SIGNE GREVE

mail@signegreve.dk

www.signegreve.dk

+45 24 83 65 99



Jeg er det rum, jeg er i (I am the room, I am in)
2026

Solo show at EKS-rummet, Copenhagen (DK)

Taking the exhibition space's many irregular angles as a point of departure, the exhibition centres on the corner, moving from a sense of bodily unease to the mind's protective refuges. It explores how physical spaces can embody both the need for safety and the anxiety of what presses in.

Through coloured pencil drawings, sun-faded insulation boards and sewing patterns cut from bioplastic, the exhibition moves between the familiar and the unfamiliar. The drawings refer to the moment when, after lying for a long time in the harsh sunlight with your eyes closed, you open them again and, for a brief moment, see everything in shades of blue. The lightly sun-faded insulation boards turn the space inside out, forming a foundation that stretches from corner to corner, while the sewing patterns point to clothing as a construction. The patterns are cut from bioplastic, a material designed to biodegrade.

Installation

Insulation boards, bioplastic (cornstarch, glycerin, water, vinegar)

Photo credits: Signe Greve



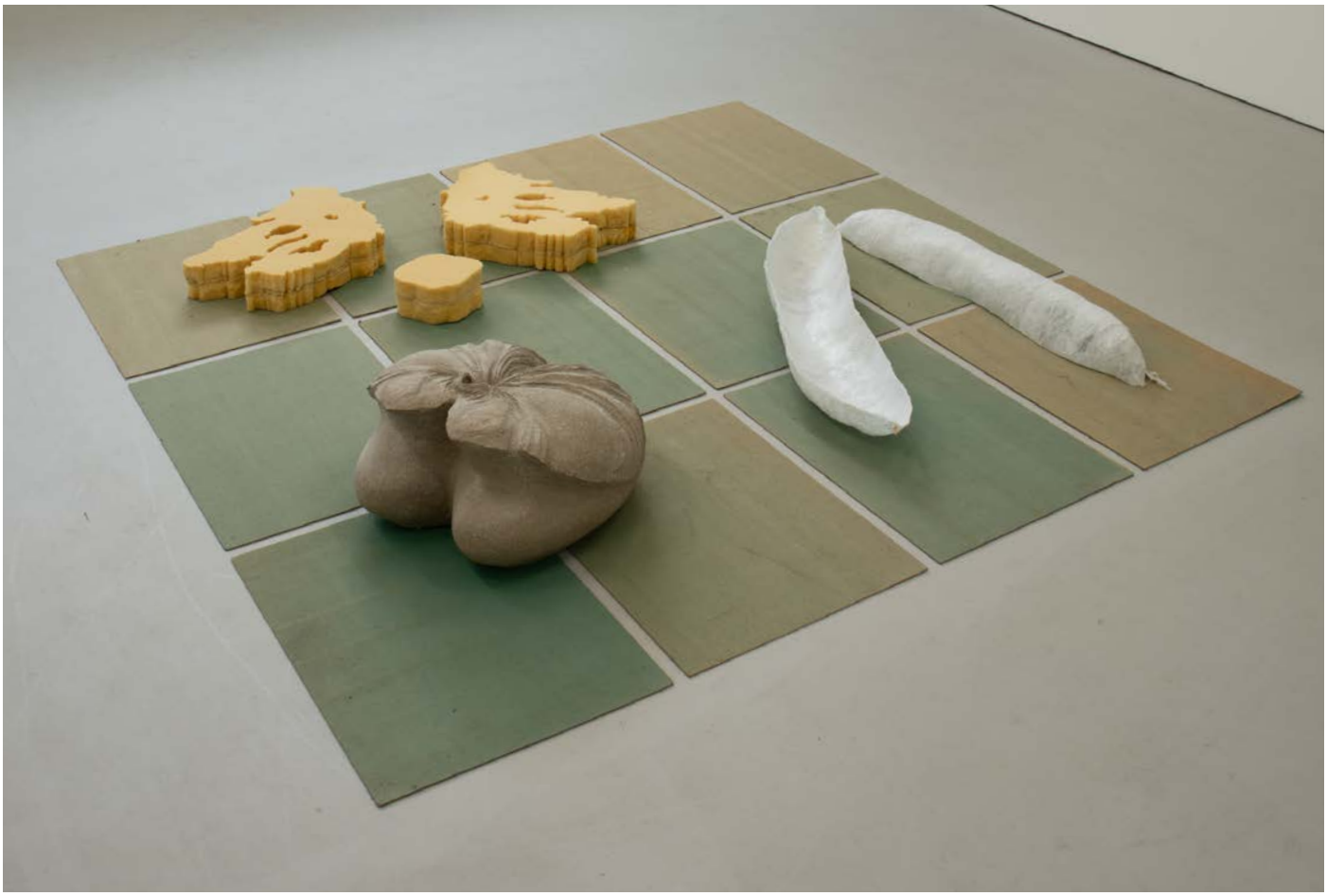












ERP (exposure and response)
2025

Group show at Kunstnernes Hus, Oslo.

ERP (exposure with response prevention) is a cognitive beviour therapy confronting the thoughts, images and situations that gives one anxiety or provokes one's obsessions. This confrontation, in practice aims to identify patterns of behaviour to retrain the brain to no longer see the triggers as a threat. This installation has developed from a material research, aiming to emphasize the internal or invisible. 12 insulation boards, miscoloured by the sun, take shape as a stage or grid for the sculptures to unfold. The sculptures consist of paper maché, polyester and mattress foam; materials that would normally be covered or enclosed. Each individual sculpture has its own self-reflecting/self mirroring logic. In their fragility, they are placed on the grid, open for potential development. The colour of the boards would fade during the exhibition period from being exposed to the light.

Installation (platform measuring 248x248 cm)

12 sunbleached insulation boards of organic wood fibers, polyester, mattress foam, paper maché of egg holders

Photo credits: Signe Greve



(detail)

three parts sculpture of mattress foam

one part sculpture made from paper maché of egg holders







Make Yourself at Home
2025

Solo show at Kåken over Måken, Oslo.

In Make Yourself at Home, the viewer is invited into a home. The exhibition explores the idea of the body as a host with anxiety as its guest, which takes shape as partly empty room, only holding objects that are recogniazable, yet of no use or function.
The exhibition consited of coloured pencil drawings and sculptures cast or wrapped in bioplastic and cheese wax, materials that are linked to nature or used for preservation and protection

Installation

Mirror, yogurt, biov-plastic (agar agar, glycerin and vinegar)

Photo credits: Signe Greve









hoodie (detail)

bio-plastic (agar agar, glycerin and vinegar)

A hoodie cast in bioplastic lies on the floor. The hoodie maintained its shape throughout the exhibition.



If You See Me, Weep
2023

Solo show at White Box, Oslo.

A pattern cast in agar agar, a gelatinous thickening agent made from algae which make it possible to cast water. As the water evaporated, the sculptures either shrank completely or left behind a thin shell of agar agar, hinting a trace to what had once been there.
The sand, arranged like dried waves, formed silhouettes of various plants and flowers picked from the local area in Oslo.

Installation

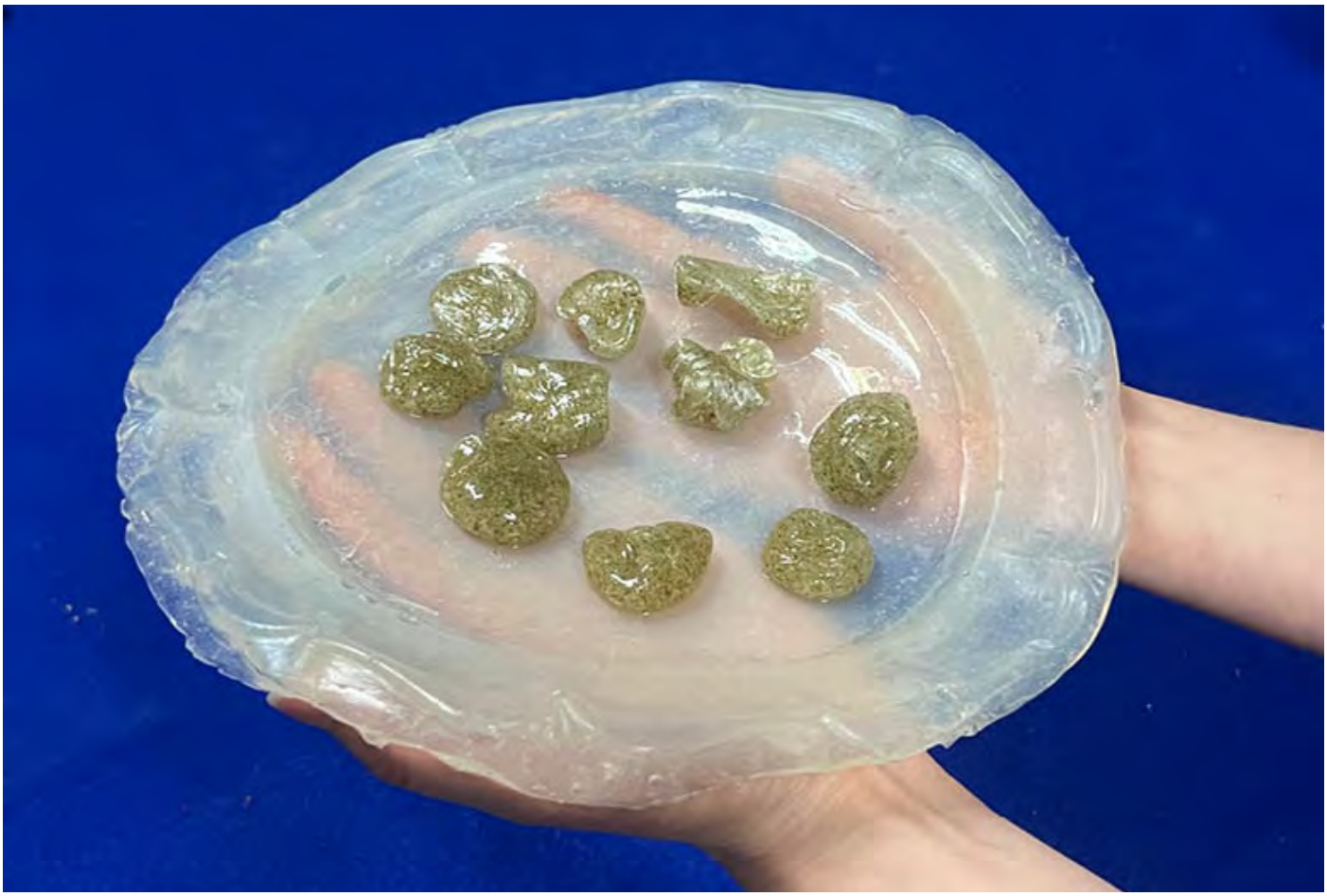
agar agar, aquarium sand

Photo credits: Signe Greve









How Sweet the Vista,
2023

Performance as part of Open Day at the Oslo National Academy of the Arts (KHIO) (NO)

Performance

Homemade hard candies made from sugar, dried geranium and woodruff leaves, baking paper, bioplastic (agar agar, glycerin, vinegar)

The candies were served on a platter made of cast bioplastic during an Open Day at the Oslo National Academy of the Arts. At first, I served the fresh candies openly and unwrapped on the platter. Later in the evening, I presented them as small, wrapped gifts. The performance revealed that people were much more willing to accept the candies when they were wrap- ped, while the same candies - when fresh, clean, and readily avai- lable - were met with hesitation and even mild disgust.

Photo credits: Signe Greve





Intervowen Intertwined
2022

An installation consisting of three plaster sculptures, placed in an overgrown basement space with painted walls from which wall salts were growing. The floor was covered with filler and dust. The plaster sculptures were distributed throughout the room, each one covered by a thin layer of mycelium and fungi growing around them.

Installation

Mycelium, fungi, plaster, filler, wall salts, dust

Photo credits: Signe Greve









Mutability
2021

Installation

Unburned clay, gravel, plastic, mycelium, ceramics, metal

Group exhibitionat Skt Olavs Gate 32 (the old Art Academy), Oslo.

Mutability was an installation consisting of elements and gestures that imitated the abandoned building. When the viewer entered the site, they were met by an organic sculpture in unfired clay, placed in the middle of a pile of gravel, whose form shifted due to the vibrations from the underground shaking the ground.

In a built-in room, one found an installation consisting of a two-part sculpture, lying in an unusual nest of straw and mycelium, placed in a plastic container. The basement had stood empty for ten years, since the art academy had moved, and had previously served as the school's casting workshop - still with messages written all over the walls.

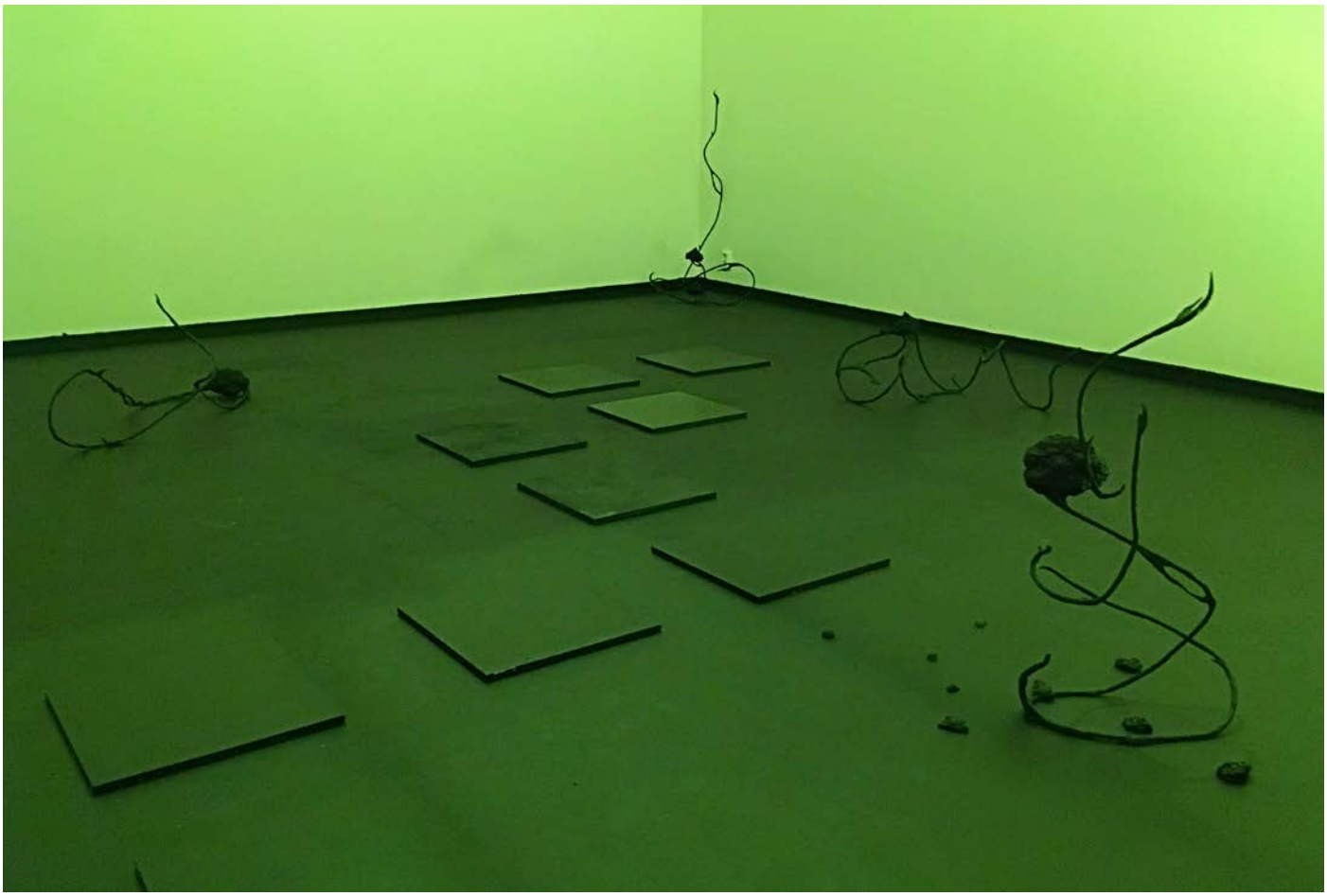
Photo credit: Marius Eriksen











I Speak Through the Plants In My Garden
2020

Installation

Wax, steel, cement, acrylic, green spotlight

Installation in Gallery Skylight, Oslo.

Four wax sculptures depicting abstracted plants/vegetables, appearing as hybrid creatures, were installed on the floor. The sculptures were shaped and cast in black wax and stood on a floor painted black. The black tiles in the exhibition space formed a path running from the entrance, suggesting that one should step on them in order to move around the exhibition.

By following the tiles through the exhibition, the viewer would observe the sculptures from a distance. Looking up at the skylight, one could see the reflection of the spotlight, which created an image resembling a kind of moon in the night sky. The spotlight cast the green color into the room.

Photo credit: Jacky Jaan-Yuan Kuo

