

Innenkreis

She-Devil

With works by Marie Holst, Maria Koshenkova, Anne Søgaard Frandsen, Sara Samsøe Moghaddas, Charlotte Moreno Kølkjær, Anne Skaarup Jaedicke, Sian Kristoffersen, Maral Taskirici

30 October 2026 – 9 January 2027

Opening: Friday 30 October, 16:00–20:00

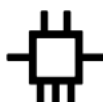
A group exhibition of woven, brewed, fired, cast and burned works gathers the temptress, the witch and the difficult woman at Innenkreis, opening 30 October 2026.



Anne Søgaard Frandsen, Embodied Alchemy II and Embodied Alchemy I. Kombucha pellicle, stainless steel, red wine, coconut oil, beeswax; kombucha pellicle, stainless steel, coconut oil, beeswax. Each 33 × 20.8 × 2 cm. Courtesy of the artist and Innenkreis.

The She-Devil is a figure both feared and desired, a construct of patriarchal imagination yet a vessel of rebellion. She embodies the tension between autonomy and oppression, disobedience and submission, power and punishment. She-Devil, a group exhibition of eight women artists at Innenkreis, explores the narratives of the “bad woman”, the femme fatale, the witch, the difficult, the hysterical, allowing women to reclaim and redefine their own narratives.

Influenced by Susan Sontag’s “Notes on ‘Camp’” (1964), the exhibition embraces theatricality and exaggeration as forms of resistance. The She-Devil is a maximalist icon: too seductive, too dangerous,



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too much. Camp revels in this excess. Femininity is often perceived as performance, a construct that can be weaponised, ridiculed, or reclaimed. By leaning into exaggerated artificiality, the grotesque, and the excessive, *She-Devil* both mocks and reclaims the narratives that have historically been used to control women.

She-Devil is about agency: the choice to be a rebel or a housewife, to seduce or to disrupt, to conform or to defy. Drawing on feminist theory, mythology, and contemporary discourse, the exhibition traces the complexity of female identity through fluid storytelling that moves beyond rigid categorisation.

Maral Taskirici paints Eve in lilac glaze on white tiles set into a cross of dark wood, reaching among fruiting branches as birds circle her. In Marie Holst's woven textiles, a hand flowers into tendrils tipped with dark beads, and a pale serpentine body unfurls beneath a small moon. Sara Samsøe Moghaddas models three ceramic heads, eyes half-lowered, lips parted around a small red mouth.

Maria Koshenkova's glass hangs molten, shaped by heat, gravity, and pressure, while Charlotte Moreno Køljkær's ceramics, a vessel and a wall piece, trace how desire, value, and time settle into surfaces. Anne Søgaaard Frandsen draws kombucha pellicle like a veil across frames of stainless steel, one skin steeped in red wine, the other preserving the pale honey of the brew, recalling the brewing knowledge kept by women for millennia. Anne Skaarup Jaedicke carves wood with fire, and in Sian Kristoffersen's bronze relief, interlocking rings are held in each other's clasp.

About Innenkreis

Innenkreis is a Copenhagen gallery devoted to contemporary art and design in dialogue with pre-1940 decorative arts. Craft forms its foundation, as a conduit through which material becomes poetry, shaped by human thought and skill. The programme gathers studio-made uniques and small editions of material intelligence, disciplined execution and emotional depth, set beside historical objects of conceptual and material kinship to form composed interiors. Founded in 2026 by Zeynep Rekkali Jensen.

Tuesday–Friday, 12:00–17:00

Saturday, 12:00–16:00

Otherwise by appointment.

