

**The video work *Interfears* could be defined as a symbolic and quite airy multidirectional intersection or as a small compendium of Jesper Just's entire body of work since it is here that all the characteristic aspects of both his clear yet intricate aesthetics and his elegant and notable tempered visual symbolism throng.**

Through this work, what is most evident is the delicate and thorough investigation that Just undertakes regarding the human being, understood not as a man or a woman but as a way of being human in the world, what makes being human human, and how humanity itself defines and evolves critically from a historical and essential standpoint. Through this video, he leaps, or even better, a leap into a treacherous place, the liminal, oscillating between organic and inorganic, thus transforming the binary into a triad, thanks to the addition of artifice. Is it possible that human ingenuity has created something that offers a glimpse of what remains mysterious and obscure today, namely the realm of our emotions?

The deception becomes a manual for reading an emotional brain, that is, the machine highlights and seals the atavistic and soft correlation between the blood vessels of the brain and the waves of emotions. Focusing on the emotional topography of an actor's brain, the film has two main figures: an fMRI scanner and the actor himself. The fMRI machine scans the actor's brain, capturing and presenting his brainwaves in two-dimensional and three-dimensional representations. At the same time, the actor delivers a monologue while the scanner monitors his brain. By combining the representation of feelings with fMRI technology, Jesper Just's magnificent video work casts a clinical and, at the same time, extremely poetic gaze on the world of emotions, overturning its reading, not a bottom-up reading, but rather an artificial deciphering of emotions that nevertheless renders them vivid and exposed, they are effectively laid bare.

The gentle and continuous rotation of Matt Dillon's close-up, the plastic segments with milky color that engage his face, his gaze sometimes lost but so lucid as to reveal the entangled content, and the soft becoming of the whole that suggests the absence of gravitational force lay the groundwork for a scenography worthy of a true emotional exhibition that nods to the universal movement. An immersive vision in which the actor's brain seems to be split in two, although it is not, and placed at the mercy of our gaze: this is what the visual representation of our emotions generates.

The interference here sanctioned does not lie in the conjunction of the three elements, that of the body, emotions, and the machine - where it is assumed that the body and emotions constitute a single element since the latter reside entirely in the body, as the machine itself demonstrates, but in this case, they bifurcate thanks to a semi-independent and unique view of emotions - rather, it converges in the possible contextual influences recognizable in the last part of the video and investigable in the actor's words, that is, aspects that concern the cultural and social environments of which the subject is a part.

Therefore, it is a study of language, the relationship between image and the perception of the world and oneself, emotions, on their representation, and the understanding of the body in a variegatedly overflowing yet still thirsty and blood-filled era.

Text by  
Domenico de Chirico

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**INTERFEARS**  
Jesper Just  
16–19 May 2024

## Press-release

In celebration of their 5-year milestone and during the Antwerp Art Weekend, TICK TACK boldly extends its presence to a new central location, to PHILLIPS Antwerp, presenting “INTERFEARS” an immersive and site-specific video installation by the globally renowned Danish artist Jesper Just, selected by the Italian curator Domenico de Chirico.

Jesper Just's impactful video installations transcend norms, creating immersive, sculptural spaces. His figures challenge Hollywood stereotypes, offering an enthralling experience through surreal narratives. Just employs cinematic language to confront biased representations of gender, minorities and people with disabilities in mainstream culture.

In his new film INTERFEARS, Jesper Just explores the emotional topography of an actor's brain. Encaged in an fMRI scanner, the actor (Matt Dillon) is reciting a monologue while the machine captures and presents his brain waves in two and three-dimensional representations.

Jesper Just (1974, DK) lives and works in Berlin. In 2013, Just represented Denmark at the 55th Venice Biennale. He has been the subject of many one-man shows, including at Galerie Perrotin in Los Angeles (2023); MAC in Lyon (2023); Galerie Perrotin in Tokyo and New York (2021, 2020); the MAAT in Lisbon (2019), and the Palais de Tokyo in Paris (2015). His works are part of esteemed public collections including Tate Modern in London, The Hammer Museum in Los Angeles, The Metropolitan Museum of Art, the MoMA, and the Guggenheim Museum in New York, amongst many others.

## OPENING NIGHT

Thursday, May 16 (18:00–21:00)

Location: PHILLIPS Antwerp  
Graaf van Egmontstraat 37, 2000 Antwerp

The exhibition is on view during the Antwerp Art Weekend 2024, May 16–19.

## 5 YEARS CELEBRATION

KASKO's Bar Vølt  
Friday, May 17 (23:00–end)

DJs:  
Dj Iris (BE)  
Eddie Peake (UK)  
Mickey Pearce (UK)

Funktion-One Sound System

Join us at the after party:

