

# SOFTNESS AND ITS BODIES

CLARA BUSCH  
× NANNA SAPLANA

20 AUGUST – 2 OCTOBER 2022

In Clara Busch's solo exhibition *Softness and Its Bodies*, the exhibition space is coloured in light purple projections of a scrunchie covered in orchid buds, the artist's grandmother's crocheted napkin smeared with pollen, and a seashell with a tooth and lipstick. There are latex paintings where used textiles have left an imprint and acquired surfaces of sticky skin, and out of the wall grows a curled hair tie and convoluted, almost carnal drawings opens to inner dimensions.

Together, the works form a study of relationships between the body, intimacy, nature and everyday objects that carry memories and take part in our lives.

In the works *Let It Change over Time* (2022), cells and bodily fluids have landed in bedding and towels and have given shape to latex, which is stretched out as canvas and painted with pink and green watercolours and oil. Here, Busch depicts a romantic nostalgia and anxious changeability all at the same time. Because even though the works act as containers for past intimate moments, the material will eventually collapse – and where then will our imprint remain?

Conversely, affective objects are immortalised in Busch's digital animations *Softness and Its Bodies* (2022) which are projected, so that visitors to the exhibition must step into them and become one with the work – an attempt to maintain the connection between the body and the objects despite the inevitable impermanence. The same applies to the work *Bækken* ("The Pelvis") (2022), a knitted pelvis created by the artist, her mother and aunt. Through the repetition of genes and bodies in yellow yarn, Busch focuses on both the hard-working hands and aching loins that the slow craftsmanship requires, and at immortalising her close relationships and the many special moments the work has witnessed. For the exhibition, Busch has also written a text work about personal relations of which the audience is welcome to take a copy home.

Clara Busch graduated from the Royal Danish Academy of Fine Arts in June 2022 with the following statement from Professor Ferdinand Krag: "Busch's artistic practice seems to want to heal, connect, underflow and overflow the many divisions which we have been assigned through our cultural and historical heritage: the division of the self as a result of the division of science and sign systems."

I include this quote as it encapsulates the care work found in Busch's growing practice, which is once again expressed in this, her first solo exhibition at Platform, Nikolaj Kunsthal. Here, Busch unfolds and entangles new works thus creating a unified ecology that points to how we are chained together with and take residence in objects and people outside our bodies. Not only through the artistic process but through our individual lives which cling to them. The title of the exhibition *Softness and Its Bodies* reflects this investigation, as Busch traces intimacy and vulnerability across materials in her search for an expansion of 'the soft' – as when bones become yarn, textiles become plastic and latex, and memories and nature become digital.

CURATING AND TEXT BY NANNA SAPLANA.

## CLARA BUSCH

Clara Busch (b. 1991) was educated at the Royal Danish Academy of Fine Arts in 2022. She has previously exhibited at, among others, Kunsthal Charlottenborg, Galleri Tom Christoffersen, Richard Winther's House and participated in CPH:DOX.

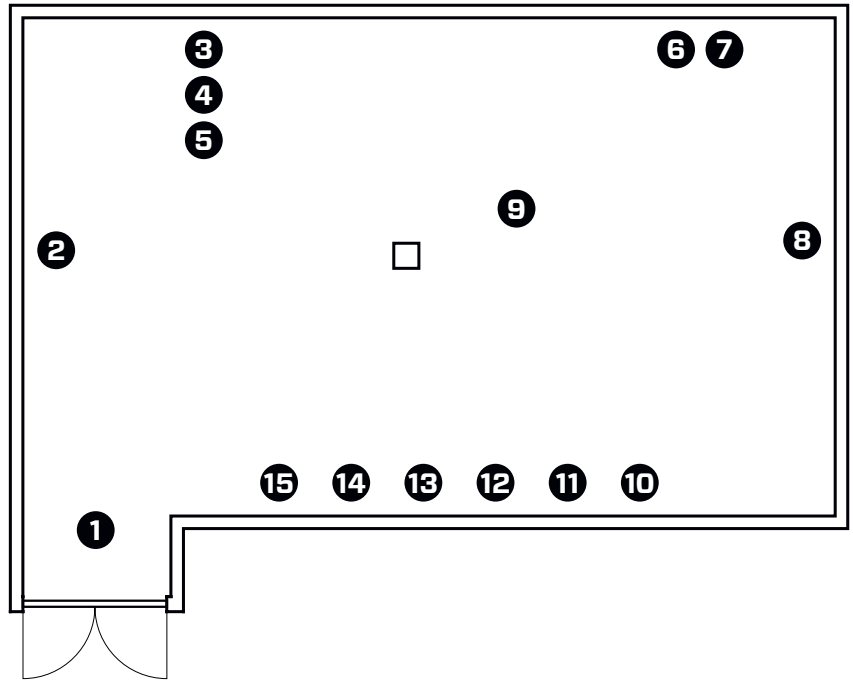
## NANNA SAPLANA

Nanna Saplana (b. 1991) holds an MA in Modern Culture from the University of Copenhagen and from Goldsmiths University in London. She is the director of Gas9Gallery and has previously worked at Art Hub Copenhagen and O - Overgaden Institute for Contemporary Art in addition to having curated freelance at @Læderstræde and Villa Kultur.

Platform is an exhibition space and forum dedicated to the young, up-and-coming art professionals of today. All exhibitions have been created as new collaborations between artists and curators, specially selected and put together by Platform's committee. In this process, special emphasis is placed on professional feedback, and space is given for unexpected ideas to emerge.

The aim of Platform is to create new terrain for young, emerging artists and curators. By creating a secure base for the establishing of new networks and practices, Platform will present a wider audience with a selection of talented names within the Danish art scene.

The programme consists of six curated solo-exhibitions a year and is made by a four-member committee: Lotte Løvholm, Christopher Sand-Iversen, Anders Kjær Rasmussen and Natalia Gutman.



- 1 *Softness and Its Bodies*, video, duration: 09.45 min.
- 2 *Let It Change over Time (1)*, oil pastel on latex
- 3 *Let It Change over Time (6)*, watercolour on latex
- 4 *Let It Change over Time (4)*, watercolour and oil pastel on canvas
- 5 *Bækken, yarn*, made in collaboration with Karin Busch and Anne Busch
- 6 *Let It Change over Time (7)*, watercolour on latex
- 7 *Untitled*, pastel on paper
- 8 *Spørgsmål om intimitet*, polyurethane plast, apoxysculp, wall paint, art production by Ida Hy
- 9 *It Has Wings but Doesn't Land Anywhere*, text
- 10 *Let It Change over Time (5)*, watercolour and oil pastel on latex
- 11 *Let It Change over Time (3)*, watercolour and oil pastel on latex
- 12 *Let It Change over Time (2)*, watercolour on latex
- 13 *Prismefrø (3)*, pastel on paper
- 14 *Prismefrø (2)*, pastel on paper
- 15 *Prismefrø (4)*, pastel on paper

All works are from 2022.

# PLATFORM

## NIKOLAJ KUNSTHAL

