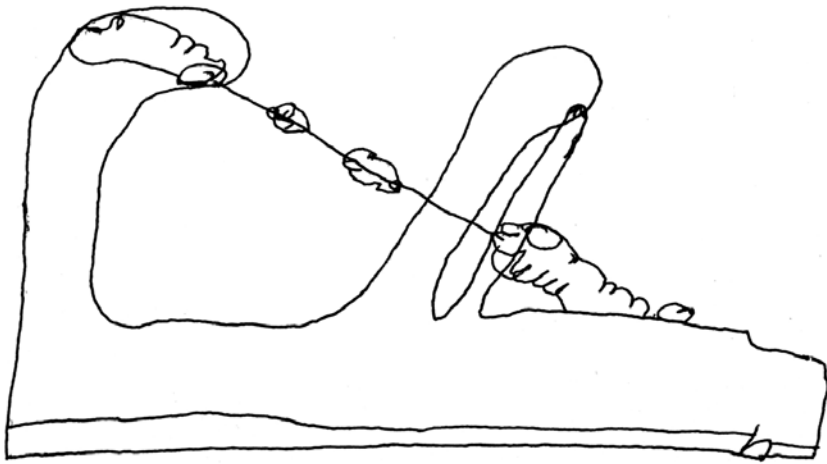


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Erik Liljenberg, *Untitled*, ink on paper, 1970. From the book
Fix That Night—Fanta Hunta (self-published, 1976)

A pen and paper, a lack of money, and the desire to create an
image that doesn't stand still.



Psykedeliske nordboer

Jørgen Michaelsen
7.11.05
København

Jørgen Michaelsen, *Psykedeliske Nordboer* (*Psychedelic Northerners*), 2005

Forms like stage sets, micro-landscapes in which unspecified organisms —perhaps hybrids between molluscs (or worms?) and excrement— are engaged in some obscure form of exchange. Here we see two of them, connected via a sort of string through their mouths. There are two obvious explanations for this: either they are stretching out the string between (assuming they have teeth), or they are excreting a string of slime (a mutually-structured secretion).

If we're dealing with Danish art and the word "northerners" is invoked, one is close to having said "Asger Jorn," comparative vandalism, the order of nature, etc. In Jorn's paintings, one often finds these grandiose accumulations of idiotic gazes baked into the rhythm of the landscape, strangely weaving together typologies of Art Nouveau and the most subterranean lands of Surrealism; all of which are synthesized in his folk-art scribbles and distilled in the apotheosis of "the Nordic principle" —a particular Scandinavian perspective that naturally-barbarically resists the imperialism of the Latin order.

Where the Latin order refines and subsumes ecstasy under the prevailing cultural reason, the counter-tendency of Nordic Vandalism is to go binge drinking with its eyes fixed on THE UNKNOWN (Jorn's term). Hence psychedelia: *psyche*, soul + *delos*, clear, revealing = consciousness-revealing. The point being that the Latin order is fundamentally edifying and conserving, while the Northerners in their DIS-order are experimental and destructive, and so open to whatever may contribute towards the expansion of consciousness. These observations are of course an experimental and somewhat destructive arrangement themselves.

(Extracted from an e-mail by the artist, edited and translated by Lars Bang Larsen)

Knock, it answered.

Knock.

Knock.

Ann Lislegaard, *Knock, it answered*, pencil on paper, 2011. Part of the film installation, *Tapping of the Fox Sisters*, 2010

The phantasmagoric is that which effaces the traces of its production, but esoteric procedures detect material connections between bodies where there don't seem to be any. In spiritualism, a materialization is the manifestation of a ghost in a body, whether that body is a human medium or another apparatus. When every micro-event is registered through strange, affective appearances, each shake of the table, each tremble of the medium becomes significant. Pseudopodia reach out to make contact through taps, raps, and knocks from the other side of language and life.



Learning Site (Rikke Luther), *House of Economy*, papier mâché, mushrooms, display case, mobile, 2010–2012

Stripping away all determinate qualities and particularities of content, LSD is abrasive like capital. Capital dissolves society into mediated intensities, and as money dreams, all that is solid melts into air. This is a termite mound built to be devoured by a multi-color mushroom culture that breaks out like a rash on black & white psychedelia. Produced in a bankrupt future, the ruin echoes the collapse that will already have been. Give us credit: credit and decay.

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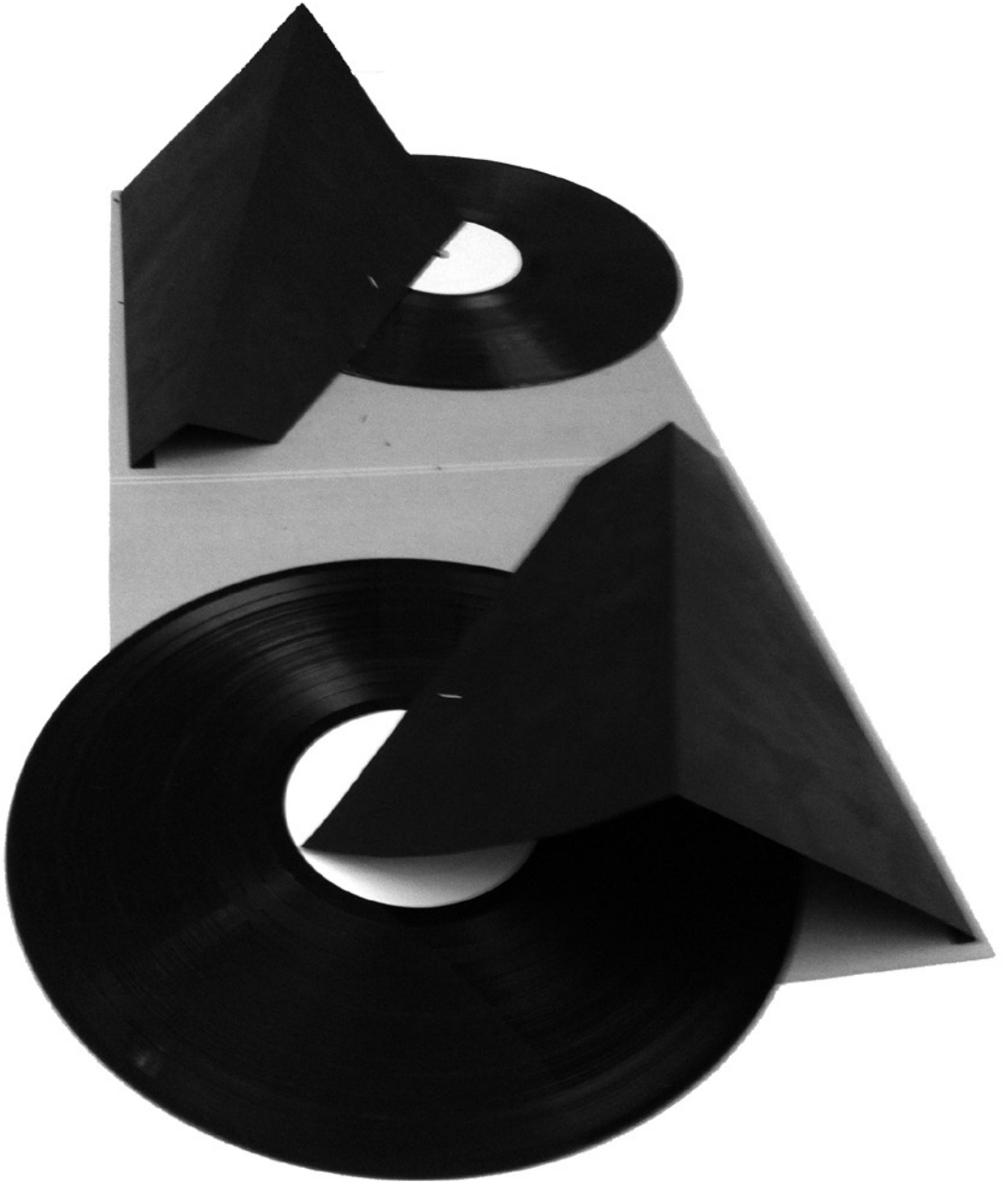


Søren Andreasen, *Skepticism and Affect*, 2010

Nano-sensualism, not an orgy. What it might feel like to be hit by one proton at a time. When one counters the historical determinism of the hippie claim that “we invented it,” three aesthetic tenets can be deduced from psychedelia:

1. STYLE. An aesthetic of style can be taken over and disseminated. Style unsettles authorship because it can be infinitely reproduced; it doesn’t matter who does it. When a subcultural style becomes authored it’s dead.
2. MYSTICISM. Not in the esoteric sense (initiation, secret codes, higher realms of reality only to be perceived by those who “see clearly”) but the fact that there is no direct access to truth. Indirectness.
3. ABSTRACTION. That which cannot be experienced through the senses, or is experienced through the senses of the Other—the crow or the polyp. The non-human perspective, the virtuality of the sensual world.

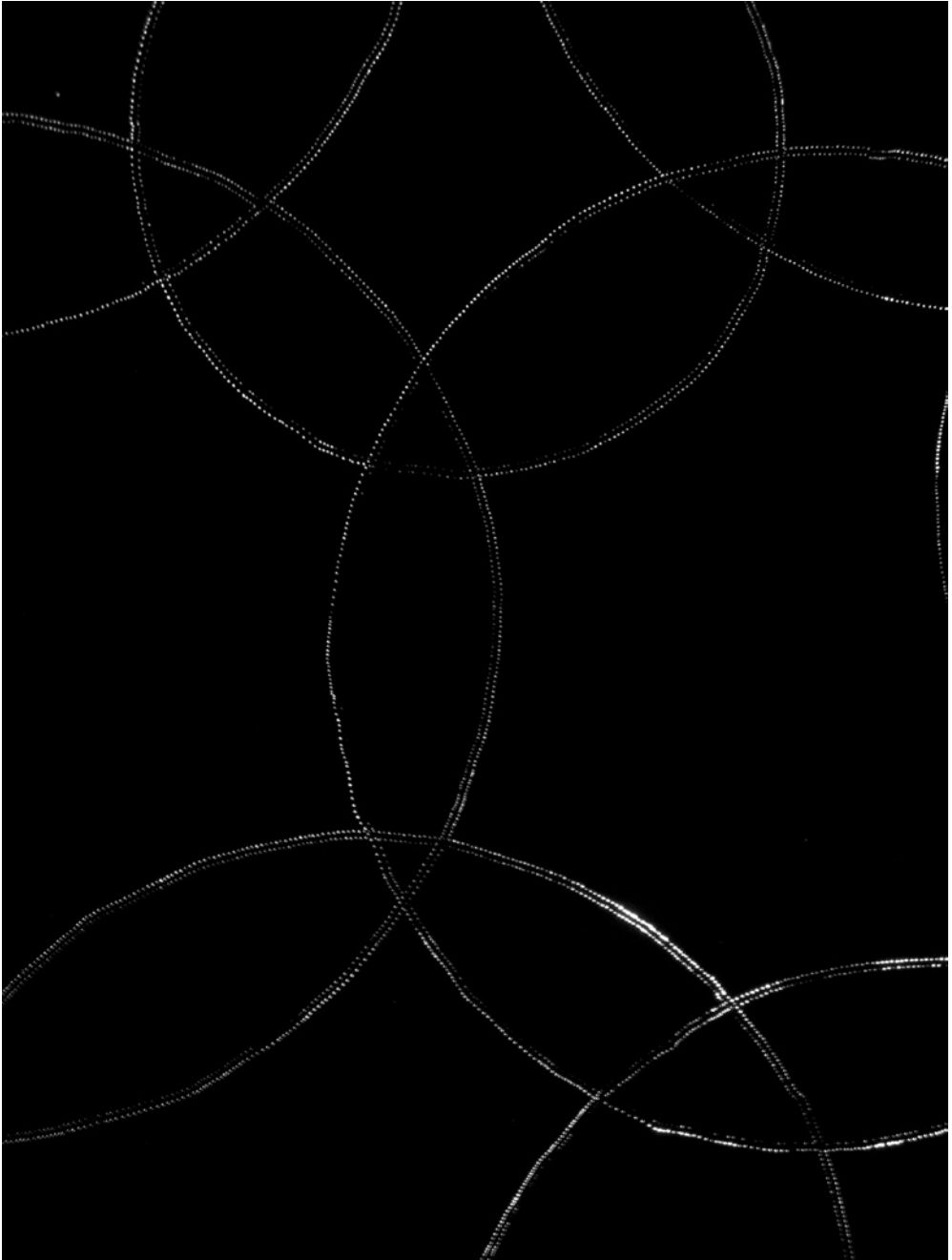
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Michael Mørkholt & Anders Lauge Meldgaard, *Den Nørrejyske Øs Stororkester for Opløst Mønstermusik* (*The North Jutlandic Islands Grand Orchestra for Disassembled Pattern Music*), 4 x LP box set, 2009; and *Værktøj til og Samling af Den Nørrejyske Øs Stororkester for Opløst Mønstermusik* (*Tool for and Gathering of The Grand Orchestra for Disassembled Pattern Music of The North Jutlandic Island*), paper player, paper, 2011

A potential composition based on the serial programming of an analog orchestra, and a new low in lo-fi—a paper gramophone with pick-up and amplifier.

It begins with a simple graphic time pattern score, readable in four directions, that programs the musicians according to the discrete logic of a drum machine. The original composition is “disassembled,” and its separate parts recorded individually or in small groups. The four records then contain 400 rhythmically and tonally inter-related recordings that have been cut into the vinyl in various ways (record loops, parallel lines, sound snippets, blank areas, etc.), allowing the listener to create his or her own composition. The successive release is a compilation of music made from the material of the box. Its jacket is a double paper record player, a severely primitive apparatus designed to be driven by four hands and played at maximum volume.



Henriette Heise, *Darkness Machines*, textile, 2010

A *Darkness Machine* is stitched together from circles of blackout fabric. If you leave one on a green lawn it will kill every living plant beneath it, leaving a cloud-shaped patch of naked soil imprinted on the ground like a sun print. Life is stopped. The darkness produced is the sort that simultaneously attracts and scares us—somewhere between radical openness and no change whatsoever (sex and death). Both bring us to the borderline of submission and perdition, beyond regular visibility and comprehension.

(Excerpted from a note by the artist)

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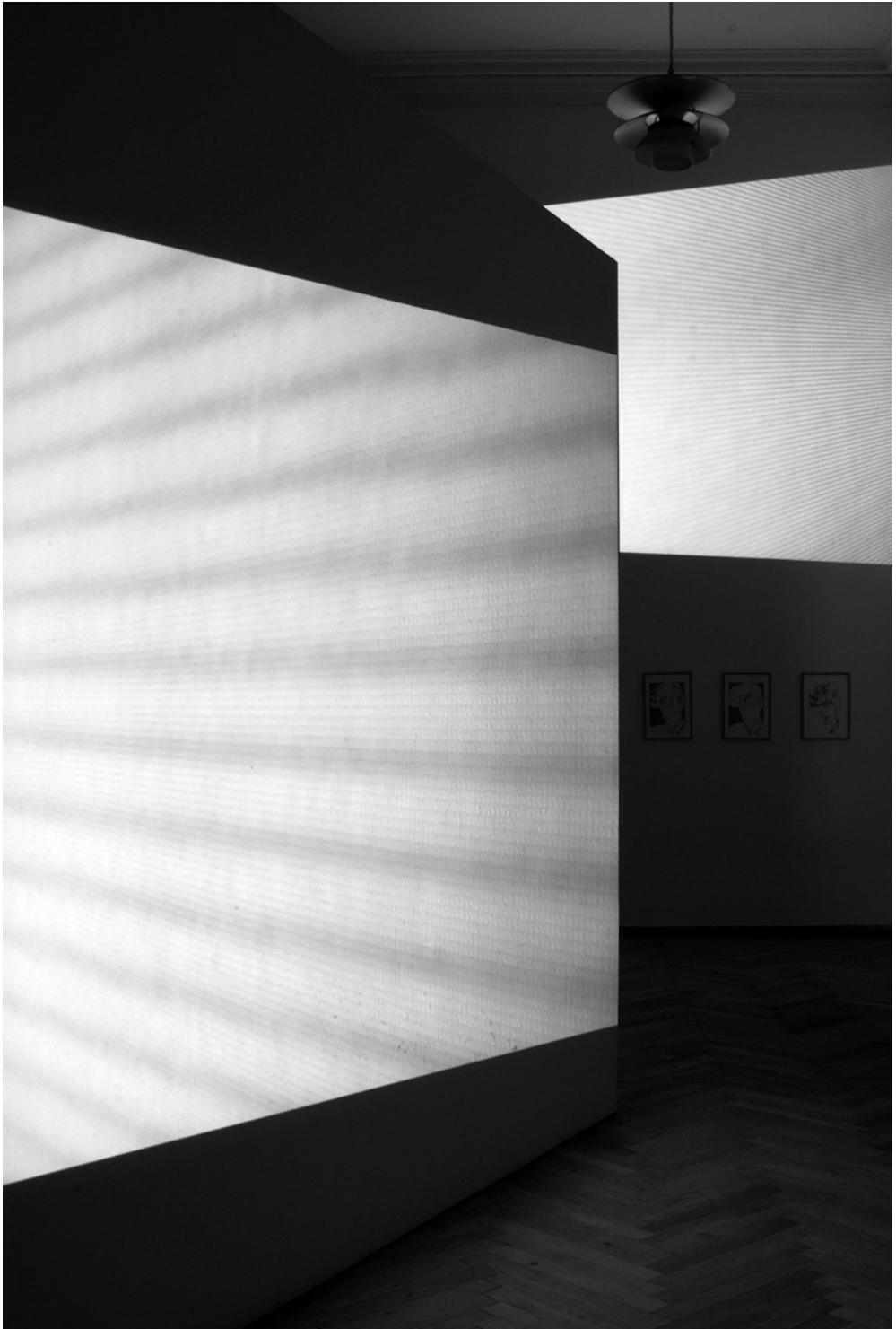


FOS, *Earth Hookah*, mixed media, 1996/2012

Silver medal winner in Jonas Fromm and Mads Steen's *Earth Hookah Contest* at the Update Festival, Copenhagen, 1996

The earth hookah is for the smoker who wants to be one with the Earth. As the smoke passes through a narrow duct bored in the bucket's soil, it is filtered, cooled, and so made more potent. This is much the same principle as a water-pipe (bong or shisha), except that soil—according to its composition and degree of humidity—produces different gustatory and psychoactive effects: the smoke is typically less edgy, mellower. The primary DIY technology among smoking instruments, it takes skill and training to build a good earth hookah. At the Update Festival, Fromm and Steen offered a cash prize to the builders of Copenhagen's best earth hookah. The gold medal went to Albert, Ivan, Andreas, Eske, and Thomas.

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Marie Kølbaek Iversen, *Variation on RETROACTION IV*, live feed
cameras, video beamers, 2010–2012

Copenhagen 55.4° N

Recording featureless parts of the white space, a live video feed draws an organic line between the eclipsed walls and the brightness of the projection surface, materializing nothing but the beamer's pixel grid in a distorted hyper-perspective. Because the graphic image depends on the contrast between light and darkness, its full effect occurs only after sunset. With the coming of autumn, the duration of the feedback pattern extends daily.

June 22, 2012: night falls (and work appears) at 9:58 PM /
dawn breaks (and work disappears) at 4:27 AM

October 28, 2012: night falls (and work appears) at 4:37 PM /
dawn breaks (and work disappears) at 7:10 AM

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Black and White particle board lava lamps (after Jes Brinch's *Funky Groovy Cool Chill-Out*, 1997) caught on security camera

The original "lamps" froze the lava flow in day-glo colors under black light, in an installation that satirized the post-psychedelic 1990s club scene with utterly pathetic particle board props that made clear how reality had fallen like a deck of cards. The 2012 black & white adaptation of the lamps was recorded by closed-circuit TV in order to observe how the particles vibrate from a distance.

As the San Francisco Diggers wrote already back on Oct 6, 1967:

DEATH OF HIPPY END/FINISHED HIPPYEE GONE GOODBYE
HEHPPEEEE DEATH DEATH HHIPPEE