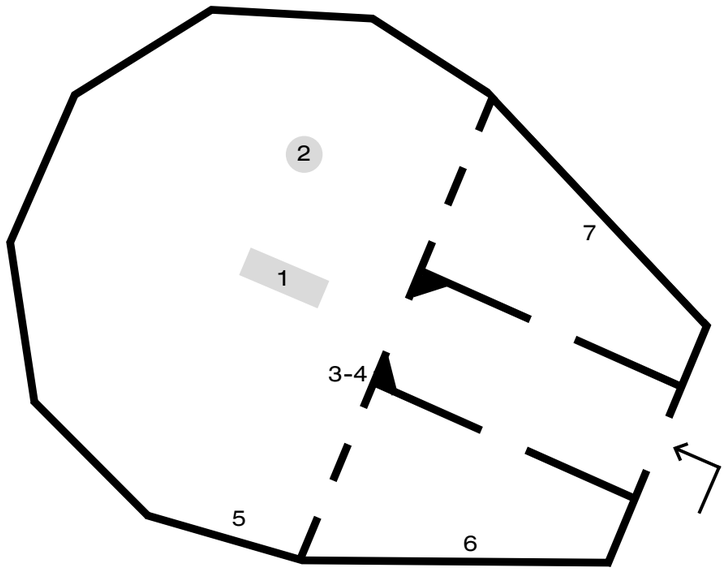
KIOSK

EXHIBITS
Sidsel Meineche Hansen
WAX
09.11.2024 – 12.01.2025



1. *Untitled (Anatomical Venus)*
2024
Aluminum and beeswax.
Cast of 3D sculpt and live-cast sexual and reproductive organs

2. *MISSIONARY*
2023
Chandelier with 10 pendants
Crystal glass, stainless steel

3. *Kun en Engel falder i Unåde / Only an Angel Falls from Grace (Deens)*
2024
Stop-motion animation from generated images with sound, 0,28 min

4. *D's Piano*
2024
Stop-motion animation from generated images with sound, 0,29 min

5. *Butterfly (1)*
2024
Methylene blue on silk (framed)

6. *Hook no 9*
2023
Bronze, investment cast

7. *Globe*
2024
with Joanne Robertsen
Oil on linen

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I tell you a story, and it's true. Years ago, I needed a trachea esophagus, a body part for our research. And if bodies came in before 24 hours after death, we could use these bodies for this kind of scientific research. I'm sitting at my desk. I get a call from the prosector. There's a body coming in. She died recently and the body is coming in within the 24 hours. So we're going to collect that trachea esophagus. I did it personally, because the prosector had other work. It was a female. I collected it. I saw the body, I saw the face. I undressed her. I did everything that a prosector also does. I dissected her. I removed what I needed. I brought it to the lab. They fixated her body so we can go on working with it. I leave work and I come home to my wife. She tells me about a friend of ours. She died late last night and she was brought into my lab. So, did you see her? And I was thinking, there was only one female body that came in today, and I know it's her. I saw her face. I saw her body. I undressed her. But, I wasn't interested in the name, or who the person is. I know what I want to know, that I want to have a good trachea esophagus. See the difference? Only from speaking with my wife, I say, holy shit. I dissected her. I didn't know. And that's how we work. The moment you think, who is this? Then you can't dissect her, that's the problem.

Prof. Dr. Luc Van Nassauw
Senior Researcher/Anatomist

One reclining sculpture in wax and aluminium, two stop-motion animations created from generated images with sound, one hook in bronze, one methylene blue drawing of a butterfly, one painting with Joanne Robertson, a medieval-like chandelier in stainless steel with ten hand-blown pendants in crystal glass forming the word *MISSIONARY*. For her first solo exhibition in Belgium, Sidsel Meineche Hansen brings together new creations made especially for the former anatomical theatre of KIOSK, as well as existing works, in a gentle, titillating, and sharp installation.

Untitled (Anatomical Venus), 2024
Aluminum and beeswax.
Cast of 3D sculpt and live-cast sexual and reproductive organs
168 x 64 x 78 cm

Sidsel Meineche Hansen's sculpture *Untitled (Anatomical Venus),* created for the *WAX* exhibition at KIOSK, serves as both a critique of, and inquiry aligned with, the long history of anatomical dissection. The building that houses KIOSK was once home to the Clinical and Outpatient Institute, where students could witness dissections of human bodies. In her work, Hansen confronts this history by reimagining the Anatomical Venus—a historical genre of anatomical waxes—and recontextualizing it within contemporary concerns around sexuality, reproduction, and the ethics of representation.

Hansen's *Anatomical Venus* references the historical *Venerina (Little Venus),* an anatomical wax model by the 18th-century Italian ceroplast Clemente Susini, displayed at the Museum of Anatomy and Obstetrics in Bologna. *Venerina* depicts a pregnant teenage girl who died of a heart attack, and it is said that Susini used between 40 and 100 cadavers to create each of his anatomical models. While Hansen's sculpture draws on the appearance of and historical discourses surrounding the *Venerina,* her version of the figure is derived from a stock 3D scan, heavily modified and adapted to emulate the features, dimensions and pose of Susini's work. The body of *Untitled (Anatomical Venus)* is stripped down to reveal only the internal sexual and reproductive organs, including the clitoris,

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and a model of a 3.5-month-old fetus. As an organic material, metabolized through the bodies of bees, wax has a deeply visceral connection to biological processes.

Appearing in the context of radical upheavals in science, philosophy and politics, the historical wax models document the establishment of visual regimes undergirding modern conceptualizations of the human body. By renegotiating this context, Hansen's work not only explores the voyeuristic and objectifying gaze associated with the history of scientific inquiry, but joins it to our present, when the proliferation of digital replications complicates the link between nature and authenticity. The unmistakably human body of the sculpture is digitally produced, while the apparently object-like internal organs are derived from a pathological dissection of a human donor, conducted by surgeons at UZA, Antwerp University Hospital. *Untitled (Anatomical Venus),* brings attention to the complex intersection of art, science, and ethics, and the manipulation of the body, whether through dissection or digital technologies, offering an unsettling reflection on the power dynamics inherent in bodily representation.

Accreditation:
Figure Design & 3D Sculpting - Arc Justice
Technical Production Lead - James B Stringer
Wax casting (Sexual and Reproductive Organs with fetus) - Pascale Pollier
Dissection - Prof. Dr. Luc van Nassauw, Senior Researcher / Anatomist and BIOMAB (Biological and Medical Art in Belgium)
Metal casting (Skeleton) - Fusioni d'Arte 3V
Wax casting (Body) - 10 Tons

MISSIONARY, 2023
Chandelier with 10 pendants
Crystal glass, stainless steel
47 x 96 x 96 cm

MISSIONARY is a text-based sculpture formed from blown glass letters. it resembles a medieval chandelier—but one that emits no light. The term "missionary" serves a double meaning, referencing both sexual convention and religious duty, in the context of Catholic missionaries, particularly nuns. *MISSIONARY* was first exhibited at Company, New York (2023) alongside Meineche Hansen's documentary film *Baby Jesus,* co-created with Therese Henningsen, which follows four elderly nuns from London's Little Sisters of Jesus. The film captures their reflections on sacrifice, relationships, and the vows of poverty, chastity, and obedience.

Kun en Engel falder i Unåde / Only an Angel Falls from Grace (Deens), 2024
Stop-motion animation from generated images with sound, 0,28 min

D's Piano, 2024
Stop-motion animation from generated images with sound, 0,29 min

Each of the two stop-motion animations is made from generated imagery, using a large language model. Alterations to the first animation, involves the symbolism and color of Israel's flag incorporated into Snow White's dress and in this reworking, also Snowwhite's hands are marked by dripping blood. On the vocal side, the animation is accompanied by a haunting phrase, Kun en Engel falder i Unåde ("Only an Angel Falls from Grace"), adding a contemporary and genocidal dimension to the familiar fairy tale.

Displayed on a smaller screen, a second animation hones in on the scene of the dwarf Grumpy playing an organ. In Meineche Hansen's version, the dwarf is warped beyond recognition and the original whimsical soundtrack is replaced with a fragment of Beethoven's scores shifting the tone from lightheartedness to something more somber. Together, the works both use and reflect on image generating technologies and the often emotionally manipulative relationship between perception and opinion.

Genning and animation - Thor Tao Hansen

Butterfly (1), 2020
Methylene blue on silk (framed)
53 x 66 cm

The butterfly drawings in methylene blue on silk, stand out from Meineche Hansen's other works from what appears to be an absence of prior conceptual underpinnings in their creation. Made in an immediate manner, they naively yet sincerely evoke notions of change and transformation. Methylene blue is a chemical compound first prepared in 1876 by the German scientist Heinrich Caro. Used both as a medication and a dye, it has also historically been used in experiments aimed at understanding the effects of psychoactive substances on the human body, which is why Sidsel Meineche Hansen decided to employ it. "Complex" refers to the complexity of how the various systems in our contemporary society (social, psychological, political, economic, etc.) extend into the body itself.

Hook no 9, 2023
Bronze, investment cast
71 × 54 × 2 cm

Hook no 9 is part of a series of metal and bronze sculptures based on rudimentary and traditionally forged meat hooks. These sculptures deal with the concept of being hooked—a term that encompasses both literal and metaphorical meanings. It evokes the cruelty of industrial slaughter, where bodies—be they animal or human—are hung, hooked, and objectified. But it also delves into the idea of addiction, suggesting the psychological and chemical 'hooks' we form with substances, behaviors, or attachments. The hook, a cold, metallic object, symbolizes the violent, inescapable pull of desire or dependency, while the delicate lost-wax casting used in its creation, seems to heighten the tension between vulnerability and cruelty.

Globe, 2023
with Joanne Robertsen
Oil on linen
200 x 190 cm

Globe is a collaborative work by Hansen and musician and painter Joanne Robertson. The painting's title, *Globe,* evokes a powerful, bloody depiction of global events. Combining both beauty and horror in equal measure, it stands as a visual extension of the themes explored on their 16 tracks vinyl record, *Alien Baby,* released in 2021 by the label Tenderbooks.

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