Between Realities

LINE FINDERUP JENSEN

Line Finderup Jensen (b. 1991, DK) holds an MFA from Akademie der Bildende Künste in Vienna (2019) and Glasgow School of Art (2018). Finderup Jensen works with 3D software and creates videos, installations and interactive experiences in VR. Currently, she's exploring painting, using her 3D animated works as a starting point and thus creating an exchange between various realities.

She has been in a residency at Catch – Center for Art and Technology in the fall of 2022 as part of Rewilding Cultures – a Creative Europe project.

NARRATIVES

When I work with narratives, it is also about not insisting on ownership of the narrative, but rather clarifying where the narrative comes from by passing on the role of protagonist or focal point. A story is never neutral, but is created from ourselves and negotiations between people. I think the concept of "story-meshing" is quite interesting in this context. So the idea that my story is not the whole story, and that there is some kind of necessity in sewing realities together.

—— Line Finderup Jensen

Often Finderup Jensen's works center around who is allowed to tell the story and which stories are allowed to exist. As humans, we construct meaning from storytelling, the understanding of our culture, life and self is created via shared, narrative cultures. We are constantly creating stories to understand what is happening around us. We create stories about people we meet, things we experience and stories about what we don't understand. In the groups we are part of, family, friends, the workplace, we also create stories about ourselves and our mutual relationships, who is the funny one, the cautious one and what the underlying structure is. If we want to challenge the story of who decides what a mutual dynamic is like, or something else entirely, it often requires everyone to agree on a new narrative, otherwise it can split the group.

In Finderup Jensen's works, the narrator often stands outside, either because he does not agree with the dominant narrative in the group, or because due to illness, gender or species, he is not considered to be able to contribute to the narrative. There is an element of humor in the stories; a character who often stands outside and comments on prevailing narratives via humor is the jester, who points out what seems absurd when one manages to stand outside the prevailing narrative. In the same way, the narrator sees Line's works with a critical, humorous eye and thus exhibits absurd narratives and current conventions. There is no attempt to involve the viewer in new narratives, the old ones are put on display, the viewer is left behind and has to fill the void themselves.
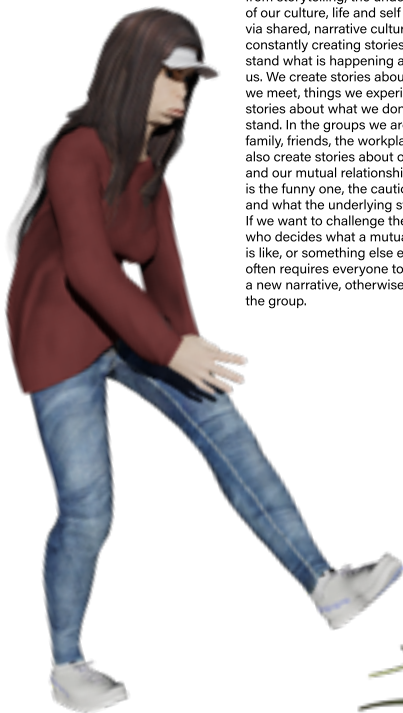
In science fiction, the term "world building" has been used to describe the way an author develops other cultures and universes. The world building process is both about creating a basis for the reader to understand the story and at the same time start imagining different ways of living and being. Often this is done by the author retaining some features from the world we are familiar with and introducing various new angles as the story progresses. Finderup Jensen does the same in her works, there is always something that is recognizable, while at the same time something has changed.

WORLD BUILDING

The reason I create my videos in 3D and game-engines is to emphasize the fact that my narrative is constructed. It is constructed by me, and it is influenced by the tools I have chosen. Maybe there is a little software anarchist hidden in me, 3D and game design has become much more accessible to the "general" user, while there are strict and clear standardizations in the industry for how things must be done to look right . The things the industry calls "mistakes" are, in my eyes, just methods and expressions that deviate from the norm, without it being seen as something wrong or negative. These mistakes can potentially help to open up the framework for what we as humans are, and can imagine ourselves to be. For me, Glitch is a tool to support the idea of recasting failure into success. Success is perhaps so much to say, but at least to remove the taboo and phobia towards "failure".

—— Line Finderup Jensen

Line's artistic worlds are created on the computer in 3D, the aim is not to create worlds that look like ours, but to take individual well-known elements and then introduce something that is not at all as we usually perceive it. Often in the form of different kinds of errors, bodies and perspectives that distort, colors and shapes that change and merge together. All the while maintained in a 3D world that resembles our physical world and feels familiar. The errors that Line consciously creates in the works help to open up another form of being in our digital worlds.

PHYSICAL AND DIGITAL REALITIES

When I select stills and paint them, I get a more physical relationship to the video work from which they originate. The pace changes in a way, time slows down and I notice other details. I also see the paintings as a brutal confrontation with our physical world. For me, digital is a safe space to dream, experiment and explore. In fact, for as long as I can remember, it has been the place that has helped me the most to understand "reality". I may have always seen it as two separate things. This thing about being on the computer and then going out into the physical world afterwards, but lately it's starting to come together more for me.

—— Line Finderup Jensen

During the stay at Catch – Center for Art and Technology, Finderup Jensen has focused on exploring the relationship between the digital and physical realm. She has isolated stills from her 3D animations, enlarged them and transferred them to canvas and investigated what happens in the process where the digital gets a physical format and is translated into a classic artistic format – the painting. The term "Phygital" has been coined to describe works that cross the physical and digital worlds and work with features that characterize both modes. Like, for example, Finderup Jensen's experiments with transferring the 3D worlds she has created on the computer to a canvas. For a long time, digital artworks have only been accessible via the computer, but nowadays our digital and physical realities are starting to blend more and more. Both because technologies develop, e.g. augmented reality becomes more widespread and virtual or auditory layers extend our physical realities (e.g. Pokémon Go), but perhaps also because our digital being becomes more important to us and we need to make the different formats exist across the realities we find ourselves in.