In Corona's sign.

de Hansi. December 2020.

Exactly one year ago I exhibited in Galleri Bredgade 22 a selection of 24 de Hansi acrylic paintings and drawings from the last 6 years (2013 - 2019). The motifs of the works of art on display were inspired by Lanzarote, Tuscany and Copenhagen. The first news about Covid-19 first reached my attention right around New Year when I first heard through the news media about a disease that had been unleashed in Wuhan, China.

I have to realised that 2020 is not going to be a big year for a visual artist. In any case, I haven't sold paintings to the U.S. or Europe this year, something I've done once in the quarter before. Instead, I have done a virtual exhibition on my website www.dehansi.dk I have called "In Corona's sign".

The works are predominantly less than 1/2 m2 in size. The first three works: *Wunderkammer*, *The real heroes* and *Small droplets that came all the way from China* strike the theme. Wunderkammer, small boxes under the first wave. The real heroes, those who are on the front line: nurses and doctors in intensive care units. Small droplets are a reinterpretation of a Leonard Cohens song about goods that came all the way from China.

At ZKM in Karlsruhe, Germany, an exhibition on *critical zones* began, where, among others, Peter Weibel and Bruno la Tour resumed the discourse on how we can land on the earth in just a few decades. It became the work *Iconoclash CPH*, where Copenhagen appears as a German medieval castle town, a bulwark against storm surge and floods. The picture is not bleak, but reflects a capital city that takes itself by the hairs and lifts itself up from the surrounding lowlands, to counter the more water we have to handle in a warmer climate. The painting is painted as squares which signals the grids in the modelling tools I use for daily work, in search of an increasingly detailed picture of the depth to groundwater from 500x500m to 100x100m to 10x10m. *Machine Learning* show an azure 'abendland' with a large black cross that could be an artifact from the Black lives matter movement, where two robots try to learn the structure. We use machine learning methods in the day-to-day work on groundwater and floods to thin out monitoring time series and remove outliers, to make depth maps for the terrain groundwater and to zoom from 100x100m to 10x10m.

We experienced an iconoclash with Frederik the 5's bust that was thrown into the harbor by a group of anonymous artists from the Academy of Fine Arts in a happening sessio, I named the painting "*Rematerilised bust of Frederick V*". "*Pink party*" is a reference to surrealism, an urban space with a pink mouthband, a pink panther in an empty street. In "*the middle of the covid-19 hour 1*" we find ourselves in a castle that has turned into a labyrinth where we can't find any way out, but are trapped in a tower, is this game of thrones again? More cheerful is "*Mee-too metropolis*", a tribute to former mayor Frank Jensen and Lynetteholm, the artificial island that will save Copenhageners from floods from the Sound.

And there was Trump who lost the U.S. election. "*American idiot 2020*" send a warning that gunmen may be on the sidelines if we don't care about democracy, painted in military colors. In "*Adaptive birch trees*", there is something ambiguous but also a social connection below the surface. But just as Covid-19 adapts, the forest does the same, greening our urban spaces which in many cases ways be positive, but it takes some of the light. "*Inclined rectangle*" is the Tour de France launch in Copenhagen, and canceled festivals, because a virus comes across, an oblique rectangle. The 14 drawings in coal on paper in A3 I don't think I need to comment.

Link: [I coronaens tegn | Galleri HJH (zonering.dk)](zonering.dk)

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