



**We will meet in the blind spot, 2015 // Maj Hasager**  
**HD Video, single channel, 38 min**

The film "We will meet in the blind spot" takes its point of departure from the architecture in and around the Esposizione Universale di Roma (EUR) area in Rome. The EUR was built during the fascist rule and was meant to be the site of the World Exposition in 1942, in addition to being a celebration of the 20-year jubilee for fascism in Italy. The World Exposition in 1942 never took place due to WWII, and the area intended as Mussolini's "Third Rome" wasn't completed until the 1960's - though not in the shape the utopian project was given from the onset. Since then Italian filmmakers have made extensive use of EUR as an exterior location. We will meet in the blind spot is intended as a document of stories and voices that are often lacking in the discussion on migration, both in an Italian context as well as within a broader European perspective. Through encounters with a local Filipino community that is centred on a church in EUR, stories and voices were revealed and the film departs from their personal accounts. In the film, which is situated between documentary and fiction, the focus is on leisure time, interests described by individuals in the group and referencing scenes from Italian film of the 60's.







## **MAKING VISIBLE, 2015 // Maj Hasager**

### **Artist publication**

Edition: 700

Design by Joakim Olsson

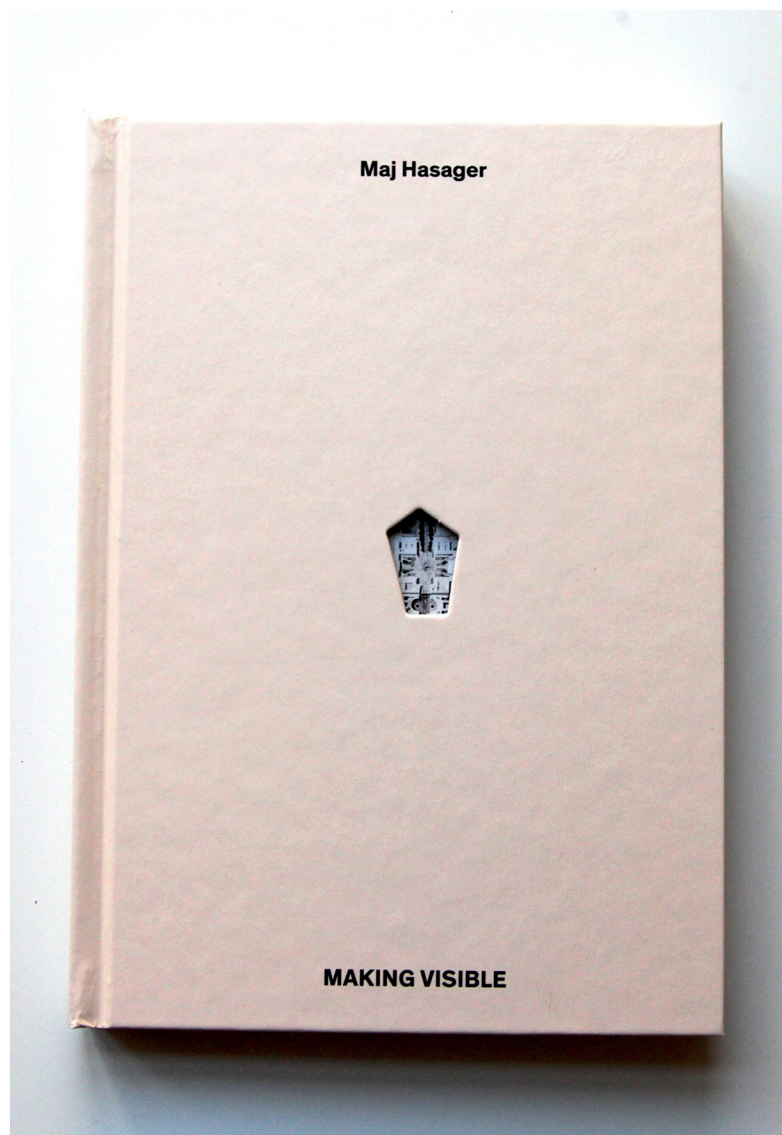
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The publication **MAKING VISIBLE** is the extended version of the film project *We will meet in the blind spot*, which takes its point of departure from the architecture in and around the Esposizione Universale di Roma (EUR) area in Rome. *We will meet in the blind spot* is intended as a document of stories and voices that are often lacking in the discussion on migration, both in an Italian context as well as within a broader European perspective. Through encounters with a local Filipino community that is centred on a church in EUR, stories and voices were revealed and the project departs from their personal accounts. **MAKING VISIBLE** consists of writings and interviews by Thom Donovan, Francesco Innamorati, Maj Hasager, Silvia Litardi, Karen Mette Fog Pedersen, Lorenzo Romito and Alina Serban. Including excerpts by John Berger and Jean Mohr.

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<http://woodpeckerprojects.com/2521/>







**Bifurcating Futures, 2014 // Maj Hasager**  
**HD video, 9.46 min**

Bifurcating Futures is a newly produced video work by Maj Hasager. Through the staging of an experienced dancer the film explores the body's limitations and potentials in relation regarding modernistic and futuristic architecture in Esposizione Universale di Roma (EUR). In the video the movements are ruptured by fragments from Thom Donovans poem "The Commons". The dancer moves only in and around the spectacular urban site and constructed park site to a newly composed soundtrack consisting of real sounds from the urban, futuristic architecture as well as mechanical sounds. It is inspired by thoughts of the Italian futurist movement, celebrating the power, speed and especially the noise in cities and machinery, which were reflected in the art, as described in Luigi Russolos manifesto "The Art of noise" (L'Arte dei Rumori) 1913. The choreography departs from the dancer's experience - an approach that is inspired by Pina Bausch, who had the motto: There is no script. There are no set design. There is no music. There is only life and oneself. Without formal framework the framework is created through improvisation and physical experiences - in this way can something new emerge. This method is far from the traditional cinematic perspective on staging, and closer to the idea of documentary where coincidence appear, and thus create a space for the unplanned.







## Hymns to unknown heroines, 2014 // Maj Hasager

Installation with objects, archive material, Six newly produced banners, Re-print of Frigga Carlbergs publications, photographs

Hymns to Unknown Heroines is based on an anonymous photographic archive from the 1920s. The photos of this Scottish family were taken over several years. Many of them portray women engaged in recreational activities, where the undemanding lifestyle portrayed can be contrasted against the violent battle being fought at the time for women's right to vote. The photos are shown together with archive material from the suffragette movement: texts, books and objects. The work, which was shown in Copenhagen in 2013, has been extended here with references to the Swedish suffrage movement and one of its key figures, Frigga Carlberg (1851–1925), a radical spokeswoman in the debate on gender equality, who also had controversial links with the British suffragettes.



Installation view Malmö Art Museum. Photo: Andreas Nilsson





Installation view GREEN IS GOLD, København



## DECEMBERS – the archive, 2013 //Maj Hasager

Vitrine with 17 borrowed or donated objects, 1 inkjet print 110 x 89 cm, 3 unique prints 36 x 27 cm

Decembers – the archive, is a part of the larger project entitled Decembers, which takes its point of departure in recent Polish history – focusing on the two December strikes in 1970 and 1981. These ground breaking events mobilised a great part of the Polish population in Solidarity opposed to sudden and extreme price hikes on food, low wages and the totalitarian Communist government.

The project revolves around themes of memory, stigmatisation and the construction of history, and is developed in collaboration with a group of women who participated in literary workshops at the University of the Third Age in Gdansk, Poland. The archive contains private objects and photographs selected by the women and relating to personal narratives, which constitutes the subjective archive. It deconstructs the linear narrative that the archive potentially could have represented, but instead it presents layers of parallel moments, which creates new narrative structures when writing history.







## DECEMBERS – a round table conversation, 2012 // Maj Hasager

HD video, 65 min

The project 'Decembers' – a round table conversation is developed in collaboration with a group of women who participated in literary workshops at the University of the Third Age in Gdansk. The project revolves around themes of memory, stigmatisation and the construction of history. The film production is structured around the personal narratives of the women and their memories of times when they had no voice in the public realm. Their views on the two December strikes of 1970 and 1981 are also addressed: events in which the women's narrative is absent from any official telling of the history of the period.

The work centres on two protests that happened in December. The first was brutally put down by the Polish People's Army and the Citizen's Militia - at least 42 people were killed and more than 1,000 wounded - and the latter event in 1981 marked the beginning of a period of martial law. Both incidents have become familiar through their documentation in thousands of photographs revealing the ensuing street fights. In the work, the women recall forgotten stories and fragmentary memories of everyday life.

The project is commissioned by Agnieszka Kulasinska for Laznia – Centre for Contemporary Art, Gdansk, and is supported by The Danish Arts Council, The Danish Cultural Institute in Warsaw and the Danish Consulate in Gdansk.

Installation view Laznia – Centre for Contemporary Art, Gdansk





## DECEMBERS – narrating history, 2012 // Maj Hasager

S/H montage film in 4:3 format, 14 min



In the montagefilm *DECEMBERS – narrating history*, images from an official history from Gdansk, discarded archival material and a constructed narrative based on true stories told by women are juxtaposed. The work centres on two protests that happened in December – one in 1970 and the other in 1981. The first was brutally put down by the Polish People's Army and the Citizen's Militia, at least 42 people were killed and more than 1,000 wounded, the latter began a period of martial law. Both incidents are well known, documented in thousands of photos where it is possible to see the ensuing street fights. The montagefilm shines a light on the discarded stories of everyday life and emphasizes their role in the fabric of history. The work is an attempt to make the private stories of those events more prominent, to complete the official image of history. The film is made of archival images from the archive of the European Center for Solidarity in Gdansk.

The project is supported by The Danish Arts Council, The Danish Cultural Institute in Warsaw and the Danish Consulate in Gdansk.

Installation view Laznia – Centre for Contemporary Art, Gdansk







Installation view Vollsmose Cultural Centre

**Unfinished Stories, 2012 // Maj Hasager**  
 9-kanals sound installation (Danish, Arabic & Turkish)  
 18 min, 22 min, 20 min



The sound installation Unfinished stories takes its point of departure in more than twenty hours of interviews with women from the nine areas of Vollsmose - an area in Denmark labeled as a ghetto due to high unemployment and a large immigrant population. Conversations about belonging, present and past have been transformed into a script and recorded as a voice over. The voice of the narrator creates new narratives from different perspectives. It is a rare opportunity to enter personal universes, which become universal by dissolving the position of the individual. In the sound installation three composed electronic soundscapes mixed with real sounds from the area appear as intermissions in the work. The sound pieces are interpretations of the three different architectural styles of Vollsmose.

Sound design and recordings: Ask Kæreby  
 Speak (Danish): Birgitte Holmsteen  
 Speak (Turkish): Sengül Özokcu  
 Speak (Arabic): Claude Awad  
 Text and idea: Maj Hasager

The project is supported by the Danish Arts Council & Vollsmose Cultural Centre





**Memories of Imagined Places, 2010 // Maj Hasager**  
11 photographs and texts 54.5 x 84 cm

Memories of Imagined Places is a work of photographic and textual historiography. The point of departure is Palestinian villages that existed before 1948, and the sites have been selected on the basis of young Palestinians' inherited memories of their families' villages being destroyed and depopulated. The 11 villages in the former districts of Jaffa, al-Ramlah, Gaza, Hebron have been selected on this basis, and located with help from researcher and writer Noga Kadman. Maj Hasager then travelled to the destroyed villages to produce new images of what remains of these







**On Site, 2010 //Maj Hasager**  
HD Video, 44 min.

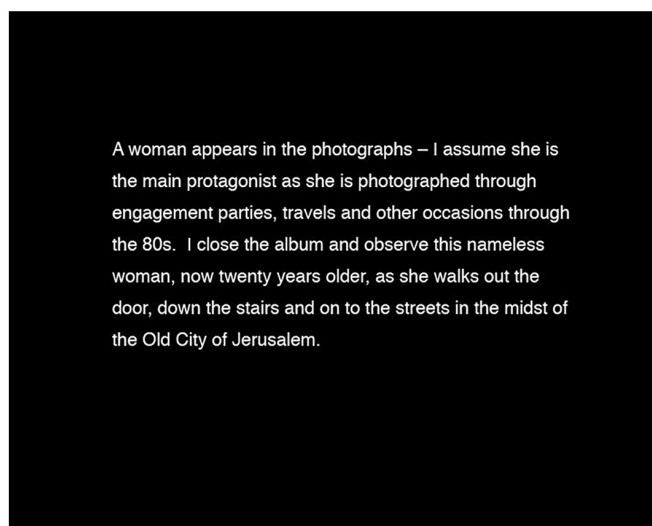
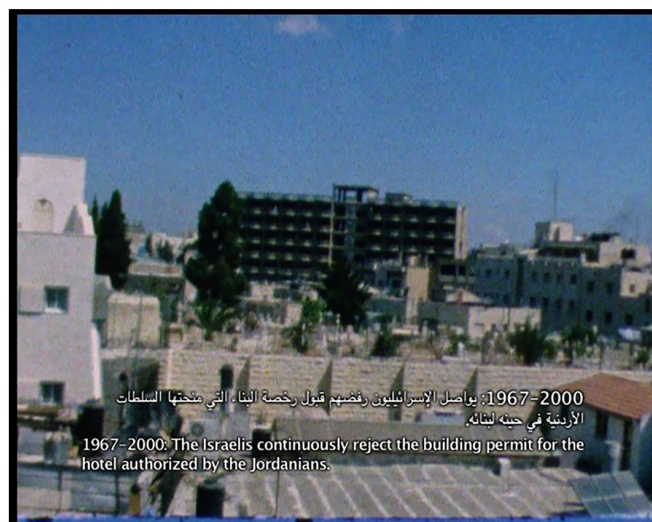
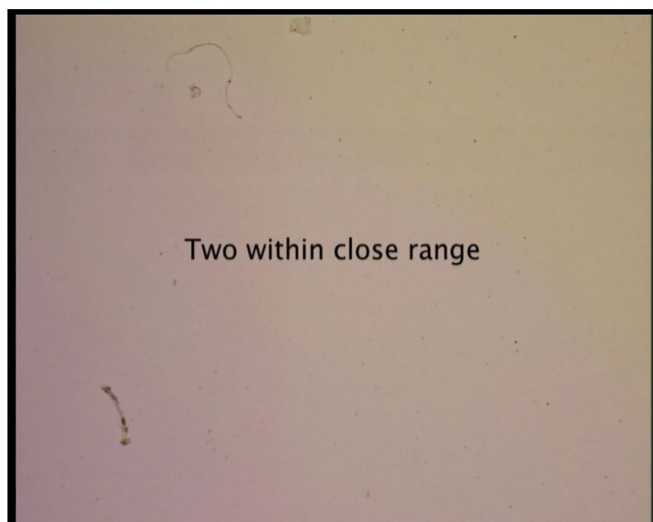
The documentary film project *On Site* takes its point of departure in six former Palestinian villages now located in Israel. These sites have been selected on the basis of young Palestinians' inherited memories of their families' villages being destroyed and depopulated in the 1948 war, revealed through interviews conducted in spring 2009. The young people never appear in the film, but their stories are narrated through six voiceovers. The voiceovers introduce the different sites, and describe each Palestinian interviewee's relationship to the place their grandparents fled in 1948. These stories function as direct links to the visited places, since their place of origin has determined the artist's journey. The film intends to investigate the reality of what is there now, compared to the collective memory of a particular place.

The project is dedicated to Layan Shawabkeh and supported by A.M Qattan Foundation, The Danish Arts Foundation, The Danish Arts Council

Installation view, Overgaden institut for Contemporary Art Photo: Anders Sune Berg







## Two Within Close Range, 2009/2010 // Maj Hasager doublescreen projection, film, 15 min.

Two Within Close Range is a video installation consisting of a 15 min double screen projection. The project Two within close range is an investigation of urban spaces that remain private or inaccessible despite their public significance. The urban structures and familiar places - a park and a construction site with a disputed past - are used to reflect the socio-political issues in the area outside the walled city of Jerusalem. Instead of remaining invisible and unnoticeable in the everyday environment, aspects of contemporary experience of place are revealed through observations of the usage patterns of the selected sites, the Rockefeller Garden and the Nusseibeh building. In this way, they become the centre of attention. In the work, the two sites are represented through still images, video and 8 mm film corresponding with written narratives



The film installation was re-edited with new footage and sound design for Liverpool biennale 2010 As a part of the City States "Future Movements" (representing Jerusalem) curated by Samar Martha