

Song Dong

Waste Not, 2005

Mixed Media Installation: neon, wooden frame of the house, over 10,000 domestic objects collected by the artist's late mother over a period of five decades: toothpaste tubes, bowls, toys, bottle tops, crockery, cutlery, food containers and ballpoint pens, arranged in rows and piles.

Dimensions: Variable

Courtesy the artist and Tokyo Art Project, Beijing Supported by The Danish Arts Foundation

Waste Not is a transformative installation of the full complement of worldly goods belonging to the artist's mother, Zhao Xiangyuan (1938–2009), including the wood frame of her house and over 10,000 everyday objects collected over a period of five decades. Carefully arranged in groupings throughout the gallery space,

the objects form a miniature cityscape that viewers can navigate around and through.

29

Song's mother was typical of the generation of Chinese who lived through the hardships of the Cultural Revolution in the 1960s and 1970s abiding by the dictum 'wu jin qi yong' (waste not): all resources should be squeezed for all their value and nothing be wasted. For the subsequent generation – among them Song Dong and his sister Song Hui – the result was a childhood surrounded by partially used bars of soap, buttons, books, assorted buckets, and scraps of fabric. Everything preserved as protection against future hardship, even in the face of improving economic conditions.

Waste Not is a collaboration between the artist and his mother, initiated in an attempt to wrest her from grief following the death of his father in

2002. In the process of organizing and arranging the goods, the baggage of the past was unpacked and given

a new life. Zhao's unexpected death in 2009 adds a special poignancy to the neon sign that reads, "Dad, don't worry, mum and we are fine."

Presented here for the first time in Denmark, the installation was transported from Moscow to Kunsthall Aarhus in a shipping container with over 50 crates, and took a fortnight for Song Dong and his sister to arrange on the floor of the lower gallery. The project was first displayed at Beijing Tokyo Art Projects in 2005, and subsequently has travelled to several major venues including: MoMA, New York; the Barbican Centre, London; the Vancouver Art Gallery, Vancouver; Carriageworks, Sydney; and most recently Moscow Biennale of Contemporary Art, in 2013.

Fran Gallardo

Aarhus water, Aarhus (earth) cola and edible flowers

Performance / Tasting event, 2014

Commissioned by Kunsthall Aarhus Supported by The Danish Arts Foundation

Since 1902 Aarhus tap water is entirely sourced from aquifers and wells, thus the quality of water is intimately coupled with soil health and quality. To contribute to a more intricate articulation of urban water, the project draws attention to a vocabulary-specific for soil conditions - that is "water-terroir". This term illustrates the influence of geography, geology, soil condition and climate - as well as cultural politics, environmental issues, labor and expertise in a globalized context. In brief, a degree of politics that links geography and taste. However, this also raises questions about the level of ecological and social coherence between urban and drinking water. How to understand

the entanglements between each other through histories of land use, taste education, marketing, and so forth. As Erik Swyngedouw remarks, water

31

is a historical force that interfaces the networked cycles of natural and urban systems alike. However, despite the fact that water disputes constitute a central link in the social sphere, its technical and ecological representation remains invisible from the public imaginary. How much can Aarhus drinking-water speak for the rest of its urban aquatic ecosystems?

For this event, we will mix, bottle, market, and sample actual Aarhus water. By analyzing, filtering, UV sterilizing, and purifying water from different locations of the city, we will provide a visceral way to experience water quality. Finally, the tasting event and the public display of removed pollutants will constitute a powerful representation of the state of urban aquatic systems.

By potentially involving representatives of local communities, manufacturing activities and environmental policy-makers among others, we will try to answer the question: is it safe to drink? This is a method by which scientized public data such as pH, turgidity, DO, salinity contribute to our understanding of urban water quality. Other cocktails include: Earth Cola, Edible Flowers and Aarhus urban water. Note: Actual Aarhus Urban water follows the OSxP policy (One-Sample-per-Polluter); for each geotagged purchase made by you, the same quantity will be delivered to the suspected polluter of that area.

Mogens Jacobsen

360, 2014

Wood, metal frame, microprocessor, software, Twitter account

(twitter.com/System365)

Dimensions: 180 x 76 x 96 cm

Courtesy of the artist. Commissioned by Kunsthall Aarhus Supported by The Danish Arts Foundation

The installation is a model of the famous IBM System/360 computer system. In full scale and with the characteristic colors of the original. The front panel includes controls to be manipulated by the audience. All knobs, switches and lamps have labels referring to economic/political/sociological issues. The

33

installation will output a never-ending dynamic text, generated by running a reconstructive text synthesis based on sentences taken from seminal historical essays.

In 1964 the System/360 was IBM's leap to turn computer architecture into a commercial system. The industrial design of the System/360 was a modernist statement: cubes, sharp angles, clean surfaces and strict organization of elements. The System/360 was bold in its visual expression: black frames and a light grey/white front panel. The casing was produced in different colors: yellow, blue and red. These bold colors and the strict black rectangular frame gave the System/360 a "Mondrian look". The form materialized a modernist view of technology empowering mankind.

The installation is using an algorithm to write a never-ending text. Two seminal texts form the basis of the system, and using a Markov-Chain language analysis, the system will try to write a new text based on *Capital* by Karl Marx and Friedrich Engels, and *The Wealth of Nations* by Adam Smith. Interaction will influence the text being generated. Visitors might choose a text based 60% on Marx/Engels and 40% on Adam Smith. The length of the generated text will also be determined by visitor input. Two choices are possible: tweet or print. If "tweet" is selected, the text will be immediately submitted to

the Twitter-account (twitter.com/ System365) of the installation. If “print” is chosen, a longer text will be generated and printed on a receipt printer for the visitor to take home. All generated texts are stored and later made available online.

Jakob Kolding

How to Build a Universe that Falls Apart two Days Later, 2014

Series of 8 offset posters, 84 x 59,4 cm (each)

Courtesy Galleri Nicolai Wallner, Copenhagen. Commissioned by Kunsthall Aarhus. Supported by The Danish Arts Foundation

How to build a universe that falls apart two days is a new art work made for Kunsthall Aarhus. The piece consists of eight posters, which are placed on the floor in stacks, that visitors are welcome to bring home.

Each poster has its own composition, but all follow the same basic structure. When they are hung up together – as seen on the end wall of the room – they create a larger pattern. This pattern can in principle continue for eternity in innumerable combinations.

The posters can be combined in any possible way, and while the posters of course still can be seen as individual posters, their combined composition becomes a matter of choice for the spectator. The composition depends on how they are combined, the place where they are hanged, and on the number of posters used. The piece is based on a simple structure: every element has been given equal status due to the fact that the relations between the individual parts are continuously being reshaped. The piece is realized through the different versions and correlations that occur.

The title of the art work takes its reference point to a lecture and essay by the American science fiction writer Philip K. Dick, entitled *How to build a universe that doesn't fall apart two days later*. In the lecture,

Dick admits that he actually prefers to create worlds that do fall apart again: worlds where an authoritative view on life and truth breaks down, and where there is no stable order any more. It represents skepticism towards any dominating system and an insistence on the value of unstable and fragile positions.

How to build a universe that falls apart two days later follows these ideas. The art piece does not take a stable finished form but is realized through multiple correlations. As regards to content, it contains references to a number of different themes or worlds (e.g. economy, technology, nature and fiction), which exist side

36

by side and are redefined in their changing relation to each other. We encounter a number of concrete, virtual, political, social, mythological, fictitious, mental and psychological spaces. The construction of the worlds overlap each other, and systems, ideologies and sciences exist and fall apart at the same time. The result is a non-hierarchical organization that does not contain any linear reading. The spectator must literally put it together themselves.

Lise Skou

We Are All Suffering From Capitalism - But We Refuse Treatment

Performing the text, 2014

Developed and staged in collaboration with Gritt Uldall-Jessen

Duration: 30 min

Content: Staged reading, booklet published by Antipyrine

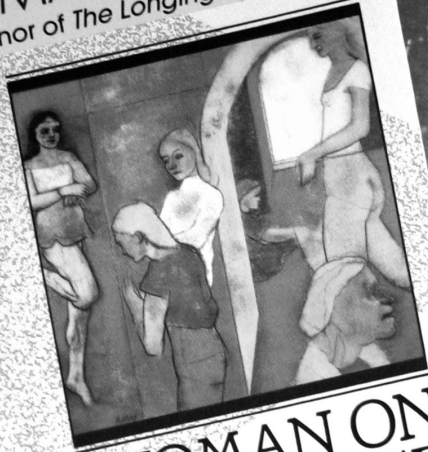
Commissioned by Kunsthall Aarhus

Supported by The Danish Arts Foundation

We are all suffering from capitalism - But we refuse treatment is a text
and manuscript for a play.



MARGE PIERCY
Author of *The Longings of Women*



WOMAN ON THE EDGE OF TIME

They called her insane,
but she knew that
only her sacrifice
could save the future....

"AN ENGROSSING STORY"
UNITED PRESS INTERNATIONAL



400025405976

CRISIS GREECE

...NT YET TO PASS
...STILL TO COME

by Antonis Vradis
and Iris Dalakoglou

The piece is grown out of the idea of staging Marge Piercy's novella *Woman on the Edge of Time* from 1976 together with *Revolt and Crisis - Between a Present Yet to Pass and a Future Still to Come* (edited by Dimitris Dalakoglou and Antonis Vradis) (2011). It is a way of discussing possible future scenarios in an intersection between fiction and reality. *Woman on the Edge of Time* is considered to be a classical utopian speculative science fiction novella. The story mixes time travels stories with questions on economical inequality, social change, collaboration, social movements and "reparation" of the world.

Marge Piercy once said:

"The reason why people write speculative fiction, in part, is because if you cannot imagine anything else, all you can ask for is more of the same, more McDonalds, more and bigger cars, more and bigger highways, more and bigger shopping centres – That's all you can ask because that it all you can imagine, more of the same, bigger. Part of the reason why people write speculative fiction is to suggest that there may be alternatives. The imagination is a very powerful liberating tool. If you cannot imagine something different, you cannot work towards it."

In December 2008 the world saw how Greece was thrown into an economic and social crisis without precedent whose effects could be affected all over the world. In *Revolt and Crisis* the arising is analyzed and is contextualized in relation to the government and city, from where it arose. The book investigates the stream of crises which followed, and theorizes on future possibilities for uprising in the light of the economic crisis.

The book is a proclamation to radically rethink and redefine our tactics for rebellion in a fast changing landscape, where crisis and possibilities are engaged in a hard struggle towards a uncertain "extraneous." And exactly this last point is central for *We Are All Suffering From Capitalism – But We Refuse Treatment*, which, stretched between fiction and reality, portrays the perspectives of the revolution in a constant change between the past, the present and the future and emphasizes the dialectical correlation between them.

The existing society is described partly through our protagonist, 39

the psychiatric patient, Connie's memories about her past, and partly through her experiences of the present, and partly through her time travel to a future utopian world.

At one point the utopia of the story separates itself from other classical utopias, due to the fact that it is not a finished and ended utopia: the battle continues. The utopia only exists side by side with the dystopia, and these two future societies are at war with each other. In the play humans are divided in either establishment or victims, and the latter group is again divided into 'the adaptable' and 'the unadaptables'. The characters in the play are used to illustrate the power structure in society and becomes types who shall represent each category of humans: 1) The establishment - also equal to capitalism; 2) The victims – 'the adaptables', who have adapted to society, and the 'unadaptables', where the protests against the system and hope for the future lies. But it is clear that you have to be ready to fight to reach utopia. Throughout the play the primary point of view is the 'victims' – the economic and social exposed, but towards the ending we are presented for the 'authorities' point of view through the official report on the patient Connie. This ending gives the play an ironic twist and – due to the fact that the ending point of view conventionally appears as a meaningful spot – is emphasizing

a pessimistic approach to the text. If Connie's experiences and actions are only understood through the authorities', and thereby society's, definition – through mental illness – there is barely a hope for that it will have any effect on the shaping of the future.

Mika Taanila

The Most Electrified Town in Finland / Suomen Sähköisin Kunta,

2004-12

3-channel video installation Finland, 15 min, loop, Col/BW, sound

41

Cinematography: Jussi Eerola; Sound design: Olli Huhtanen;

Music: Pan sonic

Production: Lasse Saarinen, Kinotar Oy

Courtesy of the artist and Kinotar Oy. Supported by The Danish Arts Foundation

The Most Electrified Town in Finland (2012) is a three-channel video installation that follows the story of a construction of a nuclear power plant in a small city in Finland. Eurajoki, a small town of 6,000 inhabitants on the west coast of Finland, is building what has been described as the world's most efficient nuclear reactor, Olkiluoto 3. There are already two nuclear reactors in Eurajoki, both dating back to the 1970s, OL1 and OL2. The new

OL3 plant was supposed to be up and running by May 2009, but the project ran into serious delays. The official estimated opening date is late 2016 – at the very earliest.

The piece juxtaposes industrial construction scenes with images of the changing rural landscape and experts performing various radiation measurements. The title borrows the slogan used by the town to proudly promote itself. The local residents have adapted to the “invisible stress” inflicted by their nuclear neighbour.

The installation is based on *Return of the Atom*, a feature documentary by Mika Taanila and Jussi Eerola (work in progress). The work has been shown at *Aikakoneita - Time Machines*, Kiasma, Nykytaiteen museo / Museum of Contemporary Art, Helsinki (2013); Aichi Triennale, Nagoya, Japan (2013); *Tomorrow's New Dawn*, Contemporary Art Museum, St. Louis, USA (2013); *The Most*

Electrified Town in Finland, TENT, Rotterdam, The Netherlands (2013); dOCUMENTA (13), Kassel, Germany (2012).