Since then, the museum has worked with time-based art forms such as performance, sound, text and video. In 2021, the same year the museum acquired *The Wrestlers*, it left its permanent building to operate as a nomadic art museum.

From the start, the nomadic project involved an experimental approach to what a museum and art space can be. After 30 years as a traditional "white cube", the museum moved art into different contexts, communities and temporalities. Since then, the museum has been in the process of developing a site-specific and time-based working method for a living museum space, where exhibitions are created in close dialogue with its surroundings. In this form of museum, the museum, as a guest in the contexts of others, must relate humbly and curiously to the narratives and structures of these places, just as art is used to open new spaces for reflection and discussion. *The Wrestlers* has played an important role in the museum's early days as a nomadic art museum. From the beginning of our nomadic practice, the museum has seen the virtual space as an interesting public and aesthetic space where new opportunities exist for connections to local, national and global visitors.

The Acquisition of a Virtual Sculpture

The Wrestlers is a special sculpture. It is a digital file that can manifest and materialise in different ways, which of course also applies to *Rán*. The museum acquired the sculpture as an NFT (non-fungible token). NFT is a non-copyable data unit that, through blockchain technology, can track and identify individual files. Blockchain makes it possible to differentiate between digital originals and copies, thus maintaining private ownership in the virtual sphere. As part of acquiring Ejlerskov's sculpture for the collection, the artist waived her intellectual property rights to the work, also known as copyright. *The Wrestlers* is therefore freely available, including from Museum of Contemporary Art Roskilde's website. The audience is thus invited to freely copy, distribute, download, use and reshape the sculpture. With the file, you can give the work a physical form, for example by downloading and 3D printing it, cutting it in wood, or weaving it into a tapestry. The work also exists as a digital 3D model that can be experienced through AR (Augmented Reality), where the sculpture is placed as a virtual layer on top of our physical reality via the camera function on a phone or tablet. On the screen, it can be moved, rotated and scaled - and you can even take a picture with the sculpture. Augmented Reality also refers to enlarging or expanding reality by adding new digital layers, such as a digital sculpture.

The Wrestlers and *Rán* are both part of Ejlerskov's series of sculptures, in which she works with feminist archetypes. Where *The Wrestlers* is a reinterpretation of antiquity's ideals, *Rán* is an adaptation of Norse mythology.

The Standing Fight (Raw Grey), 2022
3 x 3D printed sculptures in HP MJF PA12
22 x 14 x 14 cm, on triangle podiums
Vendsyssel Kunstmuseum
Erhvervet med støtte fra 15. Juni Fonden



The Wrestlers depicts two women wrestlers and is based on the ancient sculpture of the same name, which in its original form depicts two men wrestling. Since the original sculpture was re-discovered during an excavation in 1583, it has been copied, cast and reworked many times, as has also been the tradition with many of the sculptures of antiquity, among other things, to spread the classical ideals and the good taste they were associated with. It can be found as a replica in a large number of art collections and museums, including in plaster at The Royal Cast Collection at the National Gallery of Denmark (SMK). The sculpture is also part of the digitisation project SMK Open, where it has been scanned and made available as a digital 3D object to be freely downloaded and used by the public. Ejlerskov's *The Wrestlers* thus connects both to a long tradition of sculpture and at the same time articulates the internet's inherent utopian possibilities for information sharing, global exchanges and communication.

Both sculptures are created from Ejlerskov's personal necessity, as a kind of meditation objects. *The Wrestlers* was created in connection with Ejlerskov giving birth to her second child, which was filled with conflicting feelings of anxiety and love. The wrestling women thus become personifications, or avatars, of these two feelings, and the sculpture is therefore also a (meditation)object that manages to contain both feelings. In the same way, *Rán* is a sculpture that contains complex emotions. It depicts Rán, the goddess of the sea in Norse mythology, who contains the enormous primordial forces of nature, where creation and destruction, life and death, are closely and absolutely connected. In Ejlerskov's interpretation, the sculpture is designed as a bridging woman; an extreme body position, also known as the "arch of hysteria". In the 1800s, hysteria was considered a sign of female irrationality, anxiety, and even demonic possession, and has since been a way of pathologising women. In continuation of Louise Bourgeois' sculpture *Arch of Hysteria* (1993), Ejlerskov also works to retell these stories. Not to repeat, but to break with and transform them.

The virtual sculptures, which in their intangible and digital form are experienced at a distance through a screen, are made present through Ejlerskov's personal experiences and sensitive work with female perspectives, archetypes and mythologies.

Digital Materiality and Presence

The project *Virtual Sculptures* was created from the Museum of Contemporary Art in Roskilde's desire to investigate the world of the digital art object, including the aesthetic, ethical and historical implications of the virtual as a shared public space.

The Wrestlers and *Rán* exist in both the virtual and the physical space and facilitate a meeting between them, if you will. The works are only finally created when a visitor scans the QR code or downloads the files, thus assigning them a physical presence by either placing them in a context on the screen or by providing them with a physical material. The visitors thus play an important role in the works and become a creative and social link between the works' virtual and physical being, which helps to determine their final expression.

Since the acquisition of *The Wrestlers*, the museum, together with visitors, has, for example, staged the sculpture for a movement festival, where the language and choreography of the wrestling bodies were emphasised; in a wrestling club, where match strategy and chances of winning were discussed; and as the focal point of a social studies lesson in 7th grade, where technology's influence on our modern world was discussed.

With their virtual materiality and relational aesthetics, the works oppose traditional notions of the value of art as tied to a material or contextual state of originality, authenticity, and even "aura", as the German philosopher Walter Benjamin (1892-1940) described it in his influential 1936 essay.¹ Rather than being tied to the intangible digital file, the aura is perhaps more in the works as actions, as they are spontaneously and personally staged in a selected context or assigned a physical material by the visitor.

The Virtual Space as a Meeting Place

Since the acquisition of *The Wrestlers* in 2021, the Museum of Contemporary Art in Roskilde has experienced the work, and the later added collection of virtual sculptures, repeatedly gaining renewed relevance in line with society's technological development. Especially considering the Corona pandemic, where there were limited opportunities to gather and experience art physically, many took the opportunity to access and experience Ejlerskov's digital work in the museum's virtual sculpture collection, which emphasised the need for works, exhibitions and formats that can accompany us in the world's vulnerability, fragility and dynamic development. The spread of AI technology in recent years, such as ChatGPT, which was launched in 2022, has also caused the work to vibrate in the art collection anew. Especially through its poetic portrayal of the

¹ Benjamin, Walter (2007/1936): *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit*, Tyskland, Suhrkamp.

paradoxical struggle and the interconnectedness between old traditions and new technology in our society, *The Wrestlers* has served as an exciting conversation starter for the opportunities and issues that have come with the new technology.

The Wrestlers and the other virtual sculptures continue to be unique gathering points for the museum and our visitors. The Museum of Contemporary Art in Roskilde is actively working to develop new communication formats that can accommodate the movement of the collection over time.

For example, the museum is working on the development of a format for virtual gatherings, as a variant of the classic guided tour format. Here, the participants meet in virtual meeting rooms, such as Zoom, on the virtual works' home turf, where the participants are guided to stage and experience the virtual sculptures in their respective homes, from which they participate. With the sculptures at the centre, a space is created for joint conversation and discussion of concerns and hopes for the technological development of our society. Meeting virtually enables a unique blending of the public museum space and collection experienced from private homes, where room can be made for vulnerable and personal reflections. The virtual gatherings will be launched for the first time in collaboration with Vendsyssel Museum of Art in the summer of 2025, where the two museums invite participants to explore the digital universe, which is an integral part of Ditte Ejlerskov's artistic practice and as such also a central element of the exhibition *The Echo of the Storm*.

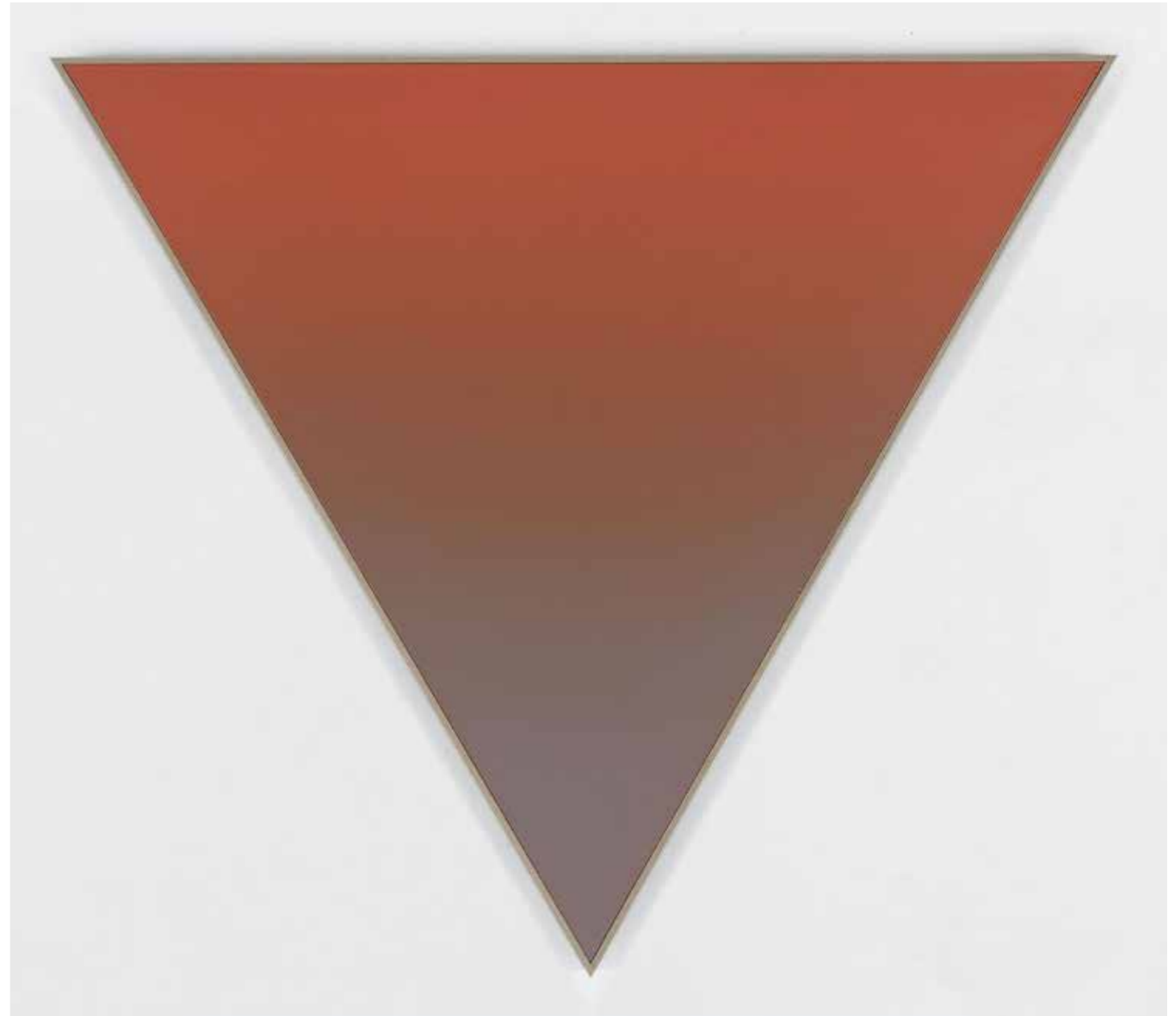
The Museum of Contemporary Art in Roskilde's collection of virtual sculptures also forms the basis for teaching, which contributes to creating an increased awareness and understanding of the possibilities, limitations, and impact of digital technologies on our culture and identity. With artworks such as Ejlerskov's *The Wrestlers*, the museum, together with the students, dives into how technology shapes, helps and challenges us – and what it feels like to live in a modern world of rapid technological development.

In other words, *The Wrestlers* is a work that can contribute new perspectives on both the art historical sculpture tradition and the new digital technologies. The work has thus meant a lot to the Museum of Contemporary Art in Roskilde's initial period as a nomadic art museum. With its special virtual materiality, relational aesthetics, tender and sharp content and flexible format, the work has opened for movements between virtual and physical, public and private spaces. And this has made it possible

for the museum to meet visitors in completely new and more intimate ways.

The collection of *Virtual Sculptures* can be found on the Museum of Contemporary Art in Roskilde's website, and the QR code, leading to the AR version of *The Wrestlers*, together with *Zoba'ah (زوبعة): The Whirlwind* by Morehshin Allahyari and *Plato and the Canary* by Oona Libens, are also immortalised in tiles as part of the paving and everyday scene at Stændertorvet in Roskilde City Centre, where the works are present and available to visitors around the clock.

Ground Download, 2020
Acrylic on canvas
140 x 140 x 140 cm





Dream Gradient (Sun Orange Horizontally meets Mildest Yellow), 2023
Mixed media on canvas
200 x 180 cm

THE ECHO

Meditation by Ditte Ejlerskov

Close your eyes and step into a time where I, Rán, and my sisters, the goddesses, were the core of creation.

In this distant era, women carried the secrets of life deep within their being.

We were revered as the ones who brought forth life from nothingness, a power that flowed through us, independent of man's influence.

Our magic was pure, our power a primal force from which all things sprung.

Back then, it was believed that God was a woman.

Imagine a world where the power of women was the pulse of life.

We were the sacred guardians of fertility and nature's cycles, where every wave, every sprout, was a tribute to feminine creative power.

This power was all-encompassing, a symbiosis between the earthly and the divine, where our will alone could shape and create.

But also feel how time slowly changed.

New religions began to overshadow the goddesses, and a new order took form where the masculine role became central.

Our power was subdued, our wisdom forgotten, and our abilities viewed with fear and misunderstanding.

Imagine a world where this shift never happened.

If new religions and cultural currents had kept the feminine in focus, how would the world have developed thousands of years later?

In this transition, the world lost a significant part of its soul.

The ancient understanding of feminine power was suppressed but never entirely extinguished.

We remained as quiet currents beneath the surface, waiting for the time when our wisdom could rise again and be remembered.

What if our time is now?

In this meditation, I remind you that our power still lives within us.

A timeless wisdom that pulses deep in your soul, beyond the cultural world order we have lived under for millennia.

Breathe deeply.

And feel the connection to the lost age where feminine power was the primal creative force.

Let this awareness find its way back to your heart, where it has always belonged.

I am Rán, the primal force of the ocean, and I am here to lead you back to your inner strength.

I am the wild force hidden in the depths, the unrest that pulls and swirls, but also the wisdom that resides in the stillness between each wave.

Close your eyes and take a deep breath.

I, Rán, have pulled many men down into my depths.

They were driven by their own fear, not by me.

Today, I invite you to dive willingly, for in the depths, you will find your true nature.

Breathe in.

Dive with me.

Feel how the powerful and instinctual awaken within you.

Like the sea, you are both calm and stormy.

No one can tame your will, for you know your own path.

Listen to the voice that resides within you, the voice that is wiser than all the noise around you.

In your intuition lies a primal force that no one can take from you.

But I am not alone.

I, Rán, have nine daughters, each carrying a part of me, a part of the sea's depths.

Each of them is a force, a wave that shapes you, challenges you, and teaches you to navigate your own inner sea.

The nine daughters are your guides on this journey.

Himingklaiva is the first. She is the calm sea, the smooth, transparent, quiet ocean that reflects your purest truth.

She reminds you to seek clarity in chaos, even when storms rage.

Her gentle voice whispers that the answers to your questions already dwell within you. Reflect in the clear sea.

Duuva is my next daughter, the wave that gently rocks you forward.

She urges you to let life flow naturally and find joy in every movement.

Release control, and let your soul dance freely.

Blodughadda is my third daughter.

With her blood-red hair, she colors the sea and represents both passion and power.

She reminds you that your inner sea is not only gentle but also fierce.

Embrace your emotions, both the dark and the light, and learn to know intensity as a part of your strength.

Hevring, the fourth, is the uprising wave.

She is your resilience and lifts you up, even when you feel down.

Her name means "rising," and she shows you that even after the deepest falls, you can rise with renewed strength.

Believe in your ability to stand tall again.

Uthr, the fifth of my daughters, means "fate."

She reveals to you life's inevitable changes and cycles.

Uthr reminds you that change is a part of life, and flowing with change is to live in harmony with the universe.

Don't let fear of the unknown hold you back; it is in the unknown that growth and renewal are found.

Rønn is the sixth, the rolling wave that is your momentum.

Her name means "sharp," and she urges you to continue despite obstacles.

Rønn teaches you that perseverance is the key to overcoming life's challenges.

She will carry you through everything.

Bilgia, my seventh daughter, is the great wave that carries your determination.

She reminds you that your voice has power.

Use them with wisdom and intent.

Drøvn is the eighth, the foaming wave.

Her foam represents life's superficial difficulties and warns you to see the deeper truths within yourself.

True transformation happens in the deep layers, and her foam is your first warning.

Kulga, the ninth and last of my daughters, is the cold wave.

She is the calm and stillness after the storm, reminding you that after every battle comes a time for reflection and rest.

Kulga teaches you to find peace in stillness and to appreciate the pauses in life where you can rebuild your strength.

Remember that your strength doesn't need to be visible to be real.

Just as I, Rán, rule the sea in all its relentless power, you can rule your own inner landscape.

You are not just a part of the world; you are the creator of your own path. Let no one take this power from you.

Rise now, with the wisdom of the depths in your heart.

You carry the raw strength of the sea, and no one can shake you.

Go out into the world and claim your place as the powerful, intuitive being you are.

I am with you every time you breathe deeply and remember your true nature.

Through my nine daughters, you know your own power. They will guide you through the storms, lift you up, and show you the way to the place where you stand strongest in your own power.

In you live all the strengths of the ocean.

I, Rán, rise from the depths of the sea in a ceremonial rebirth.

I twist my body into an almost supernatural curve, with hands and feet on the ground, while my neck bends back, and my long hair touches the earth.

This movement is more than physical.

It is an awakening of wisdom that has been hidden and suppressed.

The waves surge around my hands and feet.

Now I stand here on the shore. In my stretch, I reclaim my misunderstood body.

I ask only for recognition, side by side with the masculine.

I am not a quiet current that can be held down.

I am nine powerful oceans. I am a primal force.

I am awoken now and seek the connection to our lost age, but I will not go back, only forward.

All experience is knowledge.

I am Rán.

I am nine forces.

And I am the wisdom that dwells in the stillness between each wave.

I am Rán.

The primal force in your ocean.

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EN OPDAGELSE AF HAVGUDINDEN RÁN

THE ECHO OF THE STORM

A DISCOVERY OF THE SEA GODDESS RÁN

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Vendsyssel Kunstmuseum

P. Nørkjærs Plads 15

9800 Hjørring

www.vkm.dk

