

SYSTEMICS #4

AARHUS RAPPORT - AVANTGARDE AS NETWORK (OR, THE POLITICS OF THE ULTRALOCAL)

27. september – 31. december 2014

ERIC ANDERSEN, ANTIPYRINE, DAVE HULLFISH
BAILEY, GLENN CHRISTIAN, JOHANNES
CHRISTOFFERSEN, STURE JOHANNESSON, KIRSTEN
JUSTESEN, JAKOB JAKOBSEN, LARS BANG LARSEN,
MUSEUM OF ORDURE, POUL PEDERSEN, LEA
PORSAGER, C.F. REUTERSWÄRD, WILLIAM LOUIS
SØRENSEN, SHOW-BIX & (MORTEN SØNDERGAARD,
MOGENS JACOBSEN, MARTIN LUCKMANN,
SEBASTIAN FRESE BÜLOW) O.A.

**“ALLER À L’ UNIVERSEL PAR
L’ULTRALOCAL / KUN FRA DET
ULTRALOKALE KAN MAN NÅ
DET UNIVERSELLE.”**

MICHEL DE MONTAIGNE, IFØLGE SALVADOR DALÍ

INTRODUKTION

Kunsthall Aarhus er stolt af at præsentere den afsluttende udstilling i *Systemics Series*, det kunstneriske program for 2013-2014.

Udstillingen *Aarhus Rapport – avantgarden som netværk (eller, det ultralokales politik)* tager afsæt i bogen *Århus Rapport 1961-1969*, redigeret af Kristen Bjørnkjær, Mogens Gissel og William Louis Sørensen. Bogen blev udgivet i 1969 af Århus Kunstforening af 1847 (stifterne af det, der i dag hedder Kunsthall Aarhus). Den dokumenterede den eksperimentelle kunstscene i Aarhus i tresserne og fungerer som katalog over performances, happenings, digtoplæsninger, ny musik, offentlige kunstværker og udstillinger, der fandt sted over hele byen: på spillesteder, Arkitektskolen, det tidligere Forhistorisk Museum, i parker samt gallerier og kunstnersammenslutninger og mange andre steder. Bogen er et vidnesbyrd om en ekstraordinær aktivitet i Aarhus på et tidspunkt, da byen var et omdrejningspunkt for samtidskunsten i Danmark.

Det ultralokale i udstillingens titel refererer således til en tid hvor samtidskunsten – eller avantgarden – var netværksbaseret på en anden måde end gennem nutidens digitale netværker. Bogen *Århus Rapport* dokumenterer lokal, ofte selvorganiseret kunstnerisk aktivitet. Den kan således ses som en aktiv skrivning af kunsthistorien fra en decentraliseret position: 'rapporteringen' var ikke bare fra Aarhus men også fra Beder, Odder og Silkeborg, og handlede om aktører, der nu er nationalt og internationalt ansete kunstnere, og andre som er mere marginale i den danske kunsthistorie. Det var Salvador Dalí, som i sin tid tilskrev Michel de Montaigne formelen "Aller á l'universel par l'ultralocal": kun fra det ultralokale kan man nå det universelle.

Aarhus Rapport – avantgarden som netværk (eller, det ultralokales politik) er en historisk udstilling, men også mere end det. Gennem nye værker der er skabt til udstillingen, responderer en gruppe samtidskunstnere på den oprindelige *Århus Rapport* og dennes formidling af uregerlig eksperimenteren. På denne måde fremstår bogen som et arkiv for udstillingen, såvel som en slags drejebog med forslag til og undersøgelser af metoder, motiver, formelle udtryk, sociale energier og historiske narrativer, gennem hvilke

man måske kan genfinde nutiden og tilnærme sig fremtiden. Udstillingen byder i denne ånd på historisk dokumentation, nye kunstværker og bogudgivelser, filmvisninger, og genopførelser af installationer, performances og happenings fra tresserne.

Projektet er initieret af Lars Bang Larsen og Joasia Krysa og videre udviklet med det kuratoriske kollektiv bestående af Geoff Cox, Marianne Ping Huang, Anne Kølbæk Iversen, Mathias Kokholm, Jacob Lund, Lea Porsager og Morten Søndergaard.

Udstillingen inkluderer yderligere et arkivarisk *Århus Rapport* - filmprogram udarbejdet af Mathias Ruthner, Kasper Lauritzen og Klaus Marthinus og et åbningssymposium sammensat af Marianne Ping Huang. Til at ledsage udstillingen har Kunsthall Aarhus bestilt et essay af Lars Bang Larsen. Dette kan findes online på www.kunsthallaarhus.dk/research

En del af *Aarhus Rapport – avantgarden som netværk (eller, det ultralokales politik)* finder sted på Spanien 19C, Aarhus.

Lars Bang Larsen & Joasia Krysa, co-kuratorer

Projektet er støttet af Statens Kunstfond, Det Obelske Familiefond, Aarhus Universitet, Aarhus Kommunes Kulturudviklingspulje og Goethe-Institut Danmark.

DELTAGERE

KURATORISK KOLLEKTIV

Antipyrine / Mathias Kokholm, Geoff Cox, Marianne Ping Huang, Anne Kølbæk Iversen, Joasia Krysa, Lars Bang Larsen, Jacob Lund, Lea Porsager, Morten Søndergaard.

NYE VÆRKER

Dave Hullfish Bailey, Jakob Jakobsen, Museum of Ordure, Lea Porsager, Show-Bix & (Sebastian Frese Bülow, Mogens Jacobsen, Martin Luckmann, Morten Søndergaard).

Antipyrine med Glenn Christian, Ferdinand Ahm Krag, Lasse Krog Møller, New Media, Ou Ning / Bishan Commune, Lea Porsager, Sønderholm.

Lars Bang Larsen med Eric Andersen, Johannes Christoffersen, Sture Johannesson, Kirsten Justesen, C.F. Reuterswärd, William Louis Sørensen.

ARKIVSEKTION

Peter Bonnén, Kristen Bjørnkjær, George Brecht, Ole Buck, Mogens Gissel, Kirsten Justesen, Takehisa Kosugi, Per Kramer, Per Kramer / Zygo, Tom Krøjer, Erik Liljenberg, Gunner Møller Pedersen, Poul Pedersen (fotograf), Tom Prehn, Teddy Sørensen, William Louis Sørensen, Vagn Steen m.fl.

TILKNYTTETE PROJEKTER

Mathias Ruthner, Kasper Lauritzen, Klaus Marthinus med Eric Andersen, Poul Gernes, Peter Louis Jensen, Ole John, Kirsten Justesen, Per Kirkeby m.fl., Arthur Køpcke, Erik Liljenberg, Bjørn Nørgaard, Jytte Rex.

Spanien 19C med Eric Andersen, George Brecht, Takehisa Kosugi, Arthur Køpcke, William Louis Sørensen.

ARRANGEMENTER

26. september, 17.30 – 17.45

Oplæsning: Glenn Christian, i forbindelse med ferniseringen.

27. september, 11.00 – 17.00

Seminar: *Avantgarde as Network*, modereret af Marianne Ping Huang. Blandt talerne er Lars Bang Larsen, Jacob Lund, Sanja Perovic, Tania Ørum samt kunstnere og kuratorer, der deltager i udstillingen.

27. september, 17.00

Boglancering: Morten Søndergaard, *Show-Bix & Per Højholts mediebevidste praksis*. MTPress, Københavns Universitet, 2014.

8. oktober, 12. november, 19.00-21.00

Filmvisninger: organiseret af Mathias Ruthner, Kasper Lauritzen og Klaus Marthinus.

11. oktober – 2. november

Projekt: *Flying Scores* på Spanien 19C
www.spanien19c.dk

22. oktober, 17.00

Projektlancering: Jakob Jakobsen, *New Experimental College Tabloid*.

3.-4. november

Kollokvium: med Terry Smith og Peter Osborne: *Contemporaneity and Contemporary Art*. Arrangeret af Aarhus Institute of Advanced Studies (AIAS) ved Aarhus Universitet, organiseret af Jacob Lund og Lotte Philipsen (AU).

aias.au.dk/events/contemporaneity-and-contemporary-art

7. november

Åbning af William Louis Sørensens værk *Struktur. 6 elementer. Transparent serie* (1967) i *Genopførelsesprogrammet*.

28. november

Åbning af Johannes Christoffersens nye værk *Aarhuslinjen: The Big Space Travel* i *Genopførelsesprogrammet*.

29. december

Nytårskur med talks, screenings og genopførelser af performances og kompositioner fra *Århus Rapport*.

For mere information: www.kunsthalaarhus.dk

PROJEKTER & BIOGRAFIER: ARKIVSEKTION / NYE VÆRKER / TILKNYTTETE ARRANGEMENTER

ARKIVSEKTION

Kurateret af Anne Kjølbæk Iversen

Arkivsektionen på udstillingen *Aarhus Rapport – avantgarden som netværk (eller, det ultralokales politik)* kan ses som et forsøg på på én gang at nærlæse og at læse mellem siderne på den *Århus Rapport*, der danner grundlaget for udstillingen.



Per Kramer, *Fremtidsautomat (Keep Smiling)* (1968), foto Poul Pedersen.

Rapporten tilbyder en kronologi med en overvældende liste af begivenheder, værker og aktører, og intentionen med arkivet har været at udfolde *Århus Rapport* som arkiv. Konkret er arkivet en heterogen samling, hentet fra flere forskellige steder: Her er kunstværker udlånt af museer og privatpersoner; skulptur, installation video, tekst og musik, her er plakater og programmer fra udvalgte begivenheder, her er partiturer til happenings, her er fotografier, der dokumenterer det skete, og her er private breve, noter og skitser, som knytter sig til stedet og tiden: den eksperimenterende scene i Århus i 1960'erne. En stor del af arkivmaterialet er stillet til rådighed af personer, der optræder i rapporten og som stod bag nogle af de aktiviteter, den rapporterer fra. I den forstand har udstillingens arkivsektion karakter af en slags over-arkiv over en række private arkiver, der følger helt subjektive arkiveringsprincipper. Disse private arkiver vidner samtidig om meget forskellige måder at se og fortælle historien på: ligesom rapporten blot er én afdækning og ét udvalg af de historiske begivenheder, er også de private arkiver rundet af de personer, de tilhører. Der er flere jeg'er, der husker. På den måde fremstår arkivet som en polyfoni af stemmer, der supplerer, men også reviderer hinandens fortællinger.

Hvor rapporten giver indtryk af et historisk forløb, der følger en horisontal akse, er arkivets struktur således snarere netværkets,

hvor forskellige materialer henviser til hinanden, gentager sig, klumper sig sammen og danner atter nye forbindelser. Som et sådant over- eller inter-arkiv viser udstillingens arkivsektion, hvordan hvert enkelt punkt breder sig ud og forgrener sig i alle retninger før, efter og samtidigt: Fra hver konkret genstand eller dokument i arkivet går forbindelseslinjer til andre genstande, dokumenter, begivenheder og erindringer. Den rute, man tager gennem arkivet, udgør samtidig et specifikt blik på historien. På samme måde vil det materiale og de fortællinger, der bliver føjet til sidenhen være med til at omrokere det, der er præsenteret her, påny. Her er altså ikke tale om en fuldstændig kortlægning og optrævling af historien, for ligesom det hedder i Kristen Bjørnkjærs forord til rapporten: "Vi har (...) taget det med, som vi syntes, at vi ville tage med – ud fra en vag forestilling om, at vi ikke ville anlægge kvalitetsvurderinger, men registrere de aktiviteter, som lå uden for kunstens 'normale rammer.' Andre ville have taget andet med." Sådan set er arkivet ikke en urscene eller en autoriseret hovedstol, men en struktur med mange flugtlinjer som udstillingens andre bidragsydere knytter an til og udbygger i rum og tid.

Tekst af Anne Kølback Iversen

Anne Kølback Iversen er freelance researcher og kurator inspireret af ideen om arkivet og dets orden og uorden. Hun har indsamlet og organiseret materialet til udstillingens arkivsektion, der præsenterer arkivet som et dynamisk netværk med åbne ender. Fra 2013-2014 arbejdede hun ved Museet for Samtidskunst i Roskilde og arbejder pt. som residency-koordinator på Fabrikken for Kunst og Design i København samt som ekstern lektor i litteraturformidling på Københavns Universitet. Hun er uddannet cand.mag. i Moderne Kultur og Kulturformidling fra Københavns Universitet.

VÆRKLISTE

Kristen Bjørnkjær, Scrapbøger med avisudklip; dokumentation af udstillingen *Familieportrætter* (1968); *ta' 1-8, Digte for en Daler #0, Hvedekorn #3* (1968) & *#3* (1969). Udlånt af kunstneren.

Peter Bonnén, *Sommerfugl* (1967). Skulptur: plexiglas. Udlånt af ARoS Aarhus Kunstmuseum.

George Brecht, dokumentation af performancen *Chemistry of Music* (1968). Fotos og kopi af 8 mm film. Udlånt af Poul Pedersen og Kristen Bjørnkjær.

Ole Buck, *Nocturne* (1967), *IN, Jan og Maj og Hommage a Terry Riley* (1968). Kopi af båndoptagelser. Udlånt af kunstneren.

Kirsten Justesen, *Mæle (Hønsefødder og Gulerødder)* (1968). Installation: diverse materialer; *Agnete og Havmanden* (1968). Fire billeder; arkivmateriale: fotos, plakater, katalog, noter og postkort. Udlånt af kunstneren.

Takehisa Kosugi, *Organic Music (1962-65)* (2005). Partitur. Udlånt af kunstneren.

Per Kramer, *Fremtidsautomat (Keep Smiling)* (1968). Maleri på træ. Udlånt af David Kramer og Mogens Laier.

Per Kramer / Zygo, arkivmateriale: katalog, fotos og noter. Udlånt af David Kramer og Keld Preuthun.

Tom Krøjer, *Katalog* (1968). Lommelygte uden batteri. Udlånt af Dorte og Poul Pedersen.

Erik Liljenberg, *Aktion i tre sektioner* (sammen med William Louis Sørensen) (1968), partitur til happening trykt i *Hvedekorn #3* (1968). Udlånt af Kristen Bjørnkjær.

Gunner Møller Pedersen, *In Terra Pax* (1967). Indspilning og originalt partitur; *Sonate i hvidt* (1969). Dokumentation af koncert og koncerthappening dets modtagelse. Udlånt af kunstneren.

Poul Pedersen (fotograf), dokumentation af talrige udstillinger og begivenheder. Fotografier, varierende dimensioner. Udlånt af Dorte og Poul Pedersen.

Tom Prehn, *A Vehicle for Message* (1968). Grafisk partitur sammen med Mogens Gissel. Udlånt af Tom Prehn og Det Jyske Musikkonservatorium; *A Vehicle for Message* (1968). Hørrespil. Udlånt af Tom Prehn, Svend Åge Madsen og DR.

Vagn Steen, *RØD/DØR* (ca. 1964). Plakat. Udlånt af KunstCentret Silkeborg Bad.

Teddy Sørensen, *Eksperimentalfilm* (1965). Udlånt af ARoS Aarhus Kunstmuseum.

William Louis Sørensen, *Peddigrørsskulptur* (ca. 1966). Udlånt af KUNSTEN – Museum of Modern Art, Aalborg; 10 film (1968-1971). 8 mm film. Udlånt af kunstnerens arvinger.

KUNSTNERE

Kristen Bjørnkjær (1943) er forfatter og journalist og debuterede i 1963 med digtsamlingen *Ny Dansk Politik*. Sideløbende med sin stilling som journalistelev på *Demokraten* fik Bjørnkjær udgivet digte i *Digte for en Daler*, *Hvedekorn* og *ta'* og lavede happenings sammen med Erik Liljenberg. I slutningen af 1960erne var han medlem af bestyrelsen for Århus Kunstforening af 1847, der bl.a. inviterede den amerikanske fluxus-kunstner George Brecht til Aarhus.

Peter Bonnén (1945) er dansk billedkunstner uddannet fra Den Eksperimenterende Kunstscole i København 1961-62. Bonnén hører til den gruppe af kunstnere, som formåede at provokere den bredere offentlighed i 1960ernes Danmark pga. deres syn på, hvad der var kunst og hvor kunsten skulle præsenteres. I årene 1963-67 var han del af sammenslutningen Sommerudstillingen, som lavede udstillingen *Kunst i Bymiljø* under Festugen i Aarhus 1967.

George Brecht (1926-2008) var amerikansk konceptkunstner og avantgarde-komponist og et af de fremtrædende medlemmer af Fluxus-bevægelsen. Ved siden af sit arbejde som kemiker, studerede Brecht bl.a. hos John Cage i 1958-59, hvor han udviklede det han kaldte 'event scores'. Brecht blev inviteret til Aarhus i 1968 af Århus Kunstforening af 1847, hvor han opførte *The Chemistry of Music*, *The Physics of Sociology* og *Untitled*.

Ole Buck (1945) er komponist i traditionen fra den moderne musik og 'ny enkelhed'. Buck er uddannet fra Det Jyske Musikkonservatorium, hvor han studerede hos Per Nørgaard og Pelle Gudmundsen-Holmgreen (1965-1970) og medstifter af AUT (Aarhus Unge Tonekunstnere). Bucks deltagelse i Ung Kunsts aktiviteter blev inspiration til orkesterværket *Punctuations en revolutionær parafrase* (1968), der blev uropført ved et komponistseminar ledet af den polske komponist Witold Lutosławski.

Mogens Gissel (1941) er autodidakt kunstner, uddannet reklametegner. Han debuterede 1964 på Kunstnernes Efterårsudstilling på Charlottenborg og var i samme periode aktiv i arbejdsgruppen Ung Kunst sammen med bl.a. William Louis Sørensen og Kirsten Justesen. I årene 1965-67 tegnede han tegneseriestriben *KOSMO*, udviklet i samarbejde med musikerne Tom Prehn og Paul Ehlers, der bl.a. blev bragt i *Svenska Dagbladet* og *Information*.

Kirsten Justesen (1943) er uddannet klassisk billedhugger på det Kongelige Danske Kunstakademi i 1975. Hendes aktiviteter spreder sig over en vifte af genrer fra body art og performance til skulptur og installation. I årene 1965-68 studerede Justesen ved Det Jyske Kunstakademi og var aktivt medlem af arbejdsgruppen Ung Kunst, der arrangerede udstillinger, happenings og seminarer.

Takehisa Kosugi (1938) er japansk komponist og violinist associeret med Fluxus-bevægelsen. Udover at optræde som solomusiker var Kosugi bl.a. medlem af gruppen Taj Mahal Travellers (1969-75), der spillede deres koncerter udendørs, hvor de skabte spontane improviserede droner ved hjælp af diverse elektroniske effekter. I 1968 optrådte Kosugi på det forhistoriske museum i Aarhus, hvilket inspirerede et ungt lokalt publikum og skabte overskrifter i aviserne.

Per Kramer (1942-2010) var maler, grafiker, billedhugger, happening- og installationskunstner uddannet fra Århus Kunstakademi 1966-1969. Kramer var medlem af kunstnergruppen Zygo (sammen med Ingvar Cronhammar, Freddy Halle og Thorbjørn Lausten Jacobsen), der sammen lavede udstillinger, environments, happenings og koncerter.

Tom Krøjer (1942) er uddannet fra Kungliga Konsthögskolan i Stockholm 1967, hvor han studerede ved Carl Fredrik Reuterswärd. I de tidlige år var han knyttet til både den Eksperimenterende Kunstscole og Bauhaus-Situationiste bevægelsen, hvor han lavede happenings sammen med bl.a. Jens Jørgen Thorsen, Poul Gernes og Jørgen Nash.

Erik Liljenberg (1942-2014) arbejdede med maleri, grafik og blandformer. Han blev uddannet fra Århus Kunstakademi 1966 og var aktiv i det eksperimenterende kunstmiljø i 1960ernes Aarhus,

hvor han lavede happenings sammen med bl.a. Kristen Bjørnkjær og William Louis Sørensen og environments inden for Ung Kunsts regi.

Gunner Møller Pedersen (1943) er musiker og komponist uddannet fra Det Jyske Musikkonservatorium. Møller Pedersen har gennemgående arbejdet med installatoriske elektroakustiske kompositioner bl.a. til Vinterhaven i Glyptoteket og er en central skikkelse for udbredelse af elektronmusikken i Danmark.

Poul Pedersen (1928) er anden generation af tre generationers fotografer med studie i Aarhus. Han er specialiseret i at fotografere kunst og arkitektur, men har også gennem mange år fotografere romanske stensulpturer. Han var i en lang årrække medlem af bestyrelsen af Århus Kunstforening af 1847 og dokumenterede flittigt de kunststillinger og kunstbegivenheder, der fandt sted i Aarhus.

Tom Prehn er dansk jazzmusiker og komponist, uddannet fra Det Jyske Musikkonservatorium. Hans musikalske karriere spænder over en lang række genrer og samarbejder: eksperimenterende jazz i Tom Prehns Kvartet, improvisationsmusik og musikarrangementer sammen med Jens Wilhelm Pedersen (Fuzzy) samt symfonisk pop med sangerinden Birgit Lystager i front. Derudover er han en af medskaberne af tegneseriestriben *KOSMO* (1965-67), tegnet af Mogens Gissel.

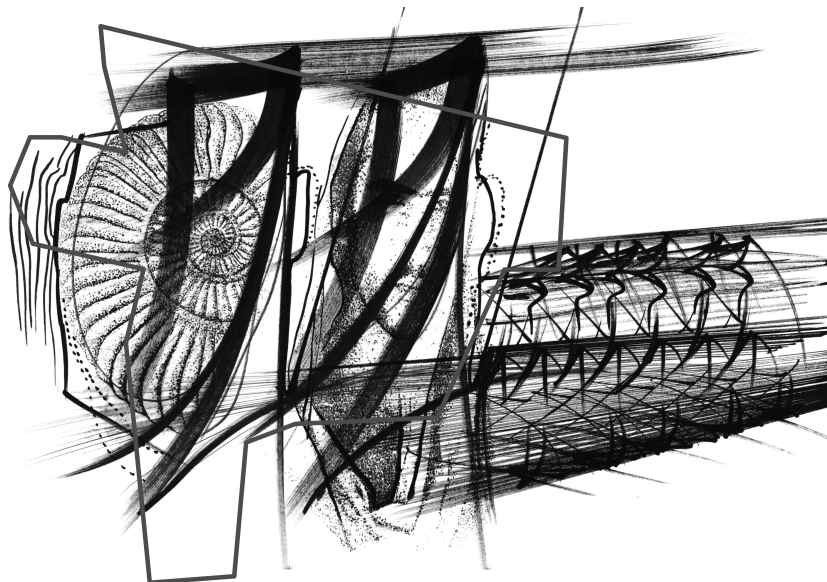
Vagn Steen (1928) er dansk forfatter, cand.mag. i dansk og historie. Som redaktør, udstillingsmager og underviser ved Aarhus Universitet i 1960'erne var han meget central for indførelsen af konkret poesi i Danmark.

Teddy Sørensen (1938-2002) var dansk kunstner, der arbejdede med maleri, grafik, happenings og film. Sørensen var uddannet fra Århus Kunstakademi 1961-62. En af hans happenings bestod i at han stak årer ud af et hul i gallerivæggen og ned i Aarhus Å.

William Louis Sørensen (1942-2005) var autodidakt kunstner, der arbejdede med både grafik, happenings og skulpturer i forskellige medier, herunder plastic, lys og lyd. I løbet af 1960'erne spillede Louis Sørensen en aktiv rolle på den eksperimenterende scene i Aarhus som formand for arbejdsgruppen Ung Kunst og medredaktør af *Århus Rapport 1961-1969*.

NYE VÆRKER

ANTIPYRINE / MATHIAS KOKHOLM



Ferdinand Ahm Krag, plakat (illustration) til udstillingen *Forespørgsler i jord og kunst* (Antipyrine / Sønderholm, 2014). Udlånt af kunstneren og Antipyrine.

Antipyrine / Mathias Kokholm

Antipyrine: *Fårehyrden* (publikation) af Glenn Christian, 2014.
Antipyrine / Sønderholm: *Forespørgsler i jord og kunst* (udstilling),
2014, med Bishan Commune af Ou Ning, Ferdinand Ahm Krag, New
Media, Lasse Krog Møller, Lea Porsager.

Bishan Commune / Ou Ning, opslået bog på bord og
dokumentarfilm

Ferdinand Ahm Krag, videoinstallation

New Media, videoinstallation

Lasse Krog Møller, tavle med fotografier og tekst

Antipyrine / Sønderholm, tavle med arkivisk material, fotografier
og tekst

Bestilt af Kunsthall Aarhus

Støttet af Statens Kunstfond

Fårehyrden

Fårehyrden – med bemærkninger om en biografisk noget ukendt
fase er en psykedelisk Aarhus-interpretation af digteren Glenn

Christian skrevet til *Aarhus Rapport – avantgarden som netværk (eller, det ultralokales politik)*. Bogen *Århus Rapport 1961-1969* og en jysk avantgardetradition antydes formelt som et raster bag projektet. Teksten forløber i forskellige tids- og rumligheder, et forløb hvor fårehyrden iført jysk rumdragt kortlægger en fremtidig provinsentropi og et terapeutisk forløb, der forsøger at lave en biografisk rekonstruktion – i dialog med Freud – af en noget ukendt fase, barndom og bliven digter. Tekstens afstande og tomrum, mellem en både ukendt fortid og fremtid, fremskriver en kritik gennem sidestilling af en aktuel begejstring for autofiktion og det antropocentriske.

Fårehyrden udkommer som løse ark i en mappe, grafisk tilrettelagt af Glenn Christian i samarbejde med billedkunstneren Lea Porsager, og installeres som del af udstillingen *Aarhus Rapport – avantgarden som netværk (eller, det ultralokales politik)* i Kunsthall Aarhus.

Glenn Christians *Fårehyrden* udkommer som første volumen i en serie af mapper med titlen *Edition Antipyrine*. Mapperne vil fungere som en omkoblende maskinisme mellem bogens og udstillingens rum, for tekst- og værkformater indenfor kunst, litteratur og teori. Serien dedikeres til Henrik Have og vestjysk sortkunst.

Digteren **Glenn Christian** (1976) er uddannet fra Forfatterskolen i København i 2007. Han debuterede i 2008 med digtsamlingen *Det hjemlige* (After Hand). Siden er udkommet *Den agrare modoffensiv* (forlaget 28/6, 2008), *Moro forsvandt* (forlaget 28/6, 2009), *Ruben* (After Hand, 2010), *Det sorte ved munden* (After Hand, 2011), *Fabriksnoter* (OVBIDAT, 2012), *Hydra!* (After Hand, 2013) og senest *Mudret sol* (Arena, 2013).

Forespørgsler i jord og kunst

Forespørgsler i jord og kunst var en udstilling og et seminar, der fandt sted på gården Sønderholm nord for Aarhus over sommeren 2014. Landbrugsmaskinerne var rykket ud på marken. Mediale maskiner, fotografier, tekster og objekter var flyttet ind i laden.

Forespørgsler i jord og kunst inviterede fire kunstnere til at arbejde med emner som ruralitet, urbanitet, økologi, kartografi, fællesskaber, vidensdeling, utopi, jord og kunst. Steder

blev genoplivet, energiopladt og undersøgt, fra utopiens mulighedsbetingelser i en landsby i Kina over feltundersøgelser på Krajbjerg Hede ved Sønderholm til en psykedelisk erfaring af relationer og rum, alt sammen forbundet af jordlag og satellitter på en antropocæn klode.

Forespørgsler i jord og kunst supplerede udstillingen med et seminar med foredrag, markvandring, feltundersøgelser, diskussioner og koncerter, tænkt som et sted og rum at mødes, diskutere og udfordre måden hvorpå vi indretter os i verden.

Forespørgsler i jord og kunst præsenterer og ombryder på *Systemics #4* udstillingen og seminaret, sammen med de mængder af materialer og dokumenter der blev indsamlet og genereret undervejs.

Deltagende kunstnere: Ferdinand Ahm Krag: *Rogue Planet og Cold Plates II*; New Media: *Volume Topical Aquaponix*; Lasse Krog Møller: *Jordarbejder (Efter Smithson) Sønderholm – Krajbjerg Hede* og *En tur til Skt. Nikolaj Kapel Sønderholm – Krajbjerg Hede*; Ou Ning: *Bishan Commune*; Lea Porsager: *Soil Solarization (a.k.a. the Sønderholm Experiment)*.

Kurateret af forlaget Antipyrene og gården Sønderholms beboere; Mai Corlin og Rasmus Graff, Elise, Thøger og Mathias Trøllund Kokholm. Assisteret af Mathias Ruthner og Michael Roloff.

Antipyrene er et uafhængigt forlag drevet af redaktør/kurator Mathias Kokholm. Forlaget udgiver titler inden for kunst, litteratur og teori; økonomi, teknologi, vandalisme, publicering som medium og praksis, skizofreni, science fiction og konceptuel poesi. Antipyrene er en åben situation, arbejder ofte kollektivt og researchbaseret, med et bagkatalog af komplekse og polemiske titler, der formulerer visioner i sin tid. Antipyrene organiserer seminarer, workshops og udstillinger, driver boghandel i Kunsthal Aarhus og udgiver tidsskriftet *Monsieur Antipyrene*, der redigeres af kunstner Jørgen Michaelsen, kunsthistoriker Mikkel Bolt og forfatterne Mikkel Thykier og Claus Handberg.

Ferdinand Ahm Krag (1977) er billedkunstner. Arbejder med tegning, maleri, video og 3d-animation. Har senest medvirket på udstillingerne *The structure and properties of matter* på Hordaland

Kunstsenter i Bergen og *Man vs. machine* på Galleri Hussenot i Paris. Han indgår desuden i en række tværæstetiske samarbejder med digtere og dramatikere og har i samarbejde med Christian Lollike og Kristian Husted lavet forestillingen *POINT OMEGA*. Til efteråret udkommer bogen *Rogue Planet* på forlaget Officin.

New Media er en åben gruppe med en fast besætning bestående af Andreas Führer, Rasmus Graff, Asger Hartvig og Simon Latz. New Media er en research- og forstyrrelsesgruppe, der opererer tværs igennem genrer og medier. I *Topical Aquaponix* arbejdes der med økologiske lukkede kredsløb, hustage, befolkningstæthed og territorier, div. instrumenter og en printer.

Lasse Krog Møller er uddannet fra Det Jyske Kunstakademi i 2001. Han arbejder med installationer, objekter, fotos, tekst, tegning og bogudgivelser. Han modtog i 2013 Statens Kunsfonds tre-årige arbejdslegat. Han har bl.a. udstillet på Kunsthallen Brandts, Overgaden – Institut for Samtidskunst, Galleri Image. Senest: *Sydhavnseffekter*, Sydhavn Station (2014); *Orders of the Day*, Ok-Corral (2014); *Gå Løs*, Vanløse (2013); *Ang. Hellerup*, Hellerup (2013). Lasse Krog Møller er medstifter og redaktør af forlaget/tidsskriftet **[asterisk]* og står selv bag flere bogudgivelser, senest *Vanløses Monumenter* (2013), *Ang. Hellerup* (2013), *10000000000000 Stykker Smørrebrød* (2013) og *Et togt over det hvide sand* (2011).

Ou Ning (1969) er kinesisk kunstner, kurator, redaktør og skribent. Ou Nings praksis kredser omkring urbane og rurale problematikker. Hans seneste udstilling er *Bishan Commune – Street of Utopia* (2014) på Taipei Fine Arts Museum i Taiwan. Ou Ning er desuden redaktør af det litterære tidsskrift *Chuzpah!*, der bl.a. har haft temanumre om agrare samfund i Østasien, revolutioner, George Bataille og Queer.

Lea Porsager (f. 1981) er kunstner, uddannet fra det Kongelige Danske Kunstakademi i København og Städelschule i Frankfurt am Main. Hendes medier omfatter film, skulptur, fotografi og tekst. I 2012 udstillede hun *Anatta Experiment* på dOCUMENTA(13) i Kassel, Tyskland. Seneste soloudstilling er *FOOD FOR THE MOON – Sluggish and Well-lubricated*, som fandt sted på Henie Onstad Kunstsenter, Norge.

DAVE HULLFISH BAILEY



Dave Bailey, detalje fra *Exo-desic Research Cluster* (2012). Sort/hvid og farve fotografier monteret på galvaniseret stål: tape på bogbindsbrædder og aluminium; wires og fastgørelsesmekanisme. Som vist på den 30. São Paulo Biennale *The Imminence of Poetics* (2012). Udlånt af kunstneren.

Dave Hullfish-Bailey

Working Model, 2014

Diverse materialer, fundne objekter, fotografier, sprog
Bestilt af Kunsthal Aarhus
Støttet af Statens Kunstfond

Working Model er et værk i stadig udvikling: en mental og geografisk kortlægning af det eksperiment fra slutningen af 1960'erne, som er kendt som Drop City. Dette begyndte som unge amerikanske kunstneres forsøg på at udvide happenings, environments og andre avantgarde-idéer til et totalt, livsomfattende kunstværk.

Drop City blev bygget med kuppelformede huse inspireret af opfinderens Buckminster Fuller. Fullers design til den såkaldte geodætiske kuppel gav således arkitektonisk form til ønsket om en encyklopædisk forståelse af verden, idet det kunne symbolisere både, alt hvad himmelrummet indeholder, såvel som de udforskede vidder inde i kraniet. Men kuppel-arkitekturen signalerede også (og var med til at skabe) en ekstrem kulturel

fremmedgørelse i forhold til Drop Citys landlige omgivelser i det sydøstlige Colorado. Konstruktionen af kuplerne fra fundne materialer understregede endnu et paradoks, nemlig at fællesskabets 'ny begyndelse' bogstaveligt talt hvilede på materialer og historier, som var importerede via netværker, der strakte sig langt ud over Drop Citys grænser. Men i sidste ende – faktisk ganske hurtigt, da billeder af Drop City spredte sig i massemedierne og til resten af hippiebevægelsen – blev projektets indlejrede, materielle virkelighed overskygget af den berusende symbolisering af en selvomsluttet tilbagetrækning fra civilisationen.

Drop City udgør et problemobjekt inden for Baileys fortsatte undersøgelse af geografiske kontekster for alternative sociale modeller. I modsætning til de fremherskende fortællinger om Drop Citys isolation, nye begyndelse og uundgåelige, utopiske kollaps, konstruerer Baileys kortlægning en ny form for porøsitet. I sine værker nærlæser han steder og analyserer kontekster for at lade sig inspirere til at undersøge og gennemspille problemer. I *Working Model* er der tale om en kunstnerisk kortlægning, som fremhæver den tidligere brug af land, menneskelige historier og arven efter dem, naturlige, materielle og naturlige økologier, såvel som mere spekulative forbindelser til fjerne steder, fællesskaber og ideer.

En motor i denne kortlægning er en bemærkelsesværdig og tilsyneladende fortrængt, geografisk omstændighed: Drop City blev bygget ved en smal landevej, lige overfor en nedlagt folkeskole – en skole som var blevet bygget blot 30 år før, da reformister gav den offentlige uddannelsespolitik en større overhaling i årene efter depressionen. Lokalt var dette et svar på de økonomiske og økologiske ødelæggelser, som fulgte i perioden efter 1930ernes omfattende støvstorme, en periode kendt som 'Dust Bowl'. Når man tager dette 'institutionelle spørgsmål' i betragtning – som en af de konkrete betingelser for Drop City-beboernes projekt om at rejse væk fra storbyen og tilbage til landet, for dér at uddanne sig selv – opstår der to hovedspor i Baileys undersøgelse. På indholdssiden går dette ud på at spore måderne, hvorpå menneskelige og ikke-menneskelige kræfter har udviklet sig sideløbende med hinanden i disse barske omgivelser. På den anden side går det ud på at overveje, hvordan man skaber en mere kompleks og dynamisk model for et givet sted; en model som privilegerer en detaljeret og materiel, lokal viden, som skaber

ikke-lineære forbindelser på tværs af geografiske, tidslige og disciplinære rum, og – på kritisk vis – også kan redegøre for de huller, der måtte være i en sådan model.

Som et kunsthistorisk tankeeksperiment kan man spekulere over, om de avantgardistiske idéer og indflydelser, der cirkulerede i Aarhus i 1960'erne var nogle af de samme som de, der inspirerede 'dropperne' i Colorado til at bygge Drop City. På denne måde kan man argumentere for at Aarhus og Drop City mødes via Allan Kaprows happenings og miljøer og det eksperimentelle pensum på det amerikanske Black Mountain College (hvor bl.a. Anni og Josef Albers, John Cage, Merce Cunningham, Walter Gropius, Willem de Kooning underviste mellem 1933 og 1957). Mindre kunsthistorisk har brugen af psykedelika i både Aarhus og blandt hippierne i Drop City uden tvivl været.

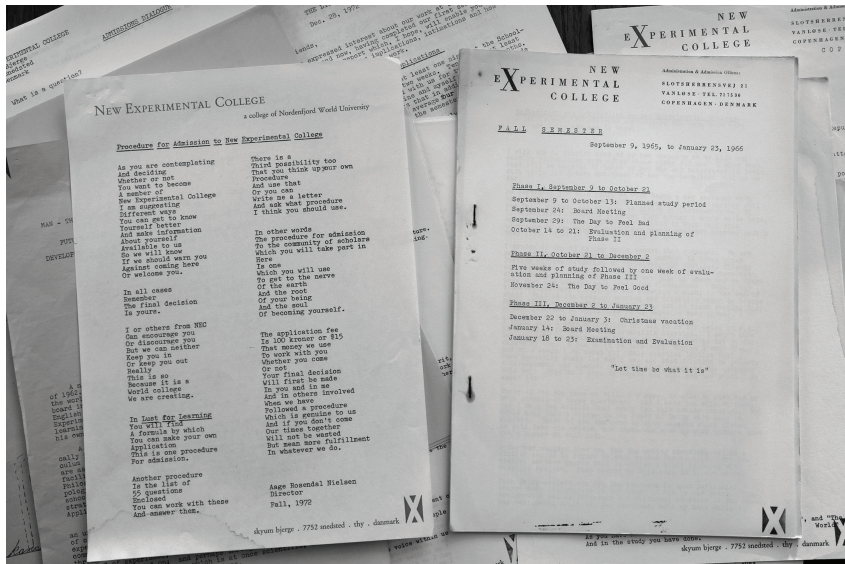
Baileys *Working Model* kan ses som en samlende figur for *Århus Rapport*-udstillingen. På samme måde som udstillingen er en udløber af bogen *Århus Rapports* kortlægning af 1960'ernes lokale kunstliv forlænger Baileys værk en enkelt begivenhed – Drop City – i tid og rum, ind i en række netværker uden skala.

Dave Hullfish Bailey er født i Denver, Colorado, og bor og arbejder i Los Angeles. Hans seneste udstillinger er *School Section*, Tensta Konsthall, Stockholm (2014), *Broken Country*, Malmö Konsthall (2013), São Paulo-Biennalen (2012), *Surrounded by Squares*, Raven Row, London (2009), Lyon-Biennalen (2007), *What's Left to its own Devices (On reclamation)*, Casco Office for Art, Design and Theory, Utrecht (2007) og *CityCat Project*, Brisbane (2006- fortløbende). Hans publikationer omfatter bl.a. *Elevator* (Secession, Vienna: 2006), *What's Left* (Casco/Sternberg Press, Utrecht/Berlin: 2009) og *Union Pacific* (Künstlerhaus Bethanien, Berlin: 1999). Bailey underviser på Art Center College of Design, Pasadena, og har forelæst internationalt. Han fik sin BA i filosofi og videnskab på Carleton College og har kandidatgrader fra Harvard Divinity School og Art Center College of Design, Pasadena.

Dave Baileys praksis har rødder i iagttagelse, interdisciplinær analyse og den eksperimentelle kortlægning af specifikke rum – ofte steder, hvor geografiske yderområder falder sammen med kulturelle og økonomiske marginer. Skulpturelle processer og former – modeller, improviserede apparater, fungerende

prototyper, provisoriske arkitekturer og stedsbestemte interventioner – spiller en rolle i hans projekter, ikke bare som konceptuelle motorer og konkret erfarede objekter, men også som spekulative justeringer af sociale mønstre.

JAKOB JAKOBSEN



Jakob Jakobsen, tryksag fra NEC 1966 & 1972, 2014. Udlånt af kunstneren.

Jakob Jakobsen

The New Experimental College Tabloid, 2013-2014

NEC tabloid, 64 sider, avistryk, 5000 eksemplarer
Bestilt af Kunsthal Aarhus
Støttet af Statens Kunstfond

Åbningen af *Systemics #2* i efteråret 2013, markerede lanceringen af forskningsprojektet *The New Experimental College* af Jakob Jakobsen. Projektet, der er udviklet gennem en periode på et år, bringer samtidige spørgsmål om emancipatorisk uddannelse for dagen, spørgsmål, der ses i lyset af dette historiske eksperiment. Projektet involverer en indsamling af vidnesbyrd fra de folk, der var involveret i New Experimental College (NEC), såvel som en tabloidavis til *Systemics #4: New Experimental College Tabloid*. Avisen fungerer som et bærbart arkiv, folk kan arbejde med. Det

vil inkludere reproduktioner af relevante dokumenter, interviews med Angela West, Preben Maegaard, Ron Manheimer, Peter Stansill og andre, såvel som en generel introduktion til den dynamiske og improviserede uddannelsesmæssige oplevelse af NEC. Dette kunstneriske forskningsprogram er lagt for dagen for at dele glemte historier om radikal eksperimenterende uddannelse, med det mål at aktivere dem på ny, i lyset af nutidige nødvendigheder.

NEC var en radikal åben uddannelsesinstitution, der havde sine storhedsdage i slutningen af 1960'erne i Nordjylland. NEC var grundlagt i 1962 i en forstadsvilla på Slotsherrensvej i Vanløse, som en international skole der tilbød studerende – primært fra USA – et eller to semestre med eksperimental indlæring. Skolen var bygget på friskolemodellen og integrerede hverdagsliv og -lære. NEC's primære fokus var selve læringsprocessen i relation til både den individuelle studerende og fællesskabet af studerende, der tilsammen udgjorde skolen. NEC præsenterede sig selv som en videregående uddannelse og tilbød universitetsgrader, på trods af den intenderede modstand mod en fikseret uddannelsesstruktur eller et fast defineret pensum. Selve undervisningsformen var hovedemnet for de normalt omkring 12 studerende og 12 undervisere. Som del af ansøgningsprocessen skulle ansøgeren udfylde et spørgeskema. Det første af de i alt 40 spørgsmål lød: 'Hvad er et spørgsmål?'. Nummer 24 spurgte 'Hvad ved du?' og nummer 27 'Hvor smuk er din vrede?'

I 1966 forlod NEC København og flyttede til Skyum Bjerge i Thy, hvor en gammel landejendom blev rammen for skolen. Efter flytningen blev projektet udvidet og parallelle eksperimenterende uddannelser blev etableret i andre egne omkring Thy, under det samlede navn Nordenfjord World University (også kaldet Verdensuniversitetet). I starten af 1970'erne var der seks separate skoler, der var specialiserede i alt fra audiovisuelle medier, håndværk og keramik, til meditation og selvrealisering.

NEC var tæt forbundet med den internationale frie universitets bevægelse, der opstod i midten af 1960'erne og grundlæggeren af NEC, Åge Rosendal, talte om frigørende uddannelse ved kongressen Dialectics of Liberation i London i 1967. Han var desuden listet som forelæser ved Antiuniversity of London, der nævnte NEC i deres katalog, som en af en række af internationale 'søsterinstitutioner'.

Forskningsprojektet *The New Experimental College* er udviklet i samarbejde med det lokale arkiv i Thisted.

Jakob Jakobsen er billedkunstner og organisator (antipool.org). Han var medgrundlægger af Copenhagen Free University i 2001 (copenhagenfreeuniversity.dk), the trade union Young Artworkers (UKK) (ukk.dk) i 2002, den kunstnerdrevne tv-station *tv-tv* i 2004, og Nebula Books i 2010 (nebulabooks.dk). Han var underviser ved Det Fynske Kunstakademi fra 2006 til 2012. Seneste års udstillinger omfatter *Image Politics/Billed Politik* på Overgaden, Institut for Samtidskunst i København (billedpolitik.dk), *This World We Must Leave* i Kunsthall Aarhus i 2010 (thisworldwemustleave.dk) og *Trauma 1-11: Stories about Copenhagen Free University and the surrounding society in the last ten years* på Museum for Samtidskunst i Roskilde i 2011 (vimeo.com/29529903). Han var med i AND AND AND / DOCUMENTA (13) (andandand.org) med *The Antiuniversity research project* (antihistory.org) igangsat med MayDay Rooms, London, 2012. I 2013 blev hans arbejde om *Antiknow* vist på Flat Time House, London, og han var også med i udstillingen *Systemics #2* i Kunsthall Aarhus.

MUSEUM OF ORDURE



Museum of Ordure, detail of *World in Motion* poster (2014).
Udlånt af Museum of Ordure.

Museum of Ordure

World in Motion – film fra Museums of Ordures samling, 2014

Kontinuerligt afspilningsprogram, varierende tider

Bestilt af Kunsthall Aarhus

Støttet af Statens Kunstfond

Med *Århus Rapport 1961-1969* som afsæt til en undersøgelse af den modernistiske avantgarde bidrager Museum of Ordure til udstillingen *Aarhus Rapport – avantgarden som netværk (eller, det ultralokales politik)* med en serie af film udvalgt fra deres samling af World Cinema, der er udvidet i tid og narrativ. Samlingen vægter indhold fremfor forfatterskab eller nationalitet.

Århus Rapport var konstrueret som en begivenhed, hvilket antyder at det var en overgangstilstand. Havde det eksempelvis en begyndelse og en slutning, eller foregik det som en blotlæggelse af konvergerende interesser uden en konklusion? Var begivenhederne autonome, havde de politisk identitet? Var der et overordnet design eller fremkom det som en række af autonome spekulationer og 'naturaliserede' så sig selv i løbet af processen?

Provinsialisme forstås almindeligvist som en snæversynet sindstilstand og ses ofte i kontrast til universalisme og avantgarde. Det politiske princip, der svarer til provinsialismen, er lokalpatriotisme, der står i modsætning til store planer og er imod centralisering. Er dette i modstrid med avantgardens revolutionære universalisme?

Disse opponerende filosofiske og politiske spørgsmål har beskæftiget generationer og vil fortsætte med det, og dette er selve kernen i den debat der omgiver den modernistiske avantgarde, der ser et samfund, gruppe eller nation som et 'forestillet fællesskab' (Anderson). Forestillede fællesskaber kan fortolkes som en social konstruktion, som i Edward Saids 'forestillede geografier'. Ved at trække på film gennem tid og fortælling rejser Museum of Ordure disse spørgsmål gennem de dobbelte, naturlige impulser der er mellem subjekt og indhold.

Alle film i samlingen er distribueret gennem 'peer-to-peer' netværk – 'commons'. På denne måde promoverer museet 'commonism' ved at stille spørgsmål ved ejerskab, copyright og pirat-

handlinger. Det har aldrig været mere nødvendigt at operere på grænsen af loven og at overskride kapitalismens rammeværk.

Museet stiller endvidere spørgsmålet om inertie – hvordan kan mennesket løftes fra den gennemtrængende tilstand af hjælpeløshed, der er fremherskende i vores tid? Hvilket 'rhizomatisk' system er muligt med fælles principper om handling, retfærdighed og lighed?

Her foreslår Museum of Ordure kollektivitet fremfor individualisme som en direkte mekanisme til at fremme menneskets indre liv, i stedet for at undertrykke det. Vores kroppe og bevidsthed er siden ældgammel tid blevet kuet, mennesket er blevet svigtet og forspildt gennem tiden og historien er blevet gjort uforståelig. Kan et netværk af dem der vil, fungere som agenter imod glemelsen, på vejen mod en ny realitet?

Museum of Ordure er en selv-institution, der undersøger den kulturelle værdi af smuds via dets projekter og igangværende offentlige samlinger. Der kræves en speciel interesse i håndteringen af menneskeligt affald og dets påvirkning på konceptet om den offentlige sfære og civile samfund.

LISTE OVER FILM

Soviet Toys, instr. Dziga Vertov (1924), 11 min

Strike, instr. Sergei Eisenstein (1925), 82 min

Battleship Potemkin, instr. Sergei Eisenstein (1925), 75 min

Kino Pravda - nos. 3, 5, 18, 20, 23, instr. Dziga Vertov (1925), 56 min

October, instr. Grigori Aleksandrov, Sergei Eisenstein (1928), 104 min

Rome, Open City, instr. Roberto Rossellini (1945), 105 min

The Little Soldier, instr. Jean-Luc Godard (1963), 88 min

The Battle of Algiers, instr. Gillo Pontecorvo (1966), 120 min

Chinese, instr. Jean-Luc Godard (1967), 93 min

The Hour of the Furnaces, instr. Octavio Getino, Fernando Solanas (1968), 260 min

Theorem, instr. Pier Paolo Pasolini (1968), 98 min

Z, instr. Costa Gavras (1969), 127 min

Why Does Herr R. Run Amok?, instr. Rainer Werner Fassbinder, Michael Fengler (1970), 90 min

The Discreet Charm of the Bourgeoisie, instr. Luis Buñuel (1972), 102 min

Sambizanga, instr. Sarah Maldoror (1972), 102 min
The Society of the Spectacle, instr. Guy Debord (1973), 88 min
Ali: Fear Eats the Soul, instr. Rainer Werner Fassbinder (1974), 93 min
The Road, instr. Yılmaz Güney, Şerif Gören (1982), 124 min
The Camp at Thiaroye, instr. Ousmane Sembène, Thierno Faty Sow (1988), 157 min
The Last Communist, instr. Amir Muhammad (2006), 90 min
News From Ideological Antiquity, instr. Alexander Kluge (2008), 570 min

LEA PORSAGER



Lea Porsager, *Snail Father and Coiled Adolescent Fern*. Fra det igangværende arbejde *Soil Solarization [a.k.a. the Sønderholm Experiment]* (2014). Udlånt af kunstneren.

Lea Porsager

Soil Solarization (a.k.a. the Sønderholm Experiment), 2014

Bregner fra den jyske skov. Uld fra det drøvtyggende jyske pattedyr med tyk pels. Træpæle. En snoet bregne i aluminium. En muteret aluminiumsbregne. Aluminium myræags kvantemegasporer. Film (miljøvenlig metode)

Bestilt af Kunsthal Aarhus

Støttet af Statens Kunstfond

Filmen er et dokument over en syntese – en sætten-sammen af deltagerne i Sønderholm fællesskabet – og viser en dag af 'konstellationsarbejde' blandt myrer, bregner, pels, træpæle og mennesker. Filmens fotografiske overflade, der er oplyst af lys-stråler og akkompagneret af menneskestemmer der råber

"AARRR", responderer i olierede metalliske røde, blå, gule, grønne og lilla farver.

Gennem en miljøvenlig metode (som i en genfremvisning af den avantgardistiske sol), erstatter Sønnerholm-fællesskabet rødderne med de forvirrede stråler fra L'Anus Solaire. I Kunsthall Aarhus vil alle de i eksperimentet anvendte elementer være dækket af transparent polyethylen plastik, der normalt bruges til at fremme planters vækst ved at forstærke solens stråler. Ovenpå plastikoverfladen vil være placeret flere forskellige aluminiumserede avantgardistiske artikler, snoede former og figurer: 'Snail Father', 'Coiled Adolescent Fern' og 'Quantum Mega Spores'.

Soil Solarization (a.k.a. the Sønnerholm Experiment) afdækker tankevækkende former og strategier fundet i de obskure sider i *Århus Rapport*. Som i en antydelse af, at alt man kan lave i en provociel avantgarde, er at efterligne gamle ting. En selvmorderisk 'Solar Anus', der skrider frem fra en anden! 0 Luminous Annulus!

Filmmusik komponeret af Andreas Führer, lyden af menneskestemmer, der siger "AARRR" inspireret af La Monte Youngs *Black Album 1.31 VII 69 10:26-10:49*.

Lea Porsager (1981) er uddannet på Det Kongelige Danske Kunstakademi i København og på Städelschule i Frankfurt am Main. Hun modtog sin MFA fra Det kongelige Danske Kunstakademi i 2010. Hendes seneste udstillinger inkluderer Henie Onstad Kunstsenter, Høvikodden 2013–2014; Lunds Konsthall, Lund 2013; The Emily Harvey Foundation, New York 2013; Open Studio, ISCP, New York 2013; Neue Gesellschaft für Bildende Kunst, Berlin 2013; Contemporary Art Centre (CAC), Vilnius 2013; Museum voor Moderne Kunst, Arnhem 2013; Kunsthall Aarhus, Aarhus 2013; Fotografisk Center, København 2013 og KUMU, Tallinn 2012. Porsager fik tildelt Montana ENTER Prize for sit værk *LEAP – The Awakening of the Dark Muses* i 2008. I 2012 deltog hun i DOCUMENTA (13) med *Anatta Experiment*.

Lea Porsagers kunstneriske virksomhed er præget af spekulativ fabulering indenfor esoteriske og okkulte idésystemer. Blandt hendes fortrukne medier er film, skulptur, fotografi og tekst.

Selvom indgående forskning omkring hendes valgte emner er en væsentlig del af hendes virke, er hendes mål ikke at illustrere eller forklare spirituelle koncepter, men nærmere et engagement i mentale, fysiske og sociale eksperimenter. At gøre og gøre om gennem anarki, forvikling, paranoia, nærhed og gal, ikke-voldelig spekulation.

LARS BANG LARSEN



Sture Johannesson, *Jeg sætter mit ben i Aarhus - igen!* (2014). Udlånt af kunstneren.

Lars Bang Larsen

Genopførelsesprogram, 2014

C.F. Reuterswärd, William Louis Sørensen, Kirsten Justesen, Sture Johannesson, Johannes Christoffersen, Eric Andersen.

Bestilt af Kunsthal Aarhus
Støttet af Statens Kunstfond

I løbet af *Systemics #4* vil der i rum A være et særligt program for genopførelser og genskabelser af historiske værker. Programmet, der består af tre udstillinger og en stedsspecifik installation, præsenterer nye værker samt nye versioner af udvalgte værker fra bogen *Århus Rapport*.

I 1960'erne arbejdede kunstnere med værket som situation – som performance, happening eller stedsspecifik begivenhed. Genopførelser af sådanne flygtige, tidsbaserede værker fra dengang sigter efter at tilbyde et nutidigt publikum muligheden for at opleve dem. Men som metode giver genopførelsen også anledning til spørgsmål: hvordan oplever et nutidigt publikum et genopført værk? Hvordan påvirker en genopførelse læsningen af det historiske værk? Hvornår er det meningsfuldt at genskabe kunstværker?

På denne måde fremprovokerer de tidsbaserede værker vigtige diskussioner om kunstværkets materielle og sansemæssige status, om museets arkiveringsmåder, og om hvad man kan kalde for erindringens politik. Genopførelsesprogrammet er en eksperimenterende undersøgelse af nogle af de problemstillinger og spændinger, der ligger i den kunsthistoriske erindrings mekanismer.

Den første udstilling i genopførelsesprogrammet består af en mindre gruppeudstilling med C.F. Reuterswärd, William Louis Sørensen, Kirsten Justesen og Sture Johannesson. *Rembrandt* (1967/2014) af den svenske kunstner C.F. Reuterswärd blev skabt som et vægmaleri til en udstilling på Jysk Kunstgalerie i april 1967. Det er en typisk Reuterswärd: let, gestisk, legende. Et visuelt og sprogligt ordspil, der integrerer ordet 'remembrance' (erindring) og navnet på en af kunsthistoriens kanoniserede mestre. Ved at isolere signaturen fokuserer Reuterswärd's værk på kunstnerens ry fremfor hans virke: hvad ser vi, når vi ser et værk af en 'udødelig', uforglemmelig kunstner? Et kunstværk – eller det mytologiserede genis institutionelt autoriserede 'brand'?

William Louis Sørensens grafiske værk *Rød prik: By-environment* (1968/2014) var indlagt som løssark i hvert eksemplar af *Århus Rapport*. Prikken var et gennemgående motiv i Sørensens værker fra denne periode og ses både i hans malerier, skulpturer og environments. *Rød prik* er et værk af typen der ikke kan blive mere

simpelt og åbent for fortolkning fra beskuerens side: dets titel fremkalder et mentalt billede af byen, dækket af et rødprykket udstæet; eller man kan fysisk placere Sørensens røde prikker i bybilledet og se det urbane rum begynde at forvandle sig omkring dem.

Kirsten Justesen var en af de første danske kunstnere i Danmark til at inddrage sin egen krop som et kunstnerisk materiale. *FOLD SCULPTURE 1968* (1968/2014) leger med spændingsforholdet mellem kroppen som volumen og som todimensionel repræsentation. Hun har sagt om værket, at det er en "ideel skulptur, fordi den kan foldes og er let at transportere". Værket er en radikal analyse af hvordan en flade kan blive til en volumen, men kan samtidig aflæses som en kritik af det mandlige blik. Det danske udtryk for en pin-up er 'folde-ud pige': I *FOLD SCULPTURE* kan du klippe pigen ud og folde skulpturen op, men hun vil altid gemme sig og fornægte beskuerens blik.

Sidst men ikke mindst præsenteres Sture Johannessons nye værk *Jeg sætter mit ben i Aarhus – Igen!* (2014), en bronzeafstøbning af kunstnerens nyligt amputerede ben. Gennem sin involvering i den Situationistiske Internationale i tresserne tilbragte Johannesson – som er fra Skåne i Sverige – tid i Jylland og var vidne til nogle af de begivenheder, der er dokumenteret i *Århus Rapport*. *Jeg sætter mit ben...* er konciperet som et vandreobjekt, der skal vises i forskellige udstillingssammenhænge. På denne måde kan værket ses som en ortopædisk demontering af den mobilitet der forventes af samtidskunstneren. Eller det er slet og ret en selvironisk kommentar til at se tilbage på sit liv fra alderdommen: hvis du ikke kan træde ned i den samme flod to gange, som Heraklit sagde, er det måske simpelthen fordi, de har fjernet dit ene ben.

På denne måde beskæftiger den første udstilling i genopførelsesprogrammet sig med erindringens fragmentariske natur, og med kunstnerens krop og signatur som materiale og spor.

Den anden udstilling præsenterer endnu et værk af William Louis Sørensen, en installation bestående af oppustede PVC-elementer kaldet *Struktur. 6 elementer. Transparent Serie* (1967). Værket var oprindeligt præsenteret på udstillingen Sonde i

1968 – den eneste udstilling på Århus Kunstmuseum der er dokumenteret i *Århus Rapport*. *Struktur* er et rumligt værk såvel som et forløb, idet de svævende og gennemsigtige, næsten ikke-eksisterende elementer vil 'performe' en koreografi af forskellige konstellationer. Således er det et værk, som forhandler de skulpturelle egenskaber form og volumen i forhold til tid og rum. *Struktur* er venligt udlånt af Sorø Kunstmuseum.

Den tredje udstilling er ikke en genopførelse af et kunstværk. Spørgsmålet er i stedet: hvad gør man, når man har truffet en beslutning om, at det ikke lader sig gøre at genskabe et historisk kunstværk? Det historiske værk er i dette tilfælde Sven Dalsgaards installation *Den århusianske linje* (1963). Dalsgaards værk var en totalinstallation skabt af en 5 km lang linje, tegnet over hele Jysk Kunstgalerie. Dalsgaard skabte sit værk som et modsvar til Piero Manzoni's *Linea Lunga 7200 metri* (Herning, 1960), der bestod af én lang linje, malet i blæk på en enorm rulle af papir og efterfølgende lukket inde i en stor beholder af bly. Dalsgaard var provokeret af det faktum, at ingen kunne verificere eksistensen af Manzoni's værk, når det var gemt væk i en lukket beholder. Dalsgaard bestemte sig derfor for at lave én lang og ubrudt, helt synlig linje. En anden forløber for Dalsgaards århusianske linje er Friedensreich Hundertwasser og Bazon Brocks *Hamburg Linie* (1959), som ligeledes var én lang linje, som endeløst bredte sig ud over vægge, lofter og gulve i et udstillingsrum. Digteren Hans-Jørgen Nielsen sammenlignede i 1969 Dalsgaards linje med Hundertwasser og Brocks og skrev "En linie kan angive en aflæsningsretning – man kan følge den. Og ved at gøre linjens forløb kompliceret og altdækkende blev både hamburger- og århuslinien interessante forsøg på at afstedkomme totale rum ved en manipulation med lineære aflæsningsforløb" (*Information*, 27.4.68)

Til genopførelsesprogrammet vil kunstneren Johannes Christoffersen tage arven op efter Dalsgaard – og efter Manzoni og Hundertwasser – og skabe endnu en linje, *Den århusianske linje: The Big Space Travel*. I de seneste år har Christoffersen anvendt en linjeagtig bevægelsesfigur, som er en del af en slags observatorium eller overvågningsssystem. Heri er det observerende blikks bevægelse beskrevet i en enkel linje, som har begyndelse og slutning. Men det er også en linje der, ligesom den egyptiske gud Ra, tager natbåden gennem underverdenen og genfødes

i en uendelig cirkel. Christoffersens linje er grafisk set mindre kompleks end Dalsgaards; på den anden side er den en visuel fiktion, som er del af en større synsøkonomi. I et forsøg på at omkredse Dalsgaards værk, vil Christoffersens linje fungere som et redskab til at kortlægge rummet som den udfolder sig i, og den vil samtidig være et redskab til at genforestille sig dette rum. Først og fremmest vil *Den århusianske linje: The Big Space Travel* dog være en fortælling; en fortælling om et perceptionssystem.

Det stedsspecifikke værk *By som værk* (1969/2014) af Eric Andersen består af en trekantet træstruktur, som er placeret ved indgangen til Kunsthal Aarhus og tapetseret med kopier af to forskellige plakater. Plakaterne bærer forslag til ruter, ad hvilke man kan drive rundt i Aarhus. Der beskrives også en kommunikationsstruktur for flanører, som er udrustede med walkie-talkies (flanøren anno 2014 kan bruge sin mobiltelefon). Eric Andersen skriver om værket: "En by er et instrument der ikke altid behøver at spille til de samme toner. *By som værk* involverede hele byen som et interaktivt kunstværk, gennem hvilket besøgende og den lokale befolkning kunne nyde andre og meget forskellige urbane ruter og aktiviteter end de normale og udslidte. Gennem 27 nye koreografier postet på billboards, ved busstoppesteder og på karakteristiske skulpturelle trekanter placeret på byens torve, fik alle mulighed for at gribe byen gennem det specifikke og det flygtige." *By som værk* var oprindeligt bestilt af foreningerne Ung Kunst og Århus Kunstforeningen af 1847.
Tekst af Lars Bang Larsen

DATOER FOR DE TRE UDSILLINGER

Udstilling #1

Sture Johannesson, Kirsten Justesen, C.F. Reuterswärd, William Louis Sørensen: 26. september – 2. november.

Udstilling #2

William Louis Sørensen: 7. – 23. november.

Udstilling #3

Johannes Christoffersen: 28. november – 31. december.

Udover genopførelsesprogrammet vil der i de sidste dage af *Systemics #4* være en Nytårskur med performances, filmvisninger og koncerter, der relaterer sig til *Århus Rapport 1961-1969*. Der vil blive lavet et særskilt program til dette.

Eric Andersen (1943) er uddannet komponist og arbejder som multimediekunstner. Hans værker spænder over performance, installation, instruktionsværker, lyd, computerkunst og offentlige værker. Eric Andersen er en international figur, som var med til at starte Fluxus-bevægelsen i de tidlige 1960'ere, og som har deltaget i dette kunstneriske netværk lige siden. Han besøgte og udstillede ofte i Aarhus i den periode, *Århus Rapporten* dækker.

Johannes Christoffersen (1968) arbejdede i 1992-2003 i 'samarbejdet rasmus knud' med Sebastian Schiørring og Søren Andreasen. De deltog bl.a. i udstillingerne Manifesta (2000) og Yokohama-Triennalen (2001). Hans værker – som ofte tager form af modeller og installationer – omhandler perceptionssystemer i film, arkitektur og kunst, og i relation til bredere kulturelle organiseringer af syn og visualitet.

Kirsten Justesen (1943) er uddannet skulptør på kunstakademierne i København og Aarhus. Hendes værker omfatter performancekunst, film, fotografi, skulptur og installation, og hun er internationalt anerkendt ikke mindst for sine bidrag til den feministiske kunst og kunstforståelse. Da hun boede i Aarhus i 1960'erne var hun et aktivt medlem af gruppen Ung Kunst der organiserede udstillinger, happenings og seminarer.

Sture Johannesson (1935) er selvlært kunstner der arbejder på grænsen mellem eksperimentel grafik, nye medier og modkulturer. Sammen med sin partner Ann-Charlotte Johannesson drev han i 1960'erne Galleri Cannabis i Malmö; et sted hvor datidens undergrundsmiljø hang ud, og hvor han udviklede en radikal version af den psykedeliske stil. Hans plakater er emblemer for ungdomsoprøret i Sverige, og han var blandt de første kunstnere i Skandinavien til at arbejde med digital grafik.

Carl Frederik Reuterswärd (1934) studerede i Paris med Fernand Léger og var professor i maleri på Stockholms Konstakademi 1965-1969. Reuterswärd, hvis værker ofte har et teatralisk præg, overskred maleriet og skulpturen i laserskulpturer og mange offentlige værker. Anfægtet af det manipulerende kunstmarked lancerede han i 1970'erne en serie af malerier og skulpturer der viste berømte kunstneres overdimensionerede signaturer.

William Louis Sørensen (1942-2005) var medredaktør på bogen *Århus Rapport 1961-1969* med Kristen Bjørnkjær og Mogens Gissel. Han var autodidakt kunstner, som arbejdede med grafik, happenings og film og med installation og skulptur i en række forskellige materialer, bl.a. plastik, lys, og lyd, såvel som digitale medier. I løbet af tresserne var Sørensen en central figur på den eksperimenterende kunstscene i Aarhus som kunstner og formand for gruppen Ung Kunst.

Lars Bang Larsen (1972) er kunsthistoriker, kurator og forfatter. Han skrev sin Ph.D om psykedeliske koncepter i efterkrigstidens kunst og har kurateret udstillinger som *Reflections from Damaged Life* (2013) og *Concept after Concept: Before Normal* (2014). Han har et Mads Øvlisen post doc legat ved Københavns Universitet og er gæstprofessor på Haute École d'Art et de Design i Genève.

SHOW-BIX &



Show-Bix, omkring 1969, foto: Show-Bix/Poul Ib Henriksen.

Show-Bix & (Sebastian Frese Bülow, Mogens Jacobsen, Martin Luckmann, Morten Søndergaard)

Show-Bix &, en anti-reenactment af Show-Bix-stykkerne *March på Stedet* og *Omringing*, 1969/2014

Responsiv installation baseret på originale dias-billeder og lyd fra de oprindelige Show-Bix-stykker som fremført af Gunner Møller Pedersen, Poul Ib Henriksen og Per Højholt i 1969. Drejeskivetelefon, dias-projektorer, Arduino, 5-kanalers lydkort, diverse programmering, dias, fotoprint, lyd, TV-interview. Bestilt af Kunsthal Aarhus Støttet af Statens Kunstfond samt HumLab og MaSK Aalborg Universitet

Show-Bix var en eksperimenterende kunstgruppe, som bestod af fotografen og billedkunstneren Poul Ib Henriksen, digteren og ordkunstneren Per Højholt samt komponisten og lydkunstneren Gunner Møller Pedersen. Show-Bix var kun aktiv i omkring tre år – i perioden fra 1968 til 1971 – og i denne periode var gruppens medlemmer ligeledes aktive på andre eksperimenterende kunstfronter. Men for alle tre kunstnere blev Show-Bix starten på en række mediebevidste eksperimenter – og eksperimenter med mediebevidstheden.

Show-Bix kan for eftertiden måske bedst beskrives som en medie- og æstetikeksperimenterende gruppe, som nok var en del af tidens kunstneriske netværk, men som samtidig søgte at bryde med de gængse kunstneriske (snævre) produktionsmiljøer og i stedet præsentere et publikum for en række kvalificerede alternativer til den eksisterende kunstscene. De kaldte deres produktioner for 'stykker' og 'anti-happenings'. Gruppens medlemmer søger aktivt medierne og teknologierne som platforme for et helt nyt og anderledes udtryk, som opererer bevidst bag massemediernes scener og bag den fælles 'mediebevidsthed'.

Efter 1971 er det som om, Show-Bix falder ud af netop den fælles mediebevidsthed. Det er ikke før 2004, at Show-Bix-stykker såsom *Omringning*, *Et Kvarter*, *March på stedet*, *Tumlingen* og *Noget igen træder ind i erfaringen* (i forbindelse med udstillingen *Mellem Ørerne* på Museet for samtidskunst i Roskilde).

Til denne udstilling er der produceret, hvad der kan betegnes som en 'anti-reenactment' af Show-Bix, et snapshot med moving fragments kunne man sige, som bevæger sig på tre 'erfæringsniveauer': Kunstens, publikums og arkivets (som også er forskningens). Første niveau handler om den mediebevidste praksis og beskæftiger sig især med at rekonstruere Show-Bix på

baggrund af især et stykke, *March på Stedet* (1969), samt lyd fra et andet stykke, *Omringing* (1969).

Andet niveau har fokus på at give publikum mulighed for at gøre sine egne erfaringer med et eksperiment, der forsvandt. Dette sker med udgangspunkt i din interaktion med dias- og lydelementer fra Show-Bix' oprindelige shows, fra en drejeskivetelefon. Dial archive.

Tredje niveau fokuserer på nogle af de problemstillinger og spørgsmål, der melder sig i rekonstruktionen af *Show-Bix & Per Højholts mediebevidste praksis*. Fænomenet Show-Bix foregriber en ny kunstnerisk forståelse af teknologiens og mediernes kulturelle produktionsomstændigheder (som dengang også omtaltes som 'ny mediekunst', men i dag måske mest omtales som 'mediekunst', slet og ret). 'Mediebevidstheden', skriver Højholt i *Intethedens grimasser*, "er alfa og omega for artisten" (*Intethedens grimasser*, s. 11). Show-Bix er et vendepunkt og et eksperiment, som især Per Højholts senere praksis, direkte eller indirekte, bestandigt refererer tilbage til. Show-Bix er, set i et større perspektiv, forstadier til og forstudier i kunstens (u)muligheder i en medie- og showforstyrret kultur.

Tekst af Morten Søndergaard

Sebastian Frese Bülow er underviser, billedkunstner og AV-tekniker. Ansat ved Aalborg Universitet, arbejder med tegninger, eksperimentalfilm og Live Visuals til koncerter og performances. Bor på Nørrebro i København.

Mogens Jacobsen (1959) er en dansk kunstner der siden starten af 1960'erne har arbejdet med elektronisk kunst. Han var medstifter af Artnode (artnode.org) i 1995. Blandt hans udgivne bøger er: *Re_Action: The Digital Archive Experience* (i samarbejde med M. Søndergaard), Aalborg Universitetsforlag (2009); *We love your computer* (artnode), Det Kongelige Danske Kunstakademis Forlag (2008); *Get Real* (red. M. Søndergaard), Informations Forlag/George Braziller (2005).

Martin Luckmann (1982) arbejder med interaktivt design og kunst, hovedsageligt med udgangspunkt i digitale medier. Han arbejder især med taktile interfaces, hvor han ved at lade ældre analoge teknologier møde den digitale verden har skabt en række

interaktive værker. I den forbindelse har han medvirket på en række udstillinger og events, herunder Roskilde Festival (2006), ZKM i Karlsruhe (2012) og senest med DR ved Folkemødet på Bornholm (2014). Martin Luckmann har siden 2010 arbejdet for DR.

Morten Søndergaard (1966) er uafhængig curator/creator i feltet mellem kunst, teknologi og medier. Han er desuden lektor i interaktiv mediekunst på Aalborg Universitet, hvor han bl.a. Underviser i Art & Technology og Lydkuratering. Mellem 2010 og 2014 var han forskningsleder på projektet *De uhørte Avantgarder/LARM* og i 2010-2013 Senior Curator på *Re-new – Digital Arts Festival* i København.

TILKNYTTETE PROJEKTER

FILMPROGRAM

8. oktober, 12. november, 19.00-21.00

Kunsthall Aarhus

Et filmprogram om eksperimenterende kunstnerfilm fra tresserne
Arrangører: Mathias Ruthner, Kasper Lauritzen, Klaus Marthinus.

I løbet af tresserne opnåede filmmediet en nærmest euforisk rolle på den danske kunstscene. Kameraet blev bogstaveligt talt et værktøj for kollektive og individuelle filmprojekter og happenings, hvor mediet og dets teknologiske remedier syntes egnet til at udfordre grænserne mellem liv og kunst, ét af den eksperimenterende kunsts nøgletemaer i tresserne. Ordet eksperimenterende er siden blevet et synonym for periodens legende undersøgelser af grænseflader mellem populærkultur, ideologi og nye kunstformer. Fluxus-bevægelsen, ABCinema og Eksskolen var sammen med individuelle aktører de bærende kræfter. Eksperimenterne kulminerede i begyndelsen af halvfjerdserne, og Aarhus var en vigtig del af dén filmscene.

I Kunsthall Aarhus vises et udvalg af eksperimenterende film fra tresserne og begyndelsen af halvfjerdserne af kunstnere som Poul Gernes, Eric Andersen, William Louis Sørensen, Kirsten Justesen m.fl. I forbindelse med filmvisningen fortæller arrangørerne om eksperimenterne, der havde vidt forskellige retninger og formål. Hver film ledsages af en fortælling om det, der gik forud og som fortsatte på den anden side af kameraets snurren.

PROGRAM

Brækfilm, Poul Gernes

Transibirische Bahn – om Joseph Beuys på Louisiana, Ole John

Tornerose var et vakkert barn, Kirsten Justesen, Jytte Rex

Eksperimentet i arkitektskolen, William og Erik Liljenberg

Skovfilm, Eric Andersen

The Dog, Arthur Kjøpcke og Eric Andersen

Frændeløs (citater), Bjørn Nørgaard, Per Kirkeby m.fl.

Lortefilm, Bjørn Nørgaard, Peter Louis Jensen

UDSTILLING: FLYING SCORES

11. oktober - 2. november 2014

Spanien 19C

William Louis Sørensen, Takehisha Kosugi, George Brecht, Eric Andersen, Arthur Kjøpcke. Iscenesættelse: Eric Andersen.

Ruminstallation med referencer til fluxus-begivenheder, som fandt sted i Aarhus i tresserne. Partiturer fra disse events panorerer som lyskegler mellem diskokugler i et mørkelagt rum. Flux af fluxus. Publikum risikerer at partiturerne genopføres.

Åbningstider: 12-17 ons-søn

Sted: Spanien 19C, Kalkværksvej 5A, DK 8000 Aarhus C

www.spanien19c.dk

BOGLANCERING: SHOW-BIX &

27. september 2014, 17.00

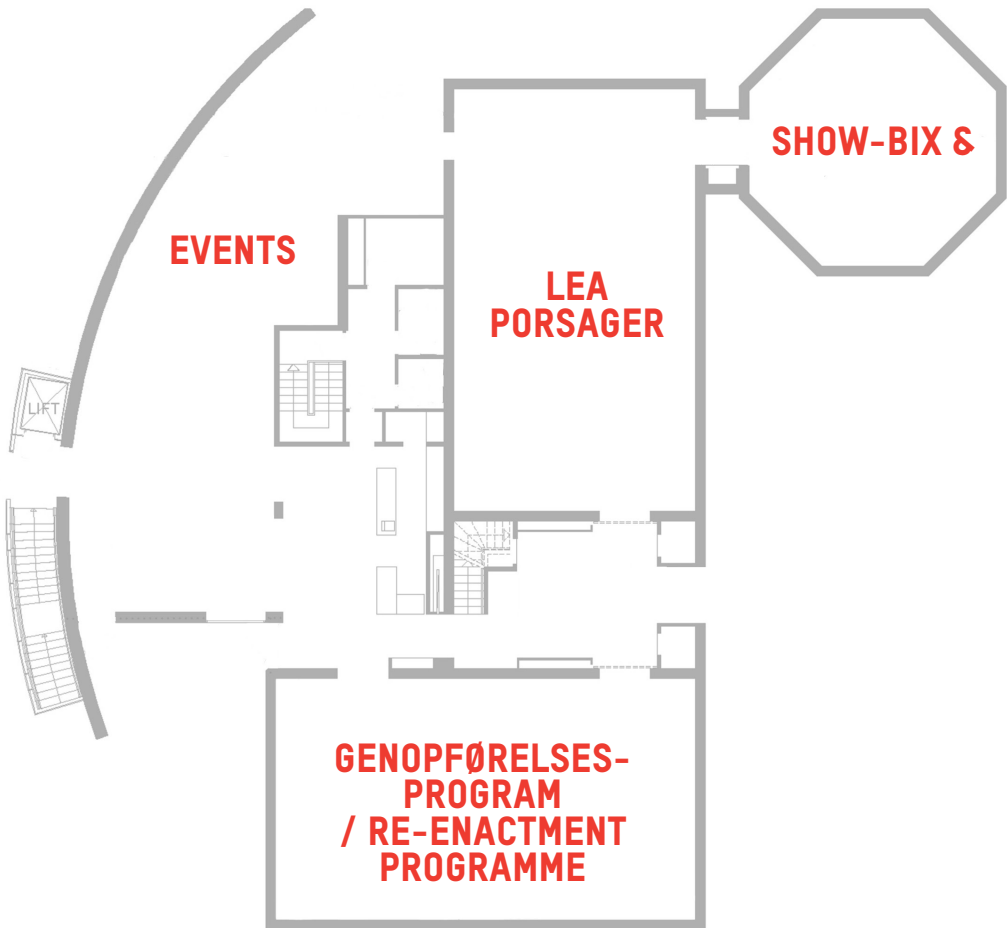
Kunsthall Aarhus

Show-Bix &: Per Højholts mediebevidste praksis, af Morten Søndergaard. Udgivet af MTP, Københavns Universitet, 2014, i forbindelse med åbningen af *Systemics #4*.

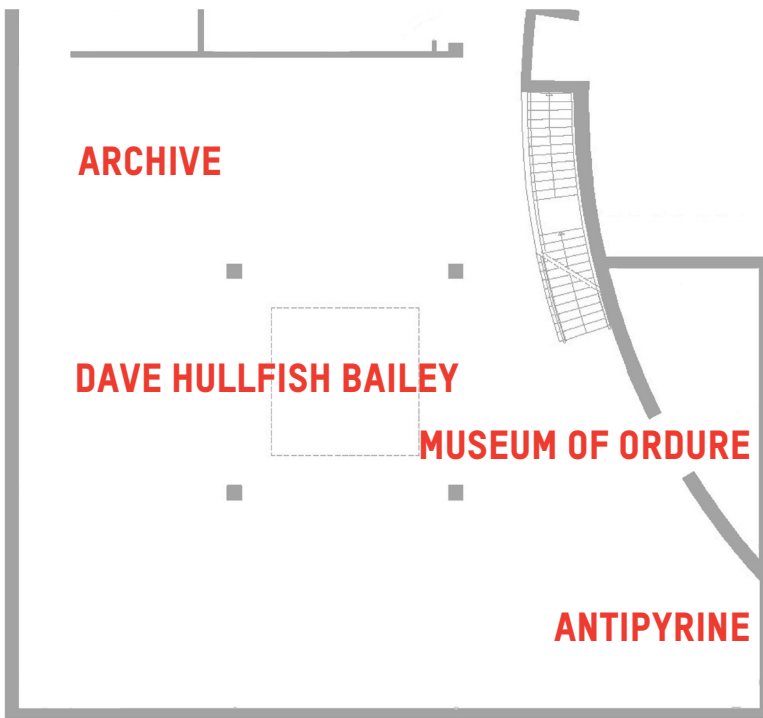
I 1968 etablerer digteren Per Højholt (1928-2004) den eksperimenterende og tværkunstneriske gruppe Show-Bix i et samarbejde med fotografen og billedkunstneren Poul Ib Henriksen og komponisten og elektronmusikeren Gunner Møller Pedersen. Gruppen eksperimenterer med digtningen og videreudvikler den i en performativ og mediebevidst retning. De rejser rundt i Danmark vest for Storebælt og besøger gymnastiksale, forsamlingshuse og folkebiblioteker, hvor de opfører deres eksperimenterende og genrenedbrydende shows, såkaldte "stykker".

Show-Bix &: Per Højholts mediebevidste praksis er den første samlede behandling af Per Højholts mediebevidste praksis og af Show-Bix, der har været stort set ubeskrevet indtil nu. Bogen er et vigtigt og originalt bidrag til Højholt-forskningen. Bogen er illustreret med dokumentation af og originalmateriale både via farvegenoptryk af manuskripter, billeder og partiturer af værker af Højholt og Show-Bix fra 1968-1971, hvor gruppen gik i opløsning.

Stueetage / Ground floor



Underetage / Basement



**“ALLER À L’ UNIVERSEL PAR
L’ULTRALOCAL / ONLY FROM
THE ULTRALOCAL CAN ONE
ARRIVE AT THE UNIVERSAL.”**

MICHEL DE MONTAIGNE, ACCORDING TO SALVADOR DALÍ

INTRODUCTION

Kunsthal Aarhus is proud to present the concluding exhibition in its *Systemic Series*, the artistic programme for 2013-2014.

The exhibition *Aarhus Rapport – Avantgarde as network (or, the politics of the ultralocal)* takes as its point of departure the book *Århus Rapport 1961-1969*, edited by Kristen Bjørnkjær, Mogens Gissel and William Louis Sørensen. The book was published in 1969 by Århus Kunstforening af 1847 (Aarhus Art Society of 1847, who founded what is now called Kunsthal Aarhus). Documenting experimental art in Aarhus in the Sixties, it is a catalogue of performances, happenings, poetry readings, new music, public art works and exhibitions that took place all over the city: at concert venues, the School of Architecture, the former Museum of Prehistory, in parks, as well as in galleries and artists' associations. The book gives evidence of extraordinary and international activity at a time during which Aarhus was arguably the central focus for contemporary art in Denmark.

The 'politics of the ultralocal' in the exhibition's title refers to a time when contemporary art – or the avantgarde – was networked in a different way than through the digital networks of today. The book *Århus Rapport* documents artistic activity – often self-organized – in the locale. Hence, it is a manifestation of the active writing of art history from a de-centred position, reporting not only from Aarhus, but from Beder, Odder and Silkeborg too, about actors who are now nationally and internationally renowned, and others of whom are more marginal in Danish art history. It was Salvador Dalí who attributed to Michel de Montaigne the formula "Aller à l' universel par l' ultralocal" (only from the ultralocal can one arrive at the universal).

Aarhus Rapport – Avantgarde as network (or, the politics of the ultralocal) is a historical exhibition, but it is also more than that. Through newly commissioned works, a group of contemporary artists respond to the original *Århus Rapport* and its spirit of unruly experimentation. In this way the book appears in the exhibition as an archive, but also as a pretext or a script containing certain suggestions and investigations of methods, motifs, formal vocabularies, social energies, historical narratives – through which the present may be retrieved and the future approached.

In this spirit, the exhibition offers historical documentation and art works, newly commissioned projects, screenings, re-enactments of music performances and happenings from the Sixties.

The project has been initiated by Lars Bang Larsen and Joasia Krysa, and further developed with the curatorial collective consisting of Geoff Cox, Marianne Ping Huang, Anne Kølback Iversen, Mathias Kokholm, Jacob Lund, Lea Porsager, and Morten Søndergaard.

The exhibition also includes an associated *Århus Rapport* archival film programme compiled by Mathias Ruthner, Kasper Lauritzen, Klaus Marthinus, and an opening symposium convened by Marianne Ping Huang. A new commissioned essay by Lars Bang Larsen accompanies the exhibition and can be found online at www.kunsthalarhus.dk/en/research

Part of *Aarhus Rapport – Avantgarde as network (or, the politics of the ultralocal)* takes place at Spanien 19C, Aarhus.

Lars Bang Larsen & Joasia Krysa, co-curators

The project is supported by the Danish Arts Foundation, The Obel Family Foundation, Aarhus University, Aarhus Kommunes Kulturudviklingspulje, Goethe-Institut Danmark.

PARTICIPANTS

CURATORIAL COLLECTIVE

Antipyrine / Mathias Kokholm, Geoff Cox, Marianne Ping Huang, Anne Kølback Iversen, Joasia Krysa, Lars Bang Larsen, Jacob Lund, Lea Porsager, Morten Søndergaard.

ARTIST COMMISSIONS

Dave Hullfish Bailey, Jakob Jakobsen, Museum of Ordure, Lea Porsager, Show-Bix & (Sebastian Frese Bülow, Mogens Jacobsen, Martin Luckmann, Morten Søndergaard).

Antipyrine, with Glenn Christian, Ferdinand Ahm Krag, Lasse Krog Møller, New Media, Ou Ning / Bishan Commune, Lea Porsager, Sønderholm.

Lars Bang Larsen, with Eric Andersen, Johannes Christoffersen, Sture Johannesson, Kirsten Justesen, C.F. Reuterswärd, William Louis Sørensen.

ARCHIVE SECTION

Peter Bonnén, Kristen Bjørnkjær, George Brecht, Ole Buck, Mogens Gissel, Kirsten Justesen, Takehisa Kosugi, Per Kramer, Per Kramer / Zygo, Tom Krøjer, Erik Liljenberg, Gunner Møller Pedersen, Poul Pedersen (photographer), Tom Prehn, Teddy Sørensen, William Louis Sørensen, Vagn Steen, a.o.

ASSOCIATED PROJECTS

Mathias Ruthner, Kasper Lauritzen, Klaus Marthinus, with Eric Andersen, Poul Gernes, Peter Louis Jensen, Ole John, Kirsten Justesen, Per Kirkeby a.o., Arthur Køpcke, Erik Liljenberg, Bjørn Nørgaard, Jytte Rex.

Spanien 19C, with Eric Andersen, George Brecht, Takehisa Kosugi, Arthur Køpcke, William Louis Sørensen.

EVENTS

26 September, 17.30 - 17.45

Reading: Glenn Christian, on the occasion of the exhibition preview.

27 September, 11.00 – 17.00

Seminar: *Avantgarde as Network*, convened by Marianne Ping Huang, with speakers including Lars Bang Larsen, Jacob Lund, Sanja Perovic, Tania Ørum, and artists and curators participating in the exhibition.

27 September, 17.00

Book Launch: Morten Søndergaard, *Show-Bix &: The Media Practice of Per Højholt*, MTPress, University of Copenhagen, 2014.

8 October, 12 November, 19.00-21.00

Film Screenings: organised by Mathias Ruthner, Kasper Lauritzen, Klaus Marthinus.

www.kunsthalarhus.dk/en/programme

11 October – 2 November
Project: *Flying Scores*, Spanien 19C.
www.spanien19c.dk

22 October, 17.00
Project Launch: Jakob Jakobsen, *New Experimental College
Tabloid*.

3-4 November
Colloquium: with Terry Smith and Peter Osborne: *Contemporaneity
and Contemporary Art*, hosted by Aarhus Institute of Advanced
Studies (AIAS), Aarhus University, and organized by Jacob Lund
and Lotte Philipsen (Aarhus University).
aias.au.dk/events/contemporaneity-and-contemporary-art/

7 November
Opening: William Louis Sørensen's work *Structure. Six elements.
Transparent series* (1967) in the *Re-enactment Programme*.

28 November
Opening: Johannes Christoffersen's new commission *The Aarhus
Line: The Big Space Travel* in the *Re-enactment Programme*.

29 December
New Year's Bash: Talks, screenings and re-enactments of works
from the *Århus Rapport*.

For more information: www.kunsthalaarhus.dk/en

PROJECTS & BIOGRAPHIES: ARCHIVE SECTION / ARTIST COMMISSIONS / ASSOCIATED PROJECTS

ARCHIVE SECTION

Curated by Anne Kølback Iversen

The archive section of the exhibition *Aarhus Rapport - Avantgarde
as network (or, the politics of the ultralocal)* can be seen as
an attempt to do a close reading and at the same time to read
between the pages of the *Århus Rapport*, which functions as the
point of departure of the exhibition.



Per Kramer, *Future Automat (Keep Smiling)* (1968). Photo Poul Pedersen.

The report offers a chronology with an overwhelming list of events, works and actors, and the intention with the archive has been to unfold *Århus Rapport* as an archive. Practically the archive is a heterogenous collection gathered from different places: there are artworks lent by museums and persons: sculpture, installation, video, text, and music; there are posters and programs from selected events; there are scores for happenings; there are photographs that document the course of events; and there are private letters, notes, and sketches connected to the specific setting and time - the experimental art scene in Aarhus in the 1960s. A great deal of the archival material has been provided by persons mentioned in the report and who were initiators of some of the activities. In this sense the archive section of the exhibition has characteristics of a sort of meta-archive for a number of private archives - each following completely subjective archival principles. At the same time these private archives give witness of very different ways to tell history: just like the report is just one mapping and one selection of historical events, also the private archives are shaped by those they belong to. There are several persons who remember. In this way the archive appears as a polyphony of voices who supplement, but also revise, each others' stories.

Where the report gives an impression of a historical course following a horizontal line, the structure of the archive is rather that of a network in which the different materials refer to each other, repeat, agglomerate and again create new connections. As this meta- or inter-archive, the archive section presents how each single event unfolds and branches out in all directions before, after and synchronously. From each specific object or document in the archive there are connective lines to other objects, documents, events and memories. The route you take through the archive forms a specific view on history. In the same way all material and narratives added to the archive will contribute to rearrange what is presented here, anew. Thus, it is not an example of a complete mapping and unraveling of history, because as Kristen Bjørnkjær says in the preface to the report: "(...) we have included what we thought we would like to include - based on a vague idea that we didn't want to make any judgements of quality but register those activities that lie beyond the 'normal framework' of art. Others would have included other things." In this view, the archive is no meta-discourse or an authorized principle but a structure with various lines of flight which the other participants in the exhibition relate to and expand in both space and time.

Text by Anne Kølback Iversen

Anne Kølback Iversen is a freelance researcher and curator inspired by the notion of archival order and disorder. For the exhibition *Systemics #4* she has collected and organized material for the archive section, presenting the archive as a dynamic network with open ends. From 2013-2014 she worked at the Museum of Contemporary Art in Roskilde, and is currently working as a residency coordinator at Factory for Art and Design in Copenhagen, and lecturer in literature and mediation at Copenhagen University. She holds a MA in Modern Culture from Copenhagen University.

LIST OF WORKS

Kristen Bjørnkjær, Scrapbooks with newspaper clippings; documentation of the exhibition *Family Portraits* (1968); *ta' 1-8, Digte for en Daler # 0, Hvedekorn #3* (1968) & *#3* (1969). Courtesy the artist.

Peter Bonnén, *Butterfly* (1967). Sculpture: plexiglass. Courtesy ARoS Aarhus Kunstmuseum.

George Brecht, Documentation of the performance *Chemistry of Music* (1968). Photographs and copy of 8 mm film. Courtesy Poul Pedersen and Kristen Bjørnkjær.

Ole Buck, *Nocturne* (1967), *IN, Jan og Maj*, and *Hommage a Terry Riley* (1968). Copy of tape recordings. Courtesy the artist.

Kirsten Justesen, *Utterance (Chicken Feet and Carrots)* (1968). Installation: mixed material; *Agnete and the Merman* (1968). Four images; archival exhibition material, photographs, posters, catalogues, notes, and postcards. Courtesy the artist.

Takehisa Kosugi, *Organic Music* (1962-65), 2005. Score. Courtesy the artist.

Per Kramer, *Future Automat (Keep Smiling)* (1968). Painting on hardboard. Courtesy David Kramer and Mogens Laier.

Per Kramer / Zygo, archival material: catalogue, photographs and notes. Courtesy David Kramer and Keld Preuthun.

Tom Krøjer, *Catalogue* (1968). Flashlight without battery. Courtesy Dorte and Poul Pedersen.

Erik Liljenberg, *Action in Three Parts* (together with William Louis Sørensen) (1968). Score for happening published in *Hvedekorn #3* (1968). Courtesy Kristen Bjørnkjær.

Gunner Møller Pedersen, *In Terra Pax* (1967). Recording and original score; *Sonata in White* (1969). Documentation of a concert happening and its reception. Courtesy the artist.

Poul Pedersen (photographer), documentation of exhibitions and events. Photographs, varied dimensions. Courtesy Dorte and Poul Pedersen.

Tom Prehn, *A Vehicle for Message* (1968). Graphic score together with Mogens Gissel. Courtesy Tom Prehn and The Royal Academy of Music, Aarhus; *A Vehicle for Message* (1968). Radio play. Courtesy

Tom Prehn, Svend Åge Madsen and DR.

Vagn Steen, *RED/DOOR* (ca. 1964). Poster. Courtesy KunstCentret Silkeborg Bad.

Teddy Sørensen, *Experimental film* (1965). Courtesy ARoS Aarhus Kunstmuseum.

William Louis Sørensen, *Wicker sculpture* (ca. 1966). Courtesy KUNSTEN – Museum of Modern Art, Aalborg; 10 films (1968-1971). 8mm film. Courtesy the artist's estate.

LIST OF ARTISTS

Kristen Bjørnkjær (1943) is a writer and journalist who debuted with the collection of poems *New Danish Politics* in 1963. Parallel to his job as a trainee journalist at *Demokraten* (the Democrat), Bjørnkjær published his poems in *Digte for en Daler*, *Hvedekorn* and *ta'* and arranged happenings together with Erik Liljenberg. In the late 1960s he was a board member of the Aarhus Art Association of 1847, who among other things invited the American fluxus artist George Brecht to visit Aarhus.

Peter Bonnén (1945) is a Danish artist educated from The Experimental School of Art in Copenhagen 1961-62. Bonnén belongs to a group of artists who provoked the broader Danish public in the 1960s because of their view on what is art and where art can be presented. In the years 1963-67 he was a part of the association The Summer Exhibition who exhibited Art in the City Scope during the Festival Week in Aarhus in 1967.

George Brecht (1926-2008) was an American conceptual artist and avant-garde composer, one of the key members of the Fluxus movement. Parallel to his job as a chemist Brecht studied under John Cage 1958-59, in which time he developed what he called 'event scores'. Brecht was invited to Aarhus in 1968 by the Aarhus Art Association of 1847 where he performed *The Chemistry of Music*, *The Physics of Sociology* and *Untitled*.

Ole Buck (1945) is a composer in the tradition of modern music and "new simplicity". Buck is educated from The Royal Danish Music Academy, Aarhus, where he studied with Per Nørgaard and

Pelle Gudmundsen-Holmgreen (1965-1970), and co-founder of AUT (Aarhus Young Composers). Buck's participation in Young Art's activities served as inspiration for the orchestral piece *Punctuations a "revolutionary paraphrase"* (1968), which was premiered at a seminar directed by Polish composer Witold Lutosławski.

Mogens Gissel (1941) is a self-taught artist, trained in advertising. He debuted in 1964 at The Artists' Autumn Exhibition at Charlottenborg and was, around the same time, active in the working group Young Art together with William Louis Sørensen and Kirsten Justesen. From 1965-67 he drew the comic strip *COSMO*, which was developed together with the musicians Tom Prehn and Paul Ehlers and presented in *Svenska Dagbladet* and *Information*.

Kirsten Justesen (1943) trained in classic sculpture at the Royal Danish Academy of Fine Arts from which she graduated in 1975. Her activities comprise a wide range of genres, from body art and performance art to sculpture and installation. From 1965-68 Justesen studied at The Jutland Art Academy and was part of the work group Young Art, that arranged exhibitions, happenings, and seminars.

Takehisa Kosugi (1938) is a Japanese composer and violinist associated with the Fluxus movement. Besides solo performances Kosugi was a member of the group Taj Mahal Travellers (1969-75) who played their concerts outside, creating spontaneous improvised drones through various electronic effects. 1968 he performed at the Prehistorical Museum in Aarhus, inspiring a young local audience and making headlines in the newspapers.

Per Kramer (1942-2010) was a Danish painter, graphic, sculptor, happening and installation artist, educated from Aarhus Art Academy (1966-1969). Kramer was a member of the artist group Zygo (together with Ingvar Cronhammar, Freddy Halle and Thorbjørn Lausten Jacobsen), who together made exhibitions, environments, happenings, and concerts.

Tom Krøjer (1942) is trained from the Royal Academy of Art, Stockholm (1967), where he studied under Carl Fredrik Reuterswärd. In the early years he was attached to both the Experimental Art School and Bauhaus-Situationiste, making

happenings together with a.o. Jens Jørgen Thorsen, Poul Gernes and Jørn Nash.

Erik Liljenberg (1942-2014) worked with painting, graphic and mixed media art. He was educated from Aarhus Art Academy 1966 and took an active part on the experimental art scene of Aarhus in the 1960s, where he made happenings together with a.o. Kristen Bjørnkjær and William Louis Sørensen, as well as environments within the context of Young Art.

Gunner Møller Pedersen (1943) is a musician and composer educated from The Royal Danish Academy of Music, Aarhus. Møller Pedersen has continuously worked with electroacoustic installations a.o. for the Winter Garden at Glyptoteket and he is a central figure in the history of electronic music in Denmark.

Poul Pedersen (1928) is a photographer based in Aarhus who specialised in photographing art and architecture, and also Roman stone sculptures. For many years he was a member of the board of Aarhus Art Association of 1847, and documented their exhibitions and events.

Tom Prehn is a Danish jazz musician and composer educated from the Royal Danish Academy of Music, Aarhus. His musical career ranges over many various genres and different collaborations: experimental jazz in Tom Prehn's Quartet, improvised music and musical soirees together with Jens Wilhelm Pedersen (Fuzzy) as well as symphonic pop with the singer Birgit Lystager. In addition to this he is one of the co-creators of the comic strip *COSMO* (1965-67), drawn by Mogens Gissel.

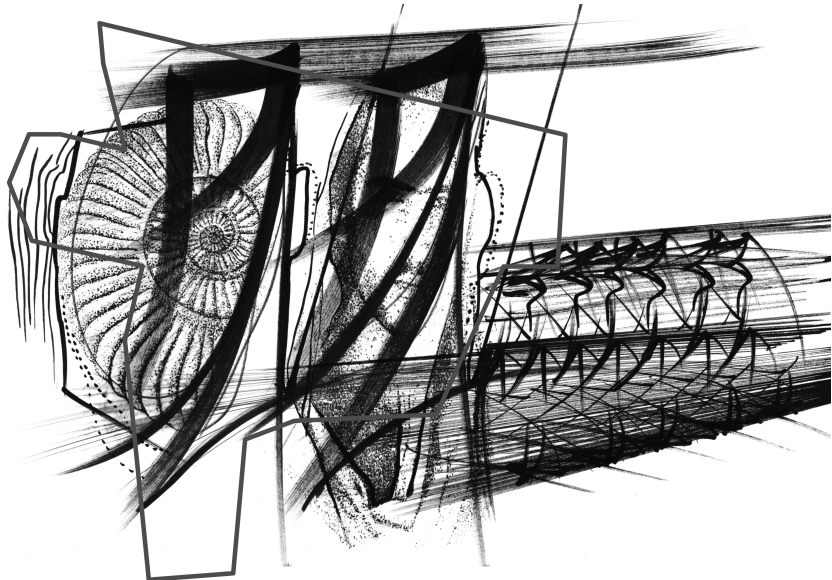
Vagn Steen (1928) is a Danish poet and theorist. As editor, exhibition maker and lecturer at Aarhus University during the 1960s he was very central for the introduction of concrete poetry in a Danish context.

Teddy Sørensen (1938-2002) was a Danish artist that worked with painting, graphical art, films and happenings. Sørensen trained at Aarhus Art Academy 1961-62. One of his happenings consisted of him plunging a couple of oars into Aarhus River through a hole in the gallery wall.

William Louis Sørensen (1942-2005) is a self-taught artist working with graphics, happenings and sculptures in different media including plastic, light and sound. During the 1960s Louis Sørensen took an active part in the experimental scene in Aarhus as chair of the working group Young Art and co-editor of the book *Århus Rapport 1961-1969*.

ARTIST COMMISSIONS

ANTIPYRINE / MATHIAS KOKHOLM



Ferdinand Ahm Krag, poster (illustration) from the exhibition *Inquiries in earth and art* (Antipyrine/Sønderholm, 2014), Courtesy the artist and Antipyrine.

Antipyrine / Mathias Kokholm

Antipyrine: *The Shepherd* (publication) by Glenn Christian, 2014
Antipyrine/Sønderholm: *Inquiries in earth and art* (exhibition), 2014, with Ferdinand Ahm Krag, New Media, Lasse Krog Møller, Bishan Commune by Ou Ning, Lea Porsager.

Ferdinand Ahm Krag, video installation

New Media, video installation

Lasse Krog Møller, tablet with photo and text

Bishan Commune/Ou Ning, unfolded book on table and documentary film

Antipyrine/Sønderholm, board with archival material, photos, text

Commissioned by Kunsthall Aarhus
Supported by The Danish Arts Foundation

The Shepherd

The Shepherd – with remarks regarding a biographically somewhat unknown phase is a psychedelic interpretation by the poet Glenn Christian written for *Systemics#4: Aarhus Rapport – Avantgarde as network (or, the politics of the ultralocal)*. The book *Århus Rapport 1961-1969*, and a jutlandish avantgarde tradition, offer a formal framework for the project. The text takes place in a different times and spatialities, one section where the shepherd, dressed in a jutlandish spacesuit, is mapping a future provincial-entropy and a therapeutic course where a biographic reconstruction of a somewhat unknown phase, childhood and becoming a poet, is explored – in dialogue with Freud. The texts create a distance and a void between both an unknown past and future, and extrapolate a critique through the juxtaposition of an enthusiasm for auto-fiction and the anthropocentric.

The Shepherd is published as loose sheets in a folder, which is organized graphically by Glenn Christian in collaboration with the artist Lea Porsager, and installed as a part of the exhibition *Systemics#4: Aarhus Rapport – Avantgarde as network (or, the politics of the ultralocal)* in Kunsthall Aarhus.

Glenn Christian's *The Shepherd* is published as the first volume in a series of folders with the title *Edition Antipyrine*. The folders function as a re-hitching mechanism between the space of the book, the exhibition and text - and within the fields of art, literature and theory. The series is dedicated to Henrik Have and Vestjysk mezzotint.

The poet **Glenn Christian** (1976) is educated from the Writers School in Copenhagen in 2007. He had his debut with the collection of poems *Det hjemlige / The Domestic* (After Hand, 2008). Since he has published *Den agrare modoffensiv / The Rural Counteroffensive* (28/6, 2008), *Moro forsvandt / Moror Disappeared* (28/6, 2009), *Ruben* (After Hand, 2010), *Det sorte ved munden / The Black by the Mouth* (After Hand, 2011), *Fabriksnoter / Factorynotes* (OVVIDAT, 2012), *Hydra!* (After Hand, 2013), and most recently *Mudret sol / Muddy Sun* (Arena, 2013).

Inquiries in earth and art

Inquiries in Earth and Art was an exhibition and a seminar which took place at the farm Søndersholm north of Aarhus during the summer of 2014. The agricultural machinery was moved to the field. Media machinery, photographs, texts and objects were moved into the barn.

Inquiries in Earth and Art invited four artists to work with topics such as rurality, urbanism, ecology, cartography, community, knowledge-sharing, utopia, earth and art. Places were brought back to life, energy re-loaded and examined. From the utopian possibilities of conditions in China, through field studies at Krajbjerg Hede near Søndersholm, to a psychedelic experience of relations and spaces, all connected via earth-layers and satellites to the anthropocene.

Inquiries in Earth and Art supplemented the exhibition with a seminar, containing lectures, field-walks, field-studies, discussions and concerts, as a place and space to meet, discuss and challenge the way we organize ourselves in the world.

Inquiries in Earth and Art is represented as part of *Systemics #4* by materials and documents that were collected and generated throughout the experiment.

Participating artists: Ferdinand Ahm Krag: *Rogue Planet and Cold Plates II*; New Media: *Volume Topical Aquaponix*; Lasse Krog Møller: *Jordarbejder (Efter Smithson) Søndersholm – Krajbjerg Hede* and *En tur til Skt. Nikolaj Kapel Søndersholm – Krajbjerg Hede*; Ou Ning: *Bishan Commune*; Lea Porsager: *Soil Solarization (a.k.a. the Søndersholm Experiment)*.

Curated by the publishing house Antipyrine and the residents at the farm Søndersholm: Mai Corlin and Rasmus Graff, Elise, Thøger and Mathias Trøllund Kokholm. Assisted by Mathias Ruthner and Michael Roloff.

Antipyrine is an independent publishing project started in 2013 by editor/curator Mathias Kokholm. Publishing works of art, literature and theory; including economics, technology, vandalism, publishing as medium and practice, schizophrenia, science fiction

and conceptual poetry. Antipyrine is an open situation, working collectively and through research on a backlist of complex and polemical titles formulating visions of the present. Antipyrine organizes seminars, workshops and exhibitions, runs a bookstore in Kunsthall Aarhus, and publishes the magazine *Monsieur Antipyrine* edited by artist Jørgen Michaelsen, art-historian Mikkel Bolt, author Mikkel Thykier and Claus Handberg.

Ferdinand Ahm Kragh (born 1977) is a visual artist. He works with drawing, painting, video and 3d-animation. Latest he has participated in the exhibitions *The Structure and Properties of Matter* at Hordaland Kunstsenter in Bergen and *Man vs. Machine* at Galleri Hussenot in Paris. In addition to this, he takes part in a series of inter-aesthetic collaborations with poets and dramatists, and has in collaboration with Christian Lollike and Kristian Husted produced the show *POINT OMEGA*. This Spring 2015 his book *Rogue Planet* will be launched at the publishing house Officin.

New Media is an open group with a fixed line-up consisting of Andreas Führer, Rasmus Graff, Asger Hartvig, and Simon Latz. Being a research and distortion disorder group, New Media operates right through genres and media. In the Volume *Topical Aquaponix* they work with closed organic circuits, rooftops, population density and territories, miscellaneous instruments, and a printer.

Lasse Krog Møller was educated at The Jutland Art Academy in 2001. He works with installations, objects, photos, text, drawing and book launches. He received The Danish Art Foundation grant for three years in 2013. He has exhibited at The Kunsthall Brandts, Overgaden – Institut for Samtidskunst, Galleri Image, and more; most recently: *Sydhavnseffekter*, Sydhavn Station (2014); *Orders of the Day*, Ok-Corral (2014); *Gå Løs*, Vanløse (2013); *Ang. Hellerup*, Hellerup (2013). Lasse Krog Møller is co-founder and editor of the publishing house/journal *[asterisk]* and has published a series of books, most recently: *Vanløses Monumenter* (2013); *Ang. Hellerup* (2013); *10000000000000 Stykker Smørrebrød* (2013); and *Et togt over det hvide sand* (2011).

Ou Ning (born in 1969) is a Chinese artist, curator, editor and writer. Ou Ning's practice revolves around urban and rural problems. His latest exhibition was *Bishan Commune – Street of Utopia* (2014) at Taipei Fine Arts Museum in Taiwan. Furthermore he is editor of the literary journal *Chuzpah!*, which amongst others, has had special feature issues about agrarian societies in East Asia, revolutions, George Bataille and Queer.

Lea Porsager (born 1981) is an artist, educated from The Royal Danish Academy of Art in Copenhagen, and Städelschule In Frankfurth am Main. Her Media include film, sculpture, photography and text. In 2012, she exhibited *Anatta Experiment* at DOCUMENTA(13) in Kassel, Germany. Her latest solo exhibition was *FOOD FOR THE MOON – Sluggish and Well-lubricated*, which took place at Henie Onstad Kunstsenter in Norway.

DAVE HULLFISH BAILEY



Dave Bailey, detail of *Exo-desic Research Cluster* (2012). Black-and-white and color photographs mounted on galvanized steel; tape on book-binding boards and aluminum; wire and fasteners. Shown as exhibited in the 30th São Paulo Bienal, *The Imminence of Poetics* (2012). Courtesy the artist.

Dave Hullfish Bailey

Working Model, 2014

Diverse materials, found objects, photographs, language.

Commissioned by Kunsthal Aarhus

Supported by The Danish Arts Foundation

Working Model is an evolving mental and geographical mapping of the late 1960s experiment known as Drop City, first begun as an attempt by young American artists to extend 'Happenings', experiential environments and related avantgarde ideas, so as to create a total, life-enveloping art work.

Buckminster Fuller-inspired domes gave architectural form to the paradox of desire for encyclopedic inclusion (from within: the domes symbolized all that is contained in the sphere of the heavens, or the unexplored vastnesses within the cranium), yet also strongly signaled (and produced) extreme cultural alienation relative to its rural setting in Southeastern Colorado. The construction of the domes from salvage materials underscored to a further paradox, namely that the community's 'blank slate' literally rested upon materials and histories imported via a network extending far outside its bounds of space and time. Yet in the end—in fact very quickly, as images of Drop City spread through mainstream and counter cultures—the heady symbolism of hermetic retreat nearly eclipsed the realities of embedded exchange.

Drop City provides problem object within Bailey's ongoing research into the geographical contexts of alternative social models, and the migration of materials and influences throughout ecological systems. In contrast to prevailing narratives of Drop City's geographic isolation, fresh beginnings and inevitable, utopic collapse, Bailey's mapping constructs porosity. Moving from close observation and contextual analysis toward heuristic projection, it draws out continuities with prior land uses, human histories, subsequent legacies, material and natural ecologies, as well as more speculative connections to distant sites, communities and ideas.

A central motor in this mapping is a curious, and seemingly repressed, geographic juxtaposition: Drop City stood directly

across a narrow country road from a decommissioned public school, itself built only 30 years earlier as American Progressives overhauled public education after the Great Depression (and, locally, responded to the ecological and economic ravages of the Dust Bowl). Taking the near presence of this 'institutional ghost' seriously as one of the concrete conditions of Drop City's 'back to the land' living and learning experiment sets out the two main trajectories of the project: substantively, to trace the co-evolution of human and non-human forces in this harsh environment (in which Drop City was but one of many failed societies), and reflexively, to try to create a more complex and dynamic model of place, one that privileges granular, local knowledge, forges nonlinear linkages across geographic, temporal and disciplinary spaces, and—critically—accounts for the gaps implicit in any such model.

As an art historical thought experiment, one can speculate that some of the avant-gardist influences that circulated in Aarhus in the 1960s hail back to influences shared with the 'Droppers' in Colorado. In this way it could be argued that Aarhus and Drop City meet via Kaprow's happenings and environments, the experimental curriculum of Black Mountain College—as well as (less art historically) the occasional use of psychedelics.

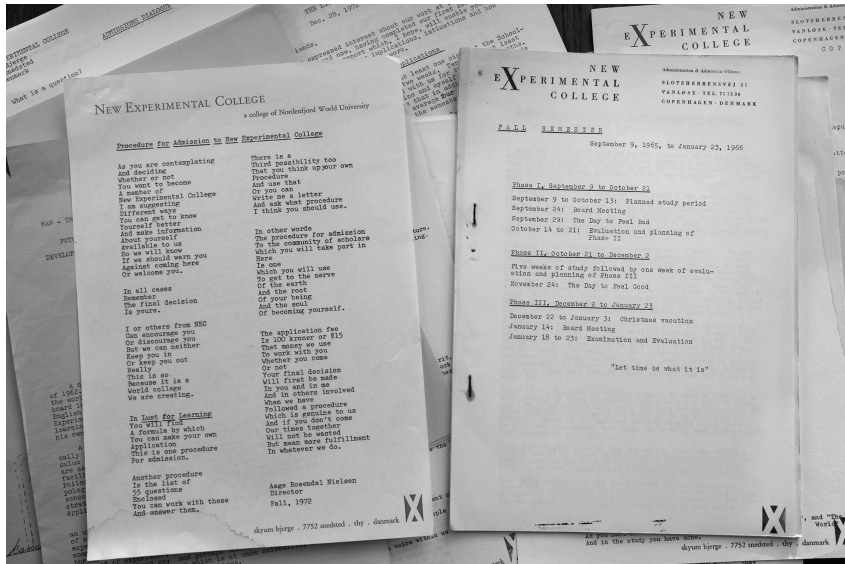
Working Model can be seen as a figure for the general concept of the exhibition at Kunsthall Aarhus: like the exhibition itself is an offshoot of how the *Århus Rapport* set out to map the art of a decade in a locale, Bailey's work makes a single event expand—virally, almost—in space and time as a scale-free network.

Dave Hullfish Bailey was born in Denver and is currently based in Los Angeles. Recent presentations include *School Section*, Tensta Konsthall, Stockholm (2014); *Broken Country*, Malmö Konsthall (2013); São Paulo Biennale (2012); *Surrounded by Squares*, Raven Row, London (2009); Biennale de Lyon (2007); *What's Left to its own Devices (On reclamation)*, Casco Office for Art, Design and Theory, Utrecht (2007); and *CityCat Project*, Brisbane (2006/ ongoing). Publications include *Elevator* (Secession, Vienna: 2006), *What's Left* (Casco/Sternberg Press, Utrecht/Berlin: 2009), and *Union Pacific* (Künstlerhaus Bethanien, Berlin: 1999). Reviews of his work have appeared in *Artforum*, *Frieze*, *Springerin*, *artext*, *Untitled*, *Nu: The Nordic Art Review*, and other journals. Bailey

teaches at Art Center College of Design, Pasadena, and has guest-taught widely. Bailey earned his BA in philosophy and science at Carleton College, and holds graduate degrees from Harvard Divinity School and Art Center College of Design. Grants include Center for Cultural Innovation, Durfee Foundation, California Community Foundation, and Philip Morris Kunstf6rderung.

Dave Hullfish Bailey's practice is rooted in close observation, cross-disciplinary analysis and the experimental mapping of specific places, often sites where geographical edges coincide with cultural and economic margins. Sculptural processes and forms - including models, improvised devices, working prototypes, provisional architectures and sited interventions - play multiple roles in his projects, not only as conceptual motors and concretely experienced objects, but as means for speculative realignments of social patterns.

JAKOB JAKOBSEN



Jakob Jakobsen, printed matter from NEC 1966 & 1972, 2014. Courtesy the artist.

Jakob Jakobsen

The New Experimental College Tabloid, 2013-2014

NEC Tabloid, 64 pages, newspaper print, 5000 copies.

Commissioned by Kunsthal Aarhus

Supported by The Danish Arts Foundation

The opening of *Systemics#2* in Autumn 2013 marked the launch of *The New Experimental College research project* by Jakob Jakobsen. Developed over the period of one year the project brings forward contemporary questions around emancipatory education in light of this historical experiment. The project involves collecting testimonies of people involved with New Experimental College (NEC) as well as producing a tabloid newspaper for *Systemics#4 - New Experimental College Tabloid*.

The tabloid functions as a portable archive for people to work with. It includes reproductions of relevant documents, interviews with Angela West, Preben Maegaard, Ron Manheimer, Peter Stansill and others, as well as a general introduction to the dynamic and improvised educational experience of NEC. This artistic research project has been set up to share forgotten histories in radical experimental education with the aim of activating them once more in view of present urgencies.

NEC was a radically open-ended educational institution, which had its heyday in Northern Jutland in the late 1960s. NEC was established in 1962 in a suburban villa on Slotsherrensvej in Vanløse as an international school that offered students, mainly coming from the United States, one or two semesters of experimental learning. The college was built on the people's high school model and integrated everyday life and learning. NEC's main focus was the learning process itself in relation to both the individual student and the community of students that made up the college. NEC presented itself as an institution of higher education and offered university degrees, despite its intended refusal to provide a fixed educational structure or any kind of defined curriculum. For around 12 students and 12 teachers at the college, the learning process itself was the main issue. As part of the admission process the potential students were given a questionnaire in order to be admitted. The first of the total of 40 questions included was 'What is a question?' Number 24 asked 'What do you know?', and number 27 'How beautiful is your anger?'

In 1966 the NEC left the city of Copenhagen and moved to Skyum Bjerge in Thy where an old farmhouse became the venue for the new college. When established there the project began to expand and parallel educational experiments were established in other properties around Thy under the collective name Nordenfjord

World University. In the early 1970s there were six separate schools specializing in everything from audio-visual media, handicrafts and ceramics, to meditation and self-realization.

NEC was closely connected to the international free university movement that emerged in the mid 1960s and the founder of NEC, Åge Rosendal, spoke about emancipatory education at the Dialectics of Liberation Congress in London in 1967. He was listed as a lecturer at the Antiuniversity of London, which mentioned the NEC in their catalogue, as one of a series of international 'sister institutions'.

The New Experimental College research project is developed in collaboration with the Local Archive of the City of Thisted.

Jakob Jakobsen is a visual artist and organiser (antipool.org). He was co-founder of the Copenhagen Free University in 2001 (copenhagenfreeuniversity.dk); the trade union Young Artworkers (UKK) (ukk.dk) in 2002; the artist run television station *tv-tv* in 2004; and Nebula Books in 2010 (nebulabooks.dk). He was professor at the Funen Art Academy from 2006 to 2012. Recent exhibitions include *Image Politics/Billed Politik* at Overgaden, Institute of Contemporary Art in Copenhagen (billedpolitik.dk), *This World We Must Leave* at Kunsthall Aarhus in 2010 (thisworldwemustleave.dk), and *Trauma 1 - 11: Stories about the Copenhagen Free University and the surrounding society in the last ten years* at the Museum of Contemporary Art in Roskilde in 2011 (vimeo.com/29529903). He was part of AND AND AND/DOCUMENTA (13) (andandand.org) with the *The Antiuniversity research project* (antihistory.org) initiated with MayDay Rooms, London (2012). In 2013, his work on *Antiknow* was shown at Flat Time House, London, and he was also part of the *Systemics #2* exhibition at Kunsthall Aarhus, Denmark.

MUSEUM OF ORDURE



Museum of Ordure, detail of *World in Motion* poster (2014).
Courtesy the Museum of Ordure.

Museum of Ordure

World in Motion - Films from the collection of the Museum of Ordure, 2014

Continuous running programme, various times.
Commissioned by Kunsthal Aarhus
Supported by The Danish Arts Foundation

Taking the framework of the *Århus Rapport 1961-1969* as a springboard to examine the modernist avantgarde, the Museum of Ordure's contribution to the exhibition *Systemics #4: Aarhus Rapport - avantgarde as network (or, the politics of of the ultralocal)* is a series of films chosen from its collection of World Cinema which is expanded in time and narrative. The Collection emphasises shared content rather than authorship or nationality.

The *Århus Rapport* was designed as an event, which implies a transitional condition. Did it have a beginning and an end for example, or did it happen as a disclosure of converging interests without a conclusion? Was the event autonomous, did it have a political identity? Was there a grand design or did it appear as a set of independent speculations and in the process 'naturalised' itself?

Provincialism is generally understood as a state of mind which is narrow in scope and is often seen in contrast to the universalism of the avantgarde. Political principle which applies to provincialism is localism which stands in opposition to great schemes and opposes centralisation. Does this contradict the revolutionary universalism of the avantgarde?

These opposing philosophical and political questions have occupied generations and continue to do so which lie at the core of the debates surrounding the modernist avantgarde which see a community, group or nation as an 'imagined community' (Anderson). Imagined communities can be interpreted as a social construction, as in Edward Said's 'imagined geographies'. Drawing from films through time and narrative the Museum of Ordure is setting in motion these questions via the twin natural impulses of subject and content.

All films are held in our collection distributed across peer-to-peer networks - the commons. In this way the Museum is also promoting 'commonism' by questioning ownership, copyright and performing acts of piracy. Operating on the edges of legality and transgressing the framework of capitalism has urgency as never before.

The Museum is further posing the question of inertia - how is a human being to be lifted from an infused condition of helplessness prevailing our times. What kind of a 'rhizomatic' system (Deleuze & Guattari) is possible with common principles of action, justice and equality?

Here, the Museum of Ordure is proposing collectivity rather than individualism as a forward mechanism which enhances the inner life of a human being rather than oppressing it. Our bodies and consciousness have been subjugated since time immemorial, human beings have been dishonoured and wasted throughout time and history has been rendered incomprehensible. Can a network of the willing act as agents of unforgetting towards a new reality?

Museum of Ordure is a self-institution which explores the cultural value of ordure through its projects and ongoing public collections. It takes a special interest in the management of

human waste and its impact on the concept of the public sphere and civil society.

SELECTED FILMS

Soviet Toys, dir. Dziga Vertov (1924), 11 mins

Strike, dir. Sergei Eisenstein (1925), 82 mins

Battleship Potemkin, dir. Sergei Eisenstein (1925), 75 mins

Kino Pravda - nos. 3, 5, 18, 20, 23, dir. Dziga Vertov (1925), 56 mins

October, dir. Grigori Aleksandrov, Sergei Eisenstein (1928), 104 mins

Rome, Open City, dir. Roberto Rossellini (1945), 105 mins

The Little Soldier, dir. Jean-Luc Godard (1963), 88 mins

The Battle of Algiers, dir. Gillo Pontecorvo (1966), 120 mins

Chinese, dir. Jean-Luc Godard (1967), 93 mins

The Hour of the Furnaces, dir. Octavio Getino, Fernando Solanas (1968), 260 mins

Theorem, dir. Pier Paolo Pasolini (1968), 98 mins

Z, dir. Costa Gavras (1969), 127 mins

Why Does Herr R. Run Amok?, dir. Rainer Werner Fassbinder, Michael Fengler (1970), 90 mins

The Discreet Charm of the Bourgeoisie, dir. Luis Buñuel (1972), 102 mins

Sambizanga, dir. Sarah Maldoror (1972), 102 mins

The Society of the Spectacle, dir. Guy Debord (1973), 88 mins

Ali: Fear Eats the Soul, dir. Rainer Werner Fassbinder (1974), 93 mins

The Road, dir. Yılmaz Güney, Şerif Gören (1982), 124 mins

The Camp at Thiaroye, dir. Ousmane Sembène, Thierno Faty Sow (1988), 157 mins

The Last Communist, dir. Amir Muhammad (2006), 90 mins

News From Ideological Antiquity, dir. Alexander Kluge (2008), 570 mins

LEA PORSAGER



Lea Porsager, *Snail Father and Coiled Adolescent Fern*. From work-in-progress *Soil Solarization (a.k.a. the Sønderholm Experiment)* (2014). Courtesy the artist.

Lea Porsager

Soil Solarization (a.k.a. the Sønderholm Experiment), 2014

Ferns from the jutlandish forest. Wool from the jutlandish ruminant mammal with a thick coat. Wooden poles. A coiled aluminum fern. A mutated aluminum fern. Aluminum quantum ant-egg megaspores. Film (Environmentally Friendly Method).
Commissioned by Kunsthall Aarhus
Supported by The Danish Arts Foundation

The film is a document of synthesis — a putting-together of participants in the Sønderholm Community — and features a day of ‘constellation work’ with ants, ferns, wool, wooden poles, and people. Solarized by psychic rays and accompanied by the sound of human voices going “AARRR”, the film’s photographic surface responds in oily metallic reds, blues, yellows, greens, and purples.

By way of an ‘Environmentally Friendly Method’ (as in re-exposure to the Avant-garde Sun), the Sønderholm Community replaces its roots with the confused rays of ‘L’Anus Solaire’. In Kunsthall Aarhus, all the elements used in the experiment are covered by transparent polyethylene plastic, ordinarily used to promote growth in plants by amplifying the sun’s rays. Placed on top of the plastic surface are various aluminized avant-gardish notions, spiraling forms and figures: ‘Snail Father’, ‘Coiled Adolescent Fern’, and ‘Quantum Mega Spores’.

Soil Solarization (a.k.a. the Sønderholm Experiment) re-covers forms and strategies suggestive of those found in the obscure pages of *Århus Rapport*: Somehow implying that all there is to do in provincial avant-garde is to jerk off old stuff. One suicidal 'Solar Anus' protruding from another! O Luminous Annulus!

Film music composed by Andreas Führer, the sound of human voices going "AARRR" inspired by La Monte Young's *Black Album 1.31 VII 69 10:26-10:49*.

Lea Porsager (1981) was educated at the Royal Danish Academy of Fine Arts in Copenhagen and the Städelschule in Frankfurt am Main. She received her MFA from the Royal Danish Academy of Fine Arts in 2010. Her recent exhibitions include Henie Onstad Kunstsenter, Høvikodden (2013–2014); Lunds Konsthall, Lund (2013); The Emily Harvey Foundation, New York (2013); Open Studio, ISCP, New York (2013); Neue Gesellschaft für Bildende Kunst, Berlin (2013); Contemporary Art Centre (CAC), Vilnius (2013); Museum voor Moderne Kunst, Arnhem (2013); Kunsthall Aarhus, Aarhus (2013); Fotografisk Center, Copenhagen (2013); and KUMU, Tallinn (2012). In 2008, Porsager was awarded the Montana ENTER Prize for her work *LEAP – The Awakening of the Dark Muses*. In 2012, she participated in dOCUMENTA (13) with the *Anatta Experiment*.

Lea Porsager's artistic practice is one of speculative fabulation within esoteric and occult systems of ideas. Her mediums include film, sculpture, photography and text. While extensive research into chosen subject matters is a vital part of Porsager's work, her objective is not to illustrate or explain spiritual concepts but to engage in mental, physical and social experiments. To do and undo through anarchy, entanglement, paranoia, nearness and mad, non-violent speculation.

LARS BANG LARSEN



Sture Johannesson, *I Set My Foot in Aarhus - Again!* (2014). Courtesy the artist.

Lars Bang Larsen

Re-enactment Programme, 2014

Eric Andersen, Johannes Christoffersen, Sture Johannesson,
Kirsten Justesen, C.F. Reuterswård, William Louis Sørensen.

Commissioned by Kunsthal Aarhus

Supported by The Danish Arts Foundation

During *Systemics #4* a special program about re-enactments and remakes of historical art works takes place in Gallery A. The programme – consisting of three exhibitions and a site-specific installation – presents new commissions, and new versions of selected works from *Århus Rapport 1961-1969*.

In the 1960s artists redefined the work as a situation - as performance, happening, and as specific to time and place. The re-enactment of such ephemeral, time-based works from that

era aims to offer an audience in the present the possibility to experience them. But the method of re-enactment also gives rise to questions: How does a contemporary audience perceive a re-enacted piece? How does a re-enactment affect the reading of the historical work? When is it meaningful to recreate art works?

In this way the situated or time-based art work provokes important discussions regarding the material and perceptual status of the art work, procedures of archiving, and what can be called the politics of remembrance. The re-enactment program is an experimental investigation of some of these issues and tensions in the mechanisms of art historical recollection.

The first exhibition in the re-enactment programme consists of a small group show with C.F. Reuterswärd, William Louis Sørensen, Kirsten Justesen and Sture Johannesson. Rembrandt (1967/2014) by the Swedish artist C.F. Reuterswärd was created as a wall painting for an exhibition at Jysk Kunstgalerie in April 1967. It is a typical Reuterswärd: light, gestural, playful. A visual and linguistic pun, it integrates the word 'remembrance' into the name of one of art history's canonized greats. Isolating the artistic signature, Reuterswärd's piece focuses on the artist's name, not his work: What do we see when we see a work by an 'immortal', unforgettable artist? A work of art – or the inflated, institutionally authorized 'brand' of the mythologized genius?

William Louis Sørensen's graphic work *Rød prik: By-environment* ('Red Dot: City Environment', 1968/2014), was included as an insert in the original edition of the *Århus Rapport*. In Sørensen's work from the period – painting, sculpture and environment – dots were a recurring motif and pattern. *Red Dot* is a work of the kind that doesn't get any simpler and more open to the beholder: Following the title's suggestion, one can imagine the entire city under a red rash of spots—or beholders can physically place Sørensen's red dots in the street and watch urban space begin to turn around them.

Kirsten Justesen was one of the first artists in Denmark to use her own body as artistic material. *FOLD SCULPTURE 1968* (1968/2014) plays with the tension between the body as volume and as a two-dimensional, represented fact. She has said about the work that it is an "ideal sculpture because it can be folded up and is easy

to transport.” At the same time as it is a radical analysis of how a flat surface can become a volume, it can also be read as a critique of the male gaze: Danish for pin-up girl is ‘folde-ud pige’, literally ‘fold-out girl’. In *FOLD SCULPTURE*, you can cut out and unfold the girl, but she will always hide herself and refuse the beholder’s gaze.

Last but not least is presented Sture Johannesson’s new work *Jeg sætter mit ben i Aarhus - igen!* (‘I Set My Foot in Aarhus – Again!’, 2014), a bronze cast of the artist’s recently amputated leg. Through his involvement with the Situationist International, Johannesson – from Scania in Sweden – spent time in Jutland in the Sixties, and witnessed events documented in *Århus Rapport*. Conceived as an itinerant object to tour exhibitions, *I Set My Foot...* is an orthopedic dismantling of the mobility expected of the networked artist. Or it is simply a wry observation of looking back on your life from old age: if you can’t step twice into the same river, as Heraclitus said, it may simply be because they have removed one of your legs.

In this way the first exhibition deals with the fragmentary nature of recollection, and with the artist’s body and signature as material and trace.

The second exhibition presents another work by William Louis Sørensen, an installation consisting of pneumatic PVC elements called *Struktur. 6 elementer. Transparent serie* (‘Structure. Six elements. Transparent series,’ 1967). The work was originally presented at the exhibition *Sonde* in 1968; the only exhibition at the Aarhus Art Museum documented in the *Århus Rapport*. *Structure* is a durational as well as spatial piece, a choreography of sculptural elements. During its showing, the six hovering, see-through, nearly absent elements will ‘perform’ various constellations that negotiate form, volume and time. *Structure* is kindly lent to the exhibition by Sorø Kunstmuseum.

The third exhibition is not the re-enactment of an art work. The question is: what do you do when you have taken the decision that it is impossible to recreate a historical work? The work in question is Sven Dalsgaard’s installation *Den århusianske linje* (‘The Aarhus Line,’ 1963). Dalsgaard’s work was a total environment created with a 5km long line drawn all over the

Jysk Kunstgalerie. Dalsgaard created his work in response to Piero Manzoni's *Linea Lunga 7200 metri* (created in Herning in 1960), consisting of a single, 7,2km long line of ink painted on an enormous roll of paper that was subsequently sealed in a lead container. Dalsgaard was provoked by the fact that one couldn't verify the work's existence inside the container and set about creating a long and unbroken, entirely visible line. Another precursor to *The Aarhus Line* is Friedensreich Hundertwasser and Bazon Brock's *Hamburg Line* (1959), a single long line that endlessly unfolded on walls, ceiling and floors in a gallery space. The poet Hans-Jørgen Nielsen compares in 1969 the lines of Dalsgaard, Hundertwasser and Brock and writes, "A line can indicate the reading direction – one follows it. And by making the course of the line complicated and comprehensive, both the *Hamburg line* and the *Aarhus line* became interesting attempts at bringing about total spaces by manipulating linear processes of reading." (*Information* 27.4.68).

For the re-enactment programme the artist Johannes Christoffersen takes up the torch from Dalsgaard – and from Manzoni and Hundertwasser – and creates yet another line, titled *The Aarhus Line: The Big Space Travel*. In recent years Christoffersen has employed a figure of movement that can be described as a line, and that is a part of a kind of observatory or a system of surveillance. Here the movement of the observing gaze is described in one single line in one level, with beginning and end points. But it is also a line that like the Egyptian god Ra takes the night boat through the underworld and is endlessly reborn in a fixed cycle. This is to say that graphically speaking, Christoffersen's line is less complex than Dalsgaard's; on the other hand it is part of a larger economy and imaginary of seeing. Attempting to encircle Dalsgaard's work, Christoffersen's line will function as a mapping device in an uncovering and re-imagining of its surrounding space. First and foremost, though, *The Aarhus Line: The Big Space Travel* will be a story – the story of a system of perception.

The site-specific work *By som værk* ('City as Work', 1969/2014) by Eric Andersen consists of a triangular wooden structure, placed at the Kunsthal's entrance and covered by numerous copies of two different posters. The posters carry suggestions for 'derives' that one can take through Aarhus. They also describe a communication

structure for flaneurs using walkie-talkies (the flaneur anno 2014 can use his or her mobile phone). Eric Andersen writes about the piece, "A city is an instrument that doesn't always have to play the same phrases. *City as Work* involved the entire city as an interactive artwork, through which visitors and local population could enjoy quite different urban routes and activities than the common and worn out ones. Through 27 new scores posted on billboards, at bus stops and on characteristic sculptural triangles located on the squares in the city, everybody got the opportunity to seize the city through the particular and the ephemeral." *City as Work* was originally commissioned by the Aarhus Art Association of 1847.

In addition to the re-enactment programme there will be a New Year's Bash during the last days of *Systemics#4* for performances, screenings and concerts related to the *Århus Rapport 1961-1969*. A separate programme will be circulated for this.

Text by Lars Bang Larsen

DATES FOR THE THREE EXHIBITIONS

Exhibition #1

Sture Johannesson, Kirsten Justesen, C.F. Reuterswärd, William Louis Sørensen: 26 September – 2 November

Exhibition #2

William Louis Sørensen: 7 – 23 November

Exhibition #3

Johannes Christoffersen: 28 November – 31 December

Trained as a composer, **Eric Andersen** (1943) is an intermedia artist whose work spans performance, installation, instruction pieces, sound and computer art, and public art works. An international figure, Andersen was involved in creating the Fluxus movement in the early 1960s, and has taken part in this artistic network since then. He visited and exhibited regularly in Aarhus during the decade of the *Århus Rapport*.

Johannes Christoffersen (1968) worked 1992-2003 in the 'collaborative rasmus knud' with Sebastian Schiørring and Søren Andreasen. They took part in the Manifesta (2000) and the Yokohama Triennial (2001), among other exhibitions. His works—that often takes the form of models and installations—deal with systems of perception in film, architecture and art, and in relation to broader cultural organizations of seeing and visuality.

Kirsten Justesen (1943) is trained as a sculptor at the art academies in Copenhagen and Aarhus. Her work, that comprises performance art, photography, sculpture and installation, has brought her international acknowledgment for the role it has played in the history of feminist art. When she lived in Aarhus in the 1960s she was an active member of the working group Young Art that organized exhibitions, happenings and seminars.

Sture Johannesson (1935) is a self-taught artist who works on the border of experimental graphics, new media and counterculture. Together with his partner Ann-Charlotte Johannesson he ran the Galleri Cannabis in Malmö in the late 1960s; a hang-out for the underground scene at the time, where he developed a radical version of the psychedelic style. His posters are emblems of the youth revolt in Sweden, and he was amongst the first Scandinavian artists to work with digital graphics.

Carl Fredrik Reuterswärd (1934) studied in Paris with Fernand Léger and was a professor of painting at Stockholm's Academy of Fine Arts 1965-1969. Often imbuing his work with a theatrical quality, Reuterswärd transgressed painting and graphics in laser sculptures and many public projects. In the 1970s, dismayed by the manipulations of the art market, he launched a series of paintings and sculptures featuring the oversized signatures of famous artists.

William Louis Sørensen (1942 - 2005) was co-editor of the *Århus Rapport 1961-1969* with Kristen Bjørnkjær and Mogens Gissel. He was an autodidact artist who worked with graphics, happenings, film and sculptures, and in a variety of media including plastic, light, sound and digital media. During the 1960s Louis Sørensen was a central figure of the experimental scene in Aarhus as an artist and as chair of the working group Young Art.

Lars Bang Larsen (1972) is an art historian, curator and writer. He wrote his PhD on psychedelic concepts in post-WWII art, and has curated exhibitions such as *Reflections from Damaged Life* (2013) and *Concept after Concept: Before Normal* (2014). He holds a Mads Øvlisen post doc grant at the University of Copenhagen, and is a guest professor at the Haute École d'Art et de Design in Geneva.



Show-Bix, around 1969. Photo: Show-Bix/Poul Ib Henriksen.

Show-Bix & (Sebastian Frese Bülow, Mogens Jacobsen, Martin Luckmann, Morten Søndergaard)

Show Bix &, an anti-reenactment of the Show-Bix pieces *March on the Spot* and *Encirclement* (1969/2014)

Responsive installation based on original material from the Show-Bix pieces as performed in 1969 by Gunner Møller Pedersen, Poul Ib Henriksen and Per Højholt.

Turntable telephone, slide projectors, Arduinos, multichannel soundcard, hardware programming, slide photos, photo prints, sound, television-interview.

Commissioned by Kunsthal Aarhus

Supported by The Danish Arts Foundation, and HumLab and MaSK Aalborg University

Show-Bix was an experimenting artist group, consisting of the photographer and artist Poul Ib Henriksen, the poet and word-artist Per Højholt and the composer and sound artist Gunnar Møller Pedersen. Show-Bix was only active in about three years – a period from 1968 to 1971 – and during this period the members of the group were also active in other experimental artistic forums. But for all three artists Show-Bix became the starting point of a series of other media-conscious experiments – and experiments with the consciousness about media.

The best way to explain Show-Bix for posterity is perhaps as a group experimenting with media and aesthetics, a group that were a part of the contemporary artistic network, but at the same time sought to break with the prevailing (and narrow) artistic production orthodoxies, and instead present the audience with a series of qualified alternatives to the existing art scene. They called their productions 'pieces' and 'anti-happenings'. The members of the group actively sought out media and technologies as platforms for a brand new and different expression, which intentionally operates in opposition to the mass-media, and the collective 'media-consciousness'.

After 1971 Show-Bix seems to fall out of exactly this collective media-consciousness. It is not until 2001, that Show-Bix pieces such as *Omringing, Et kvarter, March på stedet, Tumlingen* and *Noget* again come into recollection (in connection with the exhibition *Mellem Ørerne* at the Museum of Contemporary Art in Roskilde, Denmark).

For this exhibition what has been produced can be characterized as an 'anti-re-enactment' of Show-Bix; a snapshot with fragments, that moves on three 'levels of experience': the art's, the audience's and the archive's (which is also that of the research). The first level deals with the media-conscious practice specifically engaged in a reconstruction of Show-Bix, based on primarily one piece, *March på stedet* (1969), as well as sound from another piece *Omringing* (1969).

The second level focuses on giving people the possibility to make their own experiences with an experiment that disappeared. The starting point for this is the interaction with dias- and sound-elements from Show-Bix's original shows, from a rotary dial-telephone. Dial archive.

The third level focuses on some of the problems and questions that the reconstruction of *Show-Bix & The Media Practice of Per Højholt* give rise to. The phenomenon Show-Bix anticipates a new artistic understanding of the technologies and the cultural conditions of Media production (at the time referred to as 'new media art', but are today merely called 'media art'). "Media-consciousness", Per Højholt writes in *Intethedens Grimasser*, "are the Alpha and Omega for the artist" (*Intethedens Grimasser*, p.11) .

Show-Bix is a turning point and an experiment, and especially Per Højholdt's later works refers to it, directly or indirectly. Seen in a greater perspective, Show-Bix is an early stage and a preliminary study of art's

(im)possibilities in a media- and attention-saturated culture.

Text by Morten Søndergaard

Sebastian Frese Bülow is a teacher, visual artist, and hardware programmer at Aalborg University. Works with drawings, experimental film and Live Visuals at concerts and performances. Lives in Nørrebro, Copenhagen.

Mogens Jacobsen (1959) is a Danish artist who since the beginning of the 1990s has been working with electronic art. He was the co-founder of Artnode (artnode.org) in 1995. His published books include: *Re_Action: The Digital Archive Experience* (together with M. Søndergaard), Aalborg Universitetsforlag (2009); *We love your computer* (artnode), The Royal Danish Art Academy's publishing house (2008); *Get Real*, (ed. M. Søndergaard), Informations Forlag/George Braziller (2005).

Martin Luckmann (1982) works with interactive design and art, mainly with a starting point in digital media. He works especially with tactile interfaces, where he let older analogous technologies meet the digital world and thereby create a series of interactive works. In relations with that he has performed in a series of exhibitions and events, including Roskilde Festival (2006), ZKM I Karlsruhe (2012) and latest with DR [Danish National Radio & Television] at Folkemødet på Bornholm (2014). Martin Luckmann has worked for DR since 2010.

Morten Søndergaard (1966) is an independent curator/creator in the field between art, technology and media. Besides that, he is Associate Professor in Interactive Media Art at Aalborg University, where he, amongst more, teaches Art & Technology and Sound-curating. He was Head of Research on the project *De Uhørte Avantgarder/the Unheard Avantgardes* between 2010 and 2014, and was Senior Curator at *Re-new* - Digital Arts Festival in Copenhagen between 2010-2013.

ASSOCIATED PROJECTS

FILM PROGRAMME

8 October, 12 November, 19.00-21.00

Kunsthall Aarhus

A film program about experimental artistic films from the Sixties. Organized by Mathias Ruthner, Kasper Lauritzen, Klaus Marthinus.

During the Sixties the film media had an almost euphoric role in the Danish art scene. The camera literally became a hand-tool for collective and individual film-projects and happenings, where the media and its technological paraphernalia seemed fit for challenging the borders between life and art, one of the key themes in the experimental arts of the Sixties. The word experimental has later become synonymous for the playful examinations of the interface between popular culture, ideology and new art forms in this period. The Fluxus movement, ABCinema, Eksskolen [the Ex-School] and individual players were the leading forces. The experiments culminated in the early Seventies and Aarhus was an essential part in this film-scene.

In Kunsthall Aarhus, a selection of experimental films will be shown from the Sixties and the early Seventies, by artists such as Poul Gernes, Eric Andersen, William Louis Sørensen, Kirsten Justesen, and more. In relation with the film screenings the organizers will talk about the experiments, which had very different courses and goals. Each film is accompanied by a short introduction about what went on ahead and behind the camera.

PROGRAMME

Brækfilm, Poul Gernes

Transibirische Bahn - about Joseph Beuys at Louisiana, Ole John

Tornerose var et vakkert barn, Kirsten Justesen, Jytte Rex

Ekspérimentet i arkitektskolen, William & Eric Liljenberg

Skovfilm, Eric Andersen

The Dog, Athur Kjøpcke and Eric Andersen

Frændeløs (Quotes), Bjørn Nørgaard, Per Kirkeby and more

Lortefilm, Bjørn Nørgaard, Peter Louis Jensen

PROJECT: FLYING SCORES

11 October – 2 November 2014

Spanien 19C

With Eric Andersen, George Brecht, Arthur Kjøpcke, William Louis Sørensen, Takehisa Kosugi. Organized by Eric Andersen.

Spatial installation, with a reference to fluxus events, which took place in Aarhus in the Sixties. Scores from these events fly around as light beams between disco balls in a blacked out room. Flux of fluxus. The audience risks that the scores are re-enacted.

Opening times: 12-17.00, Wed-Sun.

Spanien 19C, Kalkværksvej 5A, DK 8000 Aarhus C.

www.spanien19c.dk

BOOK LAUNCH: SHOW-BIX &

27 September 2014, 17.00

Kunsthall Aarhus

Show-Bix &: The Media Practice of Per Højholt, Morten Søndergaard, published by MTPress, University of Copenhagen, 2014. Released as part of the opening of *Systemics #4*.

In 1968 the poet Per Højholt (1928-2004) established the experimental group Show-Bix in collaboration with photographer and artist Poul Ib Henriksen, and the composer and electronic musician Gunnar Møller Pedersen. The group experimented with the writing of poetry and enhanced this in a performative and media-conscious manner. They travelled around Denmark, west of Storebælt and visited gymnasias, community centres and libraries, where they performed their experimental and genre-undermining shows, so called 'pieces'.

Show-Bix &: The Media Practice of Per Højholt is the first collected study of Per Højholt's media-conscious practice and Show-Bix, which, until now, has been on the whole overlooked. The book is an important and original contribution to the research about Per Højholt. The book is illustrated with documentation of the original material, both colour reprints of manuscripts, pictures and scores, from Højholt's and Show-Bix's works, from 1968 to 1971 when the group dissolved.





Åbningstider

Tirsdag-fredag 10-17

Onsdag 10-21

Lørdag-søndag 12-17

Opening Hours:

Tuesday-Friday 10-17

Wednesday 10-21

Saturday-Sunday 12-17

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