

## COYOTE "MILLENNIUM"

Noomi Rapace goes to work. Her own eyes are brown, hair is already dark – the route to looking like an extraordinary man-underminer is probably not as long as it could be – and then everything gets a bit darker. It is someone's job to paint her lids black and dye her hair black and dress her in black, this is to ensure that her work gets better. Spikes around her neck, a hooded, shredded silhouette, no skin but lots of worn-out fabric, surely these features are meant to imply something like: introverted kill-joy. Costumes were never famous for nuancing, but they're an effective drama tool. Is fiction the opposite of complexity. When it comes to staging, a job well done equals wide and long recognizability, and indeed, the foundation for a globally repeated main character was cast by Noomi Rapace. The formless infinity of language rendered tangible through her body, her layers of clothes, layers of make-up. Eventually, Rooney Mara and Claire Foy got the same job. Girls with dragon tattoos.

coyote goes to work. They move around in different cities, wearing different clothes. Costumes or customs. Let's just say that Stockholm takes center stage, habitually, though it may be temporary and imprecise. Fictionalizing was obviously never a matter of factual precision and scenes can take place in Stockholm or in "Stockholm" depending on the camera in question and the eyes in question. There is surveillance and there are movies, and which are better at uncovering some truths. Usually it goes like this: the longer you look at something, the less real it seems. New York became a prop long ago, and faces as well as surroundings almost dissolve in stains of plain texture when they're scrutinized. I don't know where that leaves fiction. Does its success depend on fleeting attention spans. Moments tend to become long, theoretically everlasting, when they're photographed, but little framed squares hung on walls are also magnets for attentive eyes. Black-and-white images of public spaces inhabited by an actual public: is it a street or a set or a street and a set or merely a large piece of glass with signs on it in front of some human-looking figures subjected to repeated outfit changes. There was a time for slim-fit leather and tight jeans and torn t-shirts, there was a time for nü-metal as a thin jersey style, such times came and went and came back as nostalgia or costumes. No less than one thousand years turned into one unambiguous aesthetic. If you don't have an old biker jacket you can buy a new one that looks old, and if you're not Mikael Blomkvist you can walk in his footsteps, gaze at his workplace. Visit Millenium, visit Stockholm.

Denis Lavant goes to work. On that day in the previous millennium it meant wearing black, smoking a cigarette, dancing to the landmark Corona banger in a room doubled by a grid of mirrors. An image of Adjudant-Chef Galoup and the reflection of this image absorbed in choreography. Beau Travail is doubled too. On this day in the current millennium the grid of mirrors doesn't reflect Galoup, they reflect a space and its works. Stages of staging and then the end credits. Good work.

–Nanna Friis

coyote (est. 2017) is an artist collective based between Copenhagen and Stockholm.

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