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AXEL BURENDAHL

Doubles (2024)

A two-part installation that traces the quiet routines surrounding artistic work: the labor that supports it, and the habits that structure its days. Both works collect what usually goes unnoticed — residues, repetitions, and small acts of precaution — and let these peripheral gestures become central. Together they form an index of working life, where production is measured not by output but by the sediment it leaves behind.

Part-time (2024) addresses wage labor through accumulation; *It feels safe* (2024) addresses studio routine through repetition. Both turn supporting structures into the work itself.

Vermland (Basment), Copenhagen DK

Part-time (2024)

Doubles, Vermland Basement, Copenhagen (DK) 2024

Canvases: Sticky trap glue on canvas, mounted in plexiglass cases, 50 × 60 cm each (series of five)

Text: Ink on paper, glued directly to wall, 21 × 29.7 cm

The five canvases and text together form a diptych. The canvases were left on the studio floor for twenty weeks, collecting dust, various insects, hair, rose petals, crumbs from a croissant, time, etc. What remains is a surface where work, waiting, and decay converge: production as sedimentation. The text, printed on yellow paper and glued directly to the wall, describes a day of part-time work in a liquor store that funds the studio practice.



Exhibition view, *Doubles* (2024)

Vermland Basement, Copenhagen (DK)

Part-time (2024)

Sticky trap glue on canvas, 50 × 60 cm each (series of five)

Ink on paper, glued directly to wall, 21 × 29.7 cm



Exhibition view, *Doubles* (2024)
Vermland Basement, Copenhagen (DK)

Part-time (2024)
Sticky trap glue on canvas, 50 × 60 cm each (series of five)



Detail

Part-time (2024)

Sticky trap glue on canvas, 50 × 60 cm (series of five)



Detail

Part-time (2024)

Sticky trap glue on canvas, 50 × 60 cm (series of five)



Exhibition view, *Doubles* (2024)
Vermland Basement, Copenhagen (DK)

Part-time (2024)
Ink on paper, glued directly to wall, 21 × 29.7 cm

For the last 4 years, I've been working part-time in a liquor store so I can continue to work in my studio—a studio practice that doesn't provide me with any income, only expenses. Aside from talking to the customers, most days in the store proceed in solitude, and I only occasionally interact with my colleagues over text messages. This suits me very well. It's the type of job where you can work on your other job. I start at 10, I clean, I stock up, I process online orders, and I answer emails, after which I do my own admin work (mostly grant applications) for a couple of hours before the end-of-day rush. Overall, the days are predictable—everything from the routines to the customers. Most of the customers are nice, most of them don't get annoyed when they have to wait a little, most of them seem to have time to spend, most of them are chatty and easygoing, most of them seem carefree, most of them smile, most of them have nice teeth; my guess is most people look forward to buying alcohol. There's this one customer I like a lot, even though he does intimidate me. The first time he was in the shop, he looked angry, so I was very gentle when serving him, trying to avoid an awkward situation. During this visit, he barely said anything, but after a few times, he warmed up, and now he doesn't seem angry anymore. Angry is just his look. A few days ago, he told me he'd been looking at a house in the countryside, but due to some financial situation, it would've been a bad investment. As he was paying, he rounded up the conversation by saying he really hated living in the city. His financial predicament, and even more so his outspoken hatred of where he was living, made me think about my own financial future, which doesn't look too good to be honest—I'm still unsure whether I'll get a pension from this job, for example. This stresses me out a little, like an annual payment you know is coming, but you haven't saved up for. It's coming, I know, just not yet... then, all of a sudden, it's pay-up day, and I have to scramble to make ends meet. If there's one thing I've learned from being an artist or maybe just from being broke all the time, it's that it's a bad idea to be unprepared. Today I signed up for a waiting list for a retirement home. Still, I can say without a doubt, that this is the best job I've ever had. When I do meet my colleagues, they're really nice and interesting, my boss trusts all of us to do our job, so we get a lot of leeway. Most customers are nice. And tasting, smelling, and describing spirits is really quite fun—it's about using your memory and turning undifferentiated sensations into language. Four years—it's the longest I've ever worked in one place. It's stable, steady, and secure. It feels safe.

Detail

Part-time (2024)

Ink on paper, glued directly to wall, 21 × 29.7 cm

It feels safe (2024)

Doubles, Vermland Basement, Copenhagen (DK)

Series of four screenprints: Acrylic ink on wall, 43 × 52 cm each

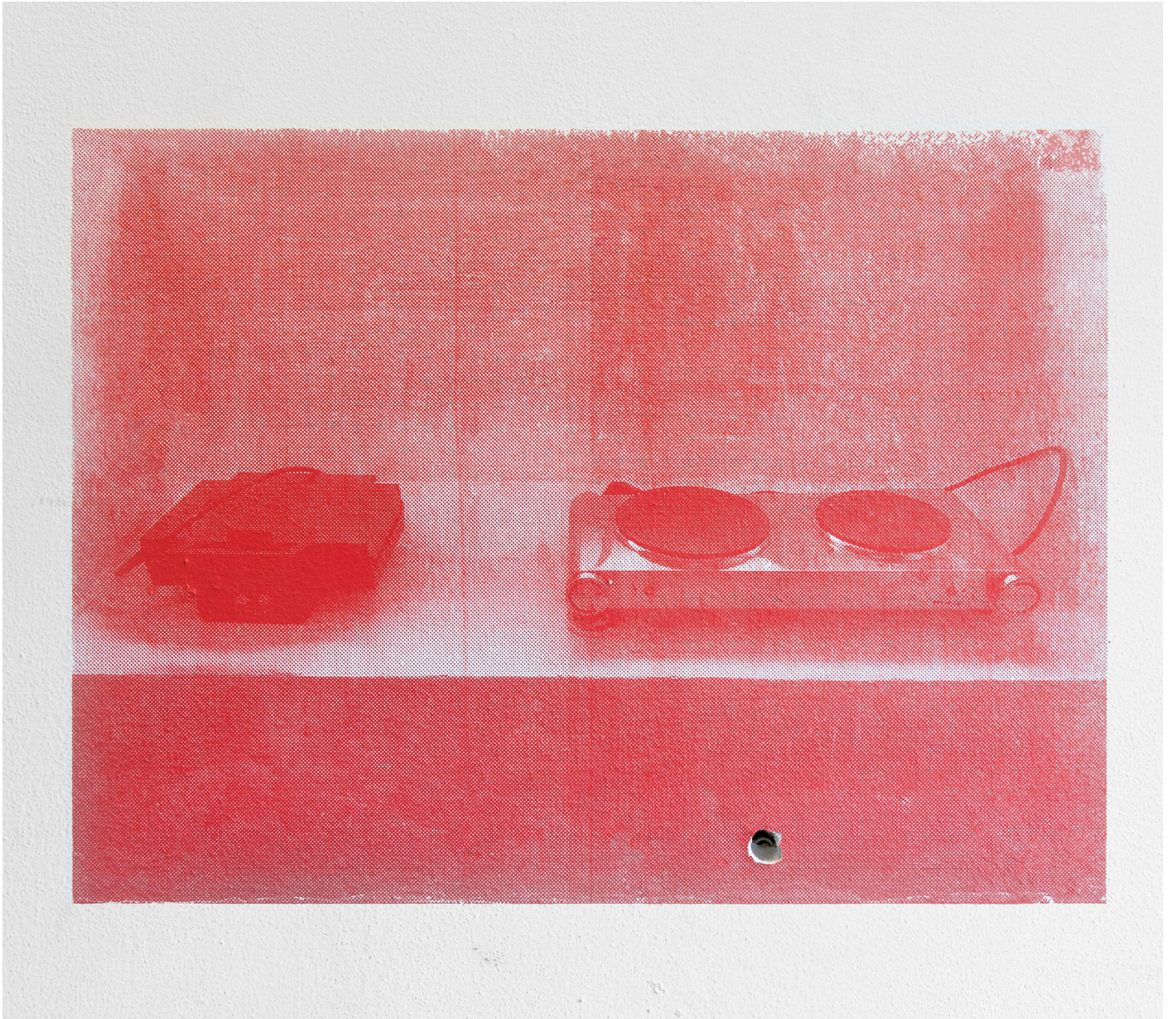
A series of four wall-printed screenprints based on the photos I take at the end of each studio day to ensure that the appliances are unplugged. Each image repeats the same mundane scene — a toaster and a hot plate pulled from the socket — turning a private precaution ritual into an image of routine, where the fear of accident becomes the image itself.



Detail

It feels safe (Monday) (2024)

Acrylic ink on wall, 43 × 52 cm each (series of four)



Detail

It feels safe (Thursday) (2024)

Acrylic ink on wall, 43 × 52 cm each (series of four)

Röra, sortera / Stir, sort (2024)

The installation brings together objects connected to the time around my grandmother's dementia, along with materials drawn from transitional spaces. These materials sit in the in-between of memory, where things appear in a state of partial recall. They shift between what is remembered and what is simply there.

The title, "Stir, sort," refers both to the act of going through a box in a basement (mentioned in the accompanying publication) and to the condition of memory under dementia, a constant sorting that never settles.

Galleri Rostrum, Malmö SE

[Exhibition text](#)

Optim (2024)

Röra, sortera / Stir, Sort, Galleri Rostrum, Malmö (SE)

12 panels: Laser engraving, acrylic, molding paste, and marker on canvas, mounted on MDF, 187 × 104 × 3 cm (total dimensions)

Optim is based on an unfolded moving box, with each panel corresponding to one of its sides. Its design combines several box layouts into a single, highly generic pattern, functioning at once as a flat surface and a set of instructions. Laser-engraved assembly diagrams, check boxes for room labels (Entré, Kök, Sovrum / Garage, Gång, Källare), and the brandname "Optim" are rendered in blue acrylic. The work presents the box as a kind of everyday backdrop—an object so familiar it almost disappears, yet one that structures moments of transition: moving, storing, sorting.



Exhibition view, *Röra, sortera / Stir, sort* (2024)
Galleri Rostrum, Malmö (SE)

Optim (2024)

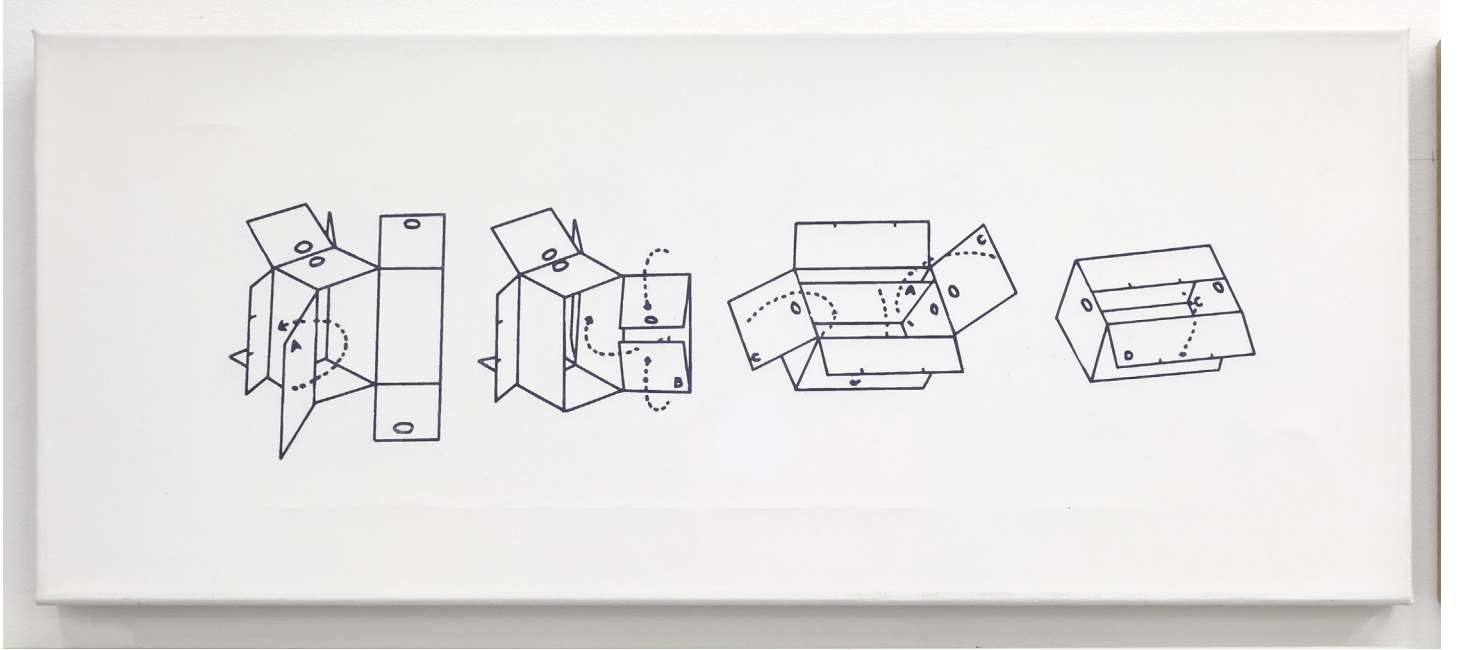
Laser engraving, acrylic, molding paste, and marker on canvas, mounted on MDF, 187 × 104 × 3 cm



Detail

Optim (2024)

Laser engraving, acrylic, molding paste, and marker on canvas, mounted on MDF, 187 × 104 × 3 cm



Detail

Optim (2024)

Laser engraving, acrylic, molding paste, and marker on canvas, mounted on MDF, 187 × 104 × 3 cm



Exhibition view, *Röra, sortera / Stir, sort* (2024)
Galleri Rostrum, Malmö (SE)

Untitled (chair) (2024)

Röra, sortera / Stir, Sort, Galleri Rostrum, Malmö (SE)

Fold-down wall chair, dust, variable dimensions

A fold-down wall chair of the type found in stairwells and laundry rooms is mounted closed at resting height. In this position it sits between use and display, held as an open-ended fixed form, balancing between itself and an image of itself.



Detail

Untitled (chair) (2024)

Fold-down wall chair, dust, variable dimensions

Röra, sortera (2024)

Röra, sortera / Stir, Sort, Galleri Rostrum, Malmö (SE)

Artist's book, 56 pages, 11× 21 cm, edition of 50

The book gathers short entries written around the time of my grandmother's dementia, set in motion by the act of going through a box in a basement. The texts move between observation and recall, neither fully factual nor fully subjective. In the exhibition the book sits as a small stack, working alongside the works in the room as another point where memory is activated and held.



Detail

Röra, sortera (2024)

Artist's book, 56 pages, 11× 21 cm, edition of 50

[full text](#)



[16]

V

Det är något med mormors hållning – morgonrocken så klart – till och med den ena toffeln tittar fram under filten (precis som med Balzac). Hennes händer påminner om Rodins studier av händer, varsamt greppar och döljer de något för oss men likväl är det där – jag kan peka mot det. De är ambivalenta figurer. Han, Balzac, nästan trillar upp från graven och upp på sockeln, redo att genomskåda ännu en epok, låta världen falla in i hans ögon och spotta ut den i sirliga meningar osande med strävan. Mormor, hon oscillerar mellan sina egna privata epoker, ibland på eggen av nuet men verkar oftast befinna sig enögt i en härva av då, nu och sen.

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Detail

Röra, sortera (2024)

Artist's book, 56 pages, 11× 21 cm, edition of 50

[full text](#)



Förråd.

BLANDAT ELEKTRONIK (KÄLLARE) KÖK

sodastreamflaska
12 st äggkoppar
mjölsikt
durkslag i metall
8 st underlägg i silver
metalstrips
3 servettringar
vev
köttkvarn
hålslev

Hålsleven och köttkvarnen kommer från mormors sida. Kvarnen har jag aldrig använt, men eftersom jag är kille så tänkte de nog att jag kommer att stoppa en eller annan korv i framtiden - om än bara en gång för att tillfredsställa förväntningarna. Slevan har jag använt flitigt, men färgen har börjat flagna och jag misstänker att det är bly i den.

[4]

[5]

Detail

Röra, sortera (2024)

Artist's book, 56 pages, 11× 21 cm, edition of 50 (simulated spread)

[full text](#)



Auguste Rodins Monument till Balzac.

[8]

II

Det är allt mer sällan jag träffar mormor. Jag har flyttat, för mer än tio år sedan, men det känns likväl som något som hänt nyligen och som varit avgörande. Hon har flyttat till ett demensboende och sedan dess har det blivit allt svårare att hålla kontakten. Senast besökte jag och T henne utan att vi hade bestämt träff. När vi kom upp, så satt hon och sov i sin fåtölj. En fåtölj med högt ryggstöd i ett brunrosa tyg som sticker lite när man sitter i den. Den kommer från hennes föräldrahem. Hon hade sina stora blekröda plyschmorgonrock på och en svart filt med ett guldigt och sirligt mönster i hennes knä. Huvudet aningen bakåtlutat, munnen en lätt svart stripa, ögonlocken vibrerande bakom det tjocka glaset. Märkligt nog ingav denna syn en viss auktoritet – kanske bara för att hon är min mormor. Hon såg värdig men trött ut och verkade inte särskilt besvärad över att bli överraskad på detta sätt, kanske lite förvirrad. Synen för mina tankar till Auguste Rodins monument till Balzac: den första moderna skulpturen (som den har blivit inskriven i den västerländska konsthistoriska kanon), två giganter i ett – Rodin och Balzac alltså. Skulpturen är ett jordskalv, hatad när den först visades och sedan, enligt konstens alla regler, hyllad.

[9]

Detail

Röra, sortera (2024)

Artist's book, 56 pages, 11× 21 cm, edition of 50 (simulated spread)

[full text](#)

163 (2024)

Röra, sortera / Stir, Sort, Galleri Rostrum, Malmö (SE)

Steel pipe, steel rods, lacquer, 90 × 210 × 45 cm

163 takes the form of a basement storage unit mounted in the doorway of the exhibition's final room, positioned so the space cannot be entered. The monochrome paintings behind it (from the series *Common Area*) can only be seen through the grid, hung and leaned against the walls like stored materials awaiting transport. The structure turns storage into image while holding the room—and the work within it—at a threshold.



Detail

163 (2024)

Pipe, steelrods, lacquer, 90 x 210 x 45 cm



Exhibition view, *Röra, sortera / Stir, sort* (2024)
Galleri Rostrum, Malmö (SE)

Common Area (2024)

Röra, sortera / Stir, Sort, Galleri Rostrum, Malmö (SE)

Series of panels: Wall paint on stretched fiberglass wallpaper, various dimensions (30 × 40 cm to 80 × 100 cm)

Monochrome panels painted on stretched fiberglass wallpaper—the kind used in rental apartments and common areas, echo the muted, neutral surfaces of circulation zones: hallways, stairwells, landings. The panels are hung, leaned, and stacked like stored materials rather than presented as autonomous paintings. In this arrangement, surfaces that normally function as pure background become momentarily visible as carrying aesthetic and affective qualities: the minor variations in beige, off-white, and grey that organize anonymous, shared space.



Detail

Common Area (2024)

Wall paint on stretched fiberglass wallpaper, various dimensions (30 × 40 cm to 80 × 100 cm)



Detail

Common Area (2024)

Wall paint on stretched fiberglass wallpaper, various dimensions (30 × 40 cm to 80 × 100 cm)



View from courtyard, *Röra, sortera / Stir, sort* (2024)
Galleri Rostrum, Malmö (SE)

Reach (2023)

Reach brings together a video and a text built around partial views—hands at work, a voice returning from memory. Each piece uses what remains unseen or unheard to shape how perception positions the self. Together they follow small slips in orientation, moments when one's sense of self moves slightly out of place, or when a relative's voice briefly speaks through one's own.

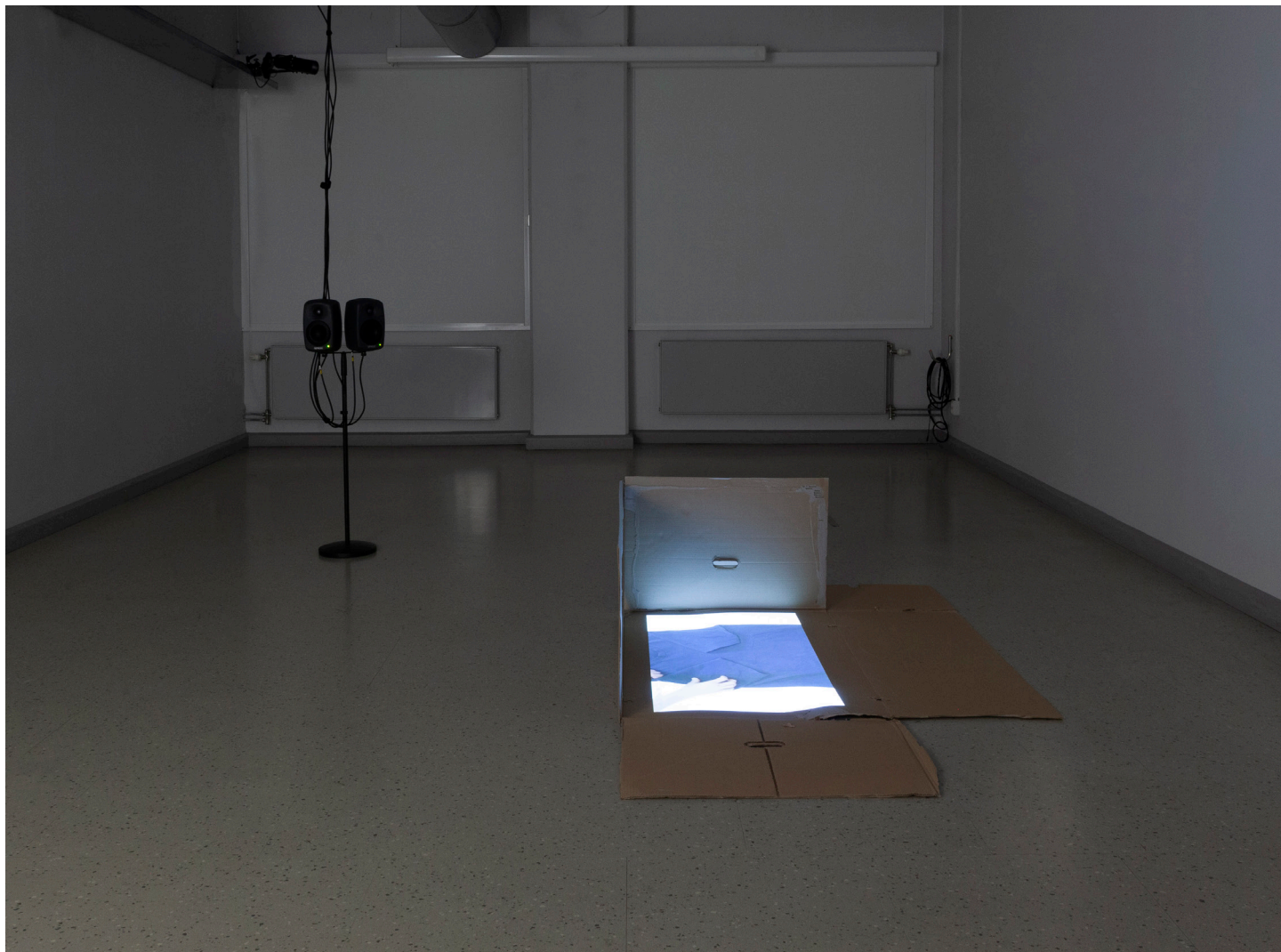
Inter Arts Center, Malmö (SE)

POV (2023)

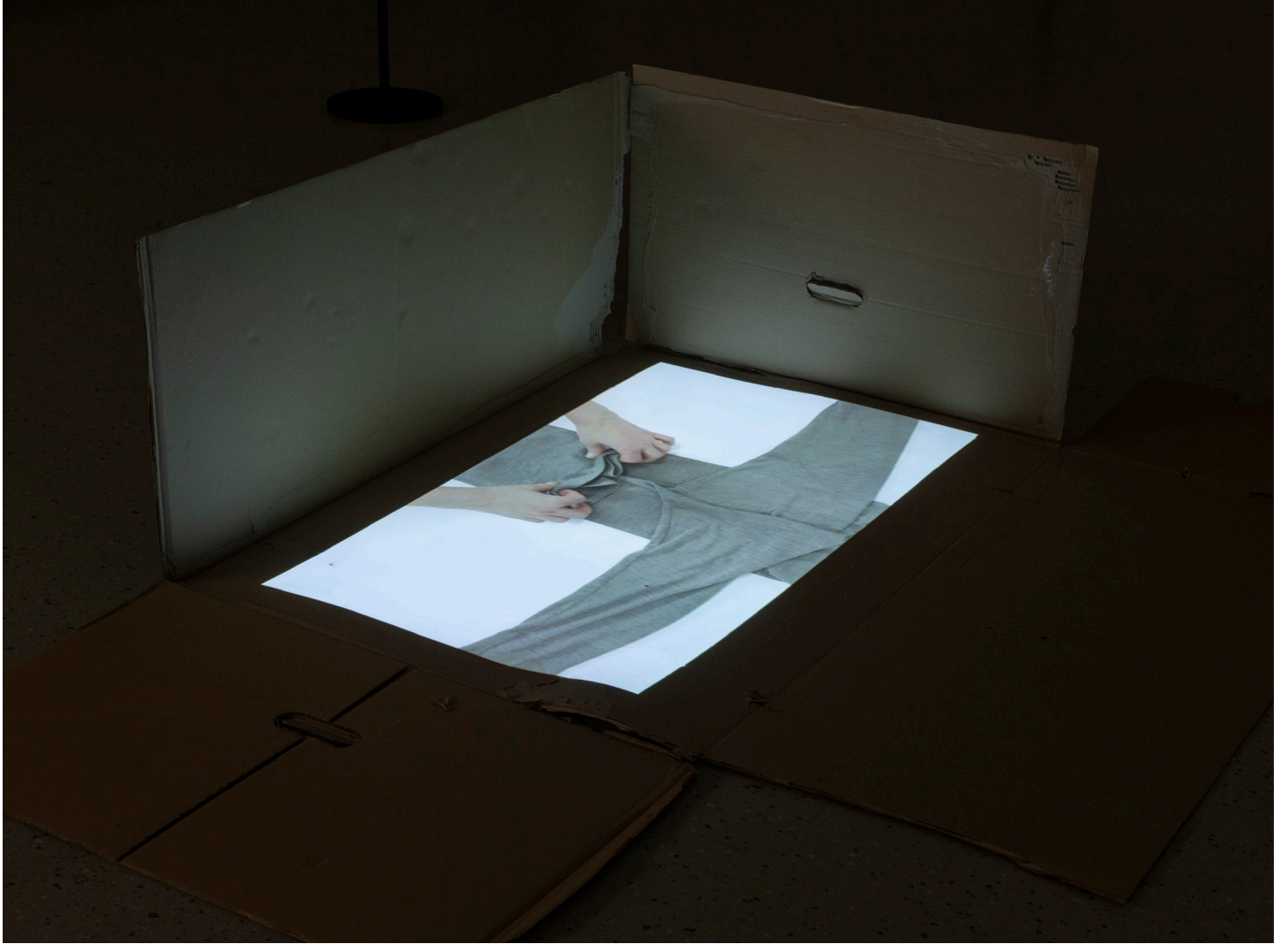
Reach, Inter Arts Center, Malmö (SE)

Video (08:12 loop), cardboard box, projector

POV is a single-take video in which hands fold clothes with precision and care. The clothes are taken off-screen and folded until nothing more remains to fold. The work builds its image from this off-screen action, working at the threshold between looking and imagining.



Exhibition view, *Reach* (2023)
Inter Arts Center, Malmö (SE)



Detail
Pov (2023)
Video loop 08:12, cardboard box
[video](#)



Detail
Pov (2023)
Video loop 08:12, cardboard box (video stills)
[video](#)



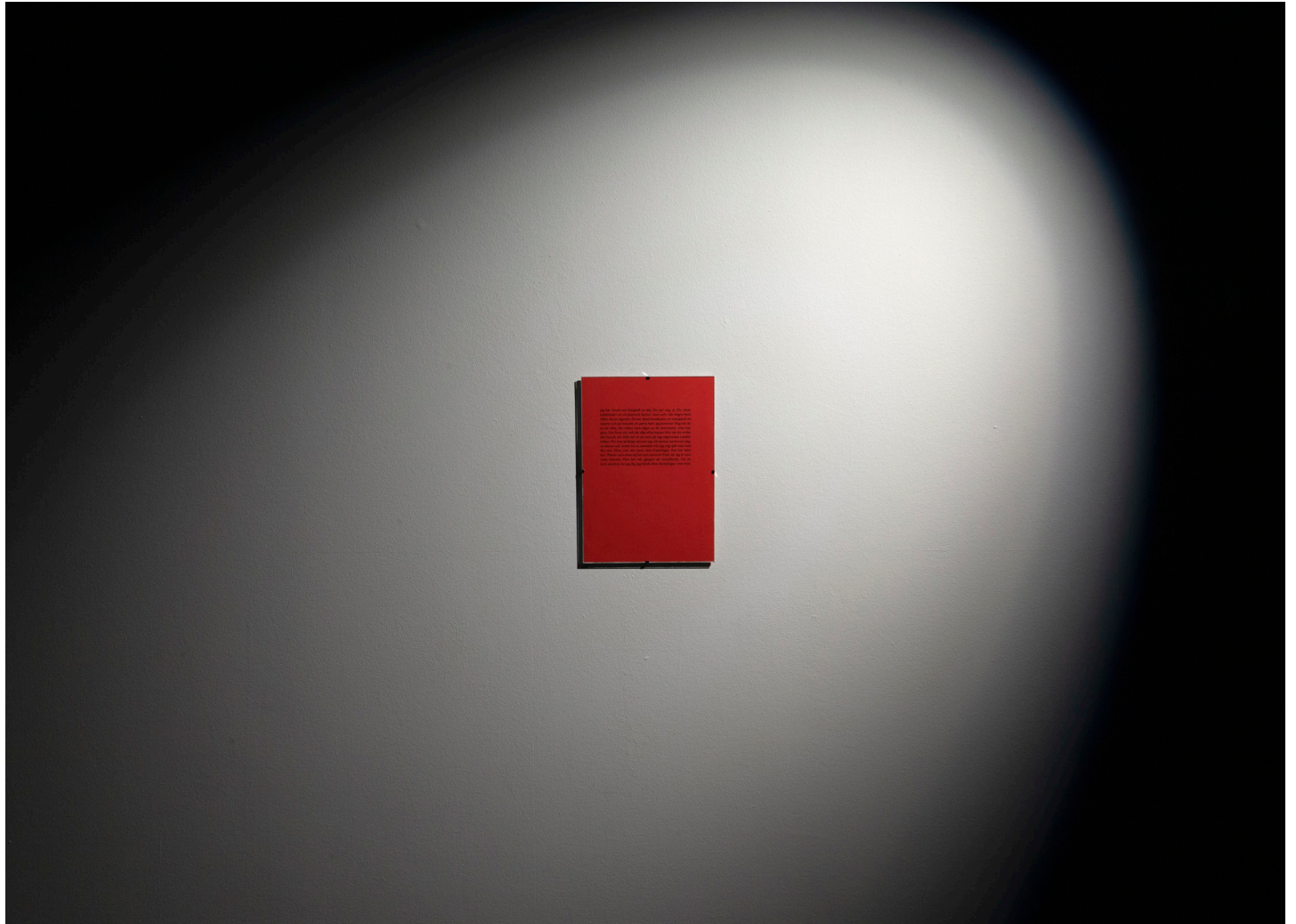
Exhibition view, *Reach* (2023)
Inter Arts Center, Malmö (SE)

Your Hands (2023)

Reach, Inter Arts Center, Malmö (SE)

Clips frame, red paper, text, 21 x 29,7 cm

Your Hands is a short text presented at the scale of a family photograph. It begins with a found image and follows the moment when a relative's voice returns unexpectedly through one's own, as if borrowed for an instant. The work moves between image, memory, and speech, letting familiarity slip in and out of place rather than settling into a fixed account.



Detail

Your Hands (2023)

Clips frame, red paper, text, 21 x 29,7 cm

I have found a photograph of you. You look young. You are leaning back in a white plastic chair, legs crossed, dressed in light linen trousers and a white shirt tucked in, a party hat on your head, holding a cigarette in your right hand. I remember when you said that smoking must be one of the stupidest things one can do. There is a red-and-white trail behind the hat as you turn your head, and your gaze seems to be moving somewhere outside the frame. Not long ago, I was sitting at the same table with a few friends, and in the middle of a conversation I hear myself speaking in your voice. Your words, your rhythm, your phrasing. It has happened before - mannerisms that have etched themselves in me and resurface when I'm most at ease. But this time it was different. For a brief moment, I was you. Your values vibrated through my voice, carried in my words.

Detail

Your Hands (2023)

Clips frame, red paper, text (typeset for legibility), 21 x 29,7 cm

Mounds of Butter (after Antoine Vollon) (2023)

Wax casts (from used butter), pigment, butter wrapping, white IKEA Melltorp table
variable dimensions

Mounds of Butter recreates Antoine Vollon's 1885 painting *Mound of Butter* through wax casts made from the butter used in my home. The casts carry fingerprints, knife traces, and small marks left by daily routines, translating household gestures into the form of a historical still life. Shown on a generic Ikea table, the work holds this shift between art history and domestic time as a quiet surface of accumulated use.

NKD, Dale (NO)

[*Mound of Butter \(1885\)*](#)



Exhibition view, *Starting points, turning points* (2023)
NKD, Dale (NO)



Exhibition view, *Starting points, turning points* (2023)
NKD, Dale (NO)



Detail

Mounds of Butter (after Antoine Vollon) (2023)

Wax casts (from used butter), pigment, butter wrapping, white IKEA Melltorp table, variable dimensions



Detail

Mounds of Butter (after Antoine Vollon) (2023)

Wax casts (from used butter), pigment, butter wrapping, white IKEA Melltorp table, variable dimensions

Get Organized (2022)

Get Organized brings together a text and a set of jesmonite casts that both work through routines of folding, repetition, and their breakdowns. The casts (*Portrait of a Young Man*) fix clothes into perfectly folded forms using techniques from military, retail, and professional organizing. The text (also titled *Get Organized*) intersperses these same folding instructions with a first-person account of repeated attempts to quit smoking.

Each part follows methods designed to impose order, whether through precise techniques or through the narrative structure of quitting, and lets these routines slip in different ways. The project holds the space between discipline and failure, where control becomes a gesture rather than a stable form.

Bladr, Copenhagen (DK)



Exhibition view, *Get Organized* (2022)
Bladr, Copenhagen (DK)



Exhibition view, *Get Organized* (2022)
Bladr, Copenhagen (DK)



Exhibition view, *Get Organized* (2022)
Bladr, Copenhagen (DK)

Portrait of a Young Man(2022)

Get Organized, Bladr, Copenhagen (DK)

Jesmonite casts of jacket, sweater, t-shirt, jeans, underwear, socks, variable dimensions

Portrait of a Young Man consists of jesmonite casts of perfectly folded clothes based on methods from the military, retail work, and professional organizing. The casts fix these routines of order into solid forms, holding gestures that would normally disappear into use. Shown together, they sit as static surrogates for a body defined only through its habits.



Detail

Portrait of a Young Man (2022)

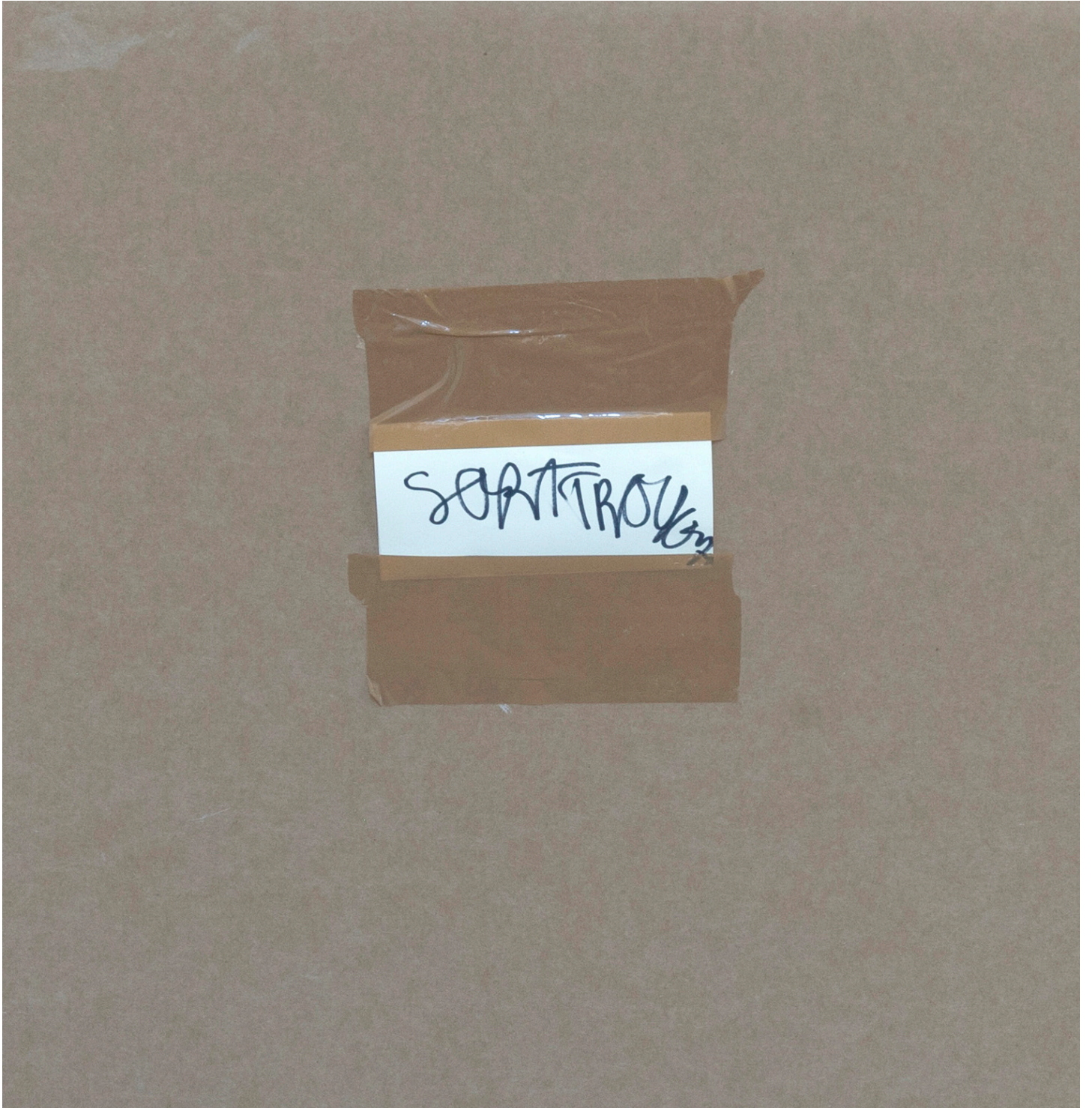
Jesmonite casts of jacket, sweater, variable dimensions



Detail
Portrait of a Young Man (2022)
Jesmonite casts of jeans, t-shirt, variable dimensions



Detail
Portrait of a Young Man (2022)
Jesmonite casts of underwear, socks, variable dimensions



Detail

Get Organized (2022)

Cardboard box, tape, paper, marker, 70 x 50 x 50 cm

Get Organized (2022)

Get Organized, Bladr, Copenhagen (DK)

Artist book, 14 × 15 cm (folded), 42 × 29.7 cm (unfolded), edition of 100

Get Organized is a text that intersperses detailed folding instructions (the same methods used for the casts) with a first-person account of repeated attempts to quit smoking. The text identifies three patterns of quitting—serendipity, willpower, and fright—each of which begins with determination and ends in failure. The instructions interrupt the narrative rather than support it, letting control and lapse appear in the same rhythm. The book mirrors the logic of the casts, holding routine as something that simultaneously imposes order and breaks apart.



Detail

Get Organized (2022)

Artist book, 14 × 15 cm (folded)

Soft Openings (2021) Collaboration with Trine Struwe

Soft Openings examines the quiet intimacy of everyday touch through porcelain casts of handles and knobs. Each piece is marked with subtle indentations, preserving the traces of human interaction. Secured with colorful chewing gum, these fragile forms examines the line between the permanent and the ephemeral.

Ergo Collective, Athens GR



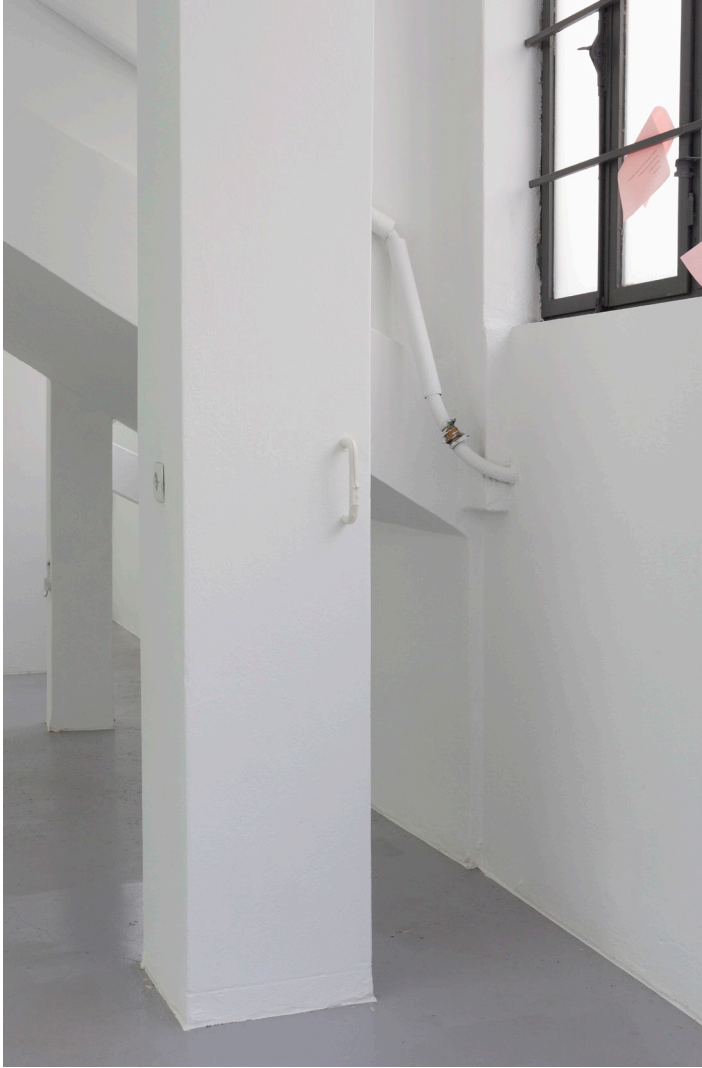
Soft Openings, 2021
Porcelain casts of door handlese, chewing gum
Exhibition view *I miss you very much*, Ergo Collective (Athens, GR)



Soft Openings, 2021
Porcelain casts of door handles, chewing gum
Detail, *I miss you very much*, Ergo Collective (Athens, GR)



Soft Openings, 2021
Porcelain casts of door handles, chewing gum
Detail, *I miss you very much*, Ergo Collective (Athens, GR)



Soft Openings, 2021
Porcelain casts of door handles, chewing gum
Detail, *I miss you very much*, Ergo Collective (Athens, GR)



Soft Openings, 2021
Porcelain casts of door handles, chewing gum
Detail, *I miss you very much*, Ergo Collective (Athens, GR)