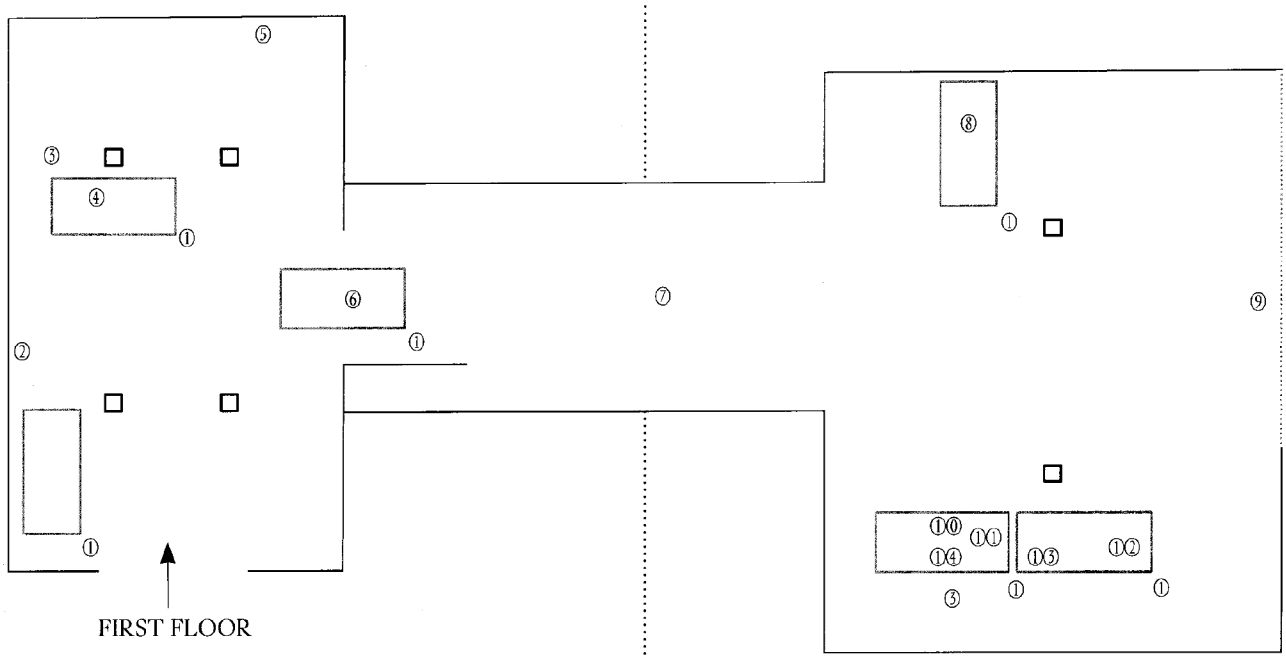
23 May – 2 August 2026



① *Langbord #1, #2, #3, #4, #5, #6*, 2026
Exhibition wall from
O—Overgaden,
electrogalvanized steel
90 × 300 × 75 cm

② *De Høje Vinduer*, 2026
Open one window in the exhibition space during opening hours

③ *Deja-Vu*, 2026
Borrowed lamps from Hviids Vinstue, screw boxes, tape, steel
Dimensions variable
Repurpose previous work for lighting

④ *Nuts and Bolts*, 2026
Video, color
10:04 min.

⑤ *coyote*, 2026
Inkjet print, Enhanced Matte Paper, exhibition wall from O—Overgaden
150 × 100 cm, framed:
180 × 300 cm
Photo: Absalon Kirkeby

⑥ *Primary Information*, 2026
Local newspaper
Dimensions variable

⑦ *Light Industry*, 2026
Recast Tuborg bottles
1 × 8 cm

⑧ *När katten är borta, dansar råttorna på bordet*, 2026
Video, color
04:00 min.

⑨ *SamtidskunstNedenvandet1986*, 2026
312 × 931 cm
Repurpose an exhibition wall in the exhibition space

①⓪ *Rejsen til Jordens indre*, 2026
Video, color
02:30 min.

①① *"Vi bestemmer selv, hvornår vi vil slås"*, 2026
Video, color
03:48 min.

①② *Copenhagen slideshow*, 2026
Digitized photos, 168 slides
A selection from the collection: "Stadsgartnerens kontors arkiv (fotoarkivet)", 2000
Photographer: unknown, Copenhagen City Archives

①③ *Reynard*, 2025
Video with foley sound
11:05 min.

①④ *Gode vibrationer*, 2026
Video, color, sound
07:07 min.

①⑤ *Copenhagen Postmen's Orchestra 2026*, 2026
A reenactment of the work from 1996 by Annika Eriksson
Performed 22 May 2026
at O—Overgaden

coyote is an artist collective established in 2017, based between Copenhagen and Stockholm. coyote has recently shown works at Beau Travail, Stockholm (2025); Julia Stoschek Foundation, Berlin (2025); Bonniers Konsthall, Stockholm (2025); Kunsthal 44Møen, Askeby (2025); Simian, Copenhagen (2025); and Haus der Kulturen der Welt, Berlin (2024).

O – OVERGADEN

coyote
Upstairs

As an artist collective, coyote toys with the (art) world's commercialized preoccupation with the individual profile. As with their eponymous wandering nocturnal animal, coyote's mythmaking is dispersed and elusive, examining how collaboration can instigate alternative spaces and stories; how the group, in and of itself, becomes a material—societal or public, performative or political.

The exhibition at O—Overgaden opens with a staged portrait of the anonymous group, part of an ongoing series. Reflections on the photograph's surface (partly obscuring its central character) forefronts coyote's coy mirroring, détournement, or destabilization of contemporary life's incessant focus on "who's who?".

A keystone in the exhibition is the collective's own removal of the institution's fixed drywall that normally blocks off the windows in one of the main spaces. The gesture opens the view to the unrenovated walls, single-pane windows, and the local backyard. Letting the historic cracks of the institution and its surroundings seep in, it redirects the encapsuled, static exhibition space to include its context. Meanwhile, this gesture also becomes the matter-of-fact base of the exhibition. All surfaces holding the exhibits—from the plaster plates turned tabletops to the vertical drywalls—are repurposed from the original wall. coyote thus digs into the institutional surface, turning its innards into the exhibition's main form: the long, communal table, which could in turn be considered the primary sculptural shape or symbol of any Western collective.

The tables are lit by a series of readymade lamps on loan from one of the city's oldest bars, and covered with scribblings and tags by its regulars. On them we see images derived from the myths of the Copenhagen public sphere: its collective spaces and communities. Site-specific to Christianshavn, an origin site for the Danish collectivist movement, a table is plastered with pages from the local newspaper, while an iconic clip from the Danish TV series *Huset på Christianshavn* plays. Extending into the city, an endoscopic camera—the sort used to examine a patient's intestines—investigates the insides of the original lead casting of the authoritarian equestrian statue of Christian V, whose power pose is kept upright by a rickety inner scaffolding. Other endoscopic footage follows the cracks on Korsgade at Nørrebro—which, rumor has it, are the sunken traces of the infamous 1983 tunnel used by squatters of the occupied Allotria house to successfully escape the police (they left a note saying: "we decide for ourselves when we want to fight." [Vi bestemmer selv, hvornår vi vil slås]). And yet other endoscopic images trail the mythical railing that runs down from the spinning tower of the nearby Our Saviour's Church, which is described in Jules Verne's 1864 novel *Journey to the Centre of the Earth*, where professor Otto Lidenbrock forces his nephew Axel to climb the tower to overcome his vertigo. In parallel, a selection of found municipal archive images, dating back to the turn of the millennium, documents Copenhagen's deteriorating public spaces.

In other living images, drifting through and folding together multiple temporalities of the city (not unlike the dérive of the Situationist movement), a camera tracks slowly across a giant table in an eternal loop, as if meditating on the inherent political power of the conference table—this one potentially the city's largest, custom-made for the municipal Social Democratic Party during their 1950s heyday. Elsewhere we follow the distorted, multidirectional, upside-down recordings from cameras mounted on a motion-capture actor instructed to mimic the locomotion of a fox as they move through Copenhagen's inner city, from Nørreport to Storkespringvandet. In coyote's replacing of site-specificity with what one could call *site-abstraction*—or even "abstract documentarism," as the Swedish art critic Benjamin Wagner describes it*—their world of images is insistently inside-out and backend, employing archives, fiction, and tell-tales.

Operating through the lenses of various moving image technologies and shifting eyes, coyote's lurking gaze thus reflects on how the city as a collective body and its communities, bleed together fiction and reality.

** Benjamin Wagner's term features in the publication accompanying the exhibition, published in June 2026 and available for download for free, on O—Overgaden's website and sold at O—Overgaden's reception.*

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