

# AVGANG AFGANG AVGÅNG 2024

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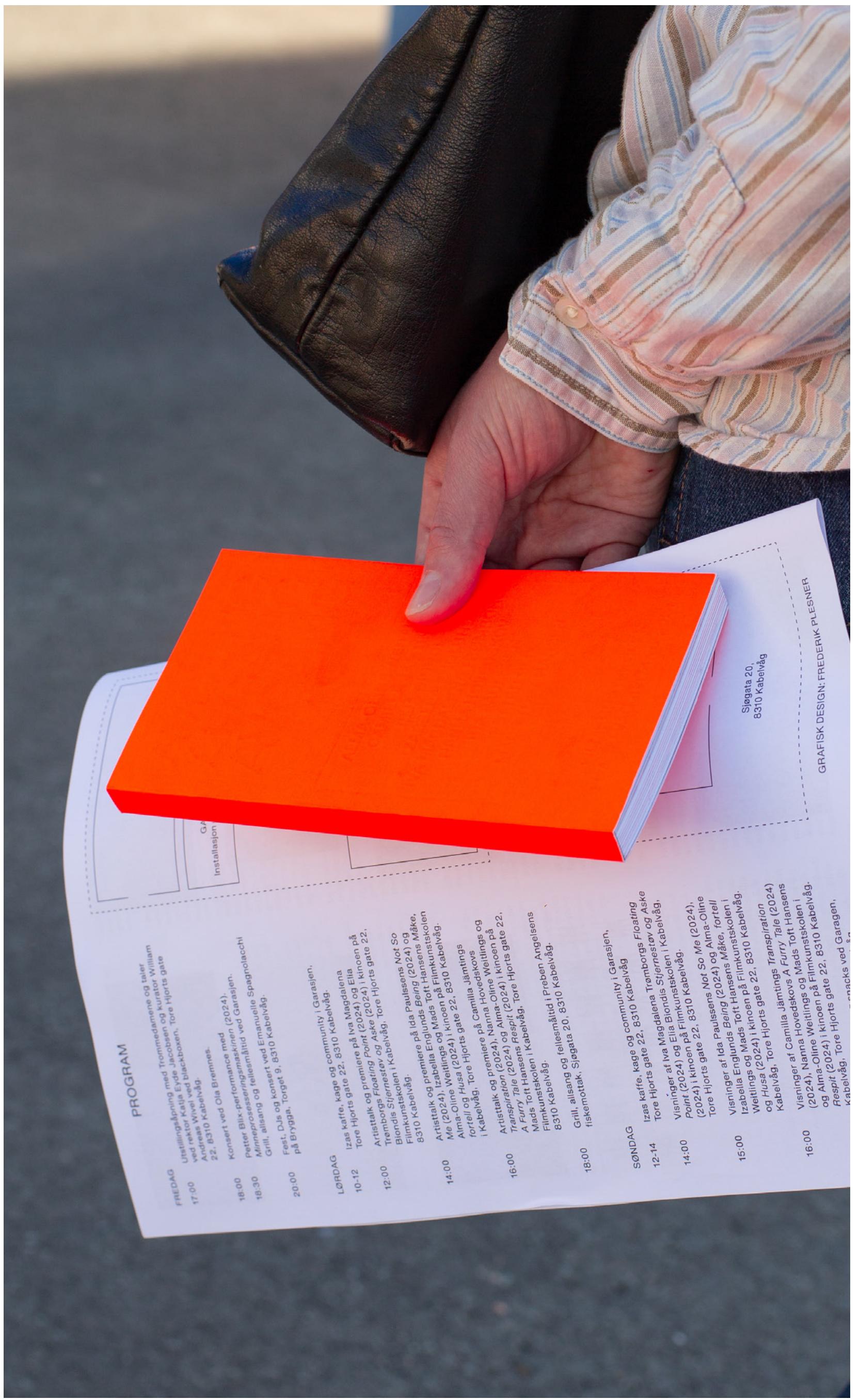
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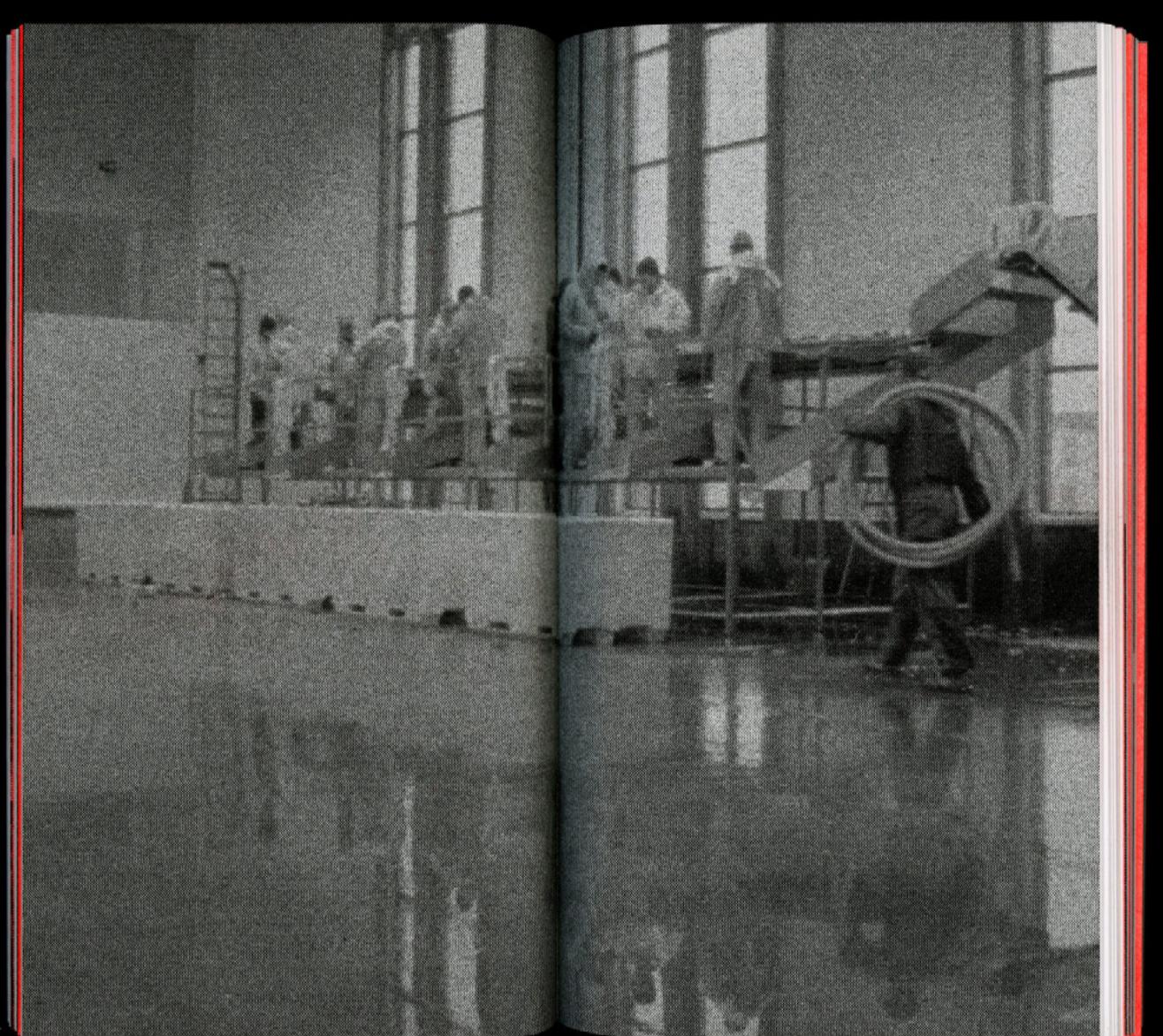








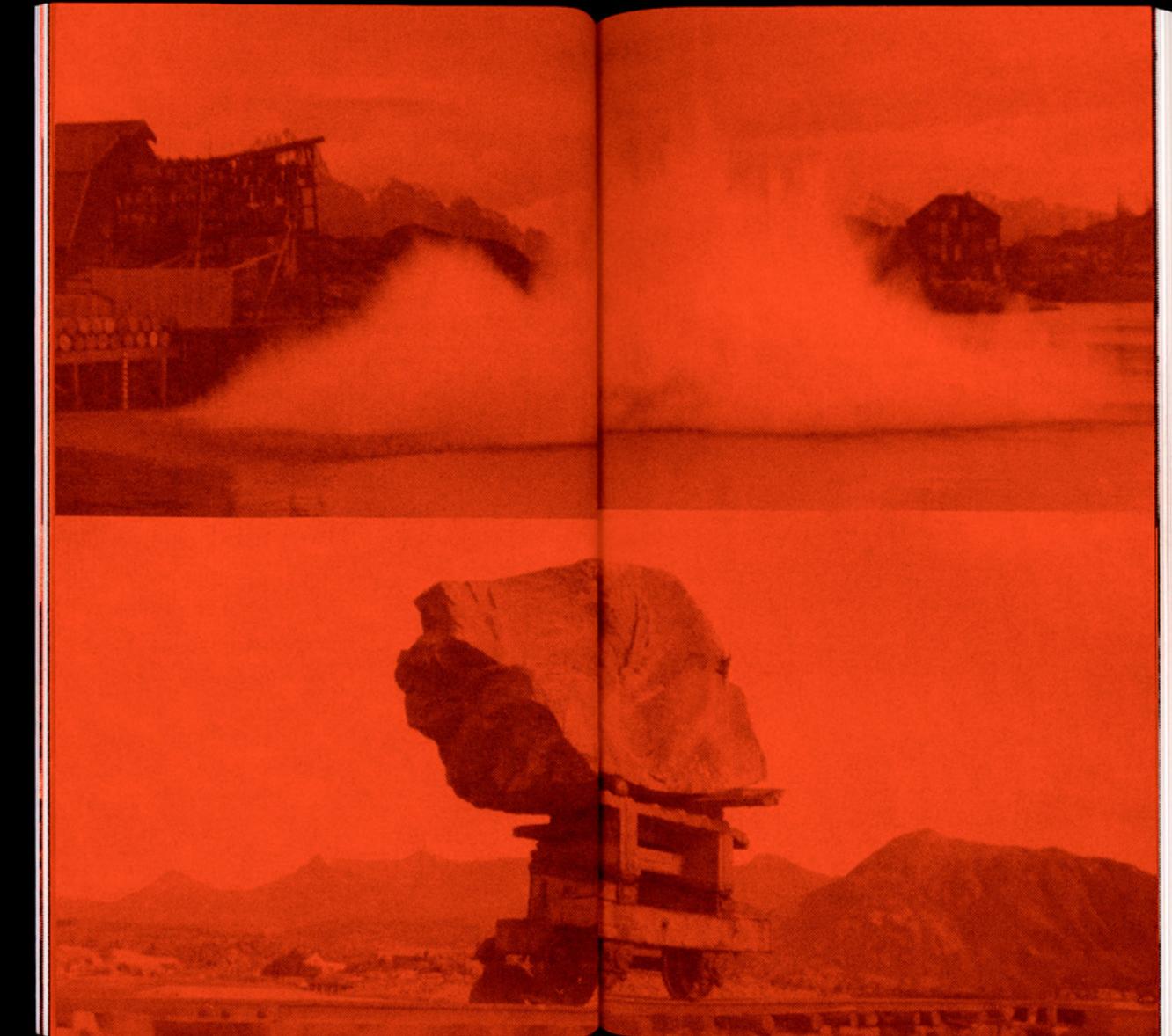




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FILMKUNSTSKOLEN  
I KABELVÅG AVGÅNG 2024



100 CONVERSATION WHSPRS 101

people because it gives them the possibility to kind of test the waters. I have friends all over the world now. It's insane. I could literally fly to Brazil and I would have a place to stay. I've heard many say this about the fandom, that it's like a safety net in a way. I always have a furry couch that will take me in.

NH What is the scale of your community at the moment?

W It's still a niche scene. A lot of people, including me, love the community aspect of it and it being an open source thing. On the other hand, I would love to get paid for performances and what I do, obviously. So VR Chat recently integrated a currency into the game. So it's happening, you know? It's slowly happening. Companies are coming in. Sponsors are coming in. I think that's good, because it will push us even more. It will give that drive to become even better. Some people might argue that they're against it. That's a very personal opinion, but it's exciting nonetheless. In five years' time, Taylor Swift is going to cry in her bed, because I got the Super Bowl gig, not her. A good friend of mine said something a couple of months ago which kind of hit me. My friend said furry culture is the last counterculture. What punk was in the 80s, you know, being not mainstream, having that kind of fuck you attitude. My friend said the furry fandom is the last kind, the last group of people who are doing exactly that. There are so many connections to like hippie-dom in a way. The freedom. Meeting so many people's openness. Furries are very hippie and they're very, very punk.



38 CONVERSATION ANGELA SCHANELEC 39

MTH Then I'm curious about the final scene in *Marseille* where she starts crying. What went before, or how did it come about, the crying?

AS She's an actress. I mean, I also work with nonprofessional actors, but for this character, this role, it was clear to me that I was looking for an actress, and I was looking for an actress because of this scene. But I left it to her. It was the first film I did with Maren, and I was searching for someone who was able to read and understand the scene without discussing it. You understand what I mean? I was looking for someone who could read what I wrote and who did not want to discuss or would not need explanations. So I wrote the scene, and she knew what her situation was at that very moment. She knew what happened to the character and that at one point she's crying. And then I said, "now we do it."

MTH Simple as that.

AS Yes, it is as simple as that. It's a question of casting. If you want to do something like that, if you know what you want to do, then you can find out in the casting if it's possible. That does not necessarily mean that you bring someone in the casting in a situation like in the police station. It's your task to find out. It's clear that you cannot do anything before just to test it. But the casting means if the actor or non-actor speaks the language you want to speak, which is your language. It's between two human beings.

A black and white photograph of a person in a fur costume standing in front of a building.

NANNA HOVEDSKOV

I *A Furry Tale* sætter Hovedskov sig for at lave en filmisk undersøgelse af en kontemporær subkultur, der med et mere-end-menneskelig og intersektionelt værdisættende skaber nye komplekse socialteter og æstetiske praksisser. På et mero universelt plan interesserer hun sig for de performativ roller, vi bliver tildelt, og de roller, som vi spiller for hinanden. Men hvordan skabes forandring? Og hvordan iscenesettes den?

Med *A Furry Tale* retter Hovedskov (og medinstruktør Kir Siegmund) blikket mod furries. Furry Fandom er en subkultur og et fællesskab af antropomorfe dyr – væsner med menneskelignende egenskaber, der som deltagere i store internationale træf online og offline mødes for at videreforske deres roller og æstetiske praksisser. I verket, der fungerer som et kapitel i en større dokumentarisk undersøgelse af furry-kultur, velger Hovedskov med gennemtænkte iscenesatte grab at placere to disse furries i en ligede prosaisk og eventyrlig virkelighed. Fra scenografiske samtaler om furries-avatare til indsatserne af en furry som rengøringsperson i et Lofoten-akvarie skaber Hovedskov en række hybrideriserede sekvenser, hvor furry-karakterene formår at destabilisere vores blik og forståelse af de nordanske rum og landskaber som location for en film.

De fleste furries har en solvopfundet karakter, en *fursona*, som fungerer som en avatar i og for fællesskabet. Furry farsyet, eller laver selv en tilhørende pelset *full body-dragt*: et *fursuit*. *Fursonen* er mere end bare en avatar eller et kostume man tager på, det er en måde at udvikle nye udtryk, skabe et identitetsmæssigt mere flydende forhold til egen person og krop – og i sidste ende en heroisk evne til at insistere på legen som kunstnerisk og politisk handling.

Hovedskovs arbejde er altid drevet af den impuls. *A Furry Tale* er endnu et eksempel på Hovedskovs evne til at instruere karakterer, der ikke følger den stereotype casting af *relaterbare* mennesker. Det er tydeligt, at hun arbejder hjemmevant i den dokumentariske fiktion. At hun har det bedst som instruktør, når de binære forhold mellem kategorier, genrer og forventninger til formater op løser sig og bliver til en mere intuitiv ogang med mediet og kunsten.









## UK

BFA degree show for nine students at the Kabelvåg School of Moving Images, utilizing various exhibition spaces both within the school and offspaces throughout the town of Kabelvåg. The exhibition was based on explorations of the local geography, group and fieldwork sessions with the nine students, and Peter Sloterdijk's theory of crisis and acuteness. The students' school productions were presented on nine monitors in the school's blackbox, alongside the collective film *Did You Feel The Mixture of Our Environments Together?* (2024), which was shown in a loop on a larger screen with a hjelle installation as a projector stand. Quotes from the exhibition catalog ran horizontally on a coral-colored 16:9 projection, a student-produced agitprop tie was exhibited on the wall, an orange buoy hang down from the ceiling as a found object from a local fish packing factory, and at the top in the background, the students' phone recordings from three years of life and activities in and around the geography and infrastructure of the Lofoten islands looped. In the school's gallery, the interactive work *Minneprosesseringsmaskinen* (2024) by Petter Blix was installed along with the exhibition catalog, which besides exhibitions texts also includes practice-based conversations between the students and established visual artists and filmmakers such as Eduardo Williams, Angela Schanelec, Carlos Reygadas, and Ana Vaz. The students' graduation films premiered in the school's cinema during the exhibition period, followed by discussions, and student Petter Blix performed on the opening day. Three monitors displaying material from the graduation films were placed as exhibition interventions in the local supermarket, bakery, and fitness center, and a local fish packing factory served as a pop-up cinema and community room during the exhibition period, along with the school janitor's garage, where one of the students installed a screen scrolling quotes from the conversations in the catalog along with coffee and cake service.

## SK

Afgangsutstilling for BFA-studenter på Filmkunstskolen i Kabelvåg, der med utgangspunkt i undersøkelser av lokal-områdets geografi, gruppepsykologien blant de studerende på årgangen og Peter Sloterdjiks teori om krisen som det absolute imperativ aktiverede forskjellige rum på skolan og runt i Kabelvåg by. De studerendes skoleproduksjoner ble præsenteret på ni monitorer i skolens blackbox sammen med kollektivfilmen *Did You Feel The Mixture of Our Environments Together?* (2024) som ble vist i loop på et større lærred med en hjelleinstallasjon som projektorstander. Citat fra utstillingens katalog løp horisontalt på en koralfarget 16:9-projektion, et skolepolitisk agitprop-slips, en orange bøje som funnet gjenstand fra et lokalt fiskepakkeri, og øverst opp i bakgrunden loopede de studerendes kameratelefonoptagelser fra de tre års liv og bevegelser rundt i Lofotens geografi og infrastruktur. I skolens galleri var det interaktive lydverk *Minneprosesseringsmaskinen* (2024) av Petter Blix installert sammen med utstillingskataloget, der udover værktekster også indeholder praksissamtaler mellom de studerende og etablerte billedkunstnere og filmskapere som Eduardo Williams, Angela Schanelec, Carlos Reygadas og Ana Vaz. De studerendes avgangsfilmer hadde premiere i skolens biograf i utstillingsperioden med etterfølgende samtaler, og Petter Blix lagde en performance på åpningsdagen. Tre monitorer med materiale fra avgangsfilmene ble plassert som utstillingsinterventioner i det lokale supermarked, bageri og fitnesscenter, og et lokalt fiskepakkeri fungerte som popup-kino og communityrom i utstillingsperioden sammen med skolepedellens garage, hvor en av de studerende installerte en skjerm rullende citater fra kataloget sammen med kaffe- og kageservering.