

Urolige Økonomi

*Kunstutstilling*

2026

Bank &  
Sparekasse museet

**Med udstillingen Urolige  
Økonomi vil vi bidrage  
til udviklingen af nye sprog  
for økonomiens væsen og  
tilstande – fra usikkerhed,  
krise, kollaps til håb efter  
nye systemer. / Through the  
exhibition Unruly Economy,  
we seek to contribute to  
the development of new  
languages for the nature  
and states of the economy  
– from uncertainty, crisis  
and collapse to hope for  
new systems.**

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Økonomi er aldrig blot tal på et papir eller kurver, der peger op eller ned. Den er følelser, forventninger, frygt og håb. Når økonomien bliver urolig, mærkes det langt ud over bankernes mure og regnearkenes logik. Den trænger ind i hverdagen, i beslutningerne vi tager, og i drømmene vi udsætter.

Bank & Sparekassemuseets særudstilling Urolige Økonomi 2026 tager udgangspunkt i netop denne uro. I en tid præget af global usikkerhed, klimaforandringer, teknologisk omvæltning og hastige finansielle bevægelser har vi inviteret fire kunstnere til at forsøge det næsten umulige: at give den urolige økonomi en form, et udtryk og et sprog gennem kunst.

Kunstnerne har arbejdet med forskellige medier og metoder. Fælles for dem er, at de ikke tilbyder løsninger eller forudsigelser. I stedet åbner de rum for refleksion og eftertanke. De giver os mulighed for at mærke økonomien på et menneskeligt plan og stille spørgsmål, vi ellers sjældent giver os tid til at stille: Hvad er værdi? Og hvem eller hvad skaber den?

Denne udstilling befinder sig i spændingsfeltet mellem fortid og fremtid, mellem museum og samfund. Den minder os om, at økonomi ikke kun er et system, vi lever i – men et system, vi er med til at forme. Gennem kunsten bliver det urolige ikke blot en kilde til angst, men også en mulighed for indsigt, kritik og måske endda fornyet håb.

Vi håber, at I som besøgende vil lade jer forstyrre, inspirere og engagere. For måske ligger den første bevægelse mod en mere bevidst og afbalanceret fremtid netop i at turde se uroen i øjnene.

God fornøjelse med udstillingen.

Bestyrelsesformand Gorm Praefke  
Bank og Sparekassemuseet

Economy is never just numbers on a page or curves pointing up or down. It is feelings, expectations, fears, and hopes. When the economy becomes unruly, its effects reach far beyond the walls of banks and the logic of spreadsheets. It seeps into everyday life, influencing the decisions we make and the dreams we put on hold.

Bank og Sparekass museet's special exhibition Unruly Economy 2026 takes this very unrest as its starting point. In a time marked by global uncertainty, climate change, technological upheaval, and rapid financial movements, we have invited four artists to attempt the nearly impossible: to give shape, expression, and language to the unruly economy through art.

The artists have employed different media and methods. What unites them is that they do not offer solutions or predictions. Instead, they open spaces for reflection and contemplation. They allow us to experience the economy on a human level and to ask questions we rarely take time to consider: What is value? And who or what creates it?

This exhibition exists in the tension between past and future, between museum and society. It reminds us that the economy is not just a system we live in – but a system we help shape. Through art, the unrest becomes not only a source of anxiety but also an opportunity for insight, critique, and perhaps even renewed hope.

We hope that you, as visitors, will allow yourselves to be disturbed, inspired, and engaged. Perhaps, the first movement towards a more conscious and balanced future lies precisely in daring to look the unrest in the eye.

Enjoy the exhibition.

Chairman of the Board, Gorm Praefke  
Bank og Sparekass museet

Kurator / curator  
Anna Lindblad

*Hvis vi vil omskrive økonomi, er vi også nødt til at tegne billederne om, for vi har ikke en chance for at fortælle en ny historie, hvis vi holder fast i de gamle illustrationer.<sup>1</sup>*

Sådan skriver den britiske økonom Kate Raworth (1970–) i værket *Doughnut Economics* (2017), hvor hun fremsætter en ny model for en mere bæredygtig økonomi. Modellen hviler på argumentet om, at vi har brug for nye illustrationer for at kunne forestille os andre finansielle systemer.

Måden, hvorpå vi anskuer økonomien gennem diagrammer og grafer, sætter ensporede retninger for vores forståelse af, hvad økonomi er, og hvor vi derfor kan og må bevæge os hen som samfund. Med andre ord har vi brug for nye visualiseringer for at kunne se flerspektret på den finansielle sektor.

Med dette udgangspunkt har vi inviteret de fire kunstnere Hannibal Andersen, Jamilla Mahmoud, Jacob Remin og Sisters Hope til at fortolke på tidens økonomiske tilstand. En økonomi, der i disse år dirrer under påvirkningen af geopolitisk uro, teknologiske gennembrud, politiske forskydninger og klima- og miljøkriser.

Allerede i 1921 påpegede den amerikanske økonom Frank H. Knight (1885–1972) i *Risk, Uncertainty and Profit*, at verden grundlæggende er foranderlig og usikker. Økonomien lever af at vide noget om fremtiden ved at beregne, modellere og opstille prognoser, men livets problemer opstår ud af det, vi ikke kan forudse.<sup>2</sup> Den usikkerhed og ustabilitet, som mennesket og derfor livet rummer, påvirker derfor også uundgåeligt økonomien – fra den lille husholdning til det store marked.

Uforudsigeligheden ånder det næste minut i nakken, for det kan i disse tider føles mere, som om alting kan ske lige om lidt, snarere end at forandringer udfolder sig langsomt over tid.

Med udstillingen Urolige Økonomi vil vi bidrage til udviklingen af nye sprog for økonomiens

væsen og tilstande – fra usikkerhed, krise, kollaps til håb efter nye systemer.

De fire kunstnere har i deres tidligere praksisser arbejdet kritisk og undersøgende med økonomiens strukturer og konsekvenser. Til denne udstilling har de skabt nye værker i metal, kork, bomuld, udformet ritualer og komponeret lydsekvenser. Gennem processer som smeltning, støbning, fræsning, opvarmning, bøjning og print har de sat nye billeder i bevægelse – som kunstnerisk modsvar til skærmenes blinkende tal, pile og kurver.

#### VÆRKER OG KUNSTNERE

I starten af udstillingen bliver man mødt af det, der ved første øjekast kunne ligne en ruin fra Romerriget eller det antikke Grækenland.

Fragmenter og brudstykker af en falden nyklassicistisk tempelfront fra Erichsens Palæ på Kongens Nytorv i København ligger spredt ud i rummet og vidner om en fortid i mere end én forstand. Palæet har i mere end hundrede år fungeret som hovedsæde for landets største banker – senest Danske Bank – men er i en fiktiv nutid styrtet sammen.

På en vis står værket som en scene, hvor en bygning er kollapsede over tid og blevet en ruin af sin tidligere funktion som finansiel institution i samfundet. På anden vis refererer det til en fjern fortid gennem arkitekturens kulturhistoriske reference til templerne i Oldtidens Hellas og Rom.

Andersens værk undersøger på den måde bankernes omfavelse af den nyklassicistiske arkitekturs symbolik – varighed, tradition, autoritet og urokkelighed, men også dannelse, kultur og balance – og det økonomiske kollaps, der venter forude.

Karakteristisk for værket er søjlerne som symboler på "bærende" elementer i samfundet. De vidner om stabilitet og sikkerhed, men i Andersens værk er de gamle søjler styrtet

sammen under deres egen vægt. Den besøgende møder ruinen i en tilstand, hvor økonomiens gamle byggesten kan berøres og vurderes i sine bidder og sættes sammen på ny og i den forstand blive grundlag for en anden og måske mere ligeværdig økonomi.

Værket *Ruineret* stiller den besøgende spørgsmålet om, hvilket økonomisk system den enkelte kan forestille sig og minder os om, at der findes sprækker i ethvert magtsystem og muligheder i ruinerne efter dets kollaps.

På side 28 findes et uddybende interview om værkets idé og proces.

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Hannibal Andersen (f. 1985) skaber billeder, objekter og interventioner, der undersøger økonomiske forhold og deres indvirkninger på samfundet.

Fra værket *Ruineret* bevæger man sig videre gennem en af fire sort/hvide gange ind til en ny scene og et andet værk. Her udfoldes værket *Dobbelt Riflet* af kunstner Jamilla Mahmoud.

I gulvet mellem træbjælkerne sidder sølvbestik bøjet, deformeret og uroligt. Gafler, knive og skeer folder og strækker sig, som om bestikket både gror ud af sprækkerne mellem plankerne og forsøger at grave vej ind til bygningens fortid.

Værket stiller spørgsmål ved vores forståelse af værdi og stabilitet og tager afsæt i en stedsspecifik læsning og kunstnerisk proces med museets arkiv og historie.

Et lige dobbelt riflet sølvbestik har en kulturel værdi – det peger på en opretholdelse af bordskik indenfor borgerlige normer. Heeringsgaard, hvor museet huses, har tidligere været centrum for velhavende institutioner og virksomheder med tilknytning til trekantshandel, kirsebærlikørproduktion og bankdrift. I det stedsnære lys kan bestikket læses som små efterladenskaber og som en kritik af idéen om 'stabil' økonomi. Derudover har bestikket også

en prismæssig værdi i kraft af dets metal – sølv – som op til omtalte udstilling steg betydeligt i pris. Når svingningerne rammer, så påvirkes bestikkets brugsværdi også så at sige og bliver et symbol på et grundlæggende livsvilkår – om man overhovedet har råd til at få mad på gafflen. Ligesom værket står som et landskab under udvikling, hvor nye bøjninger og metalsving kan finde sted, så peger Mahmoud på, at genstande står i konstant udveksling med verden og svinger igennem tider og steder.

Værket opleves, mens man går igennem det i en diagonal bevægelse fra indgang til udgang, og som besøgende må man selv være årvågen i måden, hvorpå man træder og påvirker værdierne.

I Mahmouds bidrag til gældende udstillingskatalog udfolder hun fire poetiske tekster, der tager afsæt i hendes kunstneriske proces. Med udgangspunkt i bestikkets placering imellem bjælkerne bruges de metaforisk som små åbnere, der giver adgang til arkivet og stedets historie. De fire tekster kan læses på side 36.

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Jamilla Mahmoud (f.1999) arbejder skulpturelt og konceptuelt med, hvordan materielle objekter opererer som kropsliggørelse af kollektive minder og arkiv.

Fra uroligt sølv til fastfrosset dataværdi. I bagerste rum i udstillingen opbevares *Datareserven*. Værkets titel af samme navn rummer både et lydværk og en installation af harddiske støbt i aluminium.

I Jacob Remins værk fremskrives et scenarie, hvor internettet og verden har mistet evnen til at skelne mellem data og information. *Data* løber som koder og bliver læselig *information* for flertallet gennem apps og browsere, men hvad der før var menneskeskabte data, er nu AI-genereret, og det ændrer på forholdet mellem de to.

Reserven er en fastfrysning af den menneskeskabte data fra før 2022 – fra en tid før generativ

AI oversvømmede internettet med det, der nu er syntetisk, informationsfattigt data.

Reserven er på den måde også et udtryk for den digitale valuta og de forskydninger, der sker i værdisystemer med internettet og teknologiens udvikling. Hvor guldreserven er en opbevaring af ædelt metal, der har materiel tyngde og rummer det samme udenpå som indeni, rummer datareserven viden og informationer. Remin udstiller på denne vis kompleksiteten i nye værdisystemer knyttet op på teknologi og informationsvidenskab.

Værket rejser spørgsmålet om, hvad der kommer til at få værdi for os i fremtiden, når internettet fortsat udvider og udvikler sig med kunstig intelligens ved tastaturet.

En uddybende refleksion over værkets idégrundlag kan læses på side 46.

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Jacob Remin (f. 1977) arbejder eksperimenterende med relationen mellem teknologi, infrastruktur og magt. Gennem installationer og systemiske undersøgelser afdækker han de mekanismer, der former vores digitale og økonomiske virkeligheder.

Fra internettets pekuniære univers træder man som gæst ind i et rødt belyst rum akkompagneret af lydværket *Sisters Hope-Life*, hvor et stort stykke stof med rød skrift falder ned og udfolder *Sensuous Society Manifesto* af Sisters Hope. Værket er en tekstuel invitation til håbet om et andet og mere sanseligt samfund. Manifestet udspringer af finanskrisen i 2008 og formulerer visionen for *The Sensuous Society* – Det sanselige samfund – et samfund, hvor poesi og krop sættes i centrum frem for økonomisk rationalitet. Gennem performative ritualer og praksisser peger værket mod nye måder at være i og sansen verden på.

Som det står i manifestet: *The End is a New Beginning: In 2008 the financial world cracked, leaving a gap for the new – for the new para-*

*digm to emerge. We regard the crack as a major opportunity.*

De revner, som kriser og kollaps efterlader, rummer altid potentialet for en ny begyndelse. På den måde peger bevægelsen frem mod en tid, hvor gentagne ritualer og sanselige praksisser bringer os tættere på en poetisk livsform. For at understrege manifestets indhold aktiveres værket i 2026 gennem fire performances: *Air*, *Infinity*, *Life* og *Magnet*. Her inviteres publikum ind i et rum, hvor sanser, poesi, forestillingsevne og en levet oplevelse af alternativer aktiveres som livskraft og modkraft.

Som totem over *The Sensuous Society* og det iboende poetiske potentiale i alt, står *Egg Totem Death* og *Egg Totem Life* støbt i ren og massiv bronze bag det hængende manifest og vidner om håbet for fremtiden, inden man som besøgende forlader udstillingen.

Hele manifestet kan læses i kataloget sammen med et interview med Gry Worre Hallberg på side 50.

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Sisters Hope, med Gry Worre Hallberg (f. 1976) som kunstnerisk leder, er en dansk performancegruppe, der gennem det langvarige projekt og visionære udgangspunkt *The Sensuous Society* skaber immersive, sanselige universer.

En særlig tak skal lyde til kunstnerne Jamilla Mahmoud, Sisters Hope, Jacob Remin og Hannibal Andersen samt grafiker Mahmud Şahan og tekstildesigner Ann Sofie Frangø Robenhagen.

Derudover tak til Tobias Permin, Sidsel Ana Welden Gajardo, Vibe Overgaard, Søren Henning (UpHAV), Clara Birgersson og Ida Blichfeld til hjælp med værkproduktionerne.

En stor tak gives også til Nordea-Fonden for støtte til museet og udstillingen.

Værket *Ruineret* er desuden støttet af Statens Kunstfond, Rådet for Visuel Kunst, Fake Foundation, Den Hielmstjerne-Rosencroneske Stiftelse og Grosse-rer L. F. Foghts Fond.

Værket *Datareserven* er støttet af Statens Kunstfond, Rådet for Visuel Kunst og VAK, Vestsjællands Arbejdende Kunstværksteder.

Sisters Hope er driftsstøttet af Statens Kunstfond.



*Urolige Økonomi*, Bank & Sparekassmuseet, 2026

*If we want to rewrite economics, we need to redraw its pictures too, because we stand little chance of telling a new story if we stick to the old illustrations.<sup>3</sup>*

This is how the British economist Kate Raworth (b. 1970) writes in *Doughnut Economics* (2017), in which she proposes a new model for a more sustainable economy. The model is founded on the argument that we need new illustrations in order to imagine alternative financial systems.

The way we view the economy through diagrams and graphs sets narrow directions for our understanding of what economics is, and therefore where we can and must move as a society. In other words, we need new visualisations to see the financial sector in a more multifaceted way.

With this point of departure, we have invited the four artists Hannibal Andersen, Jamilla Mahmoud, Jacob Remin and Sisters Hope to interpret the economic condition of our time – an economy that in recent years has been trembling under the influence of geopolitical unrest, technological breakthroughs, political shifts, and climate and environmental crises.

As early as 1921, the American economist Frank H. Knight (1885–1972) pointed out in *Risk, Uncertainty and Profit* that the world is fundamentally changeable and uncertain. Economics lives by knowing something about the future through calculation, modelling, and forecasting, but the problems of life arise from that which we cannot foresee.<sup>2</sup> The uncertainty and instability inherent in humanity, and thus in life itself, inevitably also affect the economy – from the small household to the global market.

Unpredictability breathes down our necks every minute; these days, it can feel more as though anything might happen at any moment, rather than change unfolding slowly over time.

With the exhibition *Unruly Economy*, we seek to contribute to the development of new languages for the nature and states of the economy

— from uncertainty, crisis and collapse to hope for new systems.

In their previous practices, the four artists have worked critically and exploratively with the structures and consequences of the economy. For this exhibition, they have created new works in metal, cork and cotton, developed rituals, and composed sound sequences. Through processes such as melting, casting, milling, heating, bending, and printing, they have set new images in motion — as an artistic response to the screens' flashing numbers, arrows and curves.

## WORKS AND ARTISTS

At the beginning of the exhibition, visitors are met by what at first glance may resemble a ruin from Ancient Rome or Greece.

Fragments and remnants of a fallen neoclassical temple façade from The Erichsen Mansion at Kongens Nytorv in Copenhagen are scattered throughout the space, bearing witness to a past in more than one sense. For more than a hundred years, the mansion has served as the headquarters of the country's largest banks — most recently, Danske Bank — but in a fictional present, it has collapsed.

In one sense, the work functions as a stage on which a building has collapsed over time and has become a ruin of its former role as a financial institution within society. In another sense, it refers to a distant past through architecture's cultural-historical references to the temples of Ancient Greece and Rome.

In this way, Andersen's work examines the banks' embrace of the symbolism of neoclassical architecture — durability, tradition, authority, and immovability, but also education, culture and balance — alongside the economic collapse that lies ahead.

Characteristic of the work are the columns as symbols of the 'supporting' elements of society. They testify to stability and security. Yet in Andersen's work, the old columns have col-

lapsed under their own weight. Visitors encounter the ruin in a state where the old building blocks of the economy can be handled and assessed piece by piece and reassembled anew, thereby potentially forming the foundation for a different and perhaps more equitable economy.

The work invites visitors to build new structures with their own hands. It is made of cork, and its soft and lightweight material makes it possible to stack — and topple — once again.

*Ruined* asks visitors which economic system they themselves can imagine, and reminds us that there are cracks in every system of power and possibilities in the ruins left by its collapse.

On page 32, you can read an in-depth interview with the artist about the work's idea and process.

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Hannibal Andersen (b. 1985) creates images, objects and interventions that investigate economic conditions and their impact on society.

From *Ruined*, visitors move through one of four black-and-white corridors into a new scene and another work. Here unfolds *Double Fluted* by artist Jamilla Mahmoud.

Embedded in the floor between the wooden beams, silver cutlery appears bent, deformed and restless. Forks, knives and spoons fold and stretch, as if the cutlery is both growing out of the cracks between the planks and attempting to dig its way into the building's past.

The work questions our understanding of value and stability and is grounded in a site-specific reading and artistic process involving the museum's archive and history.

Straight, double-fluted silver cutlery carries cultural value — it points to the maintenance of table manners within bourgeois norms. Heerings Gaard, which houses the museum, has previously been a centre for affluent institutions and enterprises connected to the triangular

trade, cherry liqueur production and banking. Seen through this site-specific lens, the cutlery can be read as small remnants and as a critique of the idea of a 'stable' economy.

In addition, the cutlery also holds monetary value by virtue of its material – silver – which rose significantly in price in the period leading up to the exhibition. When fluctuations occur, the use value of the cutlery is also affected, becoming a symbol of a fundamental condition of life – whether one can even afford to put food on the fork. Just as the work appears as a landscape in development, where new bends and metallic movements may take place, Mahmoud points to how objects are in constant exchange with the world, shifting across times and places.

The work is experienced while moving through it diagonally from entrance to exit, and as visitors, we must remain attentive to how we step and may affect the values.

In Mahmoud's contribution to the exhibition catalogue on page 36, she presents four poetic texts rooted in her artistic process. Taking the placement of the cutlery between the beams as a point of departure, these texts function metaphorically as small openers that grant access to the archive and the site's history.

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Jamilla Mahmoud (b. 1999) works sculpturally and conceptually with how material objects operate as embodiments of collective memory and archive.

From restless silver to frozen data value. In the rear space of the exhibition, *The Data Reserve* is stored. The work encompasses both a sound piece and an installation of hard drives cast in aluminium.

In Jacob Remin's work, a scenario is projected in which the internet and the world have lost the ability to distinguish between data and information. Data flows as code and becomes legible information for the majority through apps and

browsers, but what was once human-generated data is now AI-generated, altering the relationship between the two.

The Reserve is a freeze-frame of human-generated data from before 2022 – from a time before generative AI flooded the internet with what is now synthetic, information-poor data.

In this way, the Reserve also expresses digital currency and the shifts in value systems that occur alongside the development of the internet and technology. Where the gold reserve stores precious metal with material weight and consistency – the same on the outside as on the inside – the data reserve contains knowledge and information. In this manner, Remin exposes the complexity of new value systems linked to technology and information science.

The work raises the question of what will come to hold value for us in the future as the internet continues to expand and evolve with artificial intelligence at the keyboard.

A more in-depth reflection on the conceptual foundation of the work can be found on page 48.

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Jacob Remin (b. 1977) works experimentally with the relationship between technology, infrastructure and power. Through installations and systemic investigations, he reveals the mechanisms that shape our digital and economic realities.

From the internet's pecuniary universe, visitors step into a red-lit room accompanied by the soundscape *Sisters Hope-Life*, where a large piece of fabric bearing red text descends and unfolds the *Sensuous Society Manifesto* by Sisters Hope. The work is a textual invitation to hope for a different and more sensuous society.

The manifesto originates in the financial crisis of 2008 and articulates the vision for *The Sensuous Society* – a society in which poetry and the body are placed at the centre rather than economic rationality. Through performative rituals and

practices, the work points towards new ways of being in and sensing the world.

As stated in the manifesto: *The End is a New Beginning: In 2008 the financial world cracked, leaving a gap for the new – for the new paradigm to emerge. We regard the crack as a major opportunity.*

The cracks left behind by crises and collapse always hold the potential for a new beginning. In this way, the movement points towards a future in which repeated rituals and sensuous practices bring us closer to a poetic way of life. To emphasise the manifesto's content, the work is activated in 2026 through four performances: *Air, Infinity, Life* and *Magnet*. Here, the audience is invited into a space where the senses, poetry, imagination and a lived experience of alternatives are activated as both life force and counterforce.

As a totem for The Sensuous Society and the inherent poetic potential in everything, *Egg Totem Death* and *Egg Totem Life*, cast in pure, solid bronze, stand behind the hanging manifesto, bearing witness to hope for the future as visitors leave the exhibition.

The full manifesto can be read in the catalogue alongside an interview with Gry Worre Hallberg on page 50.

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Sisters Hope, with Gry Worre Hallberg (b. 1976) as artistic director, is a Danish performance group that creates immersive, sensuous universes through the long-term project and visionary framework The Sensuous Society.

A special thank you is extended to the artists Jamilla Mahmoud, Sisters Hope, Jacob Remin and Hannibal Andersen, as well as graphic designer Mahmud Şahan and textile designer Ann Sofie Frangø Robenhagen.

Further support and assistance related to the production of works can be found in the Danish version on page 17.



Interview

*Hvad er ideen bag dit værk?*

Mit bidrag til udstillingen består af en ruineret udgave af tempelfronten fra Erichsens Palæ på Kongens Nytorv i København, som i mere end 100 år har været hovedsæde for landets største og vigtigste banker.

Værket er lavet af kork som — i modsætning til det økonomiske system, der sætter rammerne for verdens økonomier i dag — er bæredygtigt og stødabsorberende.

Min intention har været at opstille et scenarie, hvor "banken", som afgørende finansiel institution i samfundet, endnu engang er kollapsedet i kraft af sin spekulative virksomhed. Denne gang bliver banken og dens aktionærer dog ikke reddet af fælles kassens midler. I stedet inviterer ruinen til, at man går på opdagelse i stykkerne og overvejer, hvordan økonomien skal reddes denne gang — hvis den da overhovedet skal reddes.

På den måde ser jeg værket som en øvelse i at forestille sig og foreslå andre måder at organisere en samfundsøkonomi på.

*Hvordan taler det ind i den økonomiske usikkerhed?*

Som bekendt er kriser fast inventar i den økonomiske indretning, som dominerer i verden i dag. Spørgsmålet er ikke *om* de sker, men *hvornår*. Spørgsmålet er heller ikke *hvem*, der betaler regningen, men *hvor stor* den bliver.

Systemet overlever kriserne gang på gang, fordi der hersker en bred konsensus om, at der ikke findes nogen bedre alternativer. Det er blandt andet den opfattelse, jeg forsøger at udfordre med mit bidrag til udstillingen ved at iscenesætte den vaklende økonomi — eller kollapsedet — som et udgangspunkt, hvor de besøgende inviteres til at bygge nye systemer af fragmenterne fra den gamle økonomiske orden.

*Hvad har været vigtigt for dig i skabelsen af værket? Hvordan har din proces set ud?*

Det har været vigtigt for mig at balancere mellem det destruktive, der ligger i et økonomisk kollaps, og det potentielle og opbyggelige der findes mellem fragmenterne. Jeg forsøger at indbyde til en nysgerrig undersøgelse og leg, og derfor har jeg også givet min kopi af tempel-

fronten det, man kunne kalde tegneserieagtige proportioner og valgt et imødekomende materiale, der står i kontrast til den hårdhed, seriøsitet og standhaftighed, som de finansielle institutioner udtrykker.

Det har desuden været vigtigt for mig at skabe værket af et materiale, der presser planetens klima mindst muligt, og her er kork glimrende, da det er et materiale, der udvindes ved at høste barken fra træet uden at fælde eller slå det ihjel. Materialet er endda carbon-negativt, da det på træet er med til at opsuge noget af den CO<sub>2</sub>, som hvirvler rundt i atmosfæren.

Værket er blevet til gennem research i danske bankers historie og i den nyklassicistiske tradition inden for arkitektur, der kendetegner magtens bygninger i samfundet. Ud fra arkitekt C. F. Harsdorffs egne tegninger af Erichsens Palæ, har jeg modelleret tempelfronten fra bygningen i et 3D-program. Herefter har jeg fået hjælp til at fræse delene ud i kork på en CNC-maskine, hvorefter de er blevet limet sammen til de fragmenter, man kan finde og interagere med i udstillingen.

*Hvordan synes du, kunsten kan bidrage til en udvidet forståelse af økonomiens væsen?*

Kunsten kan mange gode ting, og en af de ting, den kan, er at nuancere og ruske i de faste rammer. Kunst er et felt, hvor man kan tillade sig at afvige fra konsensus, stille spørgsmål til selvfølgeligheder og foreslå umiddelbare umuligheder.

Økonomi som felt bliver ofte fremstillet som en eksakt videnskab. Men mennesker er ikke billardkugler, og i virkeligheden har feltet mere med sociologi og filosofi at gøre, da det i sidste ende handler om, hvem der skal have adgang til hvad, hvordan vores kreative evner anvendes — og ikke mindst, hvem der skal bestemme det.

"Eksperterne" — det vil sige mainstreamøkonomerne — mener, at de kan beskrive økonomiens væsen objektivt med komplekse regnemodeller, og der er en tendens til, at der sigtes enøjlet efter et mål, der hedder økonomisk vækst som et ultimativt gode i sig selv.

Jeg mener, at kunsten — med sine sanselige, søgende, spørgende og opkvikkende egenskaber —

bestemt kan bidrage til en udvidet forståelse af økonomien, men jeg mener også, at den kan gå skridtet videre og udvide vores forestillingsevne og nysgerrighed og potentielt opildne til et ønske om andre mulige verdener.

*Hvad fascinerer dig mest ved penge og de systemer, de indgår i?*

Kunstnere som Damien Hirst og Andy Warhol har ophøjet penge og det at tjene penge til at være kunst. Joseph Beuys mente omvendt, at kunsten — forstået som vores kreative potentiale — er samfundets virkelige værdi.

Jeg er nok mere på linje med Beuys end med de to andre, men jeg kan godt se ligheder mellem penge og kunst. Kunst har en evne til at gøre abstraktioner konkrete, ligesom penge, der som den ultimative abstraktion for værdi, kan veksles til konkrete varer.

Men der er nok alligevel flere forskelle, end der er ligheder mellem de to. Hvor kunstens ærinde er at åbne verden op, nuancere og tilføje nye dimensioner, gør penge det stik modsatte.

De suger alt til sig og gør os endimensionelle i vores iver efter at få flere af dem. De skjuler deres historie og ophav, og i den proces mudrer de den udnyttelse, der i mange tilfælde ligger til grund for deres værdi et eller andet sted ude i kæden af transaktioner. Imens fremstår de neutrale og utroligt praktiske. Så praktiske, at de færreste kan forestille sig en verden uden...

Hvis penge er kunst, så er de i mine øjne dårlig kunst.

*Hvilket håb har du for den finansielle fremtid?*

Den finansielle virkelighed, vi står i nu — og som nogle kalder "neoliberal kapitalisme" — har vist sig at være enormt god til at kanalisere flere og flere midler over på færre og færre hænder på meget kort tid, samtidig med at den har accelereret klimakrisen op i et nyt gear.

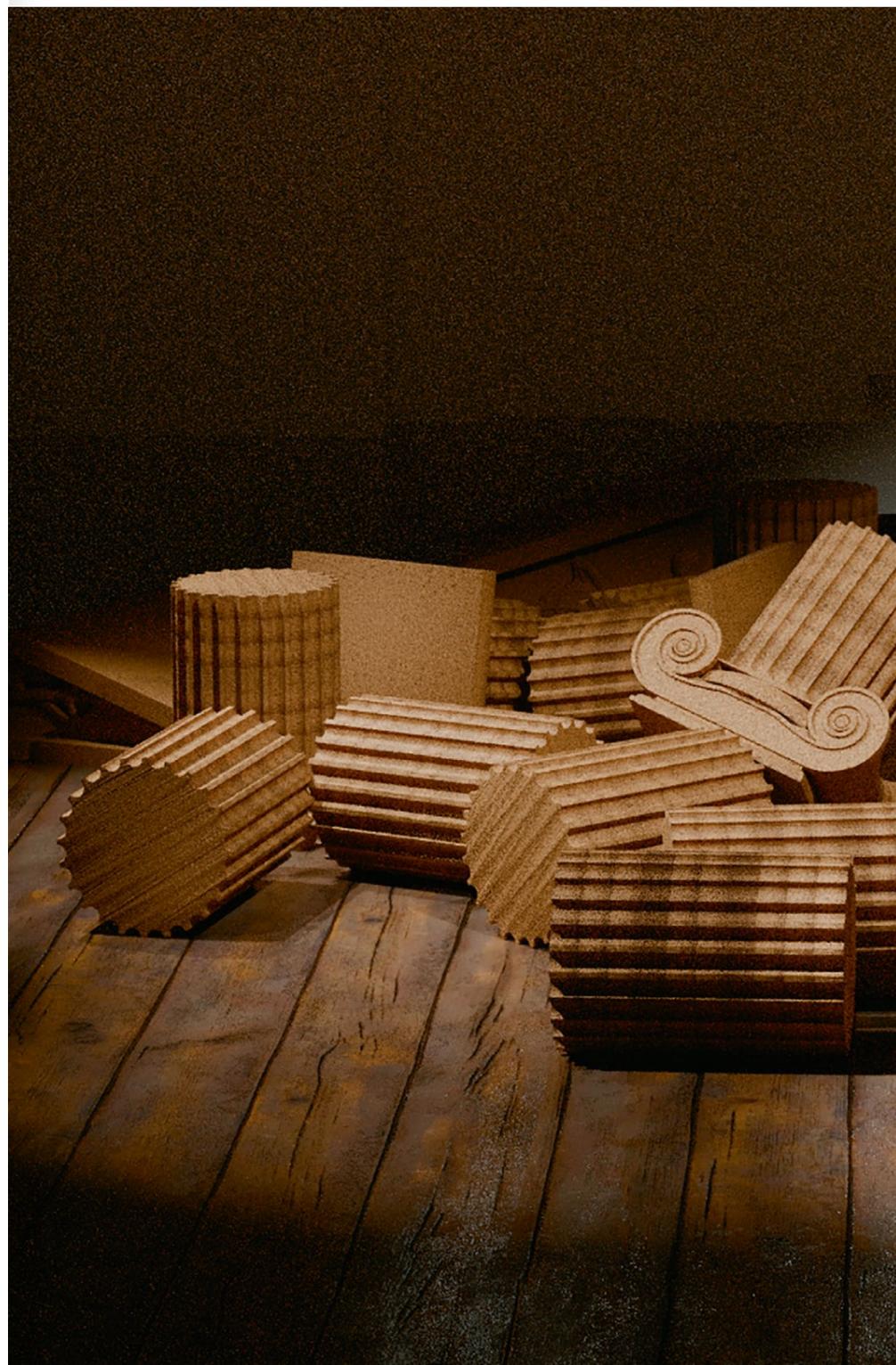
Deregulering og privatisering har sneget sig ind i snart alle kroge af samfundet og gjort snart alting til varer på bekostning af især de kommende generationer og deres muligheder. Det kan ikke fortsætte.

I den finansielle fremtid, som jeg håber på bliver til virkelighed, spiller vareformen en mere begrænset rolle, og alt, hvad der er kritisk infrastruktur, er non-profit og demokratisk styret.

Og med kritisk infrastruktur mener jeg ikke kun energi- og vandforsyning, sundhedsvæsen, veje, jernbaner, telekommunikation og den slags, men også blandt andet medicin, basisfødevarer, boliger og selvfølgelig kunstig intelligens.

Jeg er overbevist om, at man får mere for pengene så at sige, hvis man bygger, udvikler og forvalter de områder med henblik på at tjene fællesskabets interesser i stedet for at gøre en lille håndfuld mennesker endnu mere velstående.

Det er værd at huske på, at der allerede findes modeller, som fungerer på den måde. For eksempel har de fleste europæiske lande besluttet, at der skal være biblioteker, skoler og hospitaler, der sikrer fri adgang til litteratur, læring og sundhed, uden at man behøver at gældsætte sig for at deltage. Et andet eksempel er den almene sektor, som er et tydeligt bevis på, at man sagtens kan organisere boliger på en måde, hvor økonomisk spekulation og profit er udelukket, hvor beboerne har medbestemmelse, og hvor målet er, at alle skal have adgang til gode, sunde boliger, der er til at betale. En torn i øjet på den neoliberale ideologi. Mere af det. Almen alting.



Hannibal Andersen, *Ruineret / Ruined*, 2026

*What is the idea behind your work?*

My contribution to the exhibition consists of a ruined version of the temple front from Erichsens Mansion at Kongens Nytorv in Copenhagen, which for more than 100 years has served as the headquarters of the country's largest and most important banks.

The work is made of cork, which, in contrast to the economic system that sets the framework for today's global economies, is sustainable and shock-absorbing.

My intention is to stage a scenario in which 'the bank', as a decisive financial institution in society, has once again collapsed as a result of its speculative activities. This time, however, the bank and its shareholders are not bailed out by the public purse. Instead, the ruin invites visitors to explore the fragments and consider how the economy should be saved this time — if it should be saved at all.

In this way, I see the work as an exercise in imagining and proposing alternative ways of organising a social economy.

*How does it relate to economic uncertainty?*

As is well known, crisis are integral to the economic arrangement that dominates the world today. The question is not *whether* they occur, but *when*. Nor is the question *who* will foot the bill, but rather *how big* it will be.

The system repeatedly survives crises because of the widespread consensus that no better alternatives exist. This is one of the assumptions I seek to challenge with my contribution to the exhibition by staging the faltering economy — or the collapse — as a point of departure, where visitors are invited to build new systems from the fragments of the old economic order.

*What was important to you in the creation of the work? What has your process been like?*

It has been important for me to strike a balance between the destructive aspect inherent in an economic collapse and the potential and constructive possibilities that exist among the fragments. I aim to invite curious exploration and play, and for that reason, I have given

my replica of the temple front what one might call cartoon-like proportions and chosen a welcoming material that contrasts with the hardness, seriousness and steadfastness expressed by financial institutions.

It was also important to me to create the work from a material that puts as little pressure on the planet's climate as possible, and here, cork is excellent, as it is harvested by removing the bark from the tree without felling or killing it. The material is even carbon-negative, as the tree absorbs some of the CO<sub>2</sub> circulating in the atmosphere.

The work emerged through research into the history of Danish banks and into the neoclassical architectural tradition that characterises buildings of power in society. Based on the architect C. F. Harsdorff's original drawings of Erichsens Mansion, I modelled the temple front of the building in a 3D programme. I then had help to mill the parts in cork on a CNC machine, after which they were glued together into the fragments that visitors can find and interact with in the exhibition.

*How do you think art can contribute to an expanded understanding of the nature of the economy?*

Art can do many good things, and one of them is to nuance and unsettle fixed frameworks. Art is a field in which one can allow oneself to deviate from consensus, question assumptions taken for granted and propose the seemingly impossible.

Economics is often presented as an exact science. But people are not billiard balls, and in reality, the field is closer to sociology and philosophy, as it ultimately concerns who has access to what, how our creative capacities are deployed, and, not least, who gets to decide.

'The experts' — that is, mainstream economists — believe they can describe the nature of the economy objectively through complex calculation models, and there is a tendency to aim one-eyed at a goal called economic growth as an ultimate good in itself.

I believe that art — with its sensory, exploratory, questioning and invigorating qualities — can certainly contribute to an expanded

understanding of the economy, but I also believe it can go a step further by expanding our imagination and curiosity and potentially igniting a desire for other possible worlds.

*What fascinates you the most about money and the systems it is a part of?*

Artists such as Damien Hirst and Andy Warhol have elevated money, and the act of making money, to the status of art. Joseph Beuys, by contrast, believed that art — understood as our creative potential — is society's true value.

My view is probably closer to Beuys's than to the other two, but I can see some similarities between money and art. Art can make abstractions concrete, just like money, which, as the ultimate abstraction of value, can be exchanged for tangible goods.

However, there are probably more differences than similarities between the two. Where art's purpose is to open up the world, to nuance and add new dimensions, money does the exact opposite.

It sucks everything into itself and makes us one-dimensional in our eagerness to acquire more of it. It conceals its history and origins, and in that process, obscures the exploitation and destruction that in many cases underpins its value somewhere along the chain of transactions. Meanwhile, it presents itself as neutral and incredibly practical — so practical that very few can imagine a world without it...

If money is art, then to me it is art of the poorest kind.

*What hope do you have for the financial future?*

The financial reality we are currently facing — which some call 'neoliberal capitalism' — has proven extremely effective at channelling more and more resources into fewer and fewer hands in a very short period of time, while simultaneously accelerating the climate crisis into a new gear.

Deregulation and privatisation have crept into almost every corner of society and turned nearly everything into commodities, at the expense of especially future generations and their opportunities. This cannot continue.



Hannibal Andersen, *Ruineret / Ruined*, 2026

In the financial future I envision, the role of the commodity is drastically reduced, and all critical infrastructure is managed non-profit and under democratic control. By critical infrastructure, I do not mean only energy and water supply, healthcare, roads, railways and telecommunications, but also, among other things, medicine, basic foodstuffs, housing and, of course, artificial intelligence.

I am convinced that one gets more "value for money", so to speak, by building, developing and managing these areas with the aim of serving the interests of the community rather than making a small handful of people even wealthier.

It is worth noting that models operating in this manner already exist. For example, most European countries have decided to have libraries, schools, and hospitals that ensure free access to literature, education, and healthcare without people having to go into debt to participate. Another example is the social housing sector, which clearly demonstrates that it is perfectly possible to organise housing in a way that excludes economic speculation and profit-seeking, empowers residents with democratic control, all the while providing decent, healthy housing at an affordable cost. A thorn in the side of neoliberal ideology. More of that. Common it all.



# Dobbelt Riflet / Double Fluted Jamilla Mahmoud

*In the Cracks  
Shadows shining brightly*

*I sprækkerne  
Skygger skinner klart*

## CRACK ONE

Little light was shed, but enough to see the repetitiveness of the shelves, books, yellow papers, helmets, jackets, stamps, photographs, busts, telephones, writing machines, coin counters, piggy banks, jackets, boxes, stamps, plates, portraits, binoculars and watches.

*A history can become a routine.<sup>4</sup>*

## SPRÆKKE ET

En smule lys faldt ind — nok til at se gentagelserne af reoler, bøger, gule papirer, hjelme, frakker, frimærker, fotografier, buste, telefoner, skrivemaskiner, mønttællere, sparegrise, kasser, frimærker, tallerkener, portrætter, kikkerter og ure.

*En historie kan blive til en rutine.<sup>4</sup>*



Reoler / Shelving, Bank & Sparekassemuseets arkiv / archive

## CRACK TWO

I caught a glimpse of a plastic bottle the size of a palm. It had a print on the front depicting a unicorn, and on the back it said 'shampoo 15 ml'. It was given to the museum, like the rest of the archive, as physical leftovers that the closed banks believed were valuable to preserve. The shampoo bottle carried a symbol that throughout art history has references to Christ.

*And as we know, the European imperial movement was carried with Christian fundamental logics. Logics that legitimised who inhabited a soul and who didn't. From witches of Scandinavia to Al-Andalus to overseas.<sup>5</sup>*

And as we know, this museum is in a building tied to the transatlantic trade.

And so, this Unibank wanted you to be able to keep your hair clean while you travel?

## SPRÆKKE TO

Jeg fik et glimt af en plastikflaske på størrelse med en håndflade. På forsiden af flasken var der trykt et enhjørningehoved, og på bagsiden stod der, "shampoo 15 ml." Den blev givet til museet, som resten af arkivet er blevet til. Fysiske rester, som de lukkede banker mente var værdifulde at bevare. Shampooflasken bar et symbol, der gennem kunsthistorien har refereret til Jesus.

*Og som vi ved, blev den Europæiske imperialistiske bevægelse båret med kristne fundamentalistiske logikker. Logikker, der legitimerede, hvem der besad en sjæl, og hvem der ikke gjorde. Fra Skandinaviens hekse over Al-Andalus til oversøiske territorier.<sup>5</sup>*

Og som vi ved, er museets rammer en bygning med fæste i den transatlantiske handel. Unibank ønskede, at du skulle kunne holde dit hår rent, mens du rejste?



Shampooflaske/ Shampoo bottle, Bank & Sparekassemuseets arkiv / archive

## CRACK THREE

With the reflections from the light, a swarm of twenty-nine stamps looked back through the crack. Their handles looked like small hats ready to be pushed down and bounce back up, leaving a mark of their facial expressions.

## SPRÆKKE TRE

Sammen med lysets refleksioner kiggede en sværm af niogtyve stempler tilbage gennem sprækken. Håndtagene lignede små hatte, klar til at blive trykket ned for at hoppe op igen. For at efterlade et mærke af deres ansigtsudtryk.



Stempler / Stamps, Bank & Sparekassemuseets arkiv / archive

#### CRACK FOUR

In the last crack between the sixth and seventh plank, this box of ribbons lay, suggesting a glossary: Columbia, British Made, Classic, Registered, Ribbon. A place, a tie, an adjective, a verb, an object. Inside rested an ink ribbon ready to be inserted in a writing machine, ready to spell out the stories that had become.

#### SPRÆKKE FIRE

I den sidste sprække mellem den sjette og den syvende planke lå denne æske med bånd og tilbød et ordregister: Columbia, British Made, Classic, Registered, Ribbon. Et sted, et bånd, et adjektiv, et verbum, et objekt. Indeni hvilede et farvebånd, klar til at blive sat i en skrivemaskine, klar til at stave de historier, der var blevet til.



Dåse / box, Bank & Sparekassemuseets arkiv / archive

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Jamilla Mahmoud, *Dobbelt Riflet | Double Fluted*, 2026

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Jamilla Mahmoud, *Dobbelt Riflet / Double Fluted*, 2026

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Jamilla Mahmoud, *Dobbelt Riflet / Double Fluted*, 2026

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I starten af det 21. århundrede var det populært at snakke om data som den nye ressource, det nye råstof. Nogen gik så vidt som til at sammenligne data med olie.

Nu, hvor den første fjerdedel af det 21. århundrede er gået, er det tydeligt, at data som råstof er truet ligesom olien. Ikke fordi vi er ved at løbe tør for data, men fordi vi producerer for meget, og fordi den kvalitet af det, vi producerer, er for ringe.

I 2022 blev ChatGPT frigivet og andre lignende LLM-baserede teknologier<sup>6</sup> fulgte efter. Snart kunne alle producere billeder, tekst, lyd, video i uanede mængder. Der gik ikke længe før neurale netværk blev automatiseret til at bruge andre generative teknologier, så vi i dag har hele datacentre, der producerer syntetisk data konstant og uden menneskelig supervision. Denne datamængde fylder allerede utrolig meget mere, end den data der produceres af mennesker. Samtidig "lærer" de syntetiske modeller fra internettet, og de er for evigt sultne efter mere data. På den måde lærer de også af AI-genereret syntetisk data, og det resulterer i feedbackmekanismer, som forurener modellerne og den data, de producerer.

Det estimeres, at 71% af det indhold, der blev uploadet til sociale medier i 2025, var syntetisk genereret.<sup>7</sup> Allerede nu og i fremtiden giver det således mening at tale om forholdet mellem information og data.

Man kan vælge at kigge på internettet præ-ChatGPT som en slags ren ressource. Det rå internet – råolien. Dermed ikke sagt, at der ikke fandtes masser af spam og algoritmisk genereret indhold på internettet i 2022, men der var langt mere information pr. dataenhed, end hvad vi oplever nu.

Værket *Datareserven* tager udgangspunkt i et scenarie, hvor vi har mistet evnen til at skelne data og information fra hinanden. Ganske få har opbevaret offline kopier af internettet fra før 2022, og denne data er derfor ekstremt værdifuld.

Værket er et fysisk spejl på guldreserven og demonstrerer, hvordan værdi får nye udtryksformer i forbindelse med teknologiske gennembrud. Fra internettets kommercielle fødsel i 1995 har det op til i dag udviklet sig massivt og datamængderne er eksploderet i takt med, at flere og flere er blevet koblet på. Med kunstig intelligens er fortidens internet blevet et artefakt, et samlingsobjekt, et ædelmetal, en original i fast form, som står i modsætning til den nutidige AI-genererede version, som multiplicerer sig, looper og degenererer information ud i det uendelige.

At the start of the 21st century, it was popular to talk about data as the new resource, the new raw material. Some even went so far as to compare data to oil.

Now, as the first quarter of the 21st century has passed, it is clear that data as a raw material is under threat, much like oil. Not because we are running out of data, but because we are producing too much of it, and the quality of what we produce is too low.

In 2022, ChatGPT was released, followed by other similar LLM-based technologies<sup>8</sup>. Soon, anyone could produce images, text, audio, and video in unimaginable quantities. It was not long before neural networks were automated to use other generative technologies, so that today, entire data centres produce synthetic data constantly and without human supervision. This volume of data already far exceeds the amount of data produced by humans. At the same time, these synthetic models 'learn' from the internet, and they are perpetually hungry for more data. In this way, they also learn from AI-generated synthetic data, resulting in feedback mechanisms that pollute the models and the data they produce.

It is estimated that 71% of the content uploaded to social media in 2025 was synthetically generated.<sup>7</sup> Already now, and increasingly in the future, it therefore makes sense to talk about the relationship between information and data.

One could look at the pre-ChatGPT internet as a kind of pure resource — the raw internet, the crude oil. That is not to say there wasn't plenty of spam and algorithmically generated content online in 2022, but there was far more information per unit of data than we experience today.

The artwork *The Data Reserve* is based on a scenario in which we have lost the ability to distinguish between data and information. Only a few have preserved offline copies of the internet from before 2022, making this data extremely valuable.

The work serves as a physical mirror of the gold reserve, demonstrating how value takes on new forms in connection with technological breakthroughs. From the commercial birth of the internet in 1995 to the present day, it has evolved massively, and the amount of data has exploded as more and more people have been connected. With artificial intelligence, the internet of the past has become an artefact, a collector's item, a precious metal — a fixed original — standing in contrast to the contemporary AI-generated version, which multiplies, loops, and degenerates information endlessly.



Jacob Remin, *Datareserven* / *The Data Reserve*, 2026

# Sensuous Society Manifesto Sisters Hope



## Sensuous Society - Beyond economic rationality

A L L \* T O M O R R O W ' S \* D R E A M S

**The End is a New Beginning:** In 2008 the financial world cracked, leaving a gap for the new - for the new paradigm to emerge. We regard the crack as a major opportunity.

**The new paradigm:** We wish to take this opportunity and support the transition into the new, by living and breeding in the cracks. From here we move.

**The Sensuous Society:** We will draw from the aesthetic dimension as a source of inspiration to inform the dawning world - we will call it: The Sensuous Society.

### Why?

The Sensuous Society? As critical theory has pointed out, the economic system has largely governed and dominated Western society since Industrialization, and rational thought has been roaming the tops of unnaturally constructed hierarchies of perception since the Enlightenment. Rational thought has been our dominating validating principle and economic premises such as efficiency, duty, and discipline have largely dominated everyday life in Western society. They have defined our institutions and offered themselves as primary modes of being and being together. However, the governance is not sustainable as the current ecological and economic crisis indicates and it has led to a fundamental disenchantment of the lifeworld of modern-day humans.

**Aesthetic Interventions:** But its time has come. In opposition to the economic milestone stands the artistic or rather aesthetic. This mode is based on premises such as: poetic encounters, imagination, inspired creation, desire, fantasy and not least the sensuous experience of, and engagement in the world. Artistic output is the quintessence of an ultimate aesthetic mode of being in the world. The notion of a Sensuous Society reshapes the role of art and artistic practice. The exclusive autonomous art system is also a result of the dominance of the economic dimension. Within this autonomous zone the art genius is a celebrated figure, conceived as someone with a very special (transcending) intelligence. In a Sensuous Society, however, we believe that this will be a more common intelligence - simply, because we all have this creative potential within us, and if our beginnings and mode of being in the world are the sensuous, this potential will be released. The aesthetic mode of being and being together in the world is something we as humans always have and will always dive into. However, the current exclusiveness of this mode has created a collective longing in the Western world. Like an arm cut off we move forward in the ever-turning efficient wheels of society without noticing the blood flowing from our armpits. We need to democratize the aesthetic mode of being to overcome the longing and suffering that its general absence outside the art system creates. The aesthetic dimension will serve as a key source of inspiration in the Sensuous Society. Step by step those engaged in the movement towards the Sensuous Society will make interventions into the societal institutions. They will move from the crack and engage. Ultimately these actions will, however, not be encapsulated spaces allowing a sensuous mode of being in the world but will constitute the primary mode itself.

**No utopia:** Sensuous Society is no utopia. Sensuous society is a framework to explore the radical idea of the aesthetic dimension, the sensuous and the poetic as the highest values of society. What kind of society would that create?

### How?

**Performance Experiments:** We have no way of answering that question because we have not lived it. What we do have is the possibility to explore it through experiments. By donating our flesh to the idea. Embodying future visions to explore what it could be. While we explore, we carve the path.

**Living in a Sensuous Society:** One such experiment is Dome of Visions - how would we build and live in a Sensuous Society? Think about this as you sense the room. The space surrounding your immersed body. Living creature. Cities are full of unexploited spaces - construction sites, abandoned places and other sites between buildings that are not yet vibrating with life. We realize that the spaces-in-between are opportunities waiting to unfold and this space is for you, the citizen, to unfold this potential. We can house you. We can house anything you bring that resonates with your sensuous and poetic potential and your visions for the future. What your city lacks. What you miss. Your longing. What is not possible elsewhere. Allowing cultural experiments, and sensuous and poetic unfolding - across silos. A third space. A third space interested in the way the human species and beyond are present and interconnect. Interconnectivity. Not a room. Not open space. In-between. Diversity. Paths will cross in Dome of Visions. Fertilization of soil for sustainable futures. We celebrate experiments. Come one. Come two. Come many. Deep intimacy or richness of responses. In a building that evokes the senses. Free from the constraints of silos. The climate, the scent of wood and the transparent nature of the Dome's curved architecture in which you can linger. Organically. Body and form. Flesh and material. Intertwine. Become one. Become two. Become many.

**Learning in a Sensuous society:** Another such experiment is Sisters Academy. In Sisters Academy we embody the school of a Sensuous Society. Through immersive strategies we transform space as we take over the leadership of a series of Nordic upper secondary schools. Everything from classrooms, hallways and bathrooms is transformed physically through set, light, and sound design. Your toilets will be pink, radiant or dark and filled with a low sound of humming or screams, the classrooms will have turned into a forest, a ritual room, an ancient library, underneath the water, a fox cave and when you approach the leader of the school you will meet us embodying the unheimliche Sisters as head mistresses. Gazes exchanged. We will greet you in an office of untamed animals, sweet, heavy deep drinks, stamps, typewriters, fluid chocolate and gold, chains, unwritten letters, fur on top of fur, fur in piles, red carpets, dimmed light, an unseen boarder that you sense, that you penetrate. That you transcend because you are invited to do so. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and tactilely touch you. Inspire you. Intervene you. Mirror you. Be you. Breath. The paradox of control and lush. The method is interactive. When you are at our school you are a student or a teacher or a guest of Sisters Academy and we will engage with you only from this simple premise. The logic of our world. Our poetic and sensuous world. Our school of a Sensuous Society. Our school where we explore new modes of sensuous knowledge creation, teaching, learning. When we change our educational system, we change the lives of many. We reach out. Such are we as we reach. As we reach with kindred in our movement. You leave your everyday persona to explore your potential Poetic Self while investigating how we can evoke and activate the senses to deepen the learning experience. We are interventionists in our work as we intervene in everyday life contexts using art to argue the necessity for the aesthetic dimension to be an integrated part of everyday life - not as something exclusive and autonomous. We transcend. With you.

**Space changing:** We transform space. We immerse. We become one. But two. But three. But many. A scent of times beyond time that will transcend your skin and tactilely touch you. Inspire you. Intervene in you. Mirror you. Be you. Breathe. Like bodies swallowed by the sea they will move dissimilarly from upright legs walking the ground beneath our feet. Instinctively this body will adjust to the fluidity of the water. Try to survive. Take in breath. When we change space, we liberate new potential. Instinctual.

**No utopia revisited:** Sensuous Society is no utopia. There will most probably be winners and losers here as well. Who is going to lead - the most beautiful? The ones in touch with their senses? What will the trading system be? Something that allows you to be even more sensuous? Maybe when we are in a Sensuous Society, we can begin to approach a more balanced state of being, that draws wisdom from all the previous states of society, that draws and creates sustainable trading systems between all members of society. Maybe we can go there already? We can ask these questions through immersive and intervening performance art practices in everyday life contexts, as sites of experiments where we explore how to create a stage for the release of creative, expressive, poetic and sensuous energy as first steps toward a more balanced and engaging world. Everyone becomes co-makers toward the new.

### We will do this

**Movement:** When you have a cause and create a vibration centered in a universe and manifested in events that inspire others, the world will move in an assured and desired direction.



# Interview med Gry Worre Hallberg

*Hvorfor opstår The Sensuous Society Manifesto ud af krisen i 2008? Og hvad er baggrunden for det?*

Den finansielle krise i 2008 viste med al tydelighed, at det eksisterende system var og er dysfunktionelt på flere parametre. Samtidig er krisen et mulighedsrum, hvor noget nyt kan kile sig ind, fordi det eksisterende system er blevet rystet og porøst. Manifestet er på den måde en kile, der træder ind i sprækken til den eksisterende samfundsorden og foreslår forestillingen om en ny samfundsorden, hvor det æstetiske, sanselige, poetiske og kunsten er det definerende fremfor økonomisk rationalitet. Hvis du forestiller dig en rigtig kile, som kiler sig ind og derfra åbner sig, så kan det nye med tiden blive det næste definerende — et udgangspunkt for en ny dagsorden fremfor bare er et mellemrum.

Det er jo også sådan, vi arbejder: interventionistisk. Vi træder, eller trænger ind i den eksisterende sammenhæng og den etablerede kontekst som kilen. Og vi tror på, at hvis man begynder at bebo verden på en anden måde, så ændrer man også verden. Fordi vi forholder os anderledes til den, tænker den anderledes, lever den anderledes. Det var noget af det, jeg undersøgte i min kunstneriske forsknings ph.d.. Når vi kigger på de notesbøger de deltagende efterlader fra vores interventioner og manifestationer, ser vi, hvad der sker, når de er nedsunket i de her sanseuniverser. De deltagende oplever at være mere forbundet til sig selv, til andre mennesker og til deres omverden. Vejen mod *The Sensuous Society* er potentielt en langsom proces, menneske for menneske — en social transformation gennem menneskelig transformation.

Det sanselige åbner for en stærk fornemmelse af altings forbundenhed, som står overfor den dominerende separatistiske tilgang, der lige nu præger vores tid. Det kommer af en tanke om, at vi er adskilt fra verden og hinanden. Altså, det ene menneske ser sig selv i forhold til det andet — som adskilt — og derfor i opposition eller i konkurrence. Mennesket ser sig selv adskilt fra det, vi kalder naturen, så vi udnytter den. Et folk ser sig selv adskilt fra et andet, så det diskriminerer. Indenfor økologisk humanistisk tænkning er separatisme det største onde ultimativt forårsaget af kapitalismen.<sup>9</sup> Derudover har vi oplysningstidens erkendelseshierarki, hvor det rationelle og kognitive står over den sanselige erfaring og erkendelse. I det lys brydes genstande og mennesker ned i enkeltdele, separeres, så de kan analyseres og klassificeres — måske på bekostning af helheder. De kriser, vi står i nu, er polykrisernes tid — et sammensurium af kriser. Vi har bygget samfundet ud fra nogle logikker, der opstod i oplysningstiden og industrialiseringen for hundreder af år siden. Nu har vi testet det noget tid, og måske er der ret mange 'fejl' i det, der gør, at vi lige nu oplever både mentale, sociale og miljømæssige dysfunktionaliteter? Vi kunne gøre det på en ... totalt anden måde.

Det er her, vi med manifestet spørger, hvordan samfundet så kunne se ud, hvis vi satte det sanselige og poetiske først med et nyt æstetisk paradigme. Ikke bare som noget, der står ved siden af samfundet og servicerer det gældende system, men som det centrale hvor økonomien servicerer det sanselige. Det ville være vendt rundt. Men det er meget svært at forestille sig i fuld skala.

Men det er det, vi undersøger i vores performance-praksis, og det jeg mener med det interventionistiske. Rent praktisk foregår det på den måde, at vi bebor samfundets forskellige instanser, flytter ind på skoler for eksempel — som kolleger og lærere — og som det næste skal vi ind i sundhedsvæsenet — som 'Poetic Caretakers'. Fra de steder tager vi viden med os om, hvordan et helt sanseligt samfund kunne udfolde sig.

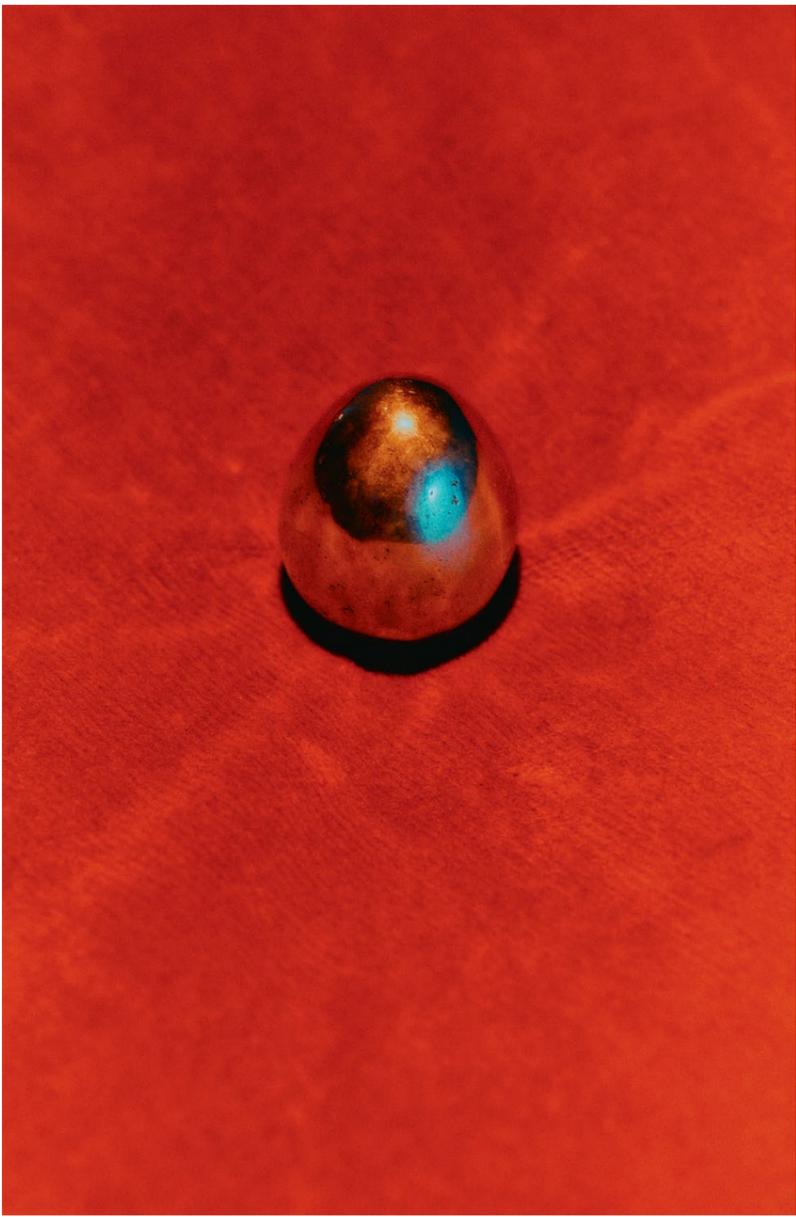
*I forhold til den del af manifestet, der hedder "No Utopia Revisited", hvordan ville en bank eller et handelssystem se ud i The Sensuous Society?*

Det er svært at svare på, fordi vi bruger performancekunsten til at leve det spørgsmål — som et eksperiment. Det ville være et nyt område at pakke op og spørge, hvad er værdi i sådan et samfund, og hvordan udveksler man værdi med hinanden?

Det ville være sjovt at overtage ledelsen af en bank eller rykke ind på hele Bank og Sparekasmuseet og overtage det i en måned. Og så sige, nu er vi her. Nu er vi banken i det sanselige samfund — hvordan ville det se ud? Hvordan skulle vi performativt manifestere det eksperiment? Så ville vi måske være 'Sensuous Bankiers'. Når vi intervererer i større skala i vores 'takeover'-formater, så gør vi det sammen med dem, der er ansatte. Vi går ind i den struktur, der er, som nye kolleger.

*Kan man tale om, at den økonomiske rationalitet, den også bebor os?*

Ja helt sikkert — fra vi bliver født. Nu har jeg født tre børn på hospitalet, og så står der en masse mennesker omkring en, og et skarpt hårdt lys skinner ned. Forestil dig at være inde i den her mave, inde i den her livmoder, hvor der jo er et lydlandskab af blod, der strømmer og moderens bankende hjerte hele tiden, og alt er rødt og fortryllet. Og så kommer du ud til det her. Prøv at forestille dig det. Det er fra det øjeblik, du kommer ud af maven, at du er født ind i vores paradigme, fordi hospitalet er struktureret sådan i vores nuværende samfund — det skal være effektivt, det er ydelse før nydelse, det er disciplinering. Det er nogle værdier, som er opstået med kapitalismen, industrialiseringen og oplysningstiden, og det er fundamentet for alle vores institutioner. Det sidder fuldstændig i vores kroppe og vores sind.



Sisters Hope, *Egg Totem Life*, 2026



Sisters Hope, *Sensuous Society Manifesto*, 2026

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*Hvordan virker jeres ritualer og interventioner i så fald? Hvordan foregår det?*

Ritualerne bygger på gentagelse. Vi gør det igen og igen og igen og igen. Hvis vi lige skal tage kunstsystemet — det moderne kunstsystem opstår jo også nogenlunde samtidig med industrialiseringen, hvor det både bliver autonomt, og man får den her idé om kunstgeniet og et kunstsystem, der hele tiden jagter nyt. Og det kunne man også kalde en ret usund hyperproduktion — både mentalt, socialt og miljømæssigt. Så ritualer er jo et modbillede til det. Og når man gentager noget, så begynder man også at bebo det. Og dermed ændrer det noget i én, og så får det en transformativ kraft. Så bliver det ikke bare et billede, det bliver ikke bare et chok, det bliver ikke bare et liminalt rum, der bliver åbnet, og noget der ryster dig lidt. Ritualer sikrer forankring og fordybelse og ultimativt — transformation. Og det der så sker med folk, det kan man læse mere om i nogle af de besøgendes notesbøger i vores arkiv, og noget af det er gengivet i min ph.d.<sup>10</sup> og på vores blog <sup>11</sup>.

*Hvordan mærkes det for dig at træde ind i The Sensuous Society i kontrast til det etablerede samfund?*

Der er noget med tid. Hele det der Tetris-liv, som jo er mit liv med tre børn og masser af arbejde. Det bliver jo på en måde lidt opløst. Og det er helt vidunderligt. Altså så tiden bliver meget anderledes. Det er ligesom *Kronos* og *Kairos* fra græsk filosofi, hvor *Kronos* er kronologisk tid, er *Kairos* det dybe øjeblik, der er forbundet med en mere meningsudfyldt tid. En livmoder tid. En vertikal tid.

*Ingrid Långström Einarsson, som er med i Sisters Hope, medreflekterer over dette spørgsmål:*

*Ingrid:* Når jeg træder ind i Sisters Hopes performative rum, så får jeg følelsen af, at der er plads. Du går ind i det her univers, og selvfølgelig er der nogle ting, du skræller væk. Hverdagslivet og alt muligt. Men jeg tror, at den følelse, jeg får, er, at der er plads, og der er tid. Rent kropsligt synes jeg, at jeg har erfaret, at hver gang man træder ud af en performance, som vi jo bebor i dage eller ugevis, så bliver du virkelig synlig for omverdenen. Du bliver set af verden. Helt vildt meget. Altså folk kigger på dig, henvender sig til dig på en anden måde.

*Gry:* Og det går også den anden vej. Man står på en togstation, og man kan bare mærke folk. For mig bliver jeg mere venlig bagefter og mere omsorgsfuld over for mine omgivelser. Jeg tager ikke folks livstilstand ind på samme måde, hvis nogen er vrede omkring mig for eksempel. Jeg er beskyttet på en anden måde. Det er ligesom sådan nogle tandhjul, der falder i hak, og så er man på en eller anden måde i rytme med universet.

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# Interview with Gry Worre Hallberg

*Why did The Sensuous Society Manifesto emerge from the 2008 crisis? What is the background of the manifesto?*

The 2008 financial crisis clearly demonstrated that the existing system was, and still is, dysfunctional on multiple levels. At the same time, a crisis is a space of opportunity where something new can wedge itself in because the existing system has been shaken and rendered porous. In this way, the manifesto acts as a wedge, entering the crack in the existing social order and proposing the idea of a new social order in which the aesthetic, sensory, poetic, and artistic define society, rather than economic rationality. If you imagine a real wedge, one that inserts itself and gradually opens the space, then over time the new can become the next defining premise — a starting point for a new agenda rather than merely a parenthesis or an in-between.

This is also how we work: interventionistic. We step into, or enter, the existing context as a wedge. And we believe that if you begin to inhabit the world differently, you also change the world. By relating to it differently, you think differently about it, embody it differently. Live it differently. This was part of what I explored in my artistic research PhD. When we look at the notebooks that participants leave behind from our performance interventions and manifestations, we can see what happens when we are immersed in these sensory universes. Participants experience a greater sense of connectedness to both self, others and the environment at large. The path towards *The Sensuous Society* is potentially a slow process, one by one — a social transformation through human transformation.

The strong sense of connectedness that the sensuous evokes in many participants counters the dominant separatist mindset of our time, which subscribes to the belief that we are separate from the world and each other. One person sees themselves as separate from the other, therefore in opposition. Humans experience themselves as separate from what we call nature, so we exploit it. One nation sees themselves as separate from others, so they discriminate. In ecological thinking, separatism has been described as the ultimate evil, caused by capitalism.<sup>9</sup> Furthermore, we inhabit the hierarchy of perception birthed during the Enlightenment, where the rational and cognitive are placed above sensuous experience and perception, breaking wholes into pieces to understand and analyse the smaller entity, maybe at the cost of 'wholeness'.

The crisis we face today is a polycrisis — a confluence of crises. We built society according to logics that emerged during the Enlightenment and Industrial Revolution hundreds of years ago. We've been testing this system for some time, and it seems that it holds flaws that have led to mental, social, and environmental dysfunctions.

We could do it in a totally different way. We really could. This is where the manifesto asks what society would be like if we placed the sensuous and poetic first in a potential new society governed by the aesthetic dimension. Not as the cherry on top or something on the side of society that serves the current system, but as the central framework in which the economy would serve the sensuous. Everything would be turned upside down. Decisions would be made based on completely different premises. But imagine this on a full scale. Try to imagine how it would be. It is very difficult to do. But we can try.

This is what we explore in our performance practice, which is what I mean by interventionist. Concretely, we inhabit various societal institutions — moving into schools to explore the educational system of a Sensuous Society, for example, as colleagues and teachers. Next, we will enter the healthcare system as 'Poetic Caretakers'. From these spaces, we gather knowledge about how a fully Sensuous Society could unfold.

*In relation to the part of the manifesto called 'No Utopia Revisited', what would a bank or a trading system look like in The Sensuous Society?*

It's difficult to answer because we use performance art to live out the question experimentally. It would be a new domain to unpack — what constitutes value in such a society, and how is value exchanged between people?

It would be interesting to convince the management of a bank, or move into the entire Bank og Sparekass- emuseet, and take over for a month. Then say, now we are here. Now we are the bank of a Sensuous Society. What would it look like? How would we performatively manifest that experiment? Perhaps we would be 'Sensuous Bankers', and what is that? What would that mean? When we intervene on a larger scale in our takeover formats, we do it together with the existing staff. We enter the structure as new colleagues. New colleagues from The Sensuous Society.

*Can we say that economic rationality also inhabits us?*

Absolutely — from the moment we are born. I've now given birth to three children in a hospital, and there are all these people around you and sharp, harsh lights shining down. Imagine being inside the womb, where there is always a soundscape of the floating blood and the heartbeat of the mother, and everything is red and enchanting. Then you come out into the world and are met this way. From the moment you are born, you enter our paradigm because the hospital is structured this way — efficiency over dwelling, exertion before enjoyment, discipline. These are values that emerged with capitalism, industrialisation, and the Enlightenment, and they form the foundation of all our institutions. They are embedded in our bodies and minds.



Sisters Hope, *Egg Toteam Death* and *Egg Totem Life*, 2026

*How do your rituals and interventions work in practice?*

Rituals are repetitive. We do them again and again and again. Let's consider the art system — the modern art system emerged roughly at the same time as the Industrial Revolution, becoming both autonomous and promoting the idea of the 'art genius' and an art system constantly chasing novelty. One could also call this a rather unhealthy hyperproduction — mentally, socially, and environmentally. The ritual counters this. By repeating something, you begin to inhabit it, which affects you. It is no longer just an image, just a shock, or just a liminal space — it becomes anchored, immersive, and ultimately a transformative experience. The experiences of participants can be observed in the notebooks in our archive, and some of these are documented in my PhD<sup>10</sup> and on our blog<sup>11</sup>.

*What does it feel like for you to step into The Sensuous Society in contrast to the established society?*

It has to do with time. My Tetris-life, with three children and lots of work, partially dissolves. And it's wonderful. Time becomes very different. It's like *Chronos* and *Kairos* in Greek philosophy: Chronos is chronological time, Kairos is the powerful moment connected to a more meaningful time. A womb-time. A vertical time.

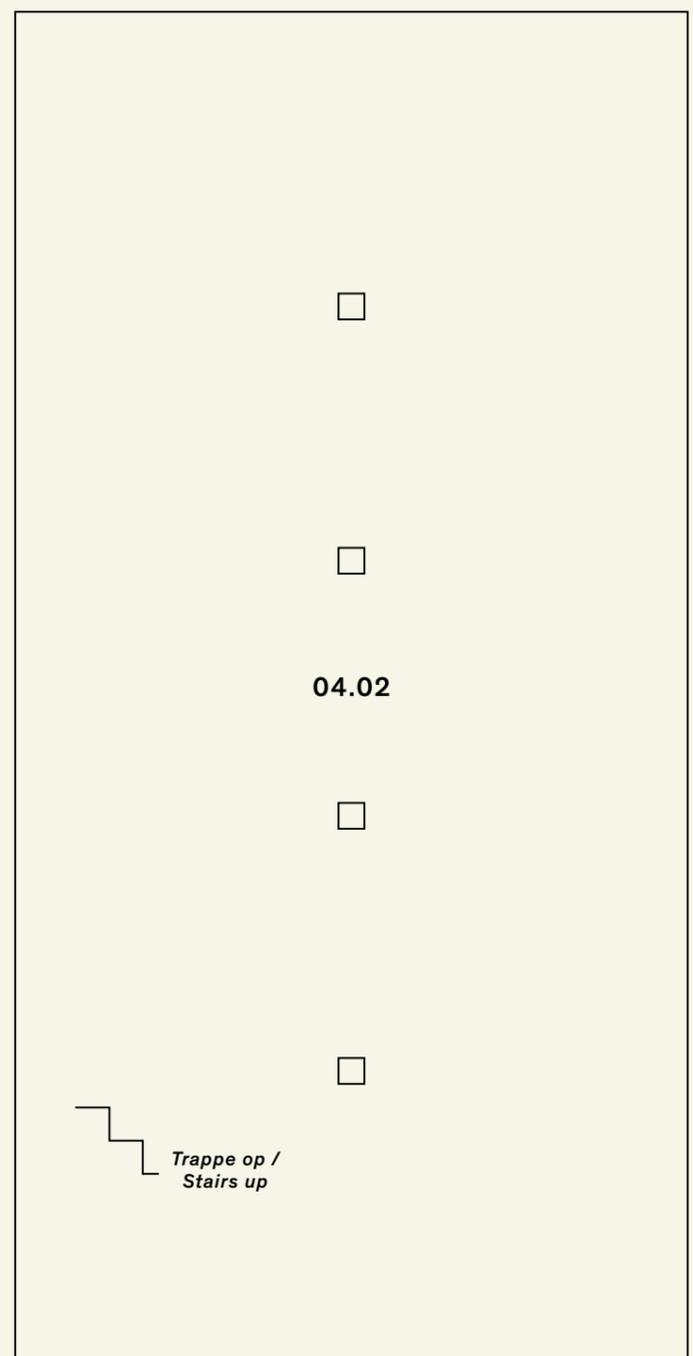
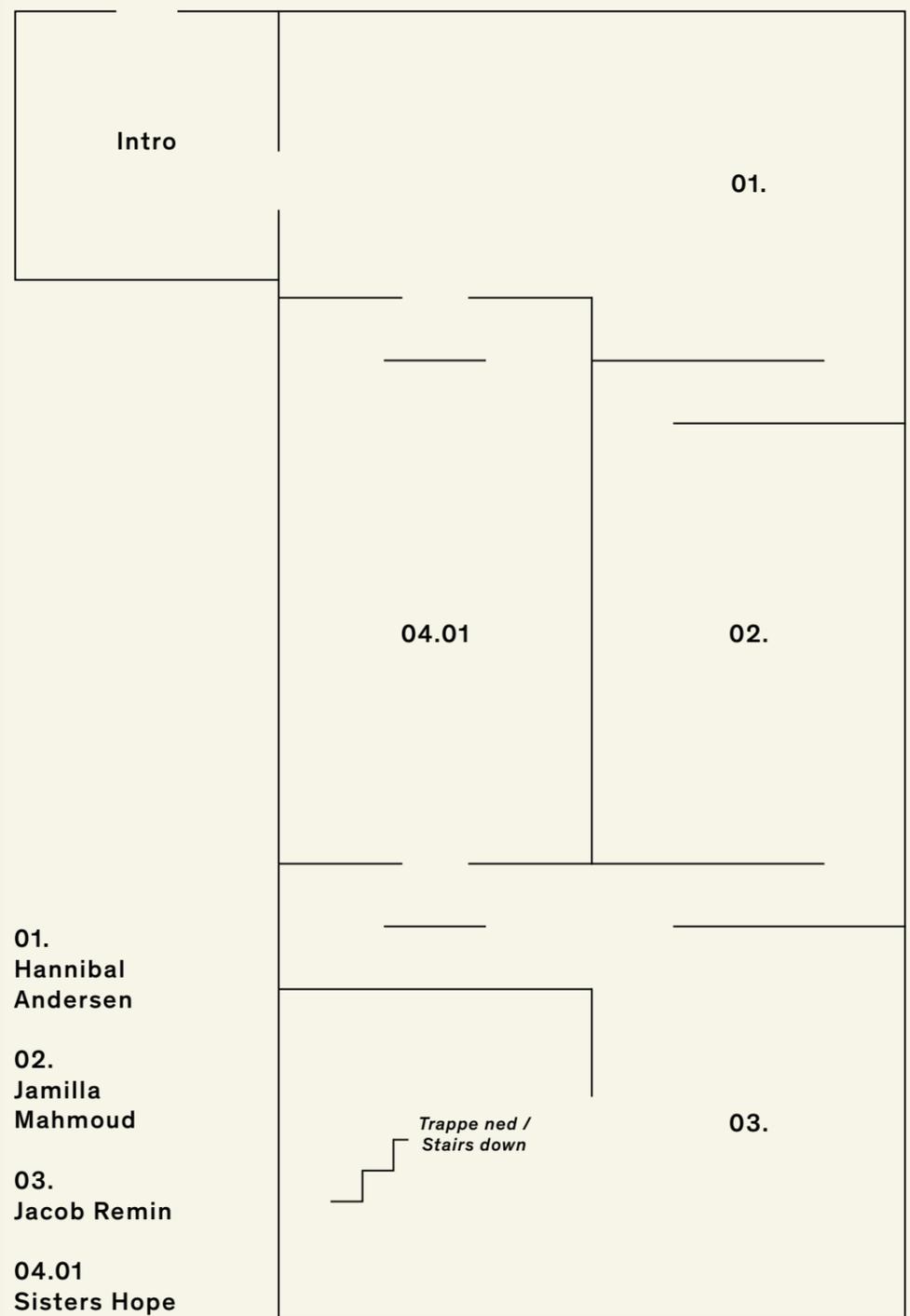
*Ingrid Långström Einarsson, part of Sisters Hope, co-reflects on this question:*

*Ingrid:* When I step into Sisters Hope's performative space, I feel a sense of spaciousness. You enter this universe and, of course, strip away some things — everyday life and so on. But the feeling I get is that there is room and there is time. Physically, I've found that every time you leave a performance, you become more visible to the world. You are seen by the world. Tremendously so. People look at you and interact with you differently.

*Gry:* And it goes the other way too. Standing on a train platform, you can simply feel people. I become kinder afterwards, more caring towards my surroundings. I don't internalise other people's anger, for instance. I am protected differently. It's like the elements fall into place, setting you in rhythm with the universe.

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- 4 Citatet er skabt frit af kunstneren over værket / The quote was freely created by the artist in relation to the work: Gorden, Avery F. (2008). *Ghostly Matter – Haunting and the Sociological Imagination*, University of Minnesota Press
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- 6 LLM står for Large Language Model altså store sprogmodeller. Det referer til opbygningen af kunstig intelligens som er blevet givet store mængder af sprog og information, så den sprogligt kan kommunikere ligesom mennesker.
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- 8 LLM stands for Large Language Model. It refers to a type of artificial intelligence that has been trained on large amounts of language and information, enabling it to communicate linguistically in a human-like manner.
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# Kort over udstillingen / Exhibition Map



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*Art Exhibition*

**2026**

**Bank &  
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Jacob Remin  
Jamilla Mahmoud  
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