

# FANTOM

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**A MODERN WOMAN**  
**Kirstine Roepstorff**  
**introduced by her gallerist**  
**Javier Peres**

Kirstine Roepstorff was born and raised in the Danish countryside, in a region called Jutland. Why it is called that I don't know, but what I do know is that from an early age the young Kirstine was a curious and adventurous girl. Her mind was full of questions, and she was motivated by the search for answers to these questions. This makes sense to me though because while the town around her had an air of sleepiness and reserve, she was raised in an intellectual environment that prided itself in the scientific method and in Danish style social equity and justice. Being brought up in such an environment surely would impact a young mind; you would either become an artist, a scientist, a hippy or the Unabomber. One of those for sure.

Needless to say, Kirstine's tranquil life in this most idyllic of settings could not contain her curiosity. Some 30 odd years later, her interest in the world continues to grow as she tackles more and more of life's pressing issues - love, death, justice, peace, power, the environment.

Kirstine's preoccupation with 'big issues' stems in large part from the simple fact that these matters are important to all people. Even after a great deal of thought, we still don't completely have a firm grasp on them. But we keep trying to figure out the answers, and at times even the questions, to these big, all consuming, and critical issues. In her large scale collages and installations, Kirstine tackles life's many mysteries using a variety of imagery, mainly from the print world - newspapers, magazines, advertising - and reformats the imagery in a mosh-up manner akin to the way a dj remixes known songs into something new. This new thing she creates often tells a story; it asks questions, at times, it even has answers, but mainly it is a mixing of known and unknown ideas into a new story that she wants the world to consider. The stories that emerge are not always clear at first glance but after careful consideration themes begin to pop from the image plane, and with each layer of collage a carefully crafted, yet chaotic, complex image appears.

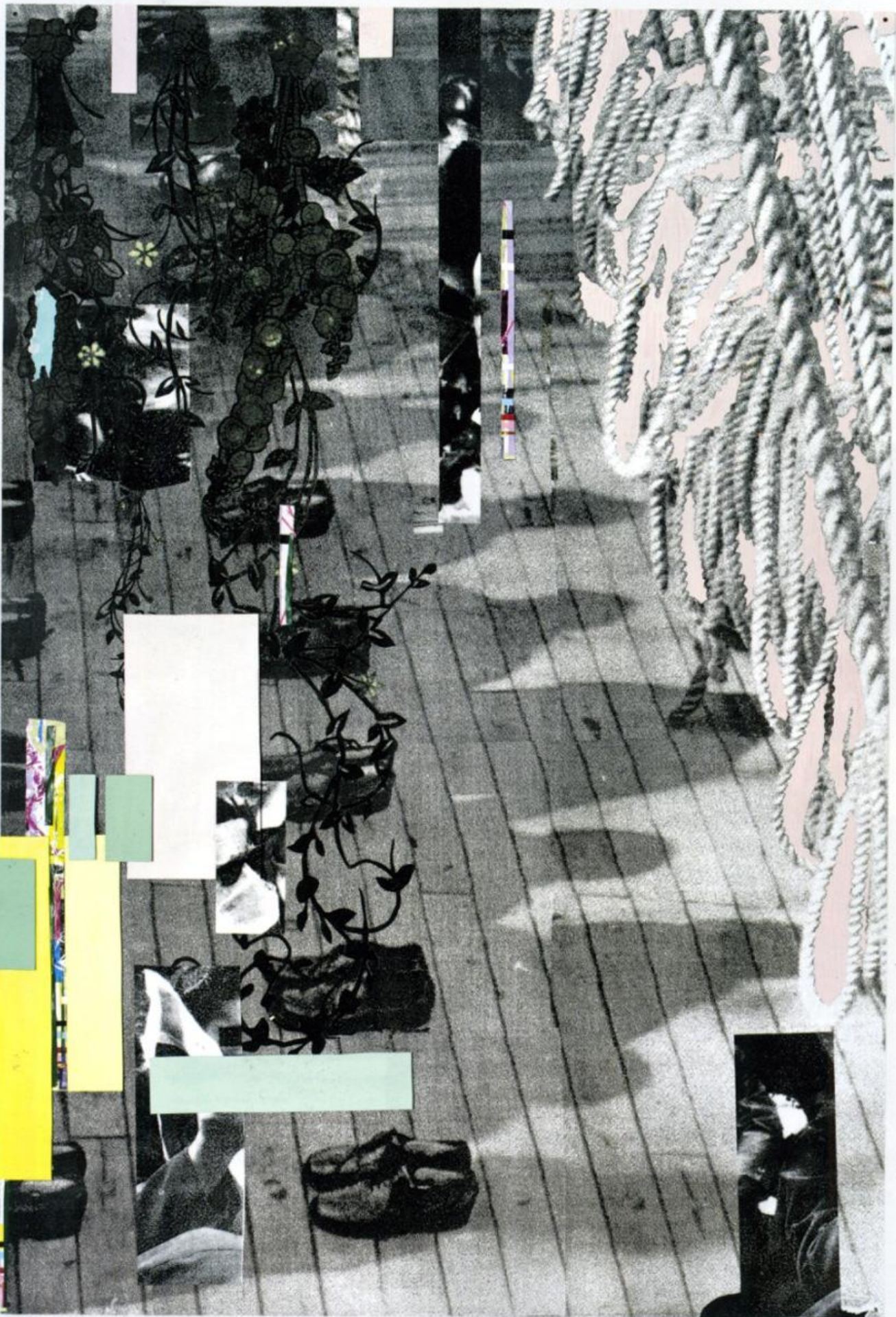
In recent years Kirstine's oeuvre has reached a higher level of complexity and maturity. Her works of the past decade, in particular, taken as a whole present the viewer with a narrative of thickening plots, leading characters and substantial mystery and intrigue. It has become apparent to me that - while it did not seem like it all along these years - Kirstine was composing a story, in the most classical of manners, with a beginning, middle and end. Well, except that it is not clear just yet whether any of these elements of her story are actually complete just yet or if she is still developing her story. But for certain she is developing an interesting story that is worth noting.

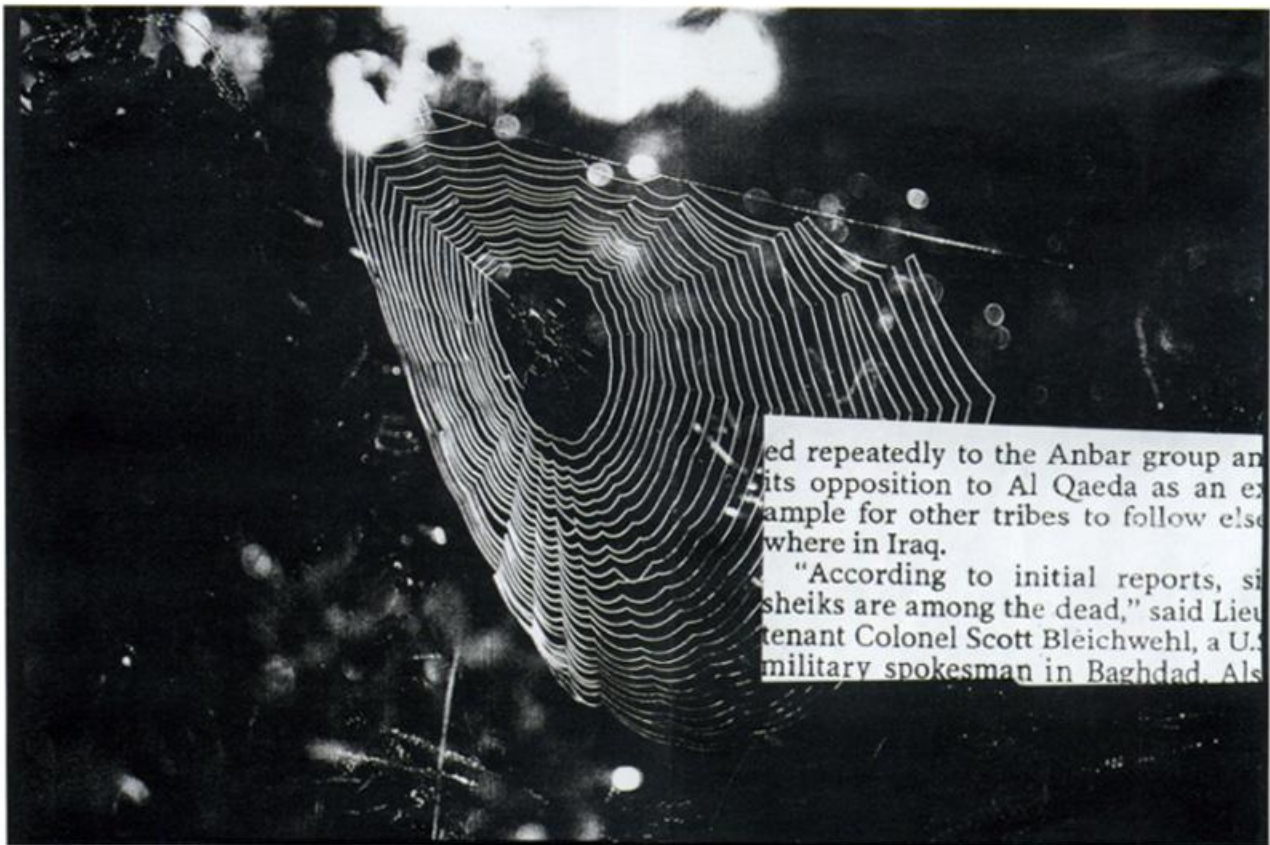
I don't know if her youth in Jutland really shaped her current artistic practice or not. But as I have known Kirstine for some years now and it was only this last fall that I finally made it to her home town, I couldn't help but think that there is a connection between where she came from and where she is. And I am beginning to think that the connection is that when she is done telling her story she will once again return to the tranquility of her country origins to contemplate the completion of her long awaited story, the story of her journey in the search of answers, but first figuring out what are the right questions.



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*Page 21* The King is Dead, Number 3, 2008, cm. 170 x 135. *Left* The King is Dead, Number 2, 2008, cm. 220 x 170,5. *Here* Wilderness (The Web I), 2008, cm. 31 x 54. *Page 24* Dreams Wander, 2008, cm. 250 x 170. *Page 25* Fall Going and we Part, 2008, cm. 250 x 170. All mixed-media collages, courtesy Peres Projects, Berlin & Los Angeles

