

Skjulested

Sophie Z.S Suaning

2025



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Skjulested, 2025

Paintings

Exhibition Guide

For her solo exhibition at Hallen, Sophie Z.S Suaning has produced six paintings under the title *Skjulested*. Below are some notes from the artist about the exhibited works:

I ran into my friend by chance, whom I rarely see. He always comes and says something important. He hadn't slept the whole night. He asks if I am painting. I tell him that I am planning to make a series of kissed images, but that I can't think of figuration as I usually do. I have become overly humble toward the medium and need to approach it in a new way. I tell him that I haven't painted in almost a year. I have had eight large canvases stretched since late summer, moved them from the forest to a place in the countryside under power lines by the highway. Only one of them has something on it other than rabbit skin glue: A face (mine) with a third eye. I'm afraid of the image, I'm afraid to start, because the last time I painted on it, something terrible happened. I ask him if he knows the prayer: "For all that I don't like: Forgive me. I love you". I feel the brush has a hellish weight and takes me to fierce places. I am afraid of what the images will "say." The only thing I know is that I want to kiss-paint...

He recommends that I read Gunnar Ekelöf's ekphrases (ekphrasis: description of a work of art in the form of a poem), especially one poem about the "kissed to pieces." I borrow the book from the library. The poem he recommends is called Ayiasma.

Ayiasma is a chanting poem that describes a Maria icon in Turkey, which has been so violently venerated (venerated means to honor, typically religious icons) – concretely kissed so much that it had to be covered with a thin layer of silver to protect the image. Therefore, the icon can no longer really be seen. It has received a shielding layer. It has been mummified. All the kisses are preserved under the silver shield.

About the exhibited paintings

Each canvas is stretched with rabbit skin glue mixed with marble dust.

Each painting has an element of something covered, concealed, dazzled, under- or over-saturated. It is common for my paintings to be shown in one form only once, then later to be repainted. The kisses are sealed....

One can think of paintings as soundsystems. The painting and the loudspeaker have in common that they amplify/distort a living signal. What the loudspeaker transmits from its surface in time, the painting's surface preserves in its layers.

Sophie Z.S Suaning, musician and painter

Sophie Z.S Suaning

Born 1992, DK

Lives and works in Copenhagen, DK



Sophie Z.S Suanning. Skjulested, 2025. Installation view. Foto: Brian Kure



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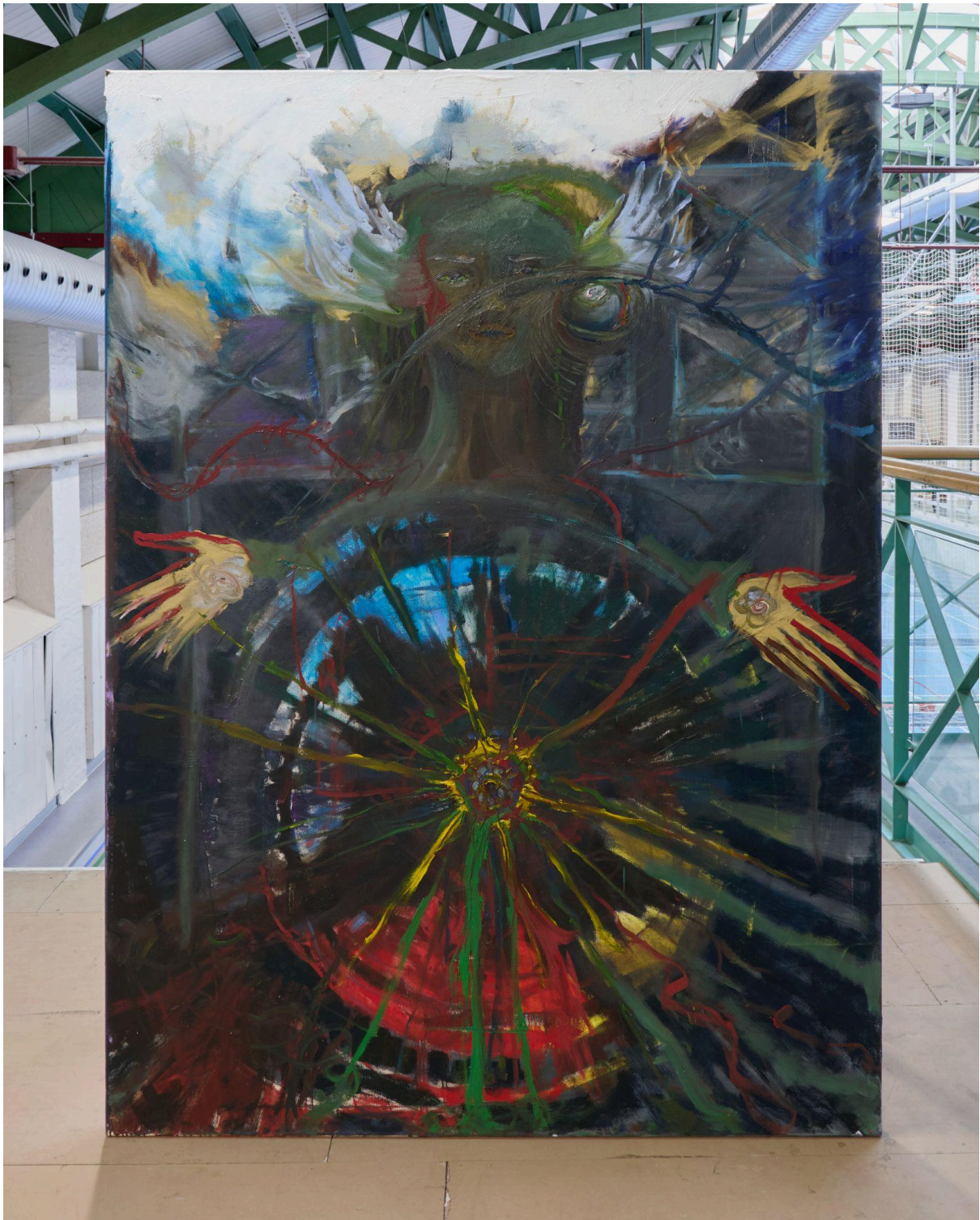
Sophie Z.S Suanning. Skjulested, 2025. Installation view. Foto: Brian Kure



Blodspind, 2025

Rabbit skin glue, marble dust, pigments, watercolor, oil on canvas. 150x206cm

Two blue faces look down at a yellow rose. An exchange takes place between the elements – red lines run from the blue figures' solar plexus, down past the center of the rose and up over the faces, where the outline of a new figure can be seen.



Ny Sejd (jordmusik), 2025

Rabbit skin glue, marble dust, pigment, oil pastel, oil, gold, glitter, wasp on canvas. 150x206cm

There is a goddess-like clay figure with hypnos-wings, open arms and gold hands in front of some loudspeakers. In front of her, an eye.



Solblind (tusinde navne, intet skjul), 2025

Rabbit skin glue, marble dust, pigments, acrylic, oil on canvas. 206x250cm

In the painting, a broad-shouldered figure is seen. He wears a kind of camouflage suit made of eyes, but he cannot hide against the black/white background. He has three eyes and three arms. Something emerges from the hand close to his mouth. He screams/sings/spits/bleeds/breathes into the darkness. A fetus's head hides in his clothing.



I dækning (mimese), 2025

Rabbit skin glue, marble dust, pigments, gouache, watercolor, acrylic, spit, oil, silicone, butterfly wing on canvas.
170x206cm

The outline of a person is directly transferred onto the canvas with a marker. She stands between two large loudspeakers, from which various messages in Arabic, Russian, Chinese, Danish, German, Swedish and English flow and can be translated as: "Ark of the impossible", "Impossible archive", "How can I be with you when I am without you", "World soul", "How can I repay the gift", "Narcotic", "Prophetic", "Psy", "Painjob", "Fatal Abstraction", "Witness", "Deathhome", "Island of Death", "Arch-witness", "I am forever", "Floors", "Death". Mimese is the term for when a living creature mimics the form or color of their surroundings to avoid predators.



Plettet Sophia, 2025

Rabbit skin glue, marble dust, pigment, watercolor, acrylic, oil, spit, blood, lipstick, silicone on canvas.
190x206cm

The painting shows a face. It has been kissed hundreds of times with painted lips. Above the face, a staircase or construction is faintly sketched out.



Lysrum/rød sang, 2025

Rabbit skin glue, marble dust, ink, acrylic, marker, oil on canvas. 150x166cm

One sings into a microphone. The other wears headphones or ear protection. Blood flows from the singer's mouth, down over the other's shirt during a snowstorm.

Appendix

Ayíasma

Den svarta bilden
under silver sönderkysst
Den svarta bilden
under silver sönderkysst
Under silvret
den svarta bilden sönderkysst
Under silvret
den svarta bilden sönderkysst
Runt kring bilden
det vita silvret sönderkysst
Runt kring bilden
själva metallen sönderkysst
Under metallen
den svarta bilden sönderkysst
Mörker, o mörker
sönderkysst
Mörker i våra ögon
sönderkysst
Allt vad vi önskat
sönderkysst
Allt vad vi inte önskat
kysst och sönderkysst
Allt vad vi undsluppit
sönderkysst.
Allt vad vi önskar
flerfaldiga gånger kysst.

*The black picture
Under silver kissed to shreds
The black picture
Under silver kissed to shreds
Under the silver
The black picture kissed to shreds
Under the silver
the black picture kissed to shreds
Around the picture
the white silver kissed to shreds
Around the picture
the metal itself kissed to shreds
Under the metal
the black picture kissed to shreds
Darkness, oh darkness
kissed to shreds
Darkness in our eyes
kissed to shreds
All that we wanted
kissed to shreds
All that we didn't want
kissed and kissed to shreds
All that we escaped
kissed to shreds.
All that we wanted
multiple times kissed.*

Gunnar Ekelöf. Diwan över fursten av Emgión. Bonniers 1965, s. 41-42



Vlacherna-Monastery, Istanbul.



X-ray radiograph of the Gustave Courbet's painting L'homme blessé



Emona Lisa