

Gitte Ørskou:

It is not all that easy to let go of Julie Nord's drawings. Once we have been introduced to the remarkable universe her meticulous and detailed lines unfold for us, it is difficult to scrape the images off our retinas. At once recognisable and profoundly unaccustomed to us, these black and white drawings invite us into a world all of their own, in which the logic of the fairy tale has taken over. With razor-sharp precision, the many drawings, delicate and meticulous in their lines but striking and shocking in the points they make, cut their way into the customary world of our imagination. Nothing is what it pretends to be in Julie Nord's highly original pictures.

Aarhus Kunstmuseum takes great pleasure in presenting Julie Nord's project *From Wonderland with Love* in two distinct guises: On the one hand there is the exhibition in the Museum's Demo Room, in which the drawings, 50 in all, are framed and installed in a dazzlingly white room. And on the other there is the book in which the collective experience is replaced by the closeness arising when the story is unfolded page by page. Both forms, each in its own way, provide optimal conditions for the story represented by the drawings. In the exhibition room, the soft carpet invites contemplation and involvement with the universe hanging on the wall in all its detailed originality. The progression of the narrative is interrupted by the way in which the pictures are hung, arranged in several layers and so leaving it to the viewer to go on a voyage of discovery in the drawings that catch the eye. In the book, on the other hand, the narrative is dictated by the way in which the story progresses. It is nevertheless a narrative that is consistently interrupted, for there is no beginning and end to the mental landscape that Julie Nord has constructed.

*From Wonderland with Love* is a poetical and forceful artistic project and one of the most original indications of drawing's potential as an art form to be made in 2002. The drawings were inspired by Lewis Carroll's *Alice in Wonderland*, the bizarre world of which provides the fundamental tone in Julie Nord's dream-like story. We recognise a few individual figures from Carroll's story, but others seem to derive from the twee world of children's fiction. However, these meticulous drawings are anything but unambiguous. A certain fairytale logic accompanies the narrative, which is nevertheless constantly interrupted by almost surrealistic intermezzos, while existential texts, which on the face of things postulate a consistent narrative, add to the idiosyncratic universe.

There is no doubting the artist's delight in drawing. It is as though the drawings have emerged from the movement of the hand across the paper. Motifs change, ornamental lines suddenly turn into recognisable figures. In a single sketch, a drawn hand is quite palpably revealed to be drawing something that was not intended. The story unfolds in the same way as the ungovernable and sudden sequence of thoughts. But it is always accompanied by the meticulous control with which the Indian ink has left its mark on the paper. It is a compelling and familiar universe into which we are admitted. But at the same time we meet something we have never seen before. It is in this encounter that new insights arise.