

A large, illuminated sign is mounted on a metal frame. The sign consists of three lines of text: "THE SAME", "FOR", and "EVERYONE". The text is rendered in a bright, glowing yellow-orange color. The frame is made of silver metal poles and is set up on a ground covered with brown leaves. In the background, there are several bare trees and a residential area with houses under a grey, overcast sky.

THE SAME

FOR

EVERYONE





Commissions:  
European Capital of Culture  
Aarhus 2017

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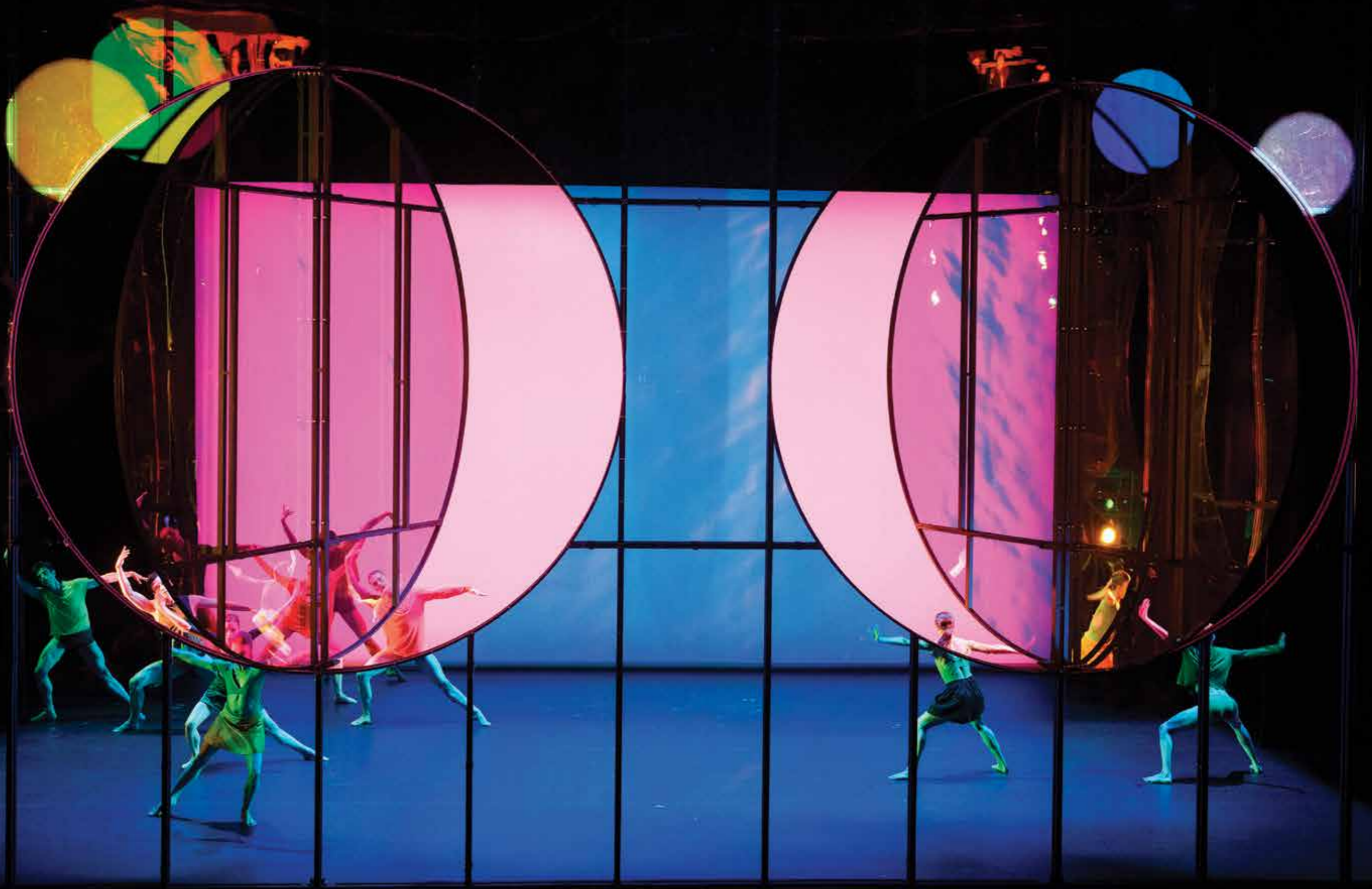
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## Foreword Rebecca Matthews - CEO

In an amazing year of programme highlights, we are delighted to bring together in this book some of the outstanding visual and performing art commissions created for European Capital of Culture Aarhus 2017. We have invited writers to make interpretations of the works so that the ideas and imaginings of our guest artists can travel even further and live into future times.

Through the vision of artists we are able to see our special year as relevant and meaningful in many ways. These projects read the mood of now, a time in which we ask pertinent questions about our European context, our shared sense of community and those things that bind and challenge us. Reflecting our core values of Sustainability, Diversity and Democracy, in some instances all three, the 2017 commissions have dared to celebrate with us, to quiet us with contemplation or to provoke, drawing us from any sense of complacency about the pressing issues of our time. That is only fitting for a year in which we asked artists to extend the fence line of the familiar and nurture our capacity to be curious.

With works of great beauty, deep thought and provocative intent, artists are our most valuable philosophers, providing us with a myriad of ways to contemplate and celebrate our unique humanity.

We hope you enjoy and cherish this publication as a reminder of a year filled with creativity, energy and purpose.





## Introduction

### Juliana Engberg - Programme Director

At the heart of any European Capital of Culture enterprise is the question of cultural identity. With whom and what can we identify when the history of the European, Nordic, Scandinavian place is so complex and dense with histories and customs? When we live in countries that have often had a tenuous co-existence, have even experienced enmities and worse?

To be Danish, or to be Nordic, Scandinavian and European; 'to be or not to be' – to quote the fictional Danish prince, Hamlet. To be one or all? To be ancient or contemporary: bound to myths and legends or freed to pursue a future unencumbered by tradition – perhaps to craft new traditions and cultures in an evolving, ever reshaping Europe? To be a singular, inward-gazing mono-culture or to become outward looking, and able to embrace all vistas?

The same questions confront all cities facing the great opportunity of becoming a European Capital of Culture – questions about the interrogation of identity and place through culture. An examination and recognition of the DNA of locality must find purpose in the newer context of a uniting and evolving Europe - to discover and expand upon differences and commonalities.

To be a European Capital of Culture is to embrace the observation of another fictional Dane, Ophelia: 'we know what we are, but know not what we may be'. In many ways a European Capital of Culture year is about finding out and determining the future objectives of our newly discovered community of selves.

The year is about putting 'culture' at the centre of everything. In Aarhus we have focused on the traditional arts, but we have also expanded our concept of what is meant by culture to

embrace a myriad of disciplines that usefully cross-pollinate with those long-established artforms. Dance, music, literature, visual arts and theatre have intersected with the newer forms of digital media, film, fashion, design and gastronomy, as well as architecture, urban planning and specialised research, to ensure our year represents culture in progression and culture with purpose.



Our programming approach has taken its shape from a trio of dispositions – Past, Present and Future – allowing us to go deeper into a culture that springs from ancient roots and reaches to further and farther horizons of experience – that dreams forward. We challenged ourselves to Celebrate, Contemplate and Provoke in order to establish enquiries, conversations and sometimes debates concerning the things that bind and divide us as Danes, Scandinavians, Europeans and global citizens. And we focused our thoughts through our three core principles of Sustainability, Diversity and Democracy to test the present status of things and to generate and motivate change towards these aspirational values.

We were also attentive to historical markers, importantly the commemoration of 500 years of pan-European Lutheran faith. A philosophy born of secular and egalitarian language and rituals, bound yet challenged by an ever-evolving European modernism; an earthed and less heavenly oriented religion that strives to make tangible good works and resolute living. We interrogated this communality joined by the pursuit of morals and ethics, to ask if these frameworks still hold for our contemporary society.



But our pagan histories and rituals were never far from our thoughts either. The myths that give a particular Nordic grandeur to our part of Europe were celebrated in events illuminated by full moons, and rethought in astonishing theatrics including the major performance work *Røde Orm*, created by the Royal Danish Theatre, telling the epic story of a 10th century Viking adventure; and Jon Fosse and Robert Wilson’s brilliant interpretation of the *Poetic Edda*, that most ancient of stories that tells of the mischievous Norse gods and the cataclysmic coming of the new monotheism. This contemporary *Edda* showed the gods as fallen rock stars and side-show shysters flirting with fates and exhibiting their foibles. Wilson’s signatures of vivid colour, dramatic light and pre-linguistic sounds blended with a glamour-rock score and libretto and a set of ethereal landscapes creating a Valhalla of special quality.



Gods, monsters and fabulous creatures were also reawakened through the imaginations of authors and children – for whom the mythical fantastic provides a template for adventure and life learning – in our tremendously popular International Children’s Literature Festival presented in partnership with Hay Festival.

But in the here and now – the present – we kept our approach open and responsive to the bending shape of the realities of life around us, allowing and encouraging artists to sense and interpret the atmosphere in the real politic of a Europe that is permeated by the events and conditions of global flux, civic disruption and fracture.

Aesthetically we kept in mind the other markers of the year – the temperament of the seasons – the extended dark and light of our winters and summers, the changeling seasons of spring and autumn when hesitations unsettle the crisp, clear atmosphere of a bright blue day or night sky.

We have ushered metaphor and symbolism into our midst to enable complex engagement without didacticism or dogma. These attributes of similitude are the bedrock of culture in evolution – fluid, shapeable, transformative – sensorial and at times tactically spectacular, as well as sublime – they draw a people to consider things anew. To rethink.

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We launched our year with a commission that declared both a belief and hope – a statement, celebration, provocation and an aspiration all in one. Nathan Coley’s illuminated signs, situated across the Central Denmark Region in ten different locations, with the slogan ‘THE SAME FOR EVERYONE’, twinkled in luminous festivity in the dark months, playing to a number of pre-conditions – environmental, cultural and political.



Like other Scandinavian countries subscribing to social democracy, Denmark takes pride in, and strives continuously to achieve a realistic equality for its citizens. This noble aspiration is worked for through a collective will, the famous Danish socialism supported by a hefty tax system and a sense of cultural togetherness –

tethered to the ‘Jante Law’. This equality is underpinned by a facilitated cultural homogeneity sometimes at odds with the acceptance of difference that denotes foreigners, people seeking asylum and indeed many of those for whom Denmark is a home, even a place of birth, but not an inherited culture.

Coley’s signs, situated in various symbolic locations – near a church, in a fishing community, overlooking a recreational lake, next to an eco-village, near a working harbour, in front of a ‘Graceland’ replica, on town hall steps, in a park, a forest and in front of a civic edifice – prompted a different and often paradoxical reaction in each location and context.

In Fiskerhuset, for instance, with its quaint little ‘home’ huts, forming a sub village of Skive, populated by a few cats and dogs, and mostly older men marking their hours with card games and the occasional fishing expedition, Coley’s *THE SAME FOR EVERYONE* focused our attention upon a self-selected, indeed somewhat exclusive community. A souvenir-like place – a miniature derivative of the once essential fisherman’s village that provided livelihood and sustenance – this quaint, picturesque, miniaturized settlement is now a recreational respite, a haven of men’s sheds and conviviality for those who are members of this particular *hyggeligt* cultural cul-de-sac.

Situated in the more grandiose location in front of and underneath the famous Aarhus City Hall clock tower, *THE SAME FOR EVERYONE* strikes a civic chord and has become a mantra for the local politics of a municipality that has been a stalwart example of social democracy at work. In its illumination thousands of proud Aarhusians have had their pictures taken – for weddings, family picnics, school excursions and during informal strolls through the urban park – confidently owning the message. Coley’s work has become a symbol of the Aarhus aspiration of equality, indeed a slogan for a year in which the city has shone its cultural light and shared it with its regional partners.



Words and text were important in our year in which the Lutheran tenets – forming an early manifesto prescribing the new European faith – were remembered and reassessed in our contemporary context. We were caught in the extravagant visual, verbal fever of Julian Rosefeldt’s *Manifesto*, presented as a polyphonic cinema of ideas, provocations, and rantings, performed as 13 archetypes in cameos of brilliance by actress Cate Blanchett.

As part of our special commissioning of new text works, we invited artist, Jenny Holzer, to create a public work for projection onto our beautiful, bijoux Aarhus Theatre. Working with

writers from refugee networks, Holzer created *For Aarhus*, a major scrolling, illuminated text that ascended from the cobblestone piazza, up and over the decorative façade of the building to create a sequence of readings. The ‘Letters from Aleppo’, poems and texts were projected for a week in the chilly darkness of our urban centre to be happened upon. The words tell of plight, pain, confusion and suffering; they express fear, despair and anger in the wake of war and its aftermath. Holzer’s *modus operandi* is to deliver her messages with insistence and a kind of plainness so that meaning is clear, direct and graspable; enabling the incomprehensible inhumanity described to cut through the camouflage of politics and fear and reach out with urgency to the reader. The illumination provided an aesthetic metaphor as the mosaic and decorative brick-work of the theatre’s façade appeared and disappeared in quixotic empathy with the ephemeral humanity it described.



Another work by Jenny Holzer, *Lustmord* was presented in our series of exhibitions that formed the project *Seven Deadly Sins* – a reconsideration of sinfulness in contemporary times. Seizing this opportunity we also invited artist, Barbara Kruger to make a new text based work in response to the vice of Greed. She created

the total room project, *Untitled (Never Enough)* as a contemporary interpretation and variation. Its saturating red and white palette made this one of Kruger’s most visceral wall vinyl works to date. Standing in the midst of giant words the viewer was miniaturized inside a corporeal chamber of hysterical consumption, literally devoured by the bombardment of her slogans: ‘YOU WANT IT. YOU NEED IT. NEVER ENOUGH. YOU BUY IT. YOU FORGET IT’. Kruger’s text infantilized the viewer who regressed to become again the needy child, too immature to know enough is enough, too self-absorbed to see beyond immediate desire; insatiable, gluttonous, selfish, wasteful. Kruger’s work represents not only individual over-consumption, but the larger body politic of a society that has over purchased, over stretched and is bloated by



its own excess. The attributes of petulant, tantrum throwing, attention seeking behavior are all part of this avaricious mindset. In light of the recent political machinations in the USA, where Kruger is based, and where she has been unflinching in her critique of her own society and its leaders, her project is also perhaps a portrait of a type – an enlarged id, not tempered or managed by the ego.

Jenny Holzer's *For Aarhus* and Barbara Kruger's *Untitled (Never Enough)* were exhibited during the Aarhus Theatre's season of a revisioned *Erasmus Montanus*, one of Denmark's most famous 'enlightenment' theatrical texts written in 1722 by Ludvig Holberg. In this contemporary adaptation, Danish director Christian Lollike explored continental European attitudes including resistance to the 'other' and to new ideas - mirroring the interrogations burdening the current European Union experiment.



Simultaneously we launched our series of *Hypotheticals* conversations and debates, led by renowned cultural commentator, Clement Kjersgaard. Focusing on our key values of Democracy, Diversity and Sustainability – ideals that persisted with thoughtful force throughout our year – these marathon discussions (sometimes

lasting nine hours) elicited lively engagement and demonstrated a preparedness for the active citizen-led politic that underpins the equality project of Denmark.

Jasmina Cibic's Aarhus 2017 commission, *Nada: Act II*, directed our attention to the ways in which architecture plays a leading role in shaping a sense of civicness. Using the Aarhus City Hall, designed by Arne Jacobsen with Eric Moller, as a mis-en-scene, Cibic created a new video work inspired by Béla Bartók's ballet, *The Mandarin*, to explore and re-dramatise the vexed relationship between patron and architect, government and the arts. In a year in which pride in the civic is at the centre of the European Capital of Culture aspiration, Cibic's project served as a reminder

that culture and politics are never far apart, and are sometimes at odds as they serve their separate agendas.

With her clear focus upon architecture and nation building and the 'soft power' they enact, Cibic's project laid the foundation for a series of architectural conversations and projects that sought to think through and redefine the city. We launched a rolling programme of events to engender experiments and thoughts about better, more liveable environments led by architecture and planning. *Rising Architecture Week, 2017*; the visiting Academy of Urbanism Congress: *A New Culture of Urbanism*; The Architecture Project's *Future Living*; the children's project *Design to Improve Life*; *Rethink Activism*; several projects by Institute X; Aarhus University's *Architecture Moves*; the *Coal Bridge project*; *Urban Habitats* and *My Playground* all added to a year fully focused on a more human-centric approach to design and urban planning, shifting emphasis from edifice and star-architecture to more grounded places for people.



And we listened to the softer, less solid city through the ears of sound composer Andres Bosshard whose commission, *Sonic Ark*, was a soundtrack of delicate beauty and a shifting portrait of the city of Aarhus: voices reverberating on water and walls; murmurings; bells ringing in buses; choirs singing inner ear songs, echo

chambers framing sounds from the depths and wind concertos from the buffeting sea.

As part of our focus upon the Present and Future, we invited a number of artists to consider the situation now and cast their thoughts forward. We welcomed the multi-disciplinary Anohni into our year as Aarhus 2017 Artist-in-Residence. As well as performing a memorable concert in which her remarkable voice was joined with the ensemble choir of Concert Clemens and the majestic sounds of the Aarhus Symphony Orchestra, Anohni presented the *Future Feminism* festival of discussions, work-

shops and performance with invited artist collaborators Johanna Constantine and Kembra Pfahler. They were joined by an array of feminists, politicians, artists and thinkers including Ukrainian activists, FEMEN, the founders of the pioneering Swedish Feminist party and biodiversity and anthropology experts from Aarhus University to present three weeks of future thinking that intersected with concerns for the environment and the politics of being. During these feverish weeks of feminist actions and discussions, the 13 Tenets of *Future Feminism* by Anohni, Johanna, and Kembra were exhibited at our temporary mega pop-up venue, 'O' Space. Displayed in a circular formation, these engraved pink marble tablets became a contemporary Stonehenge of words.



Anohni's quest to bring attention to a world in ecological crisis and her plea to find a more feminine-centric approach to our future resonated with many of our young citizens and sparked a series of extended events including the formation of the first Danish Women's political party. Anohni's *Future Feminism* was a powerful addition to our year of progressive manifestos.

In 2017 the word 'feminism' eclipsed 'complicit' to be nominated as word of the year by the Merriam-Webster Dictionary. We too expanded upon the emphasis on the feminist perspective, working with Israeli, Berlin based artist, Yael Bartana, to ask the question *What if Women Ruled the World?* Bartana brought her unique interest in phantasmic histories into play in this extraordinary new work that blended and bent art and real life in the re-invented, inverted space of Dr. Strangelove's post nuclear war-room tomb, converted into a 'Peace Room'. In a sequence of evenings, both here in Aarhus and in our commissioning partner city, Manchester, this engrossing information theatre experience became electric with ideas. Bartana and her collaborators brought together some of the best female minds in their field – on nuclear probabilities, drone warfare, privacy, financial hoarding, refugee rights, women's lives and more – together with a cast of actors,

to explore our global emergency status. This gathering of expert women dared to explore the ramifications of decisions taken by men and to bring issues and proposals into sharp focus for the real world - a world in which women are frequently at the front line and the targets of terror, abuse, mind control and ideology. '*What if Women...*' was topical, urgent and essential in these days of wild political cataclysms as the Doomsday Clock ticks ever closer to midnight.

Blast Theory's sci-fi future placed a young woman at the centre of its multi-media drama. Person of the future, 'Hessa' and her comrades decided to take the radical action of destroying their city in order to rebuild for the next generation in the hope that defunct systems,



redundant ways and powerless structures could be reinvented and revitalised. *2097: We Made Ourselves Over* – a research project, film, telecommunication, online and live interactive experience – invented the merged city of 'Aarhull' (a combination of Aarhus and co-commissioner UK City of Culture 2017, Hull) to prompt a number of future scenarios

to be considered. For the live experience, here in Aarhus, participants were driven to a secret location where they found themselves in an eerie, dislocating darkness to be led through a narrative and cathartic encounter and to adopt responsibility for a future they might invent or wish for.

Bringing us back to the present and connecting with the real politic of Bartana's truth-stranger-than-fiction, finger-on-the-buzzer scenario, Callum Morton created *Sisyphus*, a commentary on the current fun-park of global politics at the Silkeborg Bad. His huge 'bad boy' boulder, with Janus faces of Trump, Putin, Assad and Kim carved onto its surface, enacted a Sisyphean journey, rolling up and down the hilly parkway – a kind of demented steam roller of mad leadership – out of control, voraciously crushing, endlessly repetitious and precariously dangerous for anyone caught in its path.



Contemporary Europe is repeatedly darkened by the spectre of asymmetric terrorism causing fear and public panic. We are in a constant state of pressure to close down civic space – to secure it, blockade it, limit it. We need to regain trust and ownership of those places in which we congregate to feel our community. As part of our *Little Rebellions* series we invited several artists and groups to reclaim the streets and squares of Aarhus. To deliver into these spaces a new kind of energy that could send a shudder into the public realm, so that limits might be tested, danger confronted and civic unity reassessed.



In this time when the public space is an unsettled, risky, potentially dangerous place to be, Public Movement's urban performance, *Rescue* (2017), offered a therapeutic ballet that repeated resurrection and de-entombment as a metaphor for a people buried in a history of disaster and attack. As an uncanny spectacle, appearing suddenly, and out of context from the carefree shopping and strolling that occurs on a weekend day, in the middle of the compact, contemporary, medieval town of Aarhus, *Rescue* provided a theatre of anxiety, absorption, contemplation and strange beauty.



Creating a perplexing sight of trauma that required passers-by to evaluate their own level of responsibility, engagement, empathy and ethics, the performance elicited a double-take. Unclear in the first instance of its veracity, viewers were compelled to become witnesses, uncertain of the commitment it required from them as an engaged citizen. It then soothed them in a hypnotic reverie of movement with its insistent repetition of deliberate actions and rhythmic music. Bodies strewn in rubble were caressed, gently lifted, prepared, and re-entombed in cycles of ritual resurrection. The scene became one of sensuality and trust, at odds with the horror of the initial split second of encounter in which the passer-by assessed the actions of the white uniformed emergency response group as an apparent catastrophe.

At four hours length, this corporeal, mesmerizing tableaux produced from slow choreography, was an epic endurance – like the history it references – turned into a public spectacle. *Rescue* reminded us that scenes of horror are now consumed in the everyday by a greedy and voyeuristic news cycle and distributed as infotainments as the public space is constricted anew, and the media-sphere is enlarged by horrendous re-runs of terrorism and its aftermath.

Eglė Budvytė's *Shakers, Lovers and Bystanders* enacted a brutal choreography of shudders that also demanded a great deal from the unsuspecting urban audience. In the middle of a square traversed by shoppers, several people, prone on the ground, were seized by spasmodic movements and controlled by others



in actions that were coldly objective, sometimes even harsh. Was this a medical emergency or a street altercation? Once again passers-by were required to make split second decisions about care, involvement and civic duty. But whilst the threat of a real-life emergency quickly dissipated, the sense of anxiety did not. This inexplicable collective shaking and trembling appeared to

come from something primal and metaphorical. A shared trauma perhaps, sparked by events distant or close by, that comes up through the earth and passes through these sensitive permeable bodies in a chain reaction of social seizures.

In a much gentler intervention Maria Hassabi and her ensemble of dancers turned the interior spaces of Aarhus City Hall into a place of infinitesimal slow movements as stairs, balconies, parquet floors and corridors became transitional spaces for bodies to traverse. Over one week Hassabi and her ensemble of performers created an uncanny anti-spectacle for council workers and visitors to this architecturally unique building and centre of civic control. Apparitional and contra-tempo to the ordinary traffic of the busy town hall, Hassabi's choreography provided an almost archeological, fourth dimension of experience as if she had found or invented a new space and time.

We moved people around our city, and across our region in a flow of events and installations that invited cooperation, co-creation and participation. As well as co-creating our spectacular co-commission *Tree of Codes*, choreographer Wayne McGregor brought us *LightLens*, a new project that invited citizens to work with trained dancers and local choreographers to create an exciting spectacle in and around Olafur Eliasson's stunning *Your Rainbow Panorama*. This project extended to our region with a series of dance events including even more people and encountering further public spaces.



The Chunky Move ensemble made the urban space electric with energy in its choreography of surprise, *Depth of Field - Aarhus Variation*. Performed in a public plaza, the work gathered a transient community through the invisible force created by three dancers whose concentrated movements wove a web that pushed and pulled vision and matter to culminate in a vortex of action. With this work, choreographer, Anouk van Dijk asserted the shifting sensibilities of the public realm in its disparate and communal quixotism.



Space, place and site as transforming history were all part of our architecture and urban discussions. As well as staging congresses, conferences, demonstrations and workshops we instigated real architectural interventions. LIST architects were invited to interrogate our harbour site and to invent a new itinerary of encounter for this transforming area of the city; one in rapid redevelopment. They created *Harbour Magnets*, a number of poetic encounters referencing the existing harbour architecture and structural vernaculars. Massive flags with insignia, ephemeral look-outs, invented moon sites were all part of this play of space that invited an audience to re-see historical lighthouses, warehouses, jetties, convivial places on the recreational seafront and the working port in order to appreciate the unique language of the waterfront and its history – before it is lost.

With architects, Gustin Landscape we created *My Playground*, a prototype movable architecture that provided a multi-sensorial engagement for children and the young at heart. Based on the robust shapes of the hexagon and cube, *My Playground* was an adventurous environment for climbing, hiding, singing, sitting, running – a free space of imagination and activity built upon the Danish ethos of mind, body and spirit in full freedom.

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Our year of culture required an examination of who belongs and who is excluded from the utopian community imagined by the European Union. The year coincided with a heightened attention to the plight of those people who flee regimes of terror and oppression, who are displaced by environmental and economic circumstances: and those who daily find themselves outside a homogenous context.

Our determination to focus upon issues of democracy included the concept and desire to also consider the concepts of diversity. In architecture and design, for instance, we looked at and showcased the ground breaking work of The Central Denmark Region's Specialist Area Autism project which creates bespoke, small, modern dwellings designed by architects striving for quality and aesthetics using special design solutions for people living with autism. In keeping with our theme of 'rethinking' this housing design employs a user-centric philosophy guided by research knowledge of what constitutes an autism-friendly environment. Driven by independent living, the concept breaks with the conventional wisdom that dictates how this group of often marginalised people should exist in society. By designing for diversity, it enables people with autism to live together in a clustered community, yet apart, each one having their own privacy, security and sense of peace.



At the heart of artist Mikhail Karikis' commissioned project, *The Chalk Factory*, lies the idea that no human is un-useful, nor should be marginalised for being different. *The Chalk Factory* investigated a cultural history of disability through a remarkable Japanese factory workforce constituted of mainly disabled workers and through a mythical storytelling that celebrates the unique talents of the unrecognised. Karikis' project also included workshops discussing issues concerning disability and inclusion, access and equity. The project observed productivity, the body and social function and raised ethical questions about disability and labour. The immersive video installation, together with associated public events and workshops, proposed an empowering model of inclusion and difference.



Angelica Mesiti's elegiac, two-screen film work, *Mother Tongue* created a new musical ensemble and community. One comprised of ancient and newer rhythms, traditional and different songs, demonstrating individualism and collectivism. Mesiti's film presents the certainty and brightness of the Danish people, whose history binds

and reinforces them, conjoined with the newly arrived communities who seek a way to belong while retaining their own songs, language and rituals. As in the larger European project, all peoples need to come together so they can exist ensemble and sometimes side by side, integrated rather than assimilated, to form a new culture of refreshed energy and futures together.

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The European Union project is one under constant examination as it evolves, shifts, enlarges and contracts. In our year a massive fracture emerged, a break still not complete, but a wound that has been opened up and threatens the integral shape and stability of the union. The issues around Britain's determination to leave the European Union – Brexit – have destabilised the common ground, the motto of 'the same for everyone' with which we started our

optimistic year. Somewhat fittingly then, we launched our last two commissions to provide contemplations on community and metaphorical symbiosis.

In Berlinde de Bruyckere's *Embalmed – Twins, 2017*, entwined, mutually dependent trees have been cast assunder. Once united, they now lie separated. The wounds formed by their fall have been bandaged in swaddling; other orifices made by knobbling and loss of branches, gape, almost like mouths – or other body passages – as if seeking resuscitation, rescue, even recoupling. The trees are trussed; held together by bolts of metal and supported by structures that seem somewhat alien to the fleshy materiality of their pale coloured wax surface. These sculptures are cast from the original trees once standing in Flanders and seem to symbolise



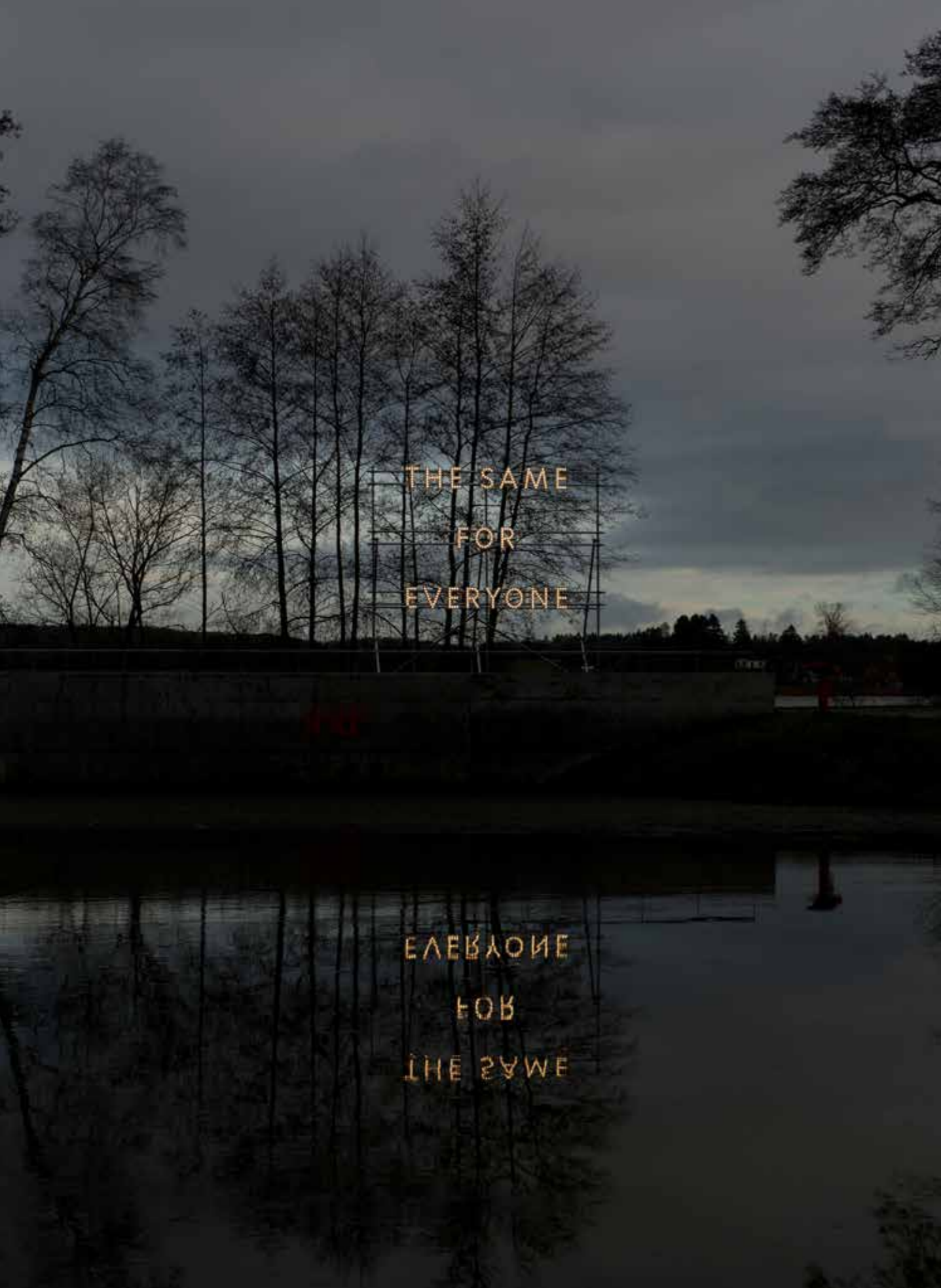
ise the inflicted state of the Union. They bear the marks of time and carry the history of their silent observance of war and peace. Like fallen soldiers they have eventually faltered. Succumbing to a weight no longer held fast by stable roots and solid ground. Now they are re-cast as memorials in fragile, mutable material that is apt to disintegrate in un-ideal circumstances. This is one of the Europes we currently inhabit.



Ulla von Brandenburg's *It Has A Golden Sun and An Elderly Grey Moon* presents another kind of Europe. One formed by collectives and communities who join together to be inventive, inclusive,

responsive, flexible, adaptable and generative and whose actions are interlinked and constantly flow to form a sense of creative continuum. They share the same elderly moon that has shone its light on millennia of European flux, but their actions and efforts are golden and optimistic and provide us with the most important message – that together we are stronger and more resilient and that we have the collective power to create our own united futures.

Nathan Coley  
THE SAME FOR EVERYONE



## The Same For Everyone — Neil Lebeter

For over twenty years, Nathan Coley has produced a rich body of work that prompts us to interrogate our surroundings and the structures that exert control within them. Through the use of the readymade – whether it is a phrase, an image, or a tombstone – Coley conjures meaning that is often both immediate and intangible. Though working in a wide range of mediums, he is best known for his illuminated text works: capital lettered proclamations in white bulbs supported on large scaffolding constructions. The precision and simplicity of the sans-serif text is juxtaposed with the distinctly temporary aesthetic of the structure. It recalls the signage of the fairground or the travelling circus – here today, gone tomorrow. The ‘voice’ behind the text is authoritative, accusatory, inspirational, demanding; yet anonymous.

*THE SAME FOR EVERYONE* is the most ambitious work in this series. Commissioned for the European Capital of Culture Aarhus 2017 and placed in 10 separate locations around central Denmark, the individual light pieces have an identical message but the nature of each site differs greatly. They stretch from the east to west coasts of Jutland – from Aarhus City Hall to Hvide Sande Harbour in Ringkøbing – places of commerce, religion, government, community, even at a recreation of Elvis Presley’s *Graceland* in the municipality of Randers. Each site gives the piece a different meaning. Coley makes explicit here a theme that has been fundamental to his practice throughout his career; the impact of work to location, and location to work. One provides oxygen for the other. At the same time, collectively the piece retains a single voice within a national and international context. The exact meanings within the work are somewhat harder to pin down.



The phrase is key to Coley's light sculptures. Its structure is crucial both formally and intellectually and it must come to him in ready-made form. This may be from an overheard conversation, a news report or a chance encounter, and the words must have an inherent resonance for the work to be effective. In this case, while Coley was researching potential locations for the commission, he visited the Friland community, located 35km outside of Aarhus near the east coast town of Ebeltoft. Friland is an eco-village built around principles of zero waste, renewables and no debt. Householders build their own dwellings, so are mortgage free. One particular plot of land caught the artist's eye. It featured an empty concrete circle, something he saw as an area of architectural proposition<sup>1</sup>, like a plinth awaiting a sculpture. Next to this was a hand painted cardboard sign tied to a utility outlet; '*ens for alle*'.

Translated into English, *same for all* has all manner of connotations around Danish and wider Scandinavian ideals. Equality is a keystone of Danish society and the country is one of the most egalitarian in the world; with a low rate of income inequality, free education and a welfare state that prioritises employment security over job security in a scheme known as 'Flexicurity'. Denmark was the first country in the world to formally recognise same-sex unions and LGBT equality rights are among the most extensive in the world. In 2016, Denmark was literally the happiest country on the planet.<sup>2</sup>

*THE SAME FOR EVERYONE* can be seen as a celebration of the ideals and achievements of one of the world's most socially progressive nations, a pronouncement of utopia. The very fact that Coley's work is distributed widely across the country emphasises these principles of equality, democracy and fairness – every location has the same. But do they?

Coley's work engenders an immediate meaning that can slowly dissolve into question, interrogation and doubt. The light pieces are often read simultaneously as celebratory and cynical, with

the anonymity of the proclamation only heightening a growing sense of unease. The rough aesthetic of the scaffolding structure emphasises temporality, as if the work could vanish as quickly as it appeared. This is reinforced by the fact that we do not know who is speaking and for what purpose. If I concur with the sentiment, who am I agreeing with? The work offers no clue, only proclaiming: *THE SAME FOR EVERYONE*.

Is this a statement or a question? An accusation even? Denmark has among the strictest immigration laws in the world, and the toughest in Europe. Under current legislation, it takes eight years of permanent residency to become eligible to apply for Danish citizenship. A study by Aarhus University found that immigration legislation had been amended 68 times between 2002 and 2016 – seemingly placing more and more hurdles in front of potential citizens.<sup>3</sup>

Like many countries in the western world, Denmark has seen a political swing to the right. Calls have been made for immigration legislation to become even more stringent and the atmosphere within the country for certain ethnic groups has become oppressive. Proposals have been mooted to ban prayer rooms in schools and universities, a thinly veiled move against Muslim students. Controversially, this has received support from the centre-left Social Democrat Party, as it seeks to gain ground after the 2015 election loss.<sup>4</sup> The right-wing Danish People's Party has even argued that Muslims should be encouraged to celebrate Christmas to promote their greater integration into Danish society.<sup>5</sup> *THE SAME FOR EVERYONE* suddenly takes on emphasis; prescribed and enforced.

In what must be the epitome of contradiction in the Danish system, the controversial *Smykkeloven*, or 'Jewellery Law', gave authorities the power to confiscate the personal items of asylum seekers in order to fund their stay in the country. For many, the depersonalisation and disenfranchisement of those already in desperate need had echoes of the darkest period in modern European history.

Another of Coley's light works, perhaps the doppelgänger of *THE SAME FOR EVERYONE*, celebrates the *GATHERING OF STRANGERS*. This piece suggests that the true success of modern civilisation is achieved through embracing all races, cultures and religions. Difference is what makes life interesting, challenging and inspiring. *THE SAME FOR EVERYONE* can leave us comfortable and dulled.

Ultimately, the reading of Nathan Coley's work differs from viewer to viewer, which only adds to the fascinating dichotomy between boldness of statement and intangibility of meaning. The questions and doubts are ours; the artist does not directly interrogate us. Interpreting Coley's work says more about the viewer; it is a mirror reflecting our own associations and biases back at us.

As an outsider to Denmark, I have taken primarily a national and international view of the work, but this belies the intricate regional differences between the chosen sites and the delicate interplay between them. As I write from a United Kingdom that is undergoing the most significant and troubling period of political change in a lifetime, viewing this work as an aspirational proclamation of Danish and European values has a melancholic tinge when seen through our own narrowing, nationalistic lens.

Indeed, within a wider international context, political convulsions around the world give the piece a wholly different resonance, particularly alongside the rhetoric of populist movements. *THE SAME FOR EVERYONE* recalls the opportunistic emptiness of campaign slogans such as 'Make America Great Again' and the rise of a politics in which the very richest claim to represent the working class. There is an absurd irony to this work existing in a world where 1% of the population has more wealth than the rest of the globe combined.<sup>6</sup> In this context, Denmark, where 90% of the populace have approximately the same standard of living, is a beacon of equality, and notions of an egalitarian utopia spring to mind once again.<sup>7</sup> And we have come full circle ...

These nuances and paradoxes are ultimately what make Coley's work so rich; there are strata of meaning that continually shift and rise to the surface. Then, just when you feel you see something clearly, it vanishes.

1 Interview with the artist, <https://www.idoart.dk/blog/the-same-for-everyone>.  
2 J. Helliwell, R. Layard and J. Sachs, *World Happiness Report 2016, Update*, Vol. I (New York: Sustainable Development Solutions Network, 2016).  
3 'Immigration law is changed more frequently than every three months', *Dagbladet Information*, 5 December 2016.  
4 'Danish Social Democrats back ban on uni prayer rooms', *The Local*, 21 February 2017.  
5 'Something Is Unspoken in the State of Denmark', *The New York Times*, 12 March 2017.  
6 Deborah Hardoon et al, *An Economy For the 1%: How privilege and power in the economy drive extreme inequality and how this can be stopped* (Oxfam International, 2016), p. 1.  
7 Michael Booth, *The Almost Nearly Perfect People: Behind the Myth of The Scandinavian Utopia* (London: Jonathan Cape, 2014), p. 30.

















*Proceeding images*

**Nathan Coley**  
*THE SAME FOR EVERYONE*, 2017  
illuminated text, scaffolding  
500 x 500 x 150 cm

located simultaneously in ten sites across the Central Denmark Region: Viborg, Sønæs p. 38;  
Lemvig, Thyborøn Church p. 44; Ringkøbing, Hvide Sande Harbour p. 45; Silkeborg, Lunden  
p.46; Struer, City Hall p. 47; Syddjurs, Friland p.48; Skive, Fiskerhuse p.49; Randers, Memphis  
Mansion p.50; Herning, Højskole p.51; Aarhus, City Hall p. 52  
1 January 2017 and ongoing  
Commissioned by European Capital of Culture Aarhus 2017  
Photos: Lucas Adler

Barbara Kruger  
Untitled (Never Enough)



## Never Enough — Talia Linz

YOURS OURS MINE  
ALL I WANT IS ALL  
WHO OWNS WHAT?  
ALL YOU WANT IS ALL

Gluttony, one of the seven deadly sins or capital vices of Christian origin, was traditionally connected with the overconsumption of food and drink. This extravagant indulgence of the appetite is evidenced by the word's etymology in the Latin *gluttire*, meaning to swallow or gulp down. Considered as a corruption connected with a failure of self-control, gluttony was to be combated only by the cultivation of temperance or complete abstinence. The seventeenth century political philosopher Thomas Hobbes, however, described gluttony as a lust of the mind and this perhaps better suits our modern-day relationship with consumption, from compulsive shopping to addiction to substances, pornography or screens. From a contemporary standpoint we might think of gluttony more broadly as the voracious propensity to consume – things, information, experiences – fuelled by the self-supporting promises of capitalism and its agents of advertising.

*Untitled (Never Enough)* is Barbara Kruger's site-specific installation at the Kirk Gallery in the Museum of Religious Art in Lemvig, created for *Seven Deadly Sins*.<sup>1</sup> Here Kruger takes on the glut of the contemporary Western lifestyle and the insatiable appetite it breeds: too many options, too much to desire, endless things to possess and yet never enough because nothing can provide the impossible fulfilment promised. The work implicates visitors by enticing us into



and onto her work. Re-skinning all four walls and the gallery floor in her unmistakable palette of red and white, Kruger's text must be both mentally and physically traversed. We are addressed from all sides.

From her first show at Artists Space in New York in 1974, Kruger has become one of the most internationally renowned and prolific artists of the last forty years. With a feminist focus on critiquing cultural power structures and inequities across gender and class, her signature agitprop style has been exhibited at major international galleries, museums and biennales, as well as occupying the traditional sites of advertising – from billboards to the pages of newspapers and the facades of buses and department stores.

Kruger's methodology is deceptively simple: uniting text, found and manipulated images, she creates work that mirrors the visual language of advertising and mass media. Yet in her appropriation she both adopts and reveals their *modus operandi*, illuminating how susceptible we are to their explicit and implicit workings. With wit, satire and defiance, Kruger poses questions concerning power and value and examines how words and images socialise us and teach us certain 'truths' through repetition. As mass media and popular technology have advanced, so too has Kruger's mimesis, critically reflecting their modes and affects. Her earlier wall-wrap works of silk-screened black and white text have evolved with digital production to become enormous installations on vinyl material that envelop visitors in giant font, sometimes more than five metres high.

Advertisers know that colour can bypass reason and logic, directly affecting our feelings and emotions. Our perception of a company or brand, and indeed our habits as consumers can be greatly impacted by something as simple as the hue of a logo. Red is a colour used to draw attention and provoke a response, to induce emotion and increase appetite. It is the colour of danger, of passion, of excitement, vitality and strength; visually it makes items appear brighter and stronger. Kruger harnesses this bold

colour, along with a characteristic assertive tone, to consciously align her work with the psychology of advertising and its seductive strategy of direct address:

YOU WANT IT. YOU NEED IT.  
NEVER ENOUGH  
YOU BUY IT. YOU FORGET IT.

Kruger's love of and finesse with the graphic genre stems from her early days as an illustrator, graphic designer and art director for various publications under the management of media giant Condé Nast. Using boards to create front matter for magazines, montages of photographs and cut-up type, Kruger developed a formal fluency for the expert juxtaposition of word and image. In the years since, she has continued to draw from the endless stream of visual culture, holding up a mirror to the sometimes subtle but always biased ways in which people and ideas are represented to serve particular interests from politics to consumerism.

With its direct address to the viewer, Kruger's text has a distinctive voice – authoritative, forthright and more than a little bit cheeky. Her use of personal pronouns sets up a power dynamic that is deliberately confounding and that speaks to the complex nature of relationships from the interpersonal to the systemic. 'You' implicates the viewer/reader but perhaps also insinuates some other guilty party that we can side against or judge as vapid, materialistic or brutish. Is 'I' the author of the text, the artist, or an omnipotent orchestrator of a system we are all complicit in? Kruger cleverly plays with subject positions, fixing them and revealing their fluidity simultaneously. Her voice is disarmingly accusatory and sardonic. Of course, this choice is deliberate, for authority is at the very heart of her project.

In recent works Kruger has moved away from manipulated imagery to focus on words writ large, acknowledging visual culture has reached a saturation point and that our collective familiarity with reproduced and appropriated imagery challenges artistic practice

to cut through the deluge. Bringing in contemporary semiotics, such as the inclusion of emoticons, the artist deals not only with bloated commodity culture but also the transformation of language and its relationship with the digital.

As Laura Cumming wrote of Kruger's 2014 exhibition at Modern Art Oxford: 'Kruger presents a globe deafened by perpetual communication, in which everyone is online all the time, nobody is listening to anyone else, texting and tweeting are contracting not just language but thought.'<sup>2</sup>

Yet although they may appear at first to be stand-alone statements, Kruger's words invite participation. From rebukes and directives to exclamations, exhortations and propositions, these large-scale text pieces involve us in a performative exchange. Amid a climate of screen-based communication they centralise the body and its real materiality. They prompt physical movement as we walk over one word to read the next, or stand further back to take in the whole sentence. They confirm and contradict, validate and reject, seduce and repulse with equal measure. Left to linger in our minds they trigger internal dialogue and encourage us to ask more questions.



1 *Seven Deadly Sins* was a series of art projects and exhibitions in towns across the Central Denmark Region as part of European Capital of Culture, Aarhus 2017.  
2 Laura Cumming, 'Everything is infinitely more complex than this', *The Guardian*, 6 July 2014.

*Preceding and following images*

**Barbara Kruger**

*Untitled (Never Enough)*, 2017

printed vinyl

Museum of Religious Art, Lemvig, 5 February - 28 May 2017

Commissioned by European Capital of Culture Aarhus 2017.

Part of *Seven Deadly Sins*, a series of exhibitions across Central Denmark Region

© Barbara Kruger.

Photos: Henrik Vinther Krog.



YOU WANT IT. YOU NEED IT.

YOU WANT IT. YOU NEED IT.







YOU WANT IT

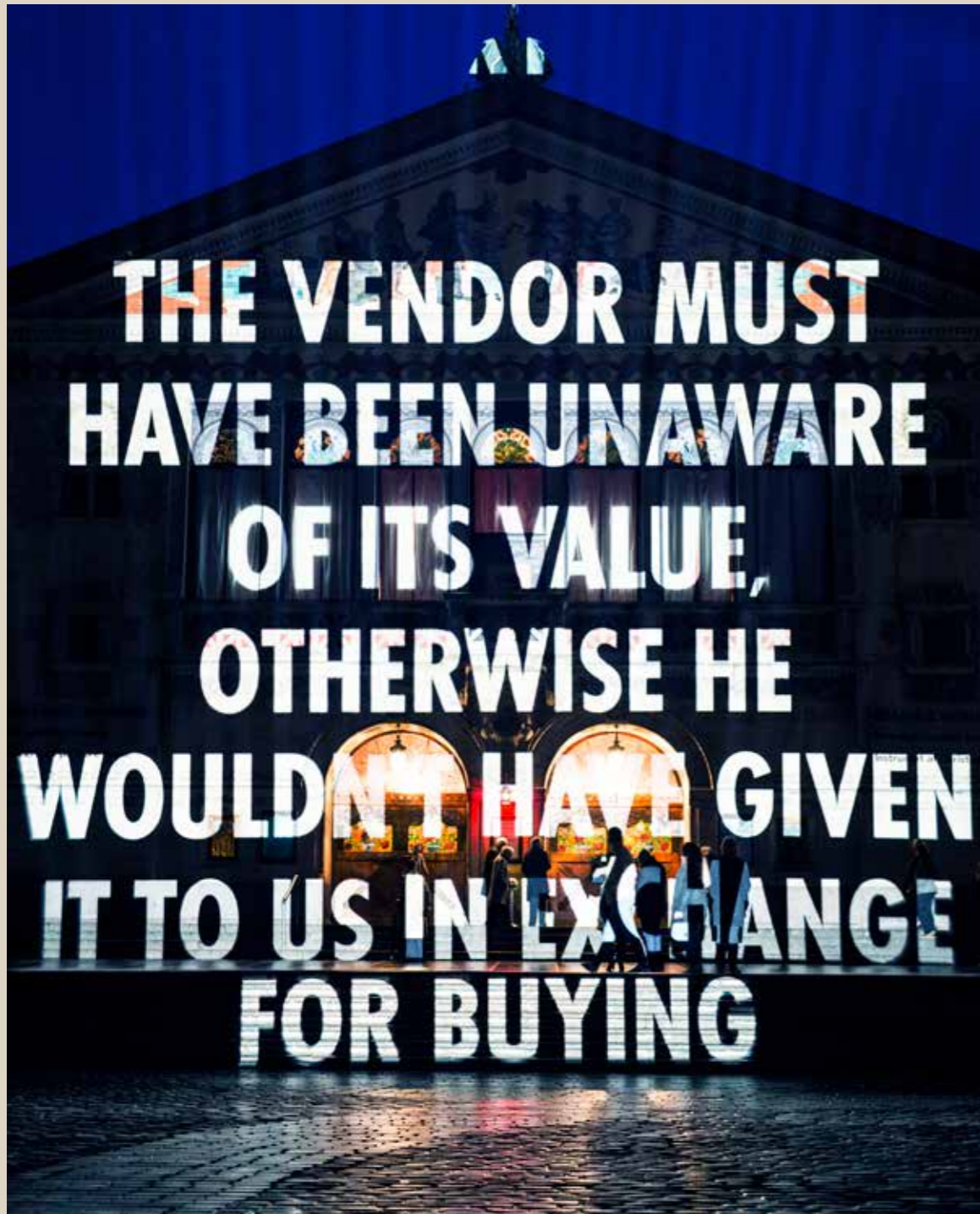
NEVER ENOUGH

YOU WANT IT

ALL YOU WANT IS  
WHO OWNS IT  
THEY WANT IS

Jenny Holzer  
For Aarhus





## Jenny Holzer's Art of Projection — Nick Morgan

Recent years have been filled with outdoor projections as a form of protest and contestation. In 2015, the anti-gentrification group Chinatown Art Brigade projected its slogans onto buildings in New York's Chinatown. A collective called The Illuminators, an offshoot of the Occupy Wall Street movement, projected images and slogans onto downtown buildings in 2011 and more recently teamed with the group G.U.L.F to protest labor exploitation in the construction of new museums abroad by beaming words and images ('1% Museum') onto the façade of the Guggenheim. The 2016 U.S. Presidential election incited a spate of protest projections, including one onto a hotel in Atlanta and another, in Brooklyn, depicting Vladimir Putin hugging the president elect; the guerilla artist Robin Bell cast satirical messages onto various buildings in the nation's capital. The rash of projections was not limited to America or American politics. In Warsaw, the new-left Razem party projected a verdict contesting the legality of the conservative ruling party's undermining of Poland's judicial system onto the Prime Minister's office in March 2016. All these interventions are joined by their faith in the open airing of projected language as a means of sharing knowledge or ideas to spark action and generate discussion. Using the tools of spectacle to rebuild an ever more fragmented public sphere, they have an ambivalent relationship to such amorphous concepts as 'art' and 'the subject'.

Jenny Holzer began projecting text in public spaces in 1996, well before this outpouring of language presented through light: one might say she anticipated it, or provided models which have now been disseminated to activists. Like their projections, hers embrace anonymity and fugitivity: Holzer's favorite viewer is one who stumbles unknowingly upon a projection. But there is an

important difference between Holzer's use of language in this light-based medium and these other projects, which is that the writing she deploys is poetic and indeterminate, rather than purely informational. Past projections, drawn from poems by writers such as Wislawa Szymborska, have excerpted political speeches, and have gathered fragments of philosophical texts by famous thinkers. They must take place at night to ensure visibility, but their 'screens' are flexible, and have included oceans, forests, skyscrapers, and architecture from the famous and avant-garde – I.M. Pei's Louvre pyramids, Frank Lloyd Wright's Guggenheim – to the anonymous, vernacular, or classical – including the greenhouses of the Bronx Botanical Gardens and the ancient Roman Theatre of Marcellus. She throws words onto the fronts of buildings, the crests of waves, the bottoms of mountains.

The projections often evoke skin, and some of their beauty derives from a paradoxical sense of tactility delivered without touch, a kind of laying of one surface onto another that points to the artist's pragmatic, do-no-harm attitude (as if the projection were a kind of surgery onto a body – ours? the building's? – and the artist a surgeon who has taken the Hippocratic oath). They also transmogrify the madcap, jittery temporal register of Holzer's well-known LED signs, rendering content like a stone thrown through the air that suddenly seems to go into slow motion as it hits the surface of a pond and tumbles through water. Think of the famous image by Harold Edgerton of a bullet passing through an apple, where violence and stillness become intimate. In her piece *For Aarhus*, the texts Holzer chose are riddled with accounts of lives torn apart by violence. 'In this poem/There is no place for those who want the bomb to be just a bomb/The bullet to be just a bullet/The border to be just a border,' reads part of Omid Shams Gakieh's *untitled #4*, one of the many poems Holzer projected in Aarhus's main square over ten days in February and March of 2017.

The history of using projection technologies to produce visual experiences can be divided into two strands, the phantasmagoric and, for want of a better word, the public.<sup>1</sup>

The word phantasmagoria originally referred to the 18th century technique of producing the ghostly illusion of a present body or other image by projecting that image onto an insubstantial support such as smoke or fabric.<sup>2</sup> Phantasmagoria has long been associated with the supposedly mind-wasting or brainwashing effects of mass culture (this is why virtual reality, one of its contemporary forms, is so maligned). It carries the negative connotation of 'deception', but qua technique it can as easily be put to noble uses. Laurie Anderson, one of Holzer's contemporaries, has consistently employed phantasmagoria to perform political work, as when she beamed a 'hologram' of a former Guantanamo Bay detainee into a vast chamber on the Upper East Side of New York City in 2015.

If the phantasmagoric projection masks its origins, and tries to create the illusion of presence, the other kind of projection, the type Holzer stages, doesn't aim at spectacle or to mystify its audiences – rather, the projectors are in plain sight, and the content speaks directly, plainly and often movingly to the spectator. Some historical antecedents for this alternative mode of projecting language include László Moholy-Nagy's early twentieth century dream of projecting onto clouds, and Vladimir Tatlin's roughly contemporaneous ambition to project news from the rotating top floor of his towering *Monument to the Third International*. Closer to Holzer's generation are the indoor slide projections of Robert Barry which, despite their much smaller scale, evoke Holzer in their compacting of speech and illumination; and the outdoor projections, often directly addressing a political issue, of Krzysztof Wodiczko. Holzer expands upon this model of projection as communication – but also as aesthetic engagement, emotional journeying, and political-philosophical meditation. She pioneers a mode of producing what cultural critic Lauren Berlant has called an 'intimate public', allowing the collective experience of usually private modes of affectivity.<sup>3</sup>

Phantasmagoria has been described as an art of making the near feel distant (a feat typified by technologies like Oculus Rift, in which the glasses are right in front of your eye but can present

far-off vistas). In Holzer's projections, by contrast, distance recedes and even massive edifices, sometimes separated from the viewer by rivers or busy streets, are made to feel proximate; the gulf of an avenue or waterway set between viewer and projection surface dissolves. Grand buildings come to feel intimate when enveloped in the meniscus-like filmic membrane of Holzer's luminous words.

How does she accomplish this? One answer might lie in the thinking of early 20th century sociologist Georg Simmel, who in his essay *The Stranger* wrote that the 'formal position of the stranger' is 'constituted' by a 'synthesis of nearness and distance.' For Simmel, the stranger is structurally necessary to any society, because a sense of belonging needs an opposite against which to define itself.<sup>4</sup> Thus the stranger becomes familiar but must remain exotic or outside the main. He continues, 'The unity of nearness and remoteness involved in every human relation is organized, in the phenomenon of the stranger, in a way which may be most briefly formulated by saying that in the relationship to him, distance means that he, who is close by, is far, and strangeness means that he, who also is far, is actually near.'

If Simmel's language sounds oddly close to the phenomenology of Holzer's projections, this is not coincidental: Holzer opens up the same conversations about ideas, not rootedness, cosmopolitanism, not endogamy that Simmel sees any relation with the stranger as constituting. She finds an aesthetic equivalent for the collapsing of nearness and distance that he sees this particular figure as typifying. Simmel was not writing about refugees, but of 'strangers' broadly construed, and yet in today's highly networked age of social media it is perhaps the refugee who most closely approximates the paradoxical distance and nearness that Simmel posits.<sup>5</sup>

In *For Aarhus*, commissioned for European Capital of Culture, Aarhus 2017, Holzer presented writing by refugees impacted by the current crisis sweeping Europe. Struck by Aarhus's status as

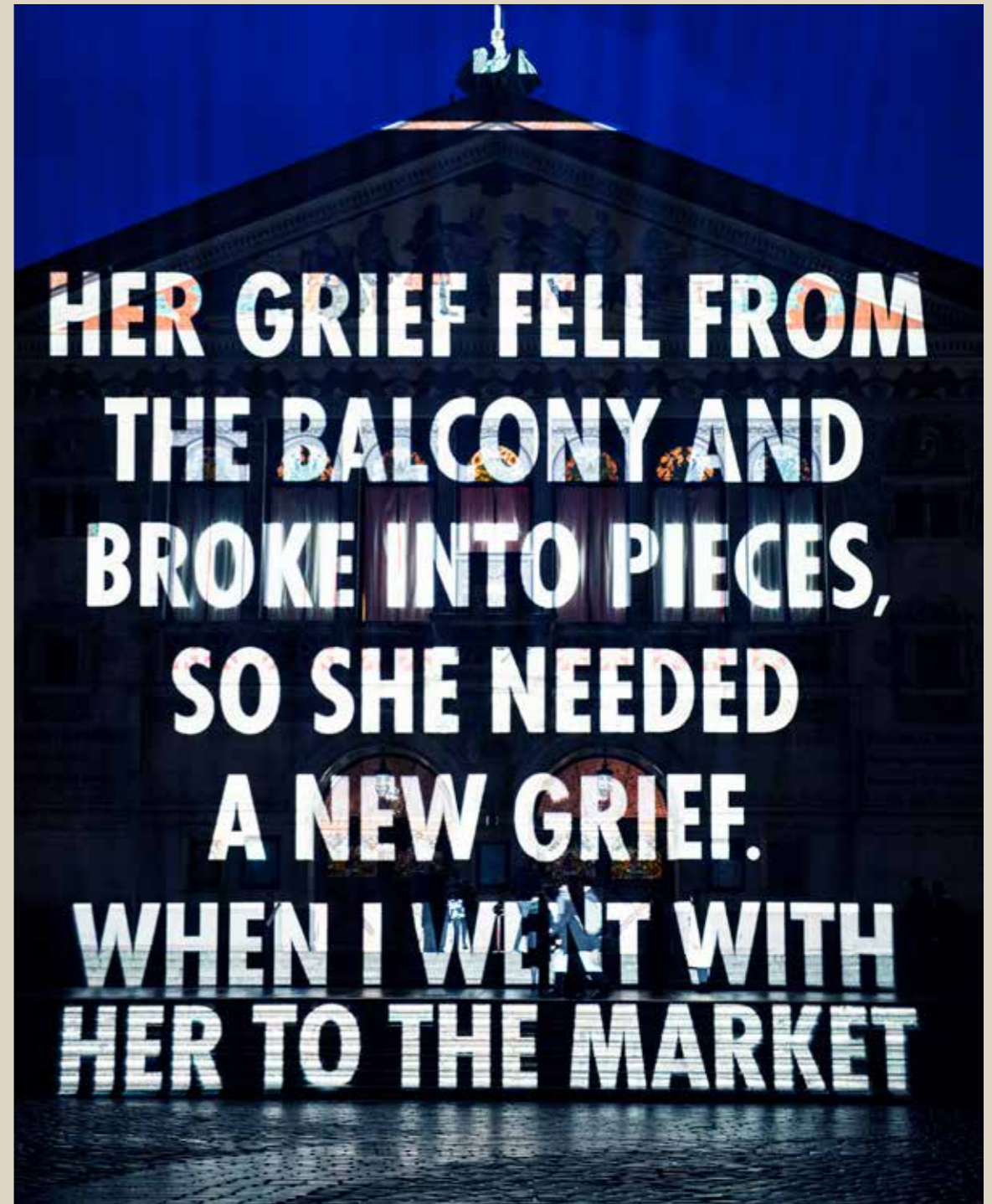
a sanctuary city which has welcomed many refugees and which is home to many immigrants – including writers such as the rising star Yahya Hassan – the artist decided to focus on poetry and other writing by refugees during a moment when the crisis seemed ever worsening. Holzer made the trenchant voices of these too often overlooked figures (several of the texts had to be sourced from obscure blogs and online magazines, since the transient status of many of the writers denies them mainstream publishing and translation opportunities) accessible, and unmissable.

Her choice of surface, Aarhus Theatre in the city's main square, recalls her earlier projections onto the outsides of theatrical spaces, like the glass theatre of the ICA, Boston in 2010 or a floating stage set in Bregenz, Austria in 2004 (a set which eerily echoed the twisted, melted metal forms of the destroyed World Trade Center towers). By occasionally projecting onto theatres Holzer reflects on the disjunction between interiority (one's private sense of selfhood) and theatricality (remember, actors have to 'project'). In Aarhus, the effect of this externalising of interiority via a contrastingly public mode of delivery was to heighten the pathos of the writings, many of which deployed a first person voice and engaged the rhetorical modes of confession or testimony.

Holzer's projections in Aarhus, like the activist projections from New York to Warsaw, responded to a rising atmosphere of conservatism and populism bound up in the refugee crisis, in this case by building a library of writings by refugees and then presenting them in public. The relentlessly streaming language – often explicit and confrontational – produced a powerful encounter for the viewers, intervening in an increasingly hostile political climate by making the pain of the refugees visible and near. The flowing white texts became like a searching eye blinking out at you, a cat's eye that flashes in the night and seems to demand answers.



- 1 Some etymologies for 'phantasmagoria' relate it to the Greek *agorein*, 'to speak in public', but this element (if the etymologies are correct) is always already subsumed by its phantasmic aspect.
- 2 For an outline of the phantasmagoric mode of projection over time see Noam M. Elcott, 'The Phantasmagoric Dispositif: An Assembly of Bodies and Images in Real Time and Space', *Grey Room* 62 (Winter 2016).
- 3 See Lauren Berlant, *Cruel Optimism* (Durham, Duke University Press, 2011).
- 4 Georg Simmel, 'The Stranger' in Donald Levine (ed), *On Individuality and Social Forms* (Chicago: Univ. of Chicago Press, 1971), pp. 143-50.
- 5 Simmel's formulation anticipates the slightly later definition his student, Walter Benjamin, offered for what he called 'aura' (the unique draw of individual artworks, eroded in modernity), which seems almost the opposite of Holzer's creation of proximity: 'the unique appearance of a distance, however near it may be'.



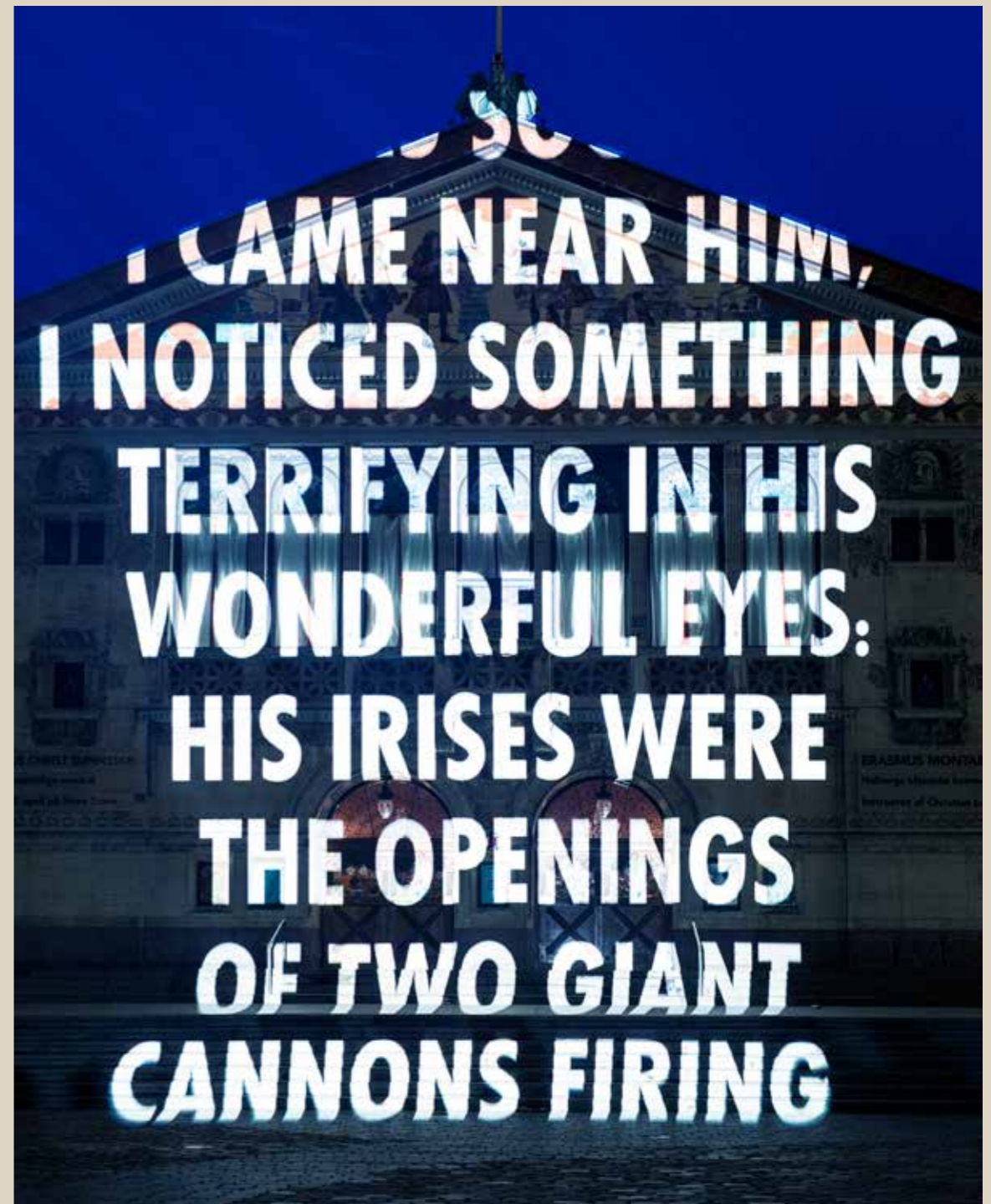
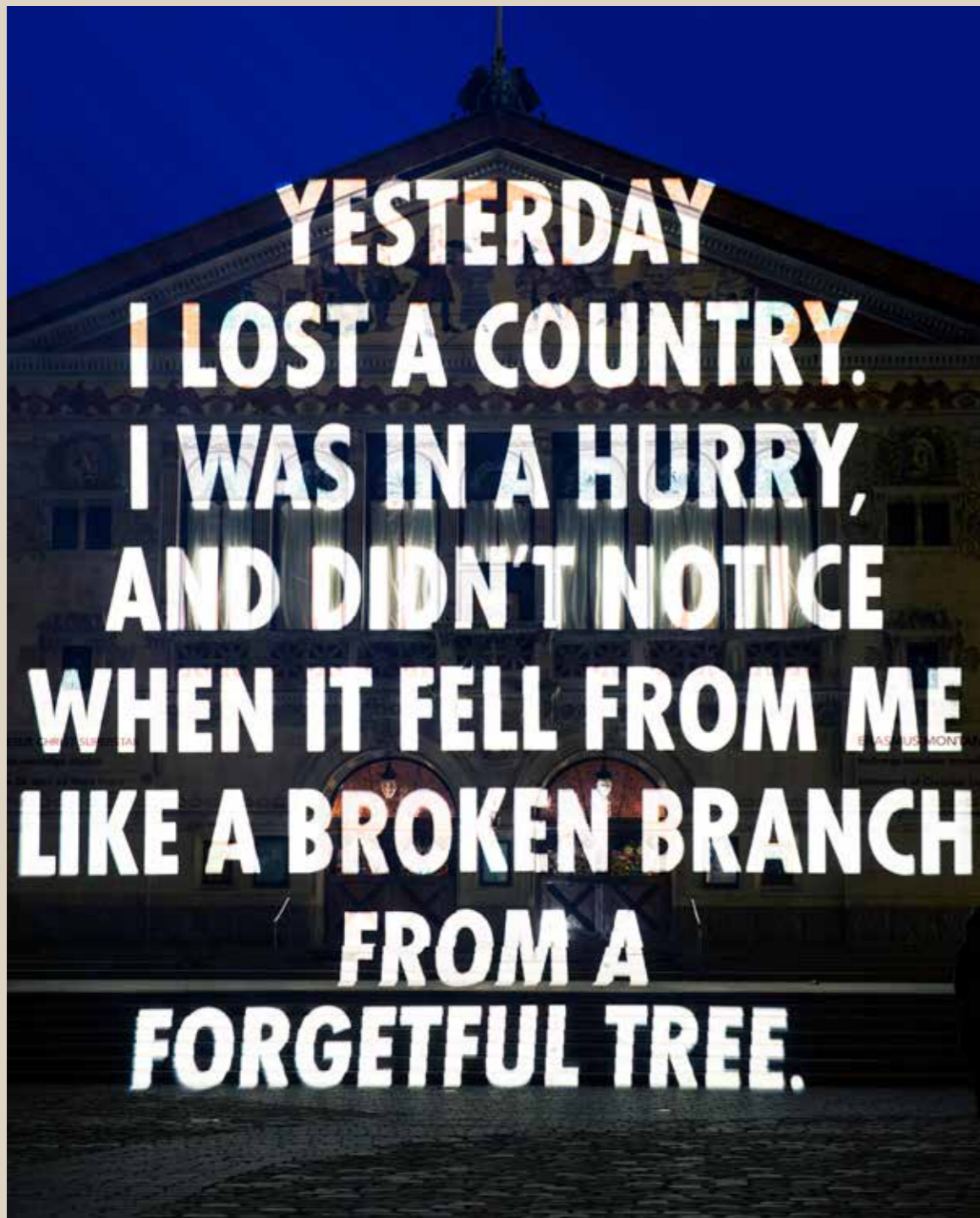


**SELECTIONS FROM  
A POSTCARD FROM ALEPPO**

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**DEAR GRANDPA,  
THERE IS WAR  
AND A BIG ROAD HERE.  
THEY THROW BOMBS**







Preceding and following images

p. 70

**Jenny Holzer**  
*For Aarhus, 2017,*  
Light projection  
Aarhus Theatre, Aarhus, Denmark  
Commissioned by European Capital of Culture Aarhus 2017  
Text: "How I Became" from *ADRENALINE* by Ghayath Almadhoun, © 2017 by the author.  
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p. 77

**Jenny Holzer**  
*For Aarhus, 2017,*  
Light projection  
Aarhus Theatre, Aarhus, Denmark  
Commissioned by European Capital of Culture Aarhus 2017  
Text: "Massacre" from *ADRENALINE* by Ghayath Almadhoun, © 2017 by the author. English translation by Catherine Cobham, © 2017.  
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p. 78-79

**Jenny Holzer**  
*For Aarhus, 2017,*  
Light projection  
Aarhus Theatre, Aarhus, Denmark  
Commissioned by European Capital of Culture Aarhus 2017  
Text: Sham al-Sa'id quoted in "A Postcard from Aleppo" by Issa Touma, © 2015.  
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p. 80

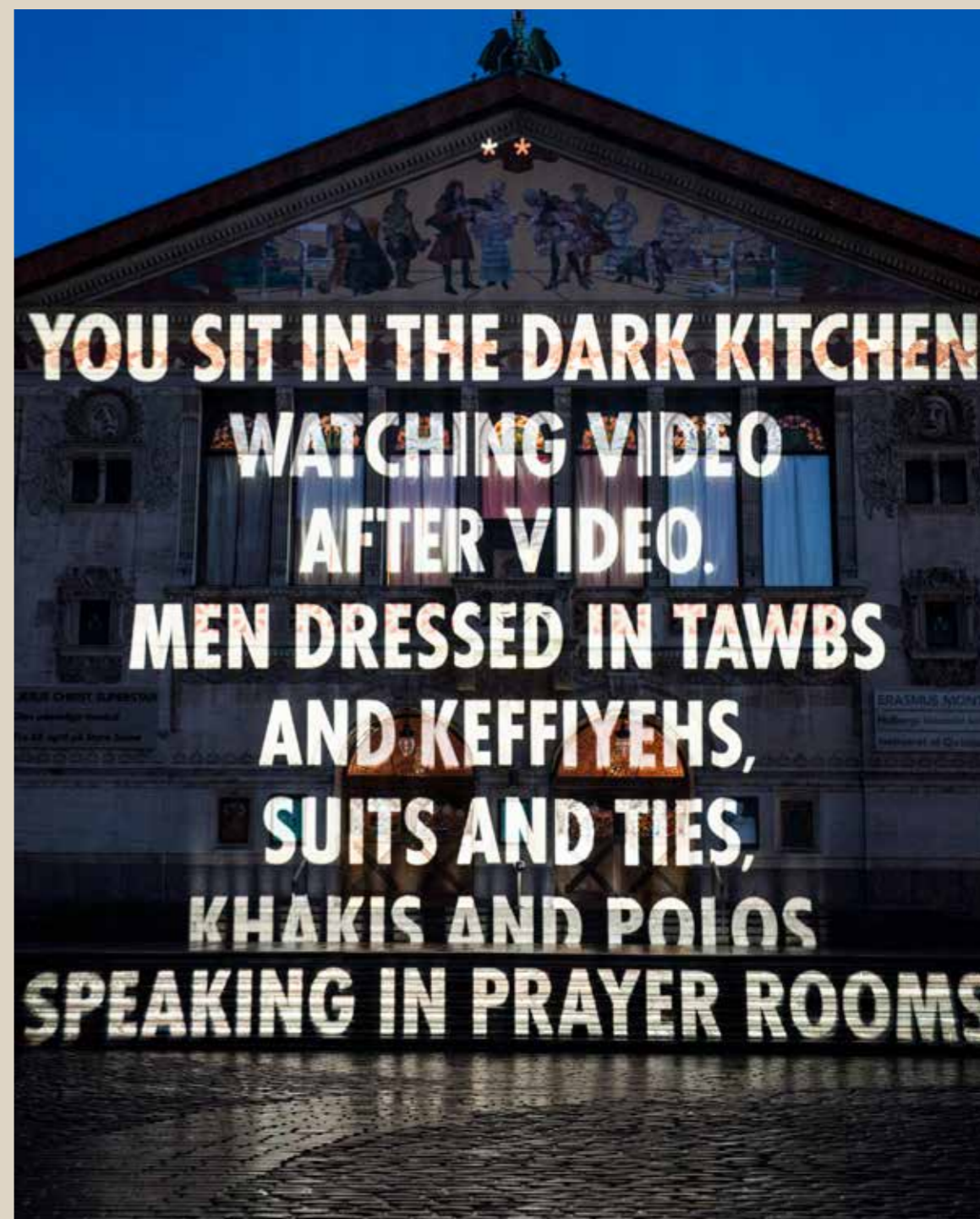
**Jenny Holzer**  
*For Aarhus, 2017,*  
Light projection  
Aarhus Theatre, Aarhus, Denmark  
Commissioned by European Capital of Culture Aarhus 2017  
Text: "I Was In A Hurry" from *The War Works Hard* by Dunya Mikhail, © 2005 by the author. English translation by Elizabeth Winslow, © 2005 by the translator. Used with permission of New Directions Publishing Corp.  
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p. 81

**Jenny Holzer**  
*For Aarhus, 2017,*  
Light projection  
Aarhus Theatre, Aarhus, Denmark  
Commissioned by European Capital of Culture Aarhus 2017  
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p. 83

**Jenny Holzer**  
*For Aarhus, 2017,*  
Light projection  
Aarhus Theatre, Aarhus, Denmark  
Commissioned by European Capital of Culture Aarhus 2017  
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Jasmina Cibic  
A Shining City on a Hill

## Materializing Nationhood: Jasmina Cibic's *Nada: Acts I and II* — Erika Balsom



Britannia, Marianne, Helvetia: how frequently the European nation is allegorized in the form of a woman. As Marina Warner notes, this practice possesses classical roots, with Athena, Greek goddess of wisdom and war, forming ‘the pattern for the armed maidens, invulnerable epitomes of the nation.’<sup>1</sup> There is a cruel irony embedded in such tropes, however, given that the female figure comes to stand for the very freedom and authority real women have for so long been denied as members of the body politic. Included in the spectacular iconography of the nation, they are nonetheless excluded from equal status in its imagined community of citizens. Here, as so often, image and reality abide by differing logics. Considered as such, the iconological and ideological power of these gendered figures of embodied nationhood begins to fracture. Their patriotic allegories are diverted to critical ends when one underlines the inevitable incongruity that exists between the state as an abstract principle and the state as a set of lived, material practices. It is within this interstice that Jasmina Cibic’s *Nada: Act I* (2016) and *Nada: Act II* (2017) intervene.

These moving-image works explore how political power is materialised in the cultural production of Yugoslavia in the late 1950s, a decade during which the multi-ethnic socialist state had distanced itself from the Stalinism of the Soviet Union, while undergoing tremendous economic growth and modernisation. Here, as in previous works such as the *Spielraum Trilogy – The Nation Loves it, Give Expression to Common Desires, and Tear Down and Rebuild*, all 2015 – Cibic combines archival research with fabulation, engaging in what she terms a purposeful ‘misimagining’ of the past that brings its transfigured remnants into the now-time of the present. Through collaboration with practitioners stemming from other disciplines, the artist unfolds the complex entanglements of gender,



statehood, and the political sponsorship of art and architecture in the former East at mid-century.

*Nada: Act I* and *Nada: Act II* are dense, multi-layered works that explicitly confront the rhetorical efficacy of the notion of woman-as-nation while simultaneously probing the broader implications of this trope's contradictions: namely, the manner in which a play of creative projection and historical actuality – soft and hard power – is endemic to the process of nation-building. The nation is never simply a matter of law and territory, but a question of image and affect; it must be ceaselessly called into being, and here cultural production has an important role to play. The female body, ever a site of fantasy and anxiety, is but one screen onto which dreams of national strength and identity are projected. In Cibic's work, this form of symbolic materialization enters into a powerful constellation with a second such formation: architecture.

Fredric Jameson has suggested that 'Of all the arts, architecture is the closest constitutively to the economic, with which, in the form of commissions and land values, it has a virtually unmediated relationship.'<sup>2</sup> It is this closeness that allows Jameson to discern the arrival of postmodernism as a new cultural dominant in architecture, before its presence manifested in other domains. If Jameson's analysis, grounded as it is in the logic of late capitalism, were to be transposed from the socialist paradigm proper to Yugoslavia in the 1950s, his notion that architecture among all the arts possesses a 'virtually unmediated relationship' to a form of power would remain true. Its proximate tie, however, would be not to the economic per se, conceived as the realm of private enterprise, but rather to the centralised machinations of the state. More than in painting, music, dance, or cinema, it is in architecture – and especially in projects such as world's fair pavilions – that the principles and aspirations of the state are made manifest, that its self-image is performed.

It is thus fitting that *Nada's* first two acts take up the figure of Croatian architect Vjenceslav Richter, and more specifically the

pavilion he designed to represent Yugoslavia at the 1958 Brussels World Exposition – the first major exposition to take place following the devastation and geopolitical realignments of World War Two.<sup>3</sup> Cibic draws her title from the given name of Richter's wife, Nada Kareš Richter, who enjoyed an early career as a theatre actress before devoting her life to supporting her husband's undertakings. She is not the first to borrow Nada's name for an artwork: Croatian for 'hope,' it was equally used as a title for three sculptures Richter produced, the first of which was exhibited in front of the 1958 pavilion.

In *Nada: Act I*, Cibic recreates an architectural model of Richter's original design for the pavilion, never built because the architect's plan of suspending the structure from a central mast using steel cables was deemed unfeasible and met with disapproval from the committee tasked with overseeing Yugoslavia's contribution to the Brussels Expo. This unrealized building finds materialisation in Cibic's single-channel projection in the form of a sculpture-turned-musical instrument. In a series of close-ups, we see violinist Dejana Sekulić attaching wire strings to the central column, adjusting them until they reach the desired degree of tautness. Cibic's camera patiently details this preparation, scaling the length of the mast in a deliberate downward pan. Sekulić trims the excess wire and her instrument is ready: she plays the model pavilion with pizzicato precision, its suspension cables figuring as strings, while the camera rotates around the pair. The phallic protrusion of Richter's visionary structure – castrated by bureaucrats, but meant to embody the aspirations of Yugoslavia on a world stage dominated by the antagonism of two Cold-War superpowers – is here restored, transformed by the skilled touch of the woman who towers above it.

Sekulić tunes the strings of the architectural model to approximate those of a violin and plays it, evoking the tones of Béla Bartók's *The Miraculous Mandarin* (1918–24). This pantomime ballet was selected for the Yugoslav pavilion's 'National Day,' a special occasion on which each participating country would stage a characteristic

performance. In *Nada: Act I*, this music that once echoed inside the pavilion is re-performed, albeit in a significantly transformed fashion, using the exterior components of the unrealized model. Cibic evinces no interest in fidelity to historical presentation; neither the pavilion nor the ballet's music is rendered here as they actually existed. Rather, the artist refracts shards of the archive in a new configuration that serves to literalise a tacit proposal of the original undertaking: architecture is an instrument, that is, a tool for effecting the labour of nation-building. Sekulić plays the building like Yugoslav politicians 'played' the Expo pavilion as an instrument of statecraft, literalizing this metaphor to disclose the harnessing of cultural production for political ends.

Based on a story by Melchior Lengyel, *The Miraculous Mandarin* constituted a peculiar choice for the National Day given that it possessed something of a scandalous reputation owing to its prurient narrative: three pimps make use of a prostitute to lure passing men into a room with the intention of robbing them. The titular Mandarin arrives, doomed to be the next victim. His 'miraculousness' stems from his ability to withstand beating, suffocation, and stabbing without perishing, persisting always in his lust for the woman. Finally, she embraces him and he dies, sated. In *Nada: Act II* Cibic recasts Bartók's prostitute, pimps, and Mandarin as a story of the interactions between Mother Nation, her politicians, and the Architect, respectively, bringing the story of the ballet performed within the pavilion to bear on the circumstances of its construction.

According to Roland Barthes, the best way to combat myth is to mythify in turn. Cibic takes up this call, creating a second-order myth in her allegorical redeployment of Bartók's ballet. Lea Anderson's choreography fills Arne Jacobsen's Aarhus City Hall, itself a site charged with the confrontation of architectural modernism and the regulatory power of the state. Very much in line with the 1958 Yugoslav pavilion, the history of this building testifies to the pressures architects must withstand and the compromises they must make when completing commissions for state bodies. In Jacobsen's first proposal, the building did not possess the clock

tower that has since become a symbol of the city; this was added to the design later due to tremendous public pressure. Whereas Richter's central column was amputated, Jacobsen found himself with one he did not anticipate. In both cases, the architects' visions were transformed by power operating in the name of the people.

In Cibic's staging, signifiers of disparate cultural contexts of mid-century modernism confront one another, as the décor of the City Hall is inhabited by performers wearing costumes based on those of the 1958 production, created by the artist after consulting the scant photographic documents of the performance.<sup>4</sup> The dancers turn to geometric props and triangular flags in solid, saturated colors – also based on those from the Brussels performance – to lure the Architect into their drama of nation-building. As the politicians look on from above, the Architect and Mother Nation ascend the curved staircase in a pas de deux, their bodies intertwining in a posed embrace that will lead to the Architect's demise, as he is thrown by the politicians over the railing, landing in the foyer below.

*The Miraculous Mandarin* is a narrative founded in the dangerous lure of spectacle, a premise that is here proposed as a means of thinking through the marshalling of cultural production by the state. Politicians use the pull of patriotism – embodied in the Mother Nation figure – to draw the architect into a violent confrontation that will result in the symbolic death of his practice as it is instrumentalised for their purposes. Through this recasting of the narrative, Cibic draws out the perniciousness of Mother Nation: she is both manipulator (of the Architect) and manipulated (by the politicians). Neither role contains any trace of the virtuous principles she is intended to embody.

In detailing the imbrication of multiple artistic forms with state power, Cibic's excavation of the 1958 Yugoslav pavilion prompts a consideration of how the relationship between art and politics must be understood in its specific historical and geographical inflec

tions, puncturing still-circulating clichés concerning the inherent autonomy of modernist artistic production. From the vantage point of the global contemporary, in which the nation has at once lost its centrality as a political category and, by the same movement, reasserted its persistence in a surge of right-wing populisms, Cibic reminds us of another geopolitical alignment, a different moment of political and aesthetic possibility. This is not a return to a lost utopia, or a commemoration of failure, but an ambivalent reckoning with the role of the socialist state in both sponsoring and limiting artistic expression.

- 1 Maria Warner, *Monuments and Maidens: The Allegory of the Female Form* (London: Wiedenfeld and Nicholson, 1985), p. xii.
- 2 Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham, Duke University Press, 1991), p. 5.
- 3 A third and final act, subtitled *The Exhibition* and concerning villas built by Mies van der Rohe in the 1920s for silk entrepreneurs in Krefeld, Germany, is currently in production.
- 4 These documents are located in the archive of the Museum of Theatrical Arts in Belgrade.



*Preceding and following images*

pp. 86, 97-98, 100, 101, 104, 105  
**Jasmina Cibic**  
*Nada: Act II*, 2017  
 single channel HD video, stereo  
 13 min, looped

'O' Space, Aarhus, 22 April - 21 May 2017  
 Co-commissioned by European Capital of Culture Aarhus 2017, BALTIC Centre for Contemporary Art Gateshead and supported by Arts Council England, Northern Film School at Leeds Beckett University and Waddington Studios London.  
 Production stills:

pp. 93, 94-95, 97  
**Jasmina Cibic**  
*A Shining City on a Hill*, 2017  
 wallpaper, gold paint, ladders, tables, scripted performance  
 'O' Space, Aarhus, 22 April - 21 May 2017  
 Commissioned by European Capital of Culture Aarhus 2017.  
 Photo: Henrik Bjerregrav

pp. 102-103  
**Jasmina Cibic**  
*A Shining City on a Hill* (2017)  
 exhibition installation: 'O' Space, Aarhus  
 Photo: Henrik Bjerregrav







POSTSCRIPT:

Performance piece for Aarhus, *A Shining City on a Hill*  
— Jasmina Cibic

The exhibition *A Shining City on a Hill* unfolded a complex narrative around seven of my films made over the last five years. It included *Nada: Act II*, a new commission for European Capital of Culture Aarhus 2017 that was filmed inside the Aarhus City Hall, alongside works filmed in the Slovenian Parliament and the former Palace of the Federation in Belgrade. Presented together for the first time, these works form part of an ongoing exploration of the practices of nation building and mechanisms of soft power, which I have been addressing since my project *For Our Economy and Culture* in the Slovenian Pavilion at the Venice Biennial in 2013.

For the Aarhus exhibition, I returned to the use of performative installation to create another work, also titled *A Shining City on a Hill*, in the foyer space adjoining the screening room where the moving image works were shown. Playing a double game, the new piece consisted of a wallpapered space that drew together two related but contextually dissociated decorative motifs, both of which are found in mural form in Arne Jacobsen's City Hall in Aarhus. One is celebratory and public - depicting a botanical nomenclature of Danish wild flowers across the four seasons - whilst the other is kept behind closed doors and depicts motifs of air raids on African villages in the 1940s. One was instigated by the building's architect as an integral motif; the other arranged in his absence and irrelevant to its fabric. During the preview a special scripted performance took place in which a group of actresses and painters gilded political phrases concerning notions of 'national future' embedded within this decorative motif, whilst echoing the action through a constructed dialogue.

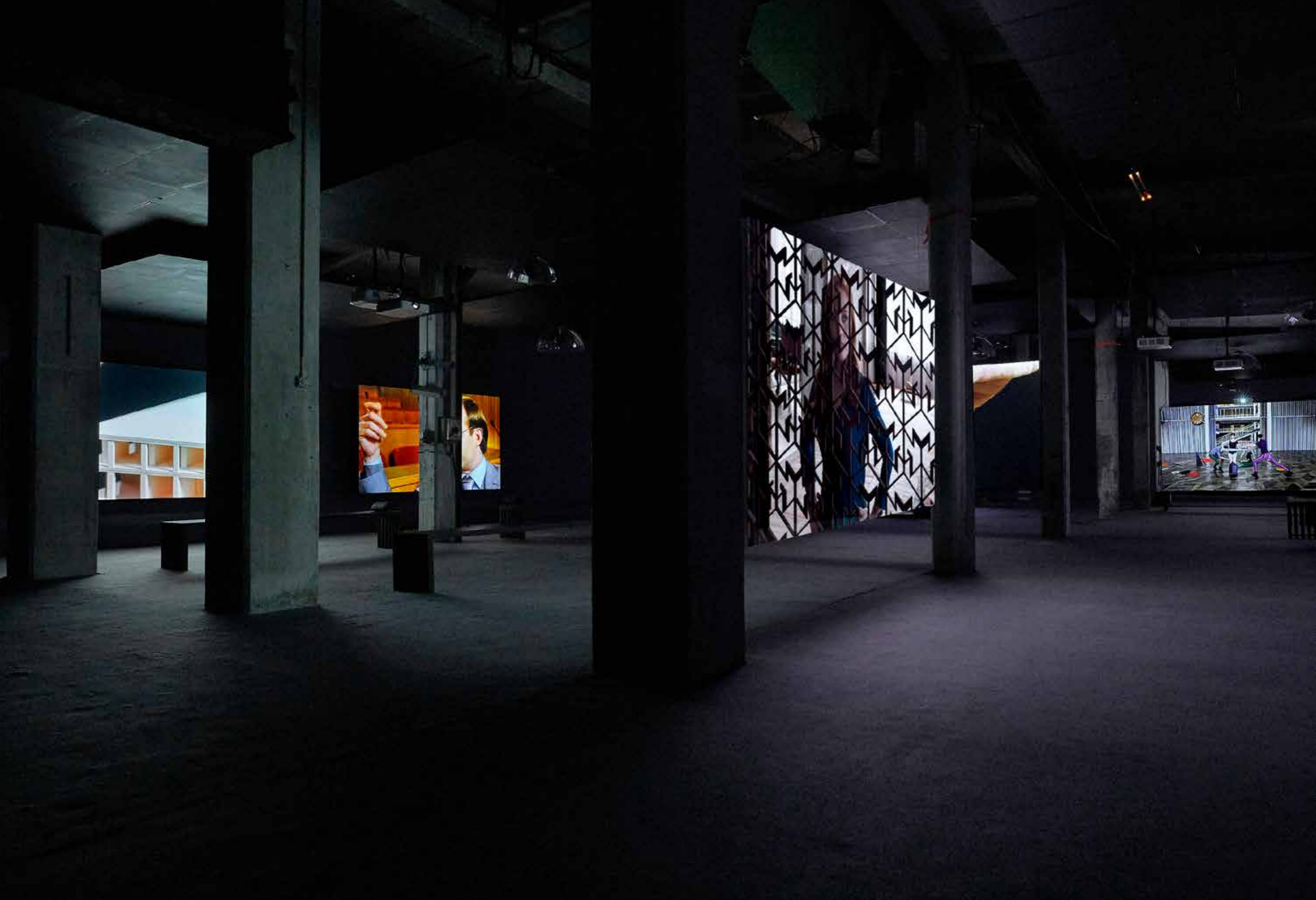
















Wayne McGregor  
LightLens





## Fractured Spectacle: Wayne McGregor's *LightLens* — Kay Campbell

From a circular corridor floating in the midsummer evening sky we are observing a 360° human spectacle unfolding beneath us in the city of Aarhus - in all directions miniature matching moving figures are gathering in the streets and parks, between buildings, on ramps and rooftops. Wayne McGregor's choreographic performance, *LightLens* is revealing itself through the entrancing colour spectrum of Olafur Eliasson's *Your Rainbow Panorama* on top of ARoS Art Museum. An evocative musical score streams through our headphones, while an iPad delivers alternative close-up views of the performers. A drone hovers nearby distracting us momentarily from this immersive experience just long enough to realise that we too are part of the layered spectacle. Silhouetted against the vivid rainbow pallet and moving in waves within our cylindrical panoramic tube, we, 'the audience', are also being watched by other spectators in adjacent buildings and on the ground below.

The actual 'performers' are recognizable by their black and white urban-style t-shirts. Based on warship 'dazzle' camouflage, their jagged design is intended to absorb colours and confuse the eye. On a roof immediately underneath us, individual dancers – taut, flexible and highly trained – are making sinuous and articulated movements. These compelling sensual cameos draw the gaze, but they are only part of the layered spectacle. Further and below them are constellations of tiny black and white figures of all ages, sizes and abilities mapping out the space in patterns of movement that imply yet defy narrative interpretation. Their ant-line formations are sharply amplified against grass and concrete by long shadows in the evening sun. They are not the perfect virtuosic bodies of elite dancers, but familiar lived-in specimens from our own world. Yet their actions radiate such raw sincerity and intense concentration that they are equally compelling to watch.

While our panoptic perspective is like that of a scientist forensically observing the behaviors of insects through a looking glass, most of the earthbound spectators experience the work on a human scale, discovering it through chance encounter as they go about their daily business. Many of them see only one or two of the performing clusters, much as one would encounter a dance mob or a busking group. Some stay for the duration, others continue on their way. One or two small children join, spontaneously, in the movements. All this peripheral activity is observed from our elevated viewing tower.

Commissioned for European Capital of Culture Aarhus 2017, *LightLens* set out to interact with the city, both as a physical space and as a community. The city itself became both subject and player, as did its inhabitants. Nine dancers from Studio Wayne McGregor led training workshops with hundreds of people from local community groups, clubs and amateur dance studios.<sup>1</sup> Using stimuli inspired by the site (panorama, rainbow, circles, colour, light, architecture ...) their focus was to engender, what McGregor calls, 'thinking with the body' rather than teaching a choreographic score. Visual prompts, words, and ideas were used as provocations for kinaesthetic tasks devised to draw out personal physical signatures and body-to-body transfer.

For the audiences there was no one-directional way to look, and the process of detecting the dancers deliberately revealed the urban landscape as a kind of random plotting of place. Perceived through shifting colour zones, our aerial view revealed a snapshot of history – distinctive staggered 19th century terracotta tiled roof lines, angular civic buildings, vestiges from the middle ages, classics like the clocktower of Arne Jacobsen and Eric Møller's iconic city hall, and the towering cranes of the port ... such a compact view of urban development is only possible in small, originally medieval cities such as Aarhus. By using this familiar vista, provided by Eliasson's brilliant work, itself arguably the most recognisable icon on the Aarhus skyline, McGregor made us observe the city again with fresh forensic eyes.

The seductiveness of mass humanity, choreographed against a city backdrop, has long been recognized by social and cultural commentators. As early as the 1920s Siegfried Kracauer, wrote about 'mass ornament', comparing the Nuremberg rallies with the synchronised dancing of the American entertainment industry, and observing that 'the mass is always present to itself and often in the aesthetically seductive form of an ornament or an emotionally moving image'.<sup>2</sup> Whether exploited by dictators for excessive displays of power and nationhood, or haphazardly adopted by coordinated groups at music festivals, street parades, protest marches and Olympic processions, all such displays gather people moving in unison to engender a sense of collectivity through a celebration of belonging.

In the performing arts, site-specific works in which the audience actively promenades or participates en masse has become a common trope for 'theatres without walls'. And the recent 'culture for everyone everywhere' crusade, with its emphasis on empowering people's capacity to occupy, choose, control and generate artistic content, has spawned a myriad of works in which non-specialists become artists and performers. *LightLens* is intentionally an engagement work of this type. Best known for his 'auteur' theatre-based works, McGregor has also developed many experimental projects in a parallel but connected practice working with non-dancers – ranging from specialist collaborators in other disciplines to ordinary people in urban spaces.

But *LightLens* and other such works owe as much, whether consciously or indirectly, to a visual arts lineage rooted in conceptualism and reaching back to 1960's 'happenings' as they do to the current 'experience economy'. The symbiotic relationship between dance and visual arts flows from the early 20th century – notable early manifestations include the set designs of the Ballets Russes, the nihilistic street performances of the Dada group, the sculptural costumes of Bauhaus, Robert Rauschenberg's 1950s interdisciplinary performances with Merce Cunningham and Trisha Brown, and the formal minimalist collaborations between Lucinda Childs, Philip Glass and Sol LeWitt in the 1970s.



In the last decade the re-emergence of dance and choreography as movement has become a particular focus within the visual arts. Artists as diverse as Tino Sehgal, Laura Lima, Public Movement and Roman Ondák are attracted to human-movement's capacity to fuse behavior, politics and aesthetics, often through participation. The tangible, genuine, economical and visceral qualities of the actual body, as opposed to a representation of it, make it a compelling cut-through medium for visual artists countering an increasingly technological and materialist era. Dancers and other moving bodies are in gallery spaces everywhere.<sup>3</sup>

Perhaps less acknowledged is the way in which contemporary choreographers borrow from visual arts languages, both as a means to augment the corporeal limitations of the body, and as an aesthetic and/or conceptual framework for it. McGregor actively takes inspiration from artists such as Sol LeWit when working with framing and repetition, he talks about dancers like sculptural forms as 'objects to think with', he uses principles of drawing and line to establish coordinates for dancers' movements and, like his predecessors in the 1920s, he collaborates with artists to create visual landscapes for his work.

In particular though, *LightLens* seeks to bring art closer to everyday life through an interactive approach that has its origins in the social practices of the 1960's. This continuity manifests in the desire to create an active subject who is empowered by the experience of participation, the ceding of authorial control as an egalitarian act that brings with it greater risk and unpredictability, and the creation of a social bond through collective elaboration of meaning.<sup>4</sup> The artist Allan Kaprow, outlining the principles of 'happenings' in 1956, wrote about eliminating the audience, freeing art from traditional exhibition and performance venues, avoiding art's traditional subject matter, using real time, and collaging events in times and spaces.<sup>5</sup>

But while this cursory summary reads like a blueprint for *LightLens*, Wayne McGregor's compulsion to entertain makes his work quite

different from the avant-garde, disorderly and sometimes prosaic participatory works of Kaprow and his contemporaries. Viewed from a coloured lookout in the sky *LightLens* was unashamedly – and literally – 'spectacle'. But this was not the passive consumption of scale and visual pleasure usually associated with the word.<sup>6</sup> This multi-layered encounter denied us the repose and certainty of the theatre's proscenium arch. Instead it offered a vast panorama, but there was no single omnipresent view and the gaze was fractured: the whole impossible to grasp. In lieu of perfected choreography, it gave us vulnerability and uncertainty – a sense that it all could fall apart at any moment. In many ways *LightLens*' risk as a work of art was also its strength. Replicating the shifting arbitrariness of life, this polyvalent structure of fragmentation disrupted and dismantled any prospect of passive spectacle. And its collective spirit generated a buoyant mood of discovery, shared experience and possibility.

- 1 These emissaries will in turn pass on their new skills to community groups around the Central Denma Region, resulting in further performances in nearby cities, towns and villages.
- 2 Siegfried Kracauer, 'The Ornament of the Masses' (1927) re-published in Thomas Levin (ed), Siegfried Kracauer, *The Mass Ornament*, (Cambridge MA: Harvard University Press, 1995).
- 3 Significant exhibitions include *Dance Your Life: Dance and the Visual Arts in the 20th and 21st Centuries*, Centre Pompidou, 2012; *MOVE Choreographing you*, Hayward London 2010; *Framed Movements*, Australian Centre for Contemporary Art, Melbourne, 2014.
- 4 See Claire Bishop, 'Viewers as Producers', in Claire Bishop (ed) *Participation* (London: Whitechapel, 2006).
- 5 Allan Kaprow, 'Assemblages, Environments and Happenings' in Claire Bishop (ed) *Participation* (London: Whitechapel, 2006).
- 6 See Guy Debord, *The Society of the Spectacle* (1967) republished by Zone Books, (New York, 1994).



*Preceding and following images*

**Wayne McGregor** with Ravi Deepres and Joel Cadbury  
*LightLens*, 2017

site-specific dance performance  
6 x 30 mins

ARoS Aarhus Art Museum and neighbouring properties, 16 & 17 June, 2017

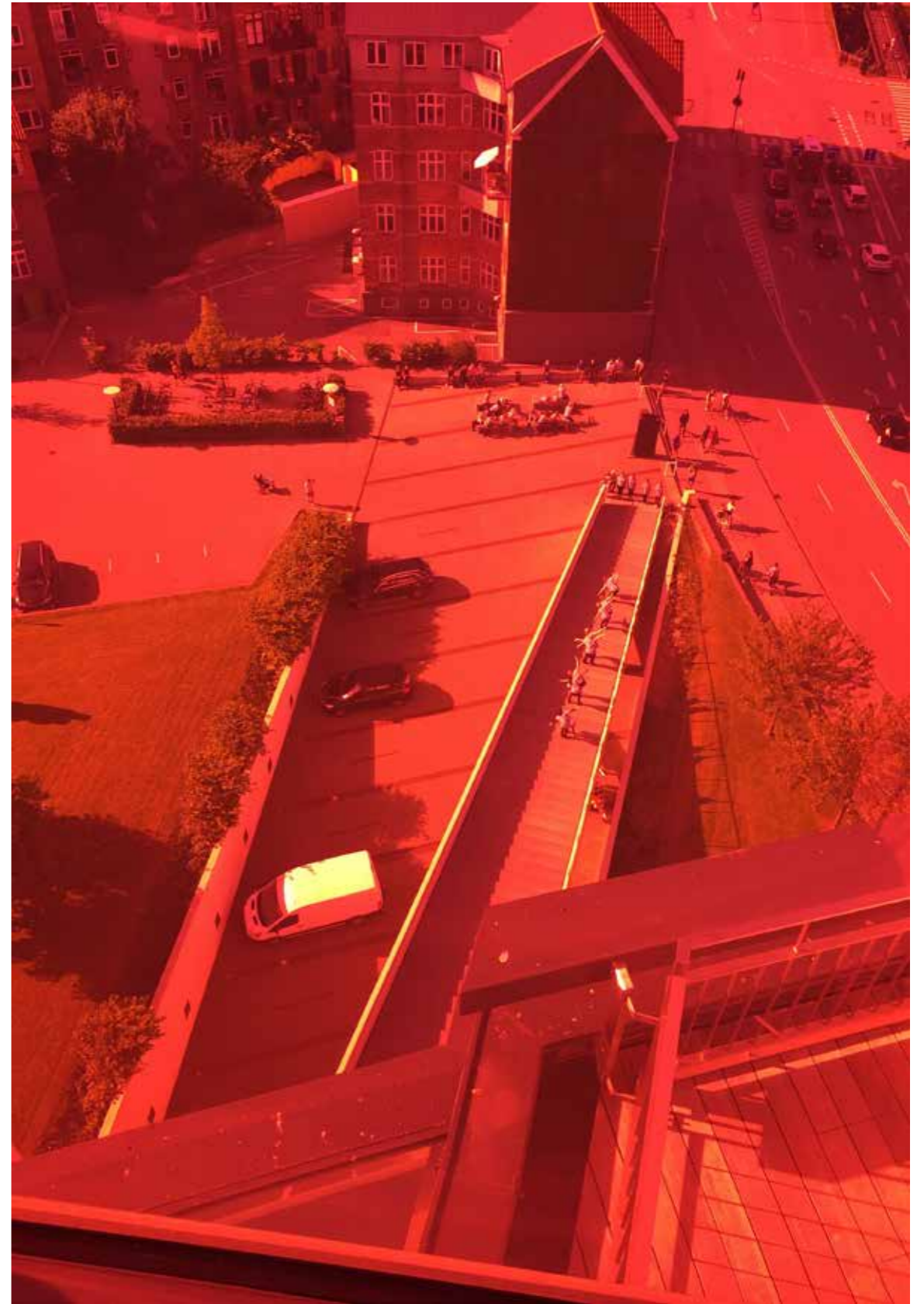
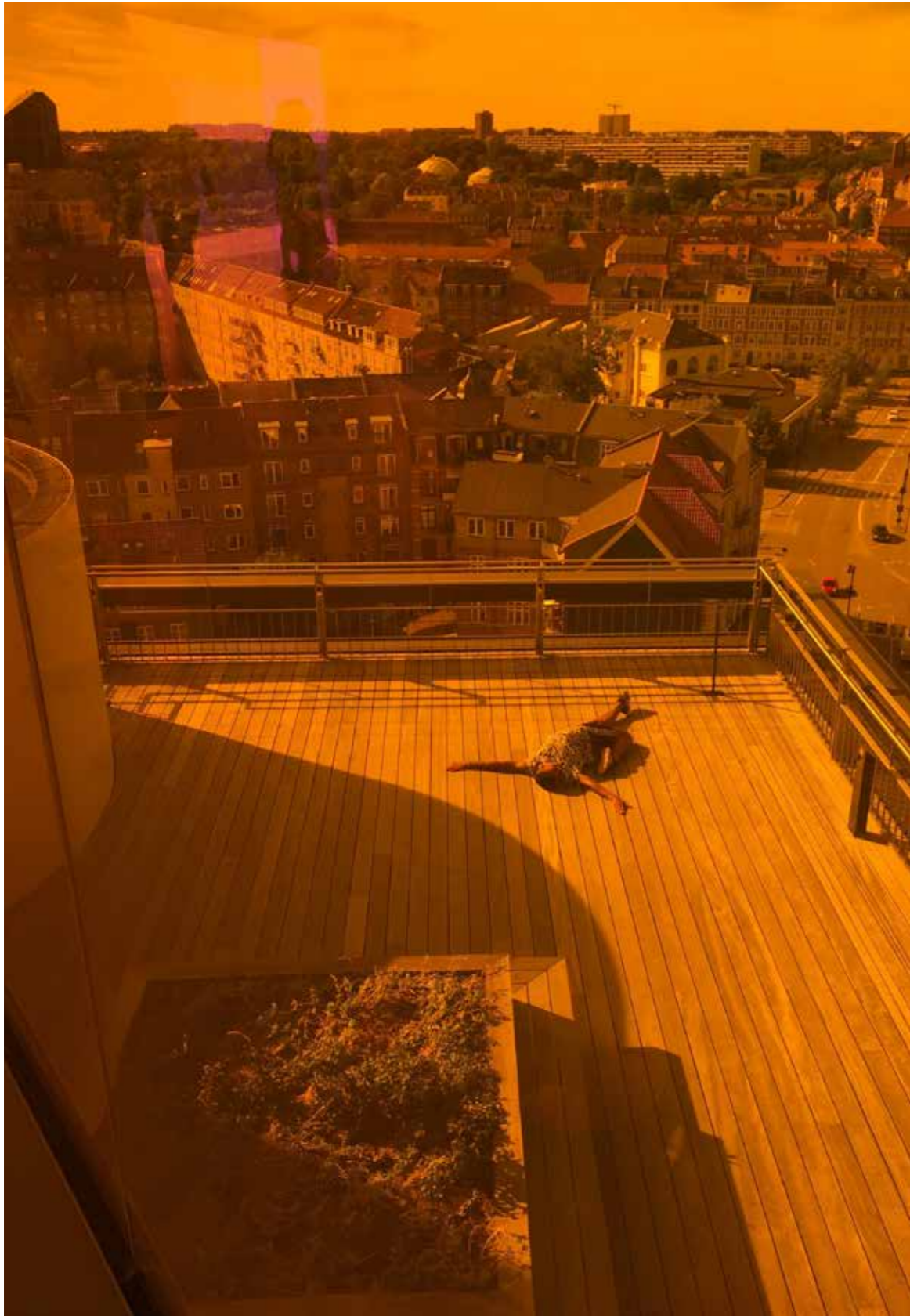
Commissioned by European Capital of Culture Aarhus 2017.  
Supported by Nordea-fonden.

Photos: Per Bille pp. 109, 114-115, 116; Kay Campbell pp. 118-121

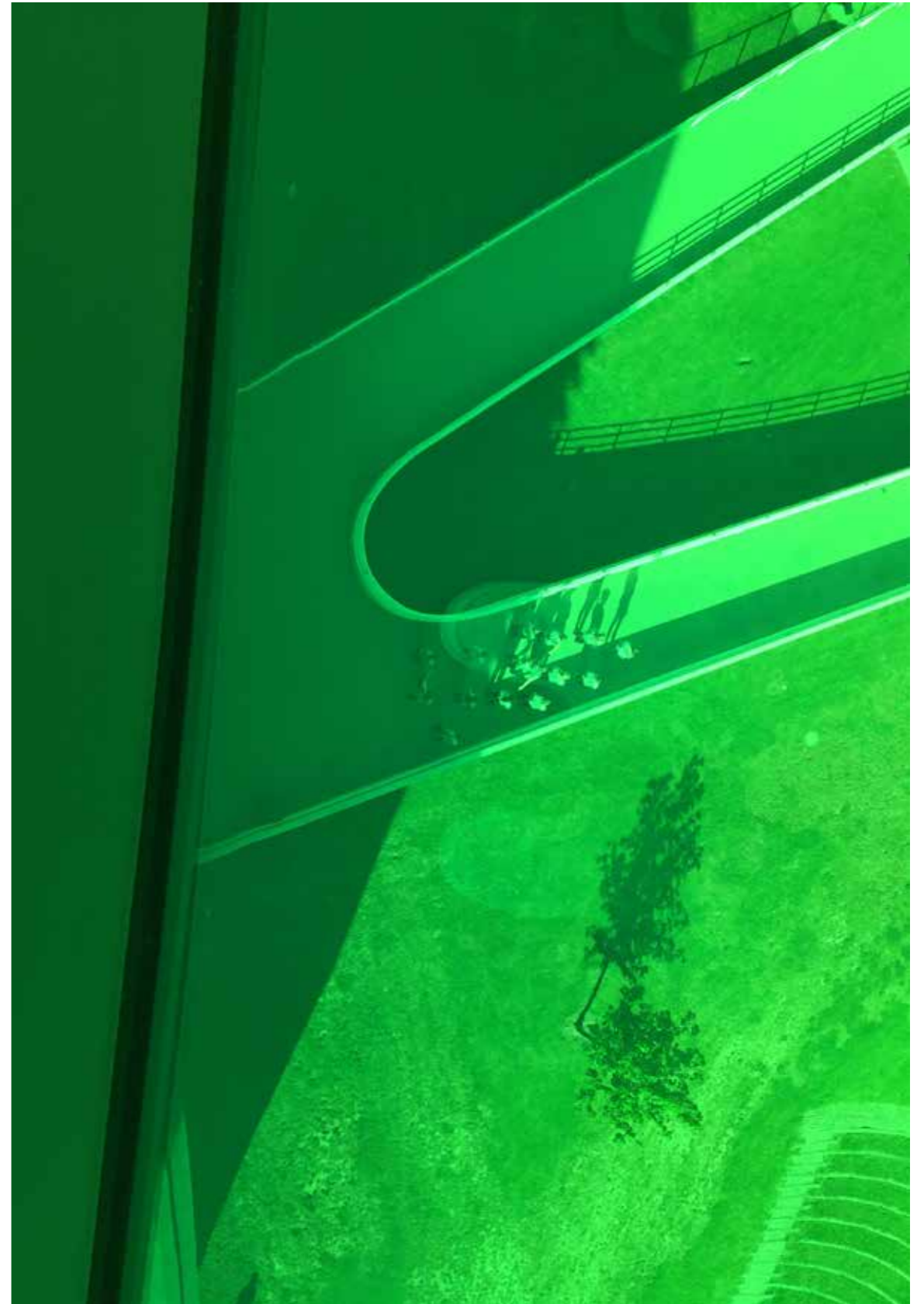












Anohni with Kembra Pfahler  
and Johanna Constantine  
Future Feminism



## GOD IS A WOMAN, NOW OR NEVER — Anohni



I do not accept the fallacy of the well-balanced binary that we have been brainwashed and bullied into adopting (ying/yang, 50/50, male/female, darkness/light, manifestation/heaven elsewhere, rational/emotional, etc.). The weary assertion that equally endowed opposites, waltzing in perpetual stalemate, determine the natural and philosophical order of things distorts our perception of the volatile and mysterious world around us. It has also secured our paralysis and denial during the final centuries of this Trump-esque fanatical quest for a male god as potent as the Female one. An infant's gluttonous wish has been horrifically realised, and sons have used unending violence to spread the FAKE SPIRITUAL NEWS that it was a great patriarch in the sky who authored our world and to whom we will all one day be forced to submit.

The male, like the sperm, serves a supporting role in the perpetuation of life, but he is hardly the leading lady. A fraction of the size of an ovum, that little sperm illustrates a ratio that more accurately expresses the male place within the volatile, passionate, and voluptuous order of creation. Get rid of the great white fantasy of 50/50 in your mind that every well-meaning pastor or his scientific, secular son has ever taught you. Women have long grasped at this insidious equation offered by their sons, as well as the appeasement promising that patriarchy is winding down, that the enslavement of the fairer sex is drawing to a close and that we are driving relentlessly towards a more fair and equal world. You know ... 50/50.

But population bloat, wealth disparity, and eco-collapse tell a different story. In his world, the sadism of the Old Testament and the snivelling charity of the new make sense together, and the imprisoned poor are pressured to plead guilty rather than risk

failing to defend their innocence. In his world, 'belief' in climate research can be dismissed as if it was an opposing system of faith. In his world, poison is sold back to us as a delicate cake, advertised for its medicinal properties. In his world, the future of our species depends on the colonisation of other planets. In his world, half of the Soviet Union's entire output of radioactive waste is injected directly into the ground, as once reported in the New York Times, never to be mentioned again. This 50/50 is a bewildering offering of lies galore that continue to confound, frighten, disempower ... and ensure our continued compliance.

Meanwhile, creation is Female, through and through. She spirals on inexorably, giving birth to dizzying new versions of herself. She carves penises straight out of her own female flesh. She, All Female, relegates a portion of herself to serve as male in order to support her in creating further life. At the end of the day, the sovereignty of maleness is an illusion. In essence and in origin, We are all entirely Female.

Yet trapped in a schism in which he imagines himself to be forever separate from the Femaleness that bore him, 'mankind' dreams of appropriating his mother's magical power in a demented, last-minute land grab. Our hero/baby attempts to assume authorship of this world. But creating life was never his forte. That was not the power that Mother gave him. Like an animal thrashing in a trap, his every advance entrenches him more deeply in his new role as bringer of death. Even his most alienated swerve balls are the fodder of her creative initiative; his thoughts and impulses cannot exist outside the realm of Her Creation.

His role as death-bringer is another part of Her diabolical and glorious potential: to wipe clean the fields when She must; to empty the ocean of all Her beautiful, hard-won babies; to flush the flotsam from Her system in preparation for something altogether new – Her next children, unimaginable to us. She is already using us like jiggly idiots, doing her busywork in our laboratories, paving the way for our replacements, all the while fantasising that

the apocalypse we are facilitating might be our ticket to escape from Her clutches, imagining that we might at last be beamed out of this accursed eternity and returned to the piecing hygienic contrivance of our father's mind ... that special place where a mean man waits for us in a pile of forgiving feathers, in an imaginary spiritual realm behind the curtain of manifestation.

My senses tell me that there is no such curtain. I suspect it is wo-manifestation, through and through, and it always has been, whether it's a suck-hole of lonely doom in a distant galaxy or a glistening green paradise filled with the most gentle uncurling ferns. It's a feminine universe, and every person who has ever tried to convince you otherwise is doing little more than pounding on his mother's breast, enraged by the predicament he faces as a leaf, dangling from the tree of life.

I would like to suggest that the construction in our collective imagination of an un-space, conceived as a binary opposite of the world that we sense – that un-manifest world, or 'heaven', that tragic oasis of relief from potentially endless kaleidoscopic experience – is just that: a construct. There is no backside to creation, no point when Femaleness stops being and finally submits, contained at last within a male god's mind.

Women are women, and so are men, and the delusion that we are spiritually separate from or are about to spiritually separate from the rest of the existence is a psychosis that spins us into virulence. The short life of a virus, although natural enough, is a dismal prescription that will never bring us happiness or enduring joy. In fact, it will only bring us more addiction, misery and death.

We may be here forever in some form or other, whether as a gentle mammal, a seed, a strain of influenza, or simply as a pocket of darkness. Perhaps it is our horror at the thought of this looming existential reality that compels us to torture, drain and enslave the earth, in an effort to diminish Her tempestuous, tender, oozing, explosive, scarily patient Nature.



RESTORE THE FEMALE ARCHETYPE AS CENTRAL TO CREATION, and not because it's Hillary Clinton's turn for a donkey ride, but because unless we repair the belief systems that are at the root of our collective desire to die, we will soon reach our climax.

She doesn't mourn her loss; she just loses. In time she will imagine another world for us to explore. But the lives that we are designing for ourselves now, like those of so many billions of factory-farmed chickens, will likely be much less beautiful and less merciful than the fading memories of Nature's cradle, once reserved so lovingly for us.

*Preceding and following images*

pp. 124, 130-132

**Anohni with Kembra Pfahler and Johanna Constantine**

*Future Feminism, 2014*

13 engraved onyx marble stones

each, diam 127cm, weight 70 kg

'O' Space, Aarhus, 10 August - 1 September, 2017

Courtesy the artists, presented by European Capital of Culture Aarhus 2017.

Photos: Lucas Adler

**Anohni with Kembra Pfahler and Johanna Constantine**

*Documentation of Future Feminism performances,*

*workshops and events in Aarhus, 2017 and New York, 2014*

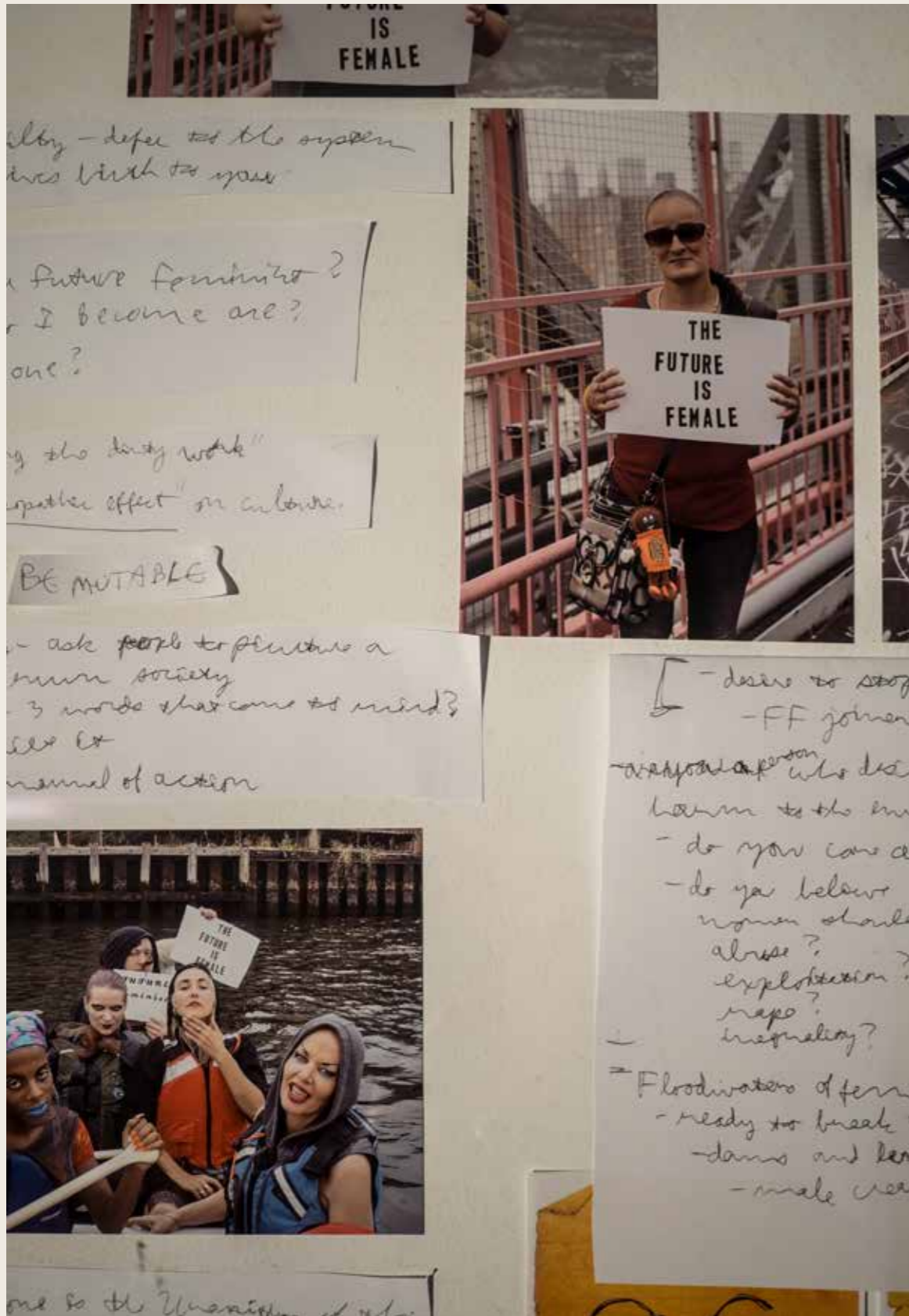
Photos: Brian Rasmussen p. 129; Ivan Pral pp. 132-135; Kay Campbell pp. 136-137















Public Movement  
Rescue (2017)





## Choreographies of Care — Rikke Hansen

The American cultural critic, Mark Seltzer, has described how the public sphere within past decades has become increasingly pathological, characterised by ‘the public fascination of torn and open bodies, and torn and opened persons, a collective gathering around shock, trauma, and the wound.’<sup>1</sup> To enter the public, to become part of it, is in a sense to open oneself up towards others. But for Seltzer, this openness takes on a very concrete, yet mediated meaning, as we congregate around collective traumas. It is not so much that trauma intrudes into public space. It is the fact that trauma has become one of the very things that binds the public together.

In *Rescue*, a recent work by Israeli-based performance group Public Movement, the relation between the wound and the public arena is also the subject of investigation. Here, in a four-hour extended version made especially for Aarhus 2017 and performed outdoors for the first time, Public Movement members climb across modern ruins, as debris from torn-apart buildings fill the street.<sup>2</sup> Their arms, legs, and hands scrape against the pavement as they continue to rescue each other out from beneath the rubble.

It is a Sisyphean staging: as soon as a performer has been carefully lifted from the site of disaster by one or more of the others, another slides into position. And so, the rescue action continues. For the absorbed audience member, a pattern begins to emerge. As time passes, the circle of action is repeated. The movements are in themselves repetitive. All performers take turns being both rescuers and rescued, over and over, sometimes in tandem, sometimes individually. Their white uniforms become dirty, their hair is covered with dust, blood penetrates the surface of their skin. It is an odd replay of events, not too dissimilar from the way such atrocities are represented within the news as looped footage, but here

composed of slowed-down, synchronized movements and free of any visible threat. Generically designed flags placed in front of this scene, signal that it is the rehearsed performance of a nation state, though not a particular one.<sup>3</sup>

Such choreographic 'readings' of current events are not new to the group. Initially founded by Dana Yahalomi and Omer Krieger in 2006, with Yahalomi being the sole director since 2011, Public Movement has always aimed to bring back into the street that which originally belonged there. As such, this is not about making art available to the public, but about what constitutes a public in the first place. For we are choreographed beings, whether we like it or not – all subject to composition. Very few of us enter public space without a script of sorts. Dressage is not just for horses. Codes and rules govern our physical behaviours. As Henri Lefebvre observes: 'The body produces a garland of rhythms [...] that results from all its history.'<sup>4</sup>

For the production of *Rescue*, Yahalomi and her group have worked with firefighters, aid workers, and military rescue units to examine the movements that might govern a rescue action, just one among the many choreographies performed by the State. It is, in this way, just as the group describes it, a 'State Ballet'. Not in the traditional sense, but as a dance that originates from the state apparatus. A series of movements that carries the State within it.

To participate in the public is, as previously mentioned, already to be part of an open engagement. The Germanic word for 'public sphere' is *Öffentlichkeit*, a term often used by the philosopher Jürgen Habermas, and one that etymologically refers to the very notion of the 'open'.<sup>5</sup> For to be part of a public requires one to be exposed, naked, and vulnerable to the more-than-one. In public space, bodies mix with other bodies; it is a porous, almost sieve-like order.

In *Rescue*, however, the openness performs itself in a radical moment. When bodies are torn, they make room for other things, such as

patience, tolerance, empathy even love perhaps. A man lifts a woman out from the ruins. He moistens her lips with water. To the unknowing passer-by, it seems like an almost erotic gesture, an intimate display of affection. However, the choreography is based on a news clip from the earthquake in Turkey in 1999.

Later, another body is carried away. There are elements of the *Pietà* here. In fact, it is difficult not to be reminded of the old masters. We may prepare for an impending disaster; still, at the core of the action is a choreography of 'care'. To care is to carry, to hold and to lift the Other. It seems simple at first, but as each movement is slowed down, another kind of beauty emerges.

In the mid-1980s, German sociologist Ulrich Beck introduced the concept of 'risk society'.<sup>6</sup> Today, his theories seem more relevant than ever. We live in a time when public space is an unsettled and a potentially dangerous and risky place to be. The threats of terrorism or environmental disaster seem to be everywhere, or so we are told. We prepare ourselves for it. We carry out risk assessments.

In this sense, *Rescue* is also a theatre of contemplation, asking us to question our own position within this uneasy landscape. And so, as the performers continue to take on new roles, we, the audience, also become an integral part of the work – reaching for our smart-phones to take photographs of this uncanny spectacle. A disaster has its own aesthetic. Others just walk by. The work is permeable and open to misinterpretation. Some people stop. Wait, is this a real disaster? Or?

*Rescue* shows us a series of stylised bodily rituals, normally designed to cushion us against inevitable destruction, but presented here as a series of emphatic movements. What role does the modus of 'emergency' play in our daily lives? How does it change our self-definition as humans, strangers, citizens? And how do we perform those identities as social beings? The performance does not provide us with any answers, but asks us to re-evaluate our own placement within the construct we call the 'public sphere', to appreciate it,



perhaps by other means, for its beauty and not least its potential. The performance does not provide us with any answers, but asks us to re-evaluate our own placement within the construct we call the 'public sphere', to appreciate it, perhaps by other means, for its beauty and not least its potential.



- 1 Mark Seltzer, 'Wound Culture: Trauma in the Pathological Public Sphere', in *October*, Vol. 80 (Spring, 1997), p. 3.
- 2 *Rescue*, in its shorter version was commissioned by the Tel Aviv Museum of Art in 2015, as part of the exhibition *National Collection*, curated by Ruti Direktor. For the 2017 performance, the ruins from the show at the museum in Tel Aviv were shipped from Israel to provide a new stage set in Aarhus. *Rescue* is based on a previous Public Movement action titled *Emergency*, created by Omer Krieger and Dana Yahalomi in 2008.
- 3 These are in fact Public Movement flags, manufactured by the group and used in other performances.
- 4 Henri Lefebvre, *Rhythmanalysis: Space, Time and Everyday Life*, trans. Stuart Elden and Gerald Moore, (1992; London: Continuum, 2004), p. 20.
- 5 See for example: Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, trans. Thomas Burger, (1962; Cambridge: MIT Press, 1989).
- 6 Ulrich Beck, *Risk Society: Towards a New Modernity*, trans. Mark Ritter, (1986; London: Sage Publications, 2012).

*Preceding and following images*

**Public Movement**  
*Rescue (2017)*, 2017  
performance,  
2 x 4 hrs

Pustervig, Aarhus, 18 & 19 August 2017

Commissioned by European Capital of Culture Aarhus 2017.

Supported by Artis.

Photos: Kay Campbell pp. 140, 145, 146, 149; Ivan Pral pp. 147, 148









Eglė Budvytė  
Shakers, Lovers and Bystanders





## Beside Ourselves — Amelia Groom

The word ‘oscillate’ comes from the Latin *oscillare* – ‘to swing’ – apparently once referring to the masks of Dionysus which were hung up in Mediterranean vineyards as lucky charms, and would swing around dancing in the breeze. *Oscillum* meant ‘little face’, or more precisely ‘little mouth’ (the same *os-* gives us the word ‘oral’), and Dionysus – god of wine, masks, theatre, ecstasy, epiphany and partying – was figured in these amulets with a wide-open mouth, through which the animating wind would be channelled.

Maybe this is what performance is; an opening up of the body to the winds that can set it in motion; a channelling of the air around us into ecstatic articulation (remembering that *ek-stasis* means ‘standing beside oneself’). The oscillating body is not just a body giving expression to some personal inner distress, desire or compulsion; it’s also an object which is impacted by external energies – like the trembling cup of water in *Jurassic Park* (1993), whose ripples signal the impending arrival of something much bigger.

For *Shakers, Lovers and Bystanders* – a commission by Lithuanian artist Eglė Budvytytė which she developed in collaboration with Dutch artist Bart Groenendaal for Aarhus 2017’s *Little Rebellions* programme – eight performers are arranged in pairs across the Lille Torv square in the central shopping district of Aarhus. The performers share the same space as their expectant spectators and the passers by who are also moving about the square. Their bodies are marked apart from the rest only very subtly by their bright bomber jackets embroidered with octopus designs, and by their heightened attentiveness amongst the crowd in the moments before beginning.

Then the quivering comes on, very gradually, in two of the eight performers – with the others standing by. Crying? Laughing? Nervous? Cold? Seizure? Possessed? There's an unsettling inscrutability about the shaking body. We recognise it, because our bodies are also susceptible to pulsations, trembles, shudders, wavers, shivers and twitches. But we can't easily place it, because we know that bodies can quiver with anxiety and with pleasure; with fear and with fury; with excitement, disgust, amusement and terror; with illness and old age; with sobs, with ecstasy, and with the cold.

The presence of the bystanders in the performance is also ambiguous; it's not entirely clear whether they are observing, soothing, protecting, provoking, controlling, worshiping or witnessing the shakers. The dynamic between them also shifts, and the bystanders become the shakers, affirming that these spasmodic impulses and rhythmic iterations of energy are part of a greater force which leaves bodies contaminated by each other.

Because the agitated body agitates what it encounters. When the earth trembles down below, it sends shudders through the structures built on top of it. When a nervous speaker's shaking hands try to grasp a glass of water, the water also gets the shakes. Shaking causes and is caused by itself. It's a peculiar sort of movement, in that it moves without going anywhere. With no orderly trajectory that travels along from point to point, the temporality of shaking remains non-instrumentalising. Rather than moving toward any end, it is movement that stays put, gathering up in its object as an irrational temporal density.

In this sense, shaking is like a dance party: the more people come, the more it will intensify – and the more it intensifies the more people will come. The dance floor and its bodies constitute each other. Like shaking, the party feeds off and mimetically transmits itself by intensifying on the spot with its means as its own ends. It is an irrepressibly contagious force; try to be in the midst of ecstatically moving bodies without being moved by them.

Canned laughter works on this premise: that the convulsive expression of amusement is a viral and self-perpetuating force. Laughter requires laughter, and causes laughter. In early 1962 in modern-day Tanzania, a laughter epidemic broke out which has never been conclusively explained. Fits of uncontrollable laughter began in a classroom at a girls' boarding school, and spread through the school until it had to be closed. When the girls were sent back to their villages, the laughter transmitted there – and eventually thousands had fallen victim to attacks that lasted for hours, days, even months.

As with the 'dancing plagues' that are known to have broken out in European villages between the 14th and 18th centuries, various causes for the laughter epidemic have been proposed. It could have been triggered by psychedelic poisoning from a food substance like ergot fungus, or by an invasion of parasitic mind-controlling insects, by some demonic possession, or by stress-induced psychosis. It might be explained in terms of a collective release of tension right after the country declared its independence from colonial rule, or in terms of magic, superstition, or simply a spiraling desire to join in.

But whatever its causes, the laughter epidemic is an instance of paroxysmal mania that was experienced as a collective body, where hard distinctions between physical illness and social phenomenon are untenable. Something unsettling sweeps over the individuals by moving beyond and between them, sending tremours across the social body and leaving everyone in stitches.

So what does it mean for shaking to be choreographed or performed or staged – as it is in Budvytytė's piece – when shaking is supposed to be something that happens to bodies involuntarily? We shake when our muscles start contracting on their own, when adrenaline pumps through us as an uncontrollable excess of energy, when we get nervous tics or chattering teeth. Even if the shaking is consciously sought out or harnessed, as in ritualised trance-states or forms of secular thrill seeking, it only really



gets going as something happening to the body. We generate it by allowing it to generate us.

The oscillating bodies in *Shakers, Lovers and Bystanders*, then, are not just carrying out a predetermined sequence or set of forms; they're opening themselves up to something unmanageable. What's moving about the piece is that the agitated tremours indicate the vulnerability of bodies, as well as their strength. They're impacted by destabilising blows, and they find ways to channel and redirect them. And when the performance in the Lille Torv square ends, the exhausted shakers disperse amongst the bodies of the crowd.











*Preceding and following images*

**Eglė Budvytė** in collaboration with Bart Groenendaal  
*Shakers, Lovers and Bystanders*, 2017  
performance  
2 X 30 mins  
Lille Torv, Aarhus, 19 & 20 August 2017  
Commissioned by European Capital of Culture Aarhus 2017.  
Supported by Det Obelske Familiefond and 15. Juni Fonden.  
Photos: Peter Studstrup p. 152; Lucas Adler pp. 157, 158-9, 160;  
Andrej Vasilenko pp. 161, 162-163







Callum Morton  
Sisyphus





## Perpetual Punishment: Callum Morton's *Sisyphus* — Luke Morgan

In the British Museum, there is an Archaic Greek black-figured amphora depicting Penelope's return from Hades. The location of the scene in the Underworld is indicated by the presence of Sisyphus, who rolls a massive boulder up a steep incline, using his left knee and both hands to support its weight. Sisyphus's fate was sealed by his disclosure to the river-god Aesopos that Zeus had abducted his daughter. According to Homer's description in *The Odyssey* (xi: 593):

Leaning against it with his arms and thrusting with his legs, he [Sisyphus] would contrive to push the boulder up-hill to the top. But every time, as he was going to send it toppling over the crest, its sheer weight turned it back, and the misbegotten rock came bounding down again to level ground. So once more he had to wrestle with the thing and push it up, while the sweat poured from his limbs and the dust rose high above his head.<sup>1</sup>

Historically, the myth of Sisyphus is a story about the hubris of those who challenge the gods. It was not until the twentieth century that Sisyphus was reevaluated. From antiquity to modernity, Sisyphus had been a figure of misery and pointlessness, as if never-ending, purposeless labor was the cruelest punishment imaginable. In contrast, for the French philosopher Albert Camus, Sisyphus was the prototype of the 'absurd hero.' In his essay 'The Myth of Sisyphus' (1942), Camus acknowledges that Sisyphus's fate is tragic because he is conscious of the futility of his endless task. He compares the 'workman of today' whose lot is no less absurd. In both cases, however, consciousness can engender, not only tragedy, but liberating scorn – of the gods or of modern drudgery. For Camus, 'the struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy.'<sup>2</sup>

Callum Morton's *Sisyphus*, commissioned for European Capital of Culture Aarhus 2017 by the KunstCentret Silkeborg Bad, recalls



Camus's observation that 'a face that toils so close to stones is already stone itself.' Unlike the representation of the myth in the British Museum, however, the figure of Sisyphus no longer appears or, rather, has become absorbed into the boulder. In Morton's concept, a large, artificial stone is propelled up and down a hillside in the sculpture garden of Silkeborg Bad by a specially constructed mechanism installed in a trench. Here, as the artist has written, Sisyphus is happy, but not in Camus's sense. Instead, 'he is happy under capitalism, enjoying some leisure time in retirement while the machines work.'

In becoming one with the boulder, Sisyphus's fate at Silkeborg Bad may be even more disturbing than in the original myth. He is consigned to the same eternal repetition, but without the physical effort. Camus argues that it is the absurd struggle that is heroic, holding out the possibility of redemption. In Morton's version of the story, the struggle has been mechanised and, consequently, the absurdity of Sisyphus's fate has been eliminated. All that is left is a kind of zombie – a happy one perhaps, but one whose condition is tragic, because its absurdity has been superseded by unconsciousness.

An important motif in the story of Sisyphus is that of confinement. In one ancient version of the myth, Zeus sends Thanatos, the personification of death, to drag Sisyphus to Hades, but Sisyphus tricks Thanatos into incarcerating himself instead. From that point on, no-one dies and the natural order of things is suspended until Thanatos manages to free himself. The myth is as much about the subversion of order, therefore, as it is about hubris. Sisyphus himself, of course, is also eventually confined to Hades. In Morton's work, Hades is provocatively approximated by the late Capitalist world of labor-saving devices. Even Sisyphus no longer needs to lift a finger.

The confinement of Morton's *Sisyphus* - within his boulder, but more importantly, within the unthinking oblivion of endless leisure – is also a response to the site. Silkeborg Bad has a continuous history as a site of confinement, from its establishment as a health

spa in 1883, and its subsequent appropriation by German military forces as their headquarters during the occupation of Denmark, to its post-WWII use as housing for civilian refugees from Germany. The complex served a second term as refugee housing in the early 1990s before assuming its current function as an art centre in 1998.

Today, the site is a palimpsest, incorporating vestiges of its past. Morton's second work for the grounds of Silkeborg Bad responds directly to this history. *Door to Door* is composed of three trapdoors loosely modelled on a fourth, pre-existing trapdoor, which was installed in the grounds by the German army as an access point to an underground bunker. A hacking cough can be heard through one of the trapdoors, recalling the nineteenth-century occupants of the sanatorium. In another, a couple are heard arguing, the woman stating that she has 'had enough' and that she is 'out of here.' The third trapdoor emits the sounds of digging.

A crucial element in both works – *Sisyphus* and *Door to Door* – is repetition. Morton's boulder could conceivably roll forwards and backwards in perpetuity. The disembodied inmates underneath the trapdoors, spectres of the history of the site, are condemned, like Sisyphus, to repeat themselves. The implication of the looping audio tracks is that the sick child will never be cured, the arguing woman will never be able to leave, and the digging will never cease. The three installations of *Door to Door* reveal a panoply of voices and sounds that reanimate the mute structures of the site, reinstating their functions as places of confinement, voluntary or otherwise, in a perpetual present.

There is a further dimension to Morton's work at Silkeborg Bad: Sisyphus's boulder is inscribed with the faces of four world leaders – Donald Trump, Vladimir Putin, Bashar al-Assad, and Kim Jong-un. On the one hand, their presence can be interpreted as a protest against contemporary oppression, a distant echo of Camus's liberating scorn. The presidents are presented as flipsides of the same coin, notwithstanding their very different ideological and political



commitments. Eternally joined in a modern *Danse Macabre*, they will, like all else, eventually disappear. *Sisyphus* is, in this sense, an anti-monument designed to disintegrate over time as the four portraits are continuously damaged by the rolling motion of the boulder.

On the other hand, the anthropomorphic boulder recalls the history of rock-cut sculpture, from the late sixteenth-century grotesques of the Sacro Bosco, Bomarzo (Italy), which were carved from the volcanic tuff of the site, to the colossal portraits of American presidents that Gutzon Borglum sculpted out of Mount Rushmore in Keystone, South Dakota from 1927 to 1941. In fact, Morton's boulder could be understood, not just as an anti-monument, but more specifically, as an anti-Mount Rushmore. Both sculptures have an antecedent in another story from Greek Antiquity, discussed by the Roman architect Vitruvius in his treatise *De architectura*. Vitruvius relates how the Macedonian architect, Dinocrates presented his proposal for a gigantic anthropomorphic city – 'a project to carve all Mount Athos into the image of a man' – to Alexander the Great.<sup>3</sup> Despite the fact that the city was to be a portrait of Alexander himself, the king rejected the proposal as impractical (due to the lack of arable land) and, importantly, as a hubristic fantasy.

Hubris is at the very heart of the story of Sisyphus, leading to his eternal punishment. Sisyphus's disavowal of the gods and his denial of death subverts the natural order, which he cannot in the end escape. Morton's *Sisyphus* may indicate that a similar fate awaits the four oppressors whose faces are carved into the boulder.

1 Homer, *The Odyssey*, (Harmondsworth: Penguin 1974), p.187.

2 Albert Camus, *The Myth of Sisyphus and Other Essays*, trans. Justin O'Brien, (New York, Vintage International, 1991), p.123.

3 Vitruvius, *Ten Books on Architecture*, ed. Ingrid D. Rowland, (Cambridge: Cambridge University Press, 1999), p.33.





*Preceding images*

p. 166, 172-173

**Callum Morton**

*Sisyphus*, 2017

polyurethane, fibreglass, steel, concrete,  
motors, sand, earth

rock: diam 400 cm; track: c 8,000 cm

Grounds of Art Centre Silkeborg Bad. 1 July and ongoing

Commissioned by European Capital of Culture Aarhus

2017 with Art Centre Silkeborg Bad.

Presented by Art Centre Silkeborg Bad.

Photos: Lars Bay

p. 171

**Callum Morton**

*Door to Door 3*, 2017

wood, steel, brick, wood stain, sound

100 x 150 cm

Grounds of Art Centre Silkeborg Bad. 1 July and ongoing

Commissioned by European Capital of Culture Aarhus

2017 with Art Centre Silkeborg Bad.

Presented by Art Centre Silkeborg Bad.

Photo: Lars Bay





LIST with Hideyuki Nakayama  
Architecture and Matilde Cassani  
Harbour Magnets





## Bridging land and sea with *Harbour Magnets* — Stephen Willacy

Aarhus has a distinctive geographic position at the mouth of Aarhus River that opens to the wonderful natural bay of Kattegat and is bordered towards the north and south by the lush Risskov and Marselisborg forests. It is one of Denmark's oldest cities and archaeological finds date back to the year 900. The name Aarhus (Århus) originates from the word *aros*, the mouth of the river. The history of the city is linked to the river's expiration in the sea.

Today, the port of Aarhus marks the city's skyline with seven majestic cranes, which draw the harbour's outer edge at the container terminal. Over 60% of all Denmark's sea freight passes through the port of Aarhus, which has been crucial for the city's development. But back in the 1980s and 90s it was difficult to sense the sea from the inner city. The river had been covered over by a road serving the docks and industry had so thoroughly taken over the space with grain silos, factories, warehouses, workshops, and infrastructure systems that one could drive along the harbourfront without really experiencing the city's wonderful location by the water. There was no visual or physical link to the bay and literally no connection with the city's historical roots.

In the 1990s work began on re-excavating the river connection and in 1999, Knud Fladeland and Peer Teglgard Jeppesen won the international architecture and planning competition for Aarhus harbour. One of the main objectives of the plan was to establish a continuous blue and green promenade that roughly followed the length of the original coastline.

As part of this development, the recent completion of a mosaic of canals has created Aarhus Ø (Island) in the former container harbour where a sustainable mixed-use district is being built for

around 10,000 new citizens. This new district is one of the largest and most evident neighbourhood developments in Aarhus, impacting the city's demography and appearance with its rapid growth and distinctive residential high-rise buildings such as the Iceberg and Lighthouse apartments.

In early discussions about making an urban design project for European Capital of Culture Aarhus 2017 it became quickly evident that the theme of 'bridging' would fit well with the harbour's ongoing transformations as well as the 'rethink' focus of Aarhus 2017, bringing attention to the symbiotic connection between city and harbour and exploring the relationship between land and sea.

LIST, an architecture and urban planning practice based in Paris was chosen to lead the curatorial team, collaborating with two highly acclaimed international partners: Hideyuki Nakayama Architecture from Tokyo, Japan and Matilda Cassani architects from Milan, Italy.

The team's interpretation of the brief, *Harbour Magnets*, was a series of eight projects ('magnets') of varying scale and delicacy, each designed to draw people's attention to the harbourfront. Rather than building large-scale spectacular constructions, they chose to make small, poetic and often playful interventions. In LIST's own words, the Magnets 'underline the specificities of each site and its relation to the surrounding landscape. They communicate with the natural roughness and austerity of the harbour piers. Together the Magnets form a constellation based on subtle interrelations and act as landmarks throughout the territory'.<sup>1</sup>

As their name suggests, the magnets attracted people to places in the harbour where they would not normally go. Through unusual use of space, colour and materials, through re-use of found objects and machines, and through inventiveness and humour, each of the magnets captured people's imagination, and encouraged them to look with fresh eyes in new directions. *Harbour Magnets* drew attention to the special qualities of the harbour as an industrial, residential and leisure space and magnified the landscape of sea and sky.

The curatorial team situated the magnets within three zones undergoing transformation and used them to underline the different changes taking place in each area. Zone A, incorporating Risskov, Aarhus Ø and the wooden ships harbour, is predominantly a residential area, and a work in progress that still lacks public spaces. Zone B, the Central Harbour, is close to the city centre and includes many landmark buildings like the public library DOKK1, but the surrounding urban landscape in this developing area is still not fully activated. Zone C, the Industrial Harbour, maintains a high turnover of traffic and mixed activities ranging from huge docking cruise ships to the iconic listed 'Five Sisters' grain silos which are still in use.

*Centipede* by Hideyuki Nakayama responded to the existing lighthouse located at the entrance to Aarhus's oldest marina adjacent to Risskov. A long narrow bench was erected connecting the old red lighthouse to a white painted column. From a particular perspectival point, marked by a cross, it was possible to see the legs of those sitting on the bench protruding from behind the white column, like centipede legs. The viewers on the bench enjoyed the landscape, while those walking along the pier were surprised by a visual trick that brought a smile to their faces.

*Harbour Moon* by LIST, worked with the existing metal landing stage moored to the north of Aarhus Ø, the primary access point to the sea. A giant helium balloon was tied to the end of the stage and deckchairs were placed on either side. From here viewers could quietly contemplate the panoramic view towards Djursland, including water sports activities in the harbour. The balloon was both a signal and a reflector. Nine meters high, it was clearly visible from the promenade as well as from neighbouring dwellings, floating like an odd moon set against the sea and the distinctive contemporary architecture of Aarhus Ø.

*White Hats* by Hideyuki Nakayama was located at the primary entrance to the inner harbour basins, a popular fishing spot, where a lighthouse provides guidance to ship farers. A white painted wall



was built, spanning the slender pier and blocking the view of the lighthouse. As people approached, its top would emerge above the wall like a hat. There was a sense of anticipation as viewers accessed the scene through a small arched opening, revealing the handsome green lighthouse, positioned like an actor standing solitary on stage with the industrial harbour and inner city as backdrop. Spectators with iconic white hats, not dissimilar to the top of the lighthouse, sat facing the stage and enjoying the view of fishermen and sea. This brilliant piece of urban scenography turned the audience into an integral part of the show.

*Flags for Future Neighbourhoods* by Matilda Cassani came out of workshops with people who shared stories, memories and aspirations derived from their experiences of living, working and using the harbour. Each of the six flags was designed and named according to its specific site on one of the piers. The project reflected the changing port and anticipated its future development and transformation, creating an identity for a territory still being discovered by its citizens. The beautifully crafted giant flags were larger than most living rooms and spectacular in strong winds.

*Terrace of Visions* by LIST was strategically located in the centre of the harbour on Pier 2, offering a 360 degree view of the developing urban landscape. The nearby spherical glass faceted 'Dome of Visions', created as a space of inspiration to address urban and environmental issues, was a particular point of reference. The magnet was a raised, enclosed platform with the same diameter as the Dome, like an open pendant, intended as a forum for round-table debates and events, as well as a meeting, resting and viewing space. At night the rough landscape with puddles of water reflecting the sky, the sea, industrial harbourside lighting, and the shining curved aluminium cladding of the Dome, gave the place a lunar atmosphere.

*Big Blue Bird* by Hideyuki Nakayama was aligned with the huge blue crane DOKK 8000. A mountain of 40ft containers were stacked into a series of terraces connected by timber stairs lead-

ing to a circular white painted 'birds nest' interior. Its folded walls created a giant high backed sofa, encouraging viewers to settle back and look up at the sky. The experience was like viewing a light work by James Turrell, except for the rather menacing form of the blue crane silhouetted against the sun, like a giant mechanical bird poised to feed (or devour) the people below.

*Harbour and City Panorama* by LIST covered a vast area of 1,700 square meters, most of which was an asphalt surface. Bound by a gigantic white wall at one end and a red brick wall at the other, it provided two different visual experiences – an open-air cinema and a city panorama – with minimal intervention. The large wall was faced by a row of deckchairs and used to project films about harbourfronts, linking to their maritime setting. The mega scale movies could be seen from many spots around the harbour and the city. In a mirror image, a long row of deckchairs offered a panoramic view stretching from DOKK1 to the Dome of Visions and taking in the city skyline.

*Tubby Green Lighthouse*, by LIST, was located at the northern tip of the harbour along a popular bike track terminating at a fishing spot. It consisted of a circular bench wrapped around the 1930s lighthouse and a platform floating on the water a few meters below. The two were interconnected by a descending ramp. Usually this point would be a dead end, but a small solar powered ferry brought this magnet together with *Centipede* located only 40 meters away on Aarhus Ø. By linking the two lighthouses in this way, LIST not only turned the constellation of magnets into a circuit, but kick-started discussion about making a permanent connection for the residents of Aarhus Ø to the nature reserve of Risskov.

As well as the magnets, LIST introduced a further layer of perception by curating visual bridges between the inner city and the harbour using the natural topography and the alignment of roads to frame magnificent harbour views. Small industrial artefacts from the docklands were painted vivid colours and positioned strategically in city streets to identify the views. A new dynamic

relationship was created between city and harbour with majestic container terminal cranes becoming part of a dialogue with these maritime artefacts and the cityscape.

During Aarhus Festival week, a series of events interrogated the needs, past and future of the transforming harbour site. Three round table discussions gathered international and national stakeholders from different disciplines within the spatial configurations of different magnets. Each roundtable addressed a specific issue brought up by stakeholders during the design process: planning policies and politics, workers and inhabitants, and the spatial dimension of the harbour.

*Harbour Magnets'* generated an abundance of ideas and its refreshing use of space and humour were inspiring. The legacy of this temporary project is a renewed focus on the harbour area and the associated events and collateral provided a colourful communications platform for discussion about bridging in the urban realm. *Harbour Magnets* was not just about linking the city with the harbour, but about connecting people and providing them with places for contemplation, solitude, humour and joy.



*Preceding and following images*

LIST with Hideyuki Nakayama Architecture and Matilde Cassani  
*Harbour Magnets, 2017*  
(*Harbour Moon, Centipede, Big Blue Bird, Flags for Future Neighborhoods, White Hats*)  
mixed media  
various locations in Aarhus Harbour, 25 August - 15 September 2017  
Commissioned by European Capital of Culture Aarhus 2017.  
Presented by Aarhus Festival.  
Photos: Rasmus Baaner

1 From LIST Project Proposal, 2016-17.











Chunky Move  
Depth of Field — Aarhus Variation





## Force Field — Juliana Engberg

In optics, particularly as it relates to film and photography, the term ‘depth of field’ refers to the distance between the nearest and farthest objects, in a scene or vista, that appear sharply in focus. The dance piece, *Depth of Field – Aarhus Variation*, created by choreographer, Anouk van Dijk, and performed by the Chunky Move ensemble, expands upon this optical definition to create a work of immense power and civic metaphor, using space, bodies, light and sound as principle collaborators in a social/spatial and ontological interrogation.

*Depth of Field – Aarhus Variation* was performed in the urban setting of Officerspladsen, a 19th century quadrangle where, once, parades of military dragoons assembled and trained, creating symmetrically organised, regimented patterns in formations on horseback. Like many of Aarhus' important edifices, the Officerspladsen and its surrounding buildings, Ridehuset and Officersbygningen, were commandeered by the German occupying army in WWII. During these years it was a site where diabolical military orderliness presided. Now a benign plaza of gravel, Officerspladsen, is an urban park settled between the ARoS Art Museum, the Musikskole and the repurposed Ridehuset where festival events, markets and other occasional public activities take place.

Daily, people traverse this space: children going to the music school, visitors to the art museum, civic workers on their way to the iconic Aarhus City Hall, sundry others. It is simultaneously a busy, habitually used route for people with a designated recurring destination, a quixotically ephemeral site with no specific purpose and a transitional area – a terrain to be negotiated in random acts of travel. It is therefore a social space, but one without a cohesive, constant sociability – a permeable space, open to casual interference and loss of unity.

It is this public aspect that Anouk van Dijk seeks to explore in her work that assembles and disassembles pedestrians, dancers and audience in a choreographed spectacle of optical and physical stretch. In this work, moved from the traditional and protective structure of the theatre or interior dance studio to the porous external environment, van Dijk uses the site to break the 'stage' barrier and allow the dangerous and ephemeral to enter into her zone.

The audience for this performance is seated on bleachers, equipped with personal headphones. Pre-performance classical music is played, interrupted at times by radio static and snippets of spoken word. The 'stage' is set, all is quiet and settled and there is a sense of anticipation. For a period of time there appears to be nothing upon which to focus one's attention so the eye drifts naturally to peripheral activities. The person on a bicycle just off to the left, outside the gravel zone, wearing a fluorescent yellow visibility jacket. A couple far in the top right hand corner of the plaza apparently looking to a further distance, leading the eye to the rooftops beyond the ARoS Museum and the Musikhuset buildings. An elderly woman wandering across the top of the site, carrying large bags, the kind that itinerant people lug between places of rest.

The eye refocuses when a man appears with a red scarf and walks briskly along the right hand edge of the zone, outside its boundary, behind trees. He carries an umbrella, talks on his phone. He is absorbed with his own issues and plays no heed to the audience to his left. A museum visitor, a well-dressed woman in chic red high-heeled shoes, totes an ARoS bag. She's been out for the day in the city, doing culture, shopping. She seems to be in no great hurry, perhaps she is waiting for someone. A couple of women wheel their bikes across the plaza. Their tinkling laughter enters the ear in a particular way, integrated somehow into the crackling musical soundtrack. People at the end of the plaza mooch about.

A cyclist starts to circle the flag-pole at the far end of the site – this movement is deliberate, a change in tempo has entered the arena. The music has halted, the town hall bells ring – outside or inside the earphones? It's unclear, slightly confusing. The cyclist rides along the paved edge of the gravel, then suddenly abandons her bike.

Clad in a purple top and dark pants, wearing mirrored sunglasses, she appears to absorb and also radiate a particular light. She runs onto the gravel at full speed and looks at the audience. The performance has begun. Her feet on the gravel are amplified as she scrapes them, musing the pebbles. All sounds become intense. A second figure enters the scene from the top of the site, running full tilt to join the first performer. Another joins from the side. The trio, a man and two women, move in a roll of choreographic turns. Strong fierce movements, tumbles and sudden halts repeat and repeat; this is a pas de trois, a ménage à trois, a complication of relationships. Their respirations are heard, the sound of deep exhaling and effort.

A woman walks across the top of the site with a cello case strapped to her back. Oblivious to the fact that she has transgressed the 'stage'. The dancers are blown in an imperceptible wind, their bodies flung back and pulled by an invisible force towards the back of the site as if they were part of a woodcut landscape by Katsushika Hokusai.<sup>1</sup> The old woman, now aware of the dance turmoil, and still lugging her bag sits and watches for a while.

The dancers' bodies are ecstatic and spasmodic, pulled, crushed, pummeled by their own efforts which seem relentless and in search of respite but unable to find that rest. They must continue like buffeted matter, attracted and repelled by each other like human magnets. Oh, the man on his phone is back again, still talking, absorbed, carrying an umbrella in case of rain, his red scarf pulls the eye away from the performance. In fact hasn't he been past a couple of times now? The woman with the shopping bag and red shoes is still waiting too.



The dancers fling themselves about. They suddenly sit, they are up again, they fall, they are up again, they are blown, they are upright, they tumble and clutch each other, keep each other tethered to a spot. One of them runs and then falls flat on her face on a rock. The other two continue to wrestle with themselves and the invisible elements and sounds. The first dancer is up now, she runs across the site and then back, pulling one of the other performers by her invisible thread. They run together to the side, they return, the old lady is pulled by the invisible thread, the man at the edge of the scene is pulled by the invisible thread. The couple run again to the other dancer who is magnetically captured in this dance which tacks abruptly from side to side. The woman with the bag, the man with the phone, the girl with the cello, are all now drawn to watch this spectacle, this harsh exhausting dance. The whole site, and all its humans is a shifting zig-zag of movement. All bodies, whether static or in motion, are linked by this un-seeable force field. Suddenly, as if the strings have been sliced, they all fall down.

For some in the audience this is the first moment they realise that the incidental players, who have been twisting their concentration away from the performers in this social urban choreography of intense movement, have been a part of the ensemble all along. An audible 'aah' can be heard as the audience exhales – we have been waiting to take a breath from this frantic arrangement of three bodies in unsettled perpetual motion. This synchronised instant is confirmation that the repetitious cycle of humans going about their business has a plotted rhythm, a palette of light and colour that is part of the ornament of the choreography.

Time stills for a moment, and then 'real life' life begins again. The perpetual repetitions of the day resume, unruffled by the cataclysm of the fall. The dancers return to their scene for a final frantic set of exhausting movements until they are eventually blown away, hurled once more by the imaginary elements to the back of the site to then disappear as if they were only ever a kind of phantasmic apparition.

Artifice and real life; found and plotted choreographies; real and recorded sounds, artificial and natural light; supernatural and ordinary movements; things in front of the eye, to the side and in the distance; the mundane and the extraordinary. *Depth of Field* penetrated the theatrical fourth wall to create an event that explored the permeable fragility of the social place. Using the natural disintegration of the plaza and its habitual travellers, it became an existential essay on being and nothingness.

A dog and its owner walk across the quadrangle on their evening stroll. Since they did not witness these phantasmic events, nothing appears extraordinary to them. But the sight of an audience sitting intently focused, in front of nothing, causes even the dog to look up at least once at this strange arrangement of humans.

1 E.g. Katsushika Hokusai, *Ejiri in Suruga Province (Sunshū Ejiri)*, c.1830-32, polychrome woodblock print, ink and colour on paper.



*Preceding and following images*

**Chunky Move**

*Depth of Field – Aarhus Variation, 2017*

site-specific dance performance

2 x 45 mins

Officerspladsen, 15 & 16 September, 2017

Commissioned by European Capital of Culture Aarhus 2017.

Photos: Lucas Adler





Mikhail Karikis  
The Chalk Factory



## A Dot in a Field — Cherry Smyth

Do you work here? You feed funny.  
You still.

Do you work here? Are you chef?  
Are you maid?

Do you work here? You are a dot  
in a field. Are you full?'

from 'Radiant' by Ronaldo V. Wilson<sup>1</sup>

Ronaldo V. Wilson's powerful and provocative poetry and prose describe the micro-aggressions of white racism that inhabit and inhibit him as a black, queer man. On one hand, he is rejected for academic posts he's qualified for, while on the other, he's assumed to be at the service of others in white social settings. Like artist Adrian Piper, who alerts people to the hurt their casual racism causes, Wilson reveals the ugliness of discrimination in his mission for inclusivity and empowerment.

Inclusivity and empowerment are essential themes in Mikhail Karikis' sound and video installations. Drawn to people at the precarious peripheries of social environments, Karikis invites them to partake in a transformative experiment that re-centres them, and us, the spectator. His ethical re-imagining of social structures, especially around labour and hierarchies, follows Gertrude Stein's dictum: 'Act so that there is no use in a centre'.<sup>2</sup> In an earlier work, *Sounds From Beneath* (co-directed with Uriel Orlow), 2010, Karikis worked with a choir of retired coalminers, using abstract vocalisations to re-create the acoustic underworld they've lost and re-invoke their place in it. Set in a disused coalfield, *Sounds From Beneath* presents a tender lament for the meaningful belonging that determined the men's lives for so long.

Karikis is fascinated by the slow attrition of redundancy, by what makes people feel worthless. What happens to miners without mines, workers without work? Through his engaging and engaged practice, Karikis proposes a space of usefulness and recuperation through participation in art. *SeaWomen* (2012) followed the last generation of women on Jeju Island, South Korea, who deep dive for shellfish with no scuba equipment. Resplendent in their 70s and 80s, these women exuberantly refuse society's expectations around age and gender. As younger women prefer less physically demanding jobs, *SeaWomen* becomes an elegy for a dying, matriarchal tradition.

Similar concerns around work, tradition and the outsider drive Karikis' latest work *The Chalk Factory* (2017). The Rikagaku Chalk Industries, on the outskirts of Tokyo, employ mainly people with mental disabilities, a rare fact in any culture, but perhaps more so in Japan, where nearly all companies choose to be fined rather than employ the statutory 2% of people with disabilities. Across Europe too, access for those with disabilities remains stubbornly under-developed. In Denmark, over half of people with disabilities are employed, while in the UK the figure falls to just a third.

As in Karikis' previous works, *The Chalk Factory* uses site specificity to great effect by mapping the Tokyo factory onto 'O' Space in Aarhus, a building that was once a grain warehouse. The ten-channel video installation immerses us in the rhythms and routines of chalk production, from the mucky mixing of the bright magenta and acidic yellow pigments to the cautious packaging of the final product. On a separate single screen at the entrance, musician and storyteller, Kiku Day, creates a mythic invocation around the theme of 'otherness'. In this poised and elegant prologue, Day combines compelling storytelling with avant-garde and traditional breathing techniques on the shakuhachi flute to tell the Japanese story of Hyottoko, the God of Fire. As a boy, Hyottoko could not keep a job, failed to follow instructions and proved useless at everything he tried. However, when given a flute and told to blow to keep the fire alight, he succeeded and ended up with

the vital role of keeping the villagers warm and providing heat for cooking. It's clear that, in many respects, Hyottoko stands in for the artist, allergic to being told what to do, unwilling to submit to an unfulfilling job, only to find freedom and respect through a musical instrument and his courage to be himself. Like the Hyottoko, the artist is often deemed useless and undervalued in society, in spite of providing an essential, enlivening response to the way it works and sees itself. *Kiku Day* was filmed in the deserted loft of the Aarhus warehouse, where a white layer of flour pre-shadows the chalk dust that coats the Japanese factory. With de-saturated tones, the almost monochrome footage emphasizes the abandonment of the space and the decline of the oral storytelling tradition as it 'fades to white'.

Inside the main installation, the factory workers' day begins like any other, as they clock in and start up the machinery. Then, unlike most other workplaces, they perform collective limbering exercises to the playful chimes of what, to us, resemble the jingle of an ice cream van. We watch as they methodically feed clumps of chalk mass into machines, sort the lengths into position, select items from a conveyor belt. Whether it is sweeping up rough cuts or straightening the ends of chalk with the flick of a fork, each worker perfectly suits their role – each becoming a kind of Hyottoko. In one poignant scene, an attentive worker removes the wonky or broken chinks from the baked tray, but rather than being discarded, the flawed pieces are recycled into the next batch. When we consider that most of us first learned to draw using chalk and to read from chalk letters on a blackboard, it is fitting that this low-tech material plays a crucial role in a progressive employment practice. It recalls the playfulness of childhood, and the pleasure of using a material that could be so easily erased that there was no such thing as a mistake.

Karikis quietly challenges the perception of people with disabilities as infantile, in need of help or medicalised. His shy, somewhat protective framing is careful to eschew both sentimentality and pity. Rather it shows people excelling at their



appointed roles, without narrative voiceover, interviews or dialogue. The gentle team spirit is subtly delivered by scenes of the monthly karaoke session where they applaud each other, as tuneless and happy as most karaoke singers are. Two workers are lost in the silent rapture of listening, their faces beaming. As Karikis mostly avoids close-ups, which could be interpreted as voyeuristic or intrusive, these two sequences are the most intimate and moving; the workers become performers and audience, thereby joining us as spectators. This performance acts as a levelling device, essential to the equality of the gaze, where their tacit agreement to be watched by the camera, and us, becomes an active desire.

Throughout Karikis' oeuvre, the machine is never simply mechanistic and dully routinized: work, he insists, helps us live, defines our purpose and bestows dignity. Often, as in *Children of Unquiet* (2014) the industrial plant and equipment become another living, needing body. In *The Chalk Factory*, the soundtrack also builds a sense of purposeful dignity: it blends involuntary sounds of repetitive, self-soothing murmuring, chuckling or humming, with a beating drum, shivery cymbals and the scraping and rattling of factory assembly. John Cage spoke of 'the activity of sound' where no one needs to speak in order to be heard saying something: 'When I hear what we call music, it seems to me that someone is talking. And talking about his feelings, or about his ideas of relationships. But when I hear traffic, the sound of traffic ... I don't have the feeling that anyone is talking. I have the feeling that sound is acting. And I love the activity of sound ... I don't need sound to talk to me.'<sup>3</sup> Karikis brings this sensibility to his sound canvas to humanise and vivify the factory environment.

As well as developing complex soundscapes in his practice, Karikis celebrates the sharp ping and punctuation of colour, from the customized uniforms the children wear in *Children of Unquiet*, which act as bright brushstrokes in the landscape, to the fluorescent orange lobster pots in *SeaWomen*; or the primary palette of blue, green and red shipbuilding tools in *The Endeavour* (2015).

Here Karikis encourages us to see the vibrant magenta and cyan lines of chalk as abstract grids, which suggest the colour-rich aesthetic of artists like Hélio Oiticica and Josef Albers. In the close-ups of the moving yellow and red wheel and the rolling sponges, they become kinetic sculptures. While the angular machines lend linearity to the composition, the shots of splatters of coloured chalk dots on the floor deliver a joyful chromatic chaos that evokes action painting or the aftermath of Holi, the Hindu festival of colour. As Karikis puts it, 'I wanted to make a painting video or paint with video. When you film the world, it's figurative or representational, and I wanted to create and explore abstraction. Usually this is done by fragmentation and close-up, which I often associate with pornography. I wanted something more experiential and immersive.'

The delicate and fragile world of *The Chalk Factory* is disappearing. The future structure of labour for everyone is uncertain as authority shifts to big data algorithms, which determine our 'reliability' based on our digital footprint; employment legislation is being shredded; and countries like the U.K. want to close their borders to all but the super-skilled, despite the demand for workers with lower skills or soft skills.

Theorists like Rosi Braidotti urge for an affirmative ethics, mobilised by the values required to embrace difference, which would also understand our interdependency with environmental and animal vulnerabilities. She reminds us that 'the great emancipatory movements of postmodernity are driven by the emergent "others"', whether they be black, women, LGBT and/or people with disabilities.<sup>4</sup> In this compassionate and serene work, Karikis resists the narrowing prejudices that threaten increasingly to divide and belittle us, and invites us to explore our discriminatory fear.

1 Ronaldo V. Wilson, 'Radiant' from *Farther Traveler* (Denver: Counterpath, 2015), p. 76.  
2 Gertrude Stein, 'Rooms', *Tender Buttons* (1914; Los Angeles: Sun & Moon Press, 1990), p. 63.  
3 John Cage, quoted in John Cage et al, *Every Day is a Good Day: The Visual Art of John Cage* (London: Hayward Publishing, 2010), p. 72.  
4 Rosi Braidotti, quoted in *Art & Activism in the Age of Globalisation*, ed. Lieven De Caeter (Rotterdam: Nai Publications, 2011), p. 269.















*Preceding images*

pp. 210-211, 212-213, 216

**Mikhail Karikis**

*The Chalk Factory, 2017*

10-channel HD video installation and single-channel video:

14 min 45 sec loop (10-channel); 6 min 16 sec loop (single-channel)

'O' Space, Aarhus, 10 September – 5 October 2017

Commissioned by European Capital of Culture Aarhus 2017.

Supported by Film London Artists' Moving Image Network for Channel 4.

Productions stills

pp. 204, 214-215

**Mikhail Karikis**

*The Chalk Factory, 2017*

exhibition installation: 'O' Space, Aarhus

Photos: Lucas Adler

Maria Hassabi  
STAGING - Undressed





Like the sound of wood growing in a tree  
— Raimundas Malašauskas

On a late evening flight to Aarhus my neighbour is immersed in neatly organized corporate mayhem on his screen. Masculine, composed, tense. As he grabs something from the locker my eyes cannot escape the back of his grey-blue shirt soaked with sweat like a back-screen projection lit with a monochrome and abstract image. No beginning and no end appears, just a manifestation of what our bodies do when we are flying on abstractions, numbers and planes. But the man could also be deeply excited, immersed in some sort of joyful restraint.

I am excited too: I will be observing Maria Hassabi's performance in the City Hall of Aarhus, an architectural landmark, known for careful arrangement of wood and stone in celebration of civil values, designed by Arne Jacobsen. Two in one (architecture and choreography) with vastly expanded limits of engagement: the piece is running from 11 a.m. to 5 p.m. I will arrive a bit earlier than the performance starts to see how it immerses itself into a day. Most office workers will be already there, answering calls and greeting clients – the doors of the City Hall are open to everyone. Maria Hassabi will probably be in the office-turned-dressing-room thinking about how her crew will deal with the newly discovered building on the third day of the performance, whether all the cues are clear and no one has forgotten them yet, and how the panoramic view of the scene may look when the photographer comes into it, etc ...

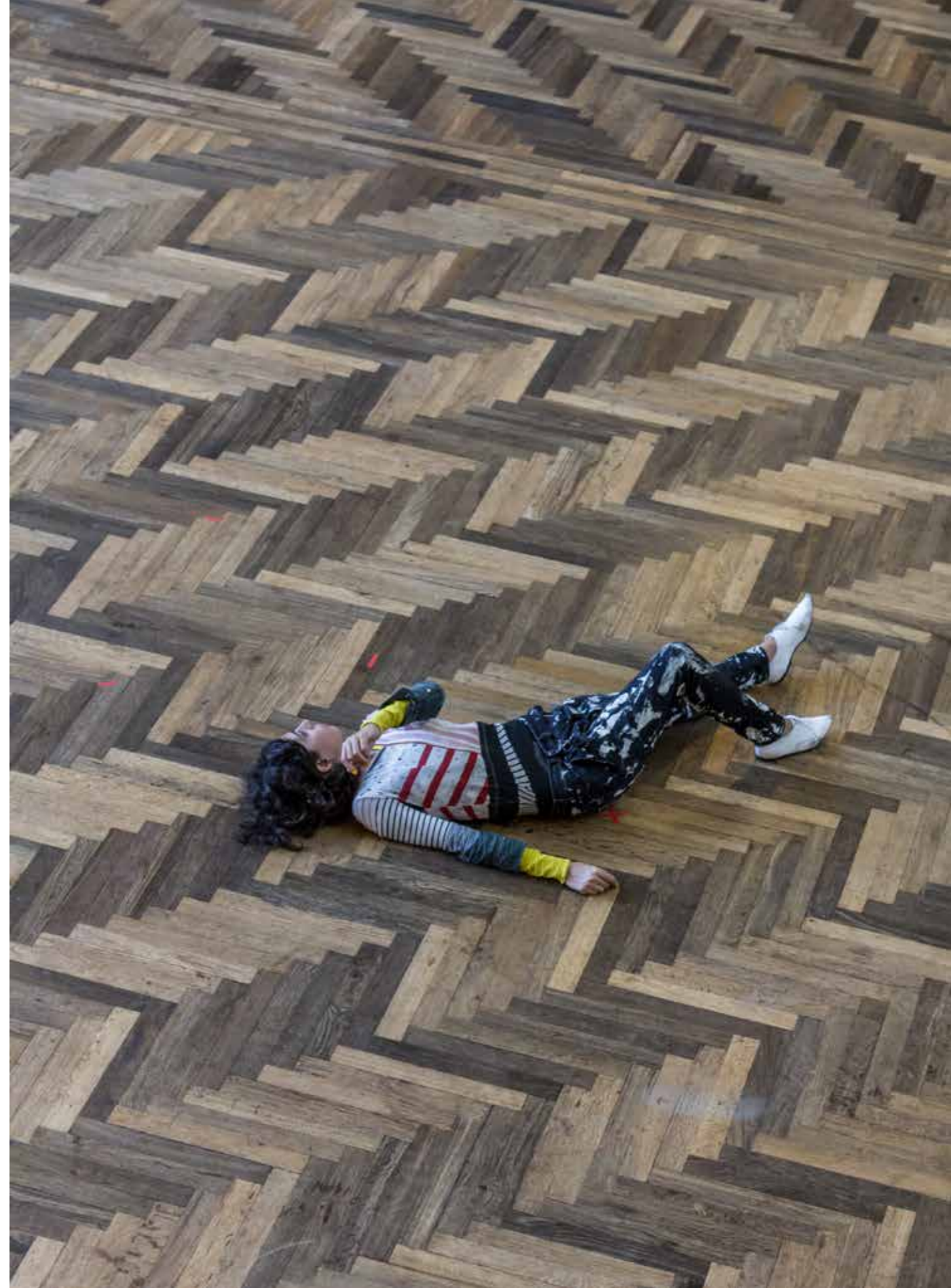
*STAGING* (2017), a work created for exhibition spaces, is the second part of a diptych, along with *STAGED* (2016), a work created for theatre spaces. *STAGING – undressed* (2017), co-commissioned by Aarhus 2017, is a live-installation which was previously presented in different iterations at Kassel as part of documenta 14 and at the Walker Art Center in Minneapolis.



I remember how comfortably disarmed and captured I felt in the *STAGED* (2016) performance in Brussels in May: the heat of halogens was melting my bones, eyes were drooping down and the irreversibility of the situation left no alternatives but to surrender to its pace. The configuration of the bleachers we sat on directed our awareness to fellow attention gatherers and givers liquefying in the same light as the performers on the carpet. Yes, the carpet: every small movement is amplified on it, but it has its own life. The dusty pink in Kassel, I remember, stayed in my retina as a persistent afterimage - a deeply optical residue, like the pattern of the spotlights that Maria installed at the Deutsche Post office. A crawling blink, and pink.

On my way to Aarhus City Hall I keep wondering what is happening in Maria's head before she goes on the floor. Probably not an Excel spread-sheet, but an organizational pattern of moving bodies in space, a recurring set of concerns and arrangements to create an action that has consequences - perhaps unpredictable ones, like those that André Lepecki refers to when he argues that architecture and choreography are both preoccupied with placing themselves on the terrain.<sup>1</sup> Or maybe she is just wondering if Hristoula has had a good enough breakfast to carry her through a choreographic phrase for half a day. Indeed, what is happening with Hristoula throughout that sequence? I am thinking of meditation meeting sumo, and neither.

It is almost 11 o'clock. What starts at 11 a.m. in this world? Meetings mostly. 11 a.m. is a time when productivity in urban Western societies is at its peak and excitement about the approaching lunch hour enters the talk. Here the vague sense that something is starting looms like the sound of wood growing in a tree. In this building it is wood and copper, to be more precise, and marble. And the aluminium hands of a clock. Actually there are several clocks, in a column, playing the same time like a *corps de ballet*, exposing their backs as I move towards the window end of the corridor that looks a bit like the patio of a cruise ship.







A fuzzy distant sound arrives with the trepidation of plates and steps on wooden stairs. It seems I've just missed the beginning of the performance, or it imperceptibly slipped into the day. Movement starts in several different spots of the building with Paige, Maria, Hristoula, Mickey, Oisín, Jessie and Nancy appearing on stairs, the floor of the hall, next to the elevator. It is the same phrase from Maria's solo distributed among seven bodies. Each performer does the whole sequence. Maria has no anxiety that expanding one phrase to the working hours of a city hall may not be entertaining enough. She is confident about the ambient action in the air and across different floors. Mickey is entering the corridor. Let me follow him: maybe his body will become inhuman or turn into a gender-fluid ornament.

A body transiting from one position to another one is like a gradient – a seamless transfiguration passes one movement to another, and one performer to another: at some point they will be doing a group piece on the floor. In the text of André Lepecki Jacques Derrida is dancing with Hannah Arendt in a similar way, with ideas being spliced up together intellectually, as a performance of reasoning that is somehow capable of moving bodies – at least that's what we expect from progressive thinking.<sup>2</sup>

A woman comes in wearing a floral dress that could match the clothing of Maria. A flower becomes a figure of geometry in gradient too. I notice how dressed up Maria's bodies are in relation to other bodies in the building. There are so many naked bodies here: Danes seem to have never had a problem with nudity. Four naked men lifting a stone; a naked woman standing behind a seated man who is receiving a book from an older man. An old bearded man pulling the hand of what looks like a healthier, younger version of himself walking away with a woman. Are you trying to rejuvenate yourself, old fart? There is so much for you to do in this mural painting: I've counted seventeen men and six women so the competition is ruthless. You can build bridges, play a violin, mix elements in a chemistry lab or dictate contracts to your secretary. But not in your frail state, old man. Resting is not a bad idea.



Edward Munch's method of presenting multiple stages of a person's life through figures of different ages in the same picture is not a bad idea either. Relating to oneself as if one were another person is part of the dance he attempted to portray.

Is Maria's method of running her solo through several bodies similar? It is not about life though. Or is it about life? Hmmmm... which artist would say that his or her work is not about life? This must be somebody's favourite toilet, I think, in front of a half-full ash-tray. The light switches here are from a slightly different era, a bit mismatched stylistically. Changes in style are like fluctuations in power flow, like the slightly different fonts used for different names (reflecting the most recent personnel shifts) on the next door: Esben Christiansen and Mohamad Mahmoud Fattal.

Another door opens and a woman shows up behind a triple-decker butler tray. One could talk about Maria's performance using that tray as a model of the building. Actually, one could explain many things using the tray as a model: we can start with hierarchy. But hold on: the Chinese delegation is already at the door. The gender balance is similar to the painting above. If there were a Chinese delegation in *Playtime* by Jacques Tati, this would be their next destination. Supposedly, there is a lot to learn about the water cleaning systems Danes have developed. There is also Italian organic red wine on the tables in the canteen, and seasonal Nordic landscapes on the wall, all oil on canvas. They live with the pictures of Maria's bodies on the floor, enmeshed between beach and sorrow, between the raft of Medusa and the nirvana of suspended stretching. This tableau may become someone's wallpaper on their phone, or at home on their computer, stretched in or out or cropped.

The cleaner is in the house. She is black. No need for the triple-decker butler tray to explain the state of the world. The metal of the handrails on the top floor is slightly different too, less pristine, less polished.







A woman freaks out about the body lying on the stairs, addresses the concierge in a slight moment of panic, but does not do anything herself. The concierge is well briefed: quietly explains that it is a performance. Neat. A situation that Maria knows well from different art venues around the world: people who freak out at the image of a potential disaster indicated by a person laying on a floor, attempt to find out what's going on, or look for help. Did I say it is not about life?

A delegation of teenagers is arriving. They are stunned to see sharply dressed bodies on the floor, they tease and poke and freeze, competing in power games. They look so different from the group portrait of society in front of the ultramarine background with the old man harassing his younger self – well, they are dressed at least. And yet so similar, immersed in what looks like a reproduction of the society.

Applause comes from a room with no number. Probably a small step for humanity, a big leap in a career. That's how you move on Earth. Of course, speed is relative. It is hard to keep one's eyeballs rolling at the same speed as the rest of the body, for example. And two minutes of *STAGING - undressed* here may look like two years on a different planet, or in a cabinet next door. At the same time these worlds co-habit across their different tempos, patterns and cycles. The pace of interaction and movement in Aarhus City Hall is soft and sparsely dispersed: greeters meeting their clients, co-workers chatting on the balconies commenting about the scene down below, seniors browsing an exhibition about autumn harvest and winter crafts. The light goes off in room 125.

Before people start leaving their offices and Maria slowly disappears behind the doors, I will go to another dark room where the copy machine is. I will be back here tomorrow.

1 André Lepecki, 'topo-archi-choreo-graphic (or the politics of placing)' in Gianni Jetzer and Chris Sharp (eds) *Le Mouvement – Performing the City* (Berlin, Distanz Verlag, 2014)  
2 Ibid.



*Preceding images*

**Maria Hassabi**

*STAGING - undressed, 2017*

live installation

c. 5 hrs, daily

Aarhus City Hall, 25 - 30 September

Co-commissioned by European Capital of Culture Aarhus 2017

Photos: Ivan Pral pp. 220-228; Brian Rasmussen p. 230-231.



Berlinde De Bruyckere  
Embalmed - Twins, 2017



## Heart of Darkness — Anne-Mette Villumsen

In Joseph Conrad's novel *Heart of Darkness* from 1899, an ivory trader named Marlow leaves Europe to travel to Belgian Congo. Here, his youthful idealism is undermined by his experience on the way down the Congo River in a steamboat to find Kurtz, another ivory trader. As Kurtz's trading station in the jungle appears through the misty haze, he sees a number of wooden posts with balls on top of them – only to realize that these are severed heads. So-called European civilization has descended into darkness and wreaked death and horror in the heart of the jungle. Marlow's dream of exotic adventures instead becomes a nightmarish experience full of horrific apparitions that reveal the depths of what humans are capable of doing to each other.

When I first saw Berlinde De Bruyckere's work in her powerful installation at the Belgian Pavilion at the Venice Biennale in 2013, I felt like Marlow, peering across the darkened room, trying to determine what the massive shape lying in front of me was. But what was gradually revealed, as my eyes adjusted to the dark, was not a horrific specter as in Conrad's novel, but a revelation that left an indelible impression upon me.

Berlinde De Bruyckere's work is like an apparition that metamorphoses in front of your very eyes: organic shapes and tactile textures that at first glance are difficult to determine. What are we looking at? Wood or bones? Something natural or artificial? De Bruyckere's works fascinate, and for those who take the time to really delve into them, the reward is an insight which is quite unique. Many are repulsed by what may look like rotting flesh, disintegrating skin, dead bodies. But instead of the horror of Conrad's voyage into the heart of darkness, De Bruyckere takes us on a journey to show the beauty of life and death.



De Bruyckere often refers to Eros and Thanatos when talking about her work: the mythological Greek gods of love and death, respectively. Sigmund Freud believed that humans have two instincts or drives – a drive for life and a drive for death – which he named after these two gods. In De Bruyckere's work, the wax-covered limbs modelled on legs, feet, branches or tree trunks seem both alive and dead, real and artificial, fragile and strong. In some pieces, the wax in different colours that she painstakingly paints layer by layer, resembles the skin of an old or recently deceased person, complete with veins, wrinkles, blotches and bruises. In others, she makes casts of dead trees and covers them with variegated layers of wax so we are unsure whether we are looking at bark or dry-aged meat. The exposed flesh reveals a kind of nakedness that invites a tender caress at the same time as it makes us afraid to touch. These works present the mystery of both life and death to us.

For the exhibition in Kunsthall Aarhus, De Bruyckere created a new work titled *Embalmed - Twins, 2017*. The piece is based on two trees that she found in a forest in Burgundy, France that had been toppled by a storm. The trees had stood side by side in life. During their growth they had shaped each other, and after falling, their crowns lay intertwined on the ground. Due to a disease, they had lost their bark, and their bare wood looked like human skin to De Bruyckere. She had them brought back to her studio and cut into pieces of different sizes. For her commission for European Capital of Culture Aarhus 2017 she placed the twin trees next to each other in an art gallery – as they were in life, and in death on the forest floor. Their knobby limbs reach out towards each other, like hands with fingers extended to touch. Cloth has been wrapped around the jutting ends, like bandages around amputated limbs. Other phallic protuberances are reddish in hue and elongated. The trees seem to lie like corpses on a bier. Some of the extremities are wrapped in several layers of cloth as if to act as cushioned handles to carry the trees to a funeral pyre, like in the cremations that De Bruyckere witnessed in Varanasi in India. Or are these god-like creatures to be paraded through

the streets on a religious holiday like the Catholic processions De Bruyckere has seen in Spain? Perhaps they are bodies that have come close to death but survived, resurrected in a new shape, prepared to rise again once their wounded limbs have healed? Maybe we are looking not at death, but at life?

In De Bruyckere's work this duality between life and death, between horror and beauty, also exists between human and animal. For a number of years, De Bruyckere has used the horse as one of her recurring motifs, or icons, as she calls them. A few years ago, when visiting the traders' workshop that supplies her with skins, she was struck by the sight of their meticulous work with this living and dead material. She was fascinated by the process involved in treating the horse hides: scraping the fat off the inside of the skin, sprinkling it with salt to preserve it, suspending it to inspect the quality of the hide and detect imperfections, stacking the finished skins in huge piles. Witnessing these processes inspired De Bruyckere to create *No Life Lost I, 2015*, in which she cast horse hides in epoxy and covered them in her signature wax.

The hides hang from a metal rack, limp and heavy, the surface folded not unlike the blankets that draped her earliest sculptures. In Kunsthall Aarhus, natural daylight filtered through the windows in the gallery's ceiling, somewhat muted during the dark, Danish winter. When De Bruyckere originally exhibited this work at the Hauser & Wirth gallery in New York, the space was only dimly lit by artificial lighting. The sheer weight of the transformed skins gave them an elongated shape, just touching the ground with their tips.

As another source of inspiration, De Bruyckere cites the story of Saint Bartholomew, a patron saint of the Armenian church, who is said to have been flayed alive and crucified head downward. In Michelangelo's vision *The Last Judgement* in the Sistine Chapel, he depicted Bartholomew clutching his own skin in one hand, and holding the knife used to flay him in the other.

This connection between animal and human is a recurrent theme in De Bruyckere's work. We see that these hides are not human, and yet we imagine what it would feel like to have our skin peeled off our bodies, as the Japanese author Haruki Murakami so vividly evoked in his book *The Wind-up Bird Chronicle*, equally fascinating and repulsive. As a child, De Bruyckere came into close contact with dead animals as her father ran a butcher's shop and was also a hunter. This proximity to death marked her, but at the same time it gave her an unsentimental and unromantic approach to animal flesh. Meat was expensive during her childhood, a luxury not necessarily eaten every day. Use was made of every part of the animal, not just the cuts that we see in supermarkets today. Her title 'No Life Lost' implies that even though the animals who once wore these hides are now dead, their death was not meaningless, because they have been used and transformed into something wondrous. They have been given a new life.

In the third work in the exhibition *No Life Lost II, 2015*, unlike the previous work, De Bruyckere uses real horse skins. She has created a sculpture with two horses lying on their sides, one on top of the other, their bodies inside a glass vitrine with their legs protruding through the open front. One is reminded of photographs from WWI, documenting the corpses of horses lying in the mud on the battlefields. De Bruyckere has been inspired by this imagery since a commission for the Flanders Field Museum in 1999 focusing on 'The Great War'.

The two horses lie there, with cloth wrapped around their heads as if they themselves cannot bear the sight of this vision. Or is it a sign of compassion that their eyes were covered before they were put to death, so as not to witness their own final moment? Like *Embalmed - Twins, 2017*, the horses are a pair. They lie, completely motionless, the weight of their bodies negated by stacking them on top of each other. The brown colour of the hides resembles the brown of the wooden vitrine, but otherwise the animals and the glass case are as improbable a combination as the chance meeting on a dissecting-table of a sewing machine and an umbrella

as described by the poet Comte de Lautréamont in *Les Chants de Maldoror* made famous by the surrealists. Like the previous works, this piece appears like an apparition, In this case it is not unlike a surrealist nightmare.

In *Berlinde De Bruyckere's* work, the meeting of the horses and the vitrine is no chance happening. It is the vision of an artist who has expanded the field of contemporary sculpture with her approach to materials and motifs. She reveals the duality of the natural and the artificial, of fragility and strength. She creates apparitions that are full of beauty and horror, of life and death. Her work is a Pietà for the 21st century: like the Virgin Mary who presents the body of Christ to us, De Bruyckere offers us visions of tenderness and compassion in the face of death and distress. She leads us to the heart of darkness, but unlike Joseph Conrad, she shows us that the darkness also contains light.















*Preceding images*

pp. 234, 240-241, 246

**Berlinde De Bruyckere**

*Embalmed - Twins, 2017, 2017*

wax, iron, textile, blankets, wool, leather, horse skin, rope, ink, jute, dacron, polyurethane, epoxy

190 x 145 x 570 cm, 197 x 158 x 615 cm

Kunsthal Aarhus, 11 November - 31 December

Commissioned by European Capital of Culture Aarhus 2017.

Presented by Kunsthal Aarhus. Courtesy Hauser & Wirth Gallery.

Photos: Mirjam Devriendt

pp. 244-245

**Berlinde De Bruyckere**

*No Life Lost I, 2015, 2015*

wax, iron, steel, epoxy, light elements

330.2 x 406.4 x 762 cm

Kunsthal Aarhus, 11 November - 31 December

Courtesy Hauser & Wirth Gallery.

Photos: Mirjam Devriendt

pp. 242-243

**Berlinde De Bruyckere**

*No Life Lost II, 2015, 2015*

horse skin, wood, glass, fabric, leather, blankets, iron, epoxy

237.5 x 342.9 x 188 cm

Kunsthal Aarhus, 11 November - 31 December

Courtesy Hauser & Wirth Gallery.

Photos: Mirjam Devriendt



Ulla Von Brandenburg

It Has A Golden Sun And An  
Elderly Grey Moon



## Golden Suns — Hannah Mathews

Colour arrives. In fabric form.  
Colour moves. Bodies move.  
Are you maid?  
Together, alone. Upstairs, downstairs, across platforms,  
around each other.  
Stairs articulate the space.  
Fabric softens the space.  
Colour and bodies punctuate the space.

In Ulla von Brandenburg's new film, *It Has a Golden Sun and an Elderly Grey Moon*, our first encounter is with colour. Soft panels of coloured fabric – yellow, grey, orange, red, blue, green, lilac – fill the frame, each hue drawn back to reveal the next, before being folded to form patterns and soft shapes. The lens shifts to a man holding similarly coloured fabrics piled up in his arms like an offering. The hands of other people arrive to either side of him, taking a panel of colour each and holding it in front of themselves. Their bodies become shifting, interlacing, moving colour.

Staged at the Amandiers Theatre in Nanterre (the arrondissement of the infamous Paris demonstrations of 1968), *It Has a Golden Sun and an Elderly Grey Moon* traces a performance played out across a monochromatic theatre set of two adjoining staircases that recall the modernist set design of Adolphe Appia.<sup>1</sup> Characteristic of von Brandenburg's style, the work is filmed in a single shot on Super 16 film. Several dancers, uniformed in casual, muted tones, move together and alone, in and around the set. Their movements shift from narrative vignettes of capture, exchange and mimicry, through to abstract phrases of individual gestures and improvised collectivity. A percussive soundtrack recorded by Laurent Montaron and others is superimposed across their performance.



*It Has a Golden Sun and an Elderly Grey Moon's* distinct visual language draws together von Brandenburg's ongoing interests in colour, textiles and sound, as well as the traditions and tropes of theatre and film. It marks, however, an important turning point in the artist's oeuvre.

Over the last fifteen years von Brandenburg's moving image works have slowly shifted from black-and-white films projected onto coloured surfaces (of silent *tableaux vivants* and staged performances accompanied by singing) to this latest work where colour is used within the film as a central motif for the first time. Informed by her encyclopaedic knowledge of existing colour theories, and a particular interest in the psychoanalytical applications of Swiss Bauhaus artist and theorist Johannes Itten, here von Brandenburg has devised her own colour lexicon.<sup>2</sup>

In addition to being filmed in colour, *It Has a Golden Sun and an Elderly Grey Moon* also marks the first time that von Brandenburg has worked with dancers. She has disclosed: 'What interests me about dance is the possibility of saying things without using words'.<sup>3</sup> Together with colour, the choreographed movements in her film introduce a language of abstraction that remains closely tied to the body. By engaging a small number of dancers and focusing on the relationships between the group and the singularity of the individuals, the work also continues von Brandenburg's long-term exploration of how individuals are nurtured and shaped by the community in which they exist. Since making the film, von Brandenburg has said of dance: 'In the movement of dance, I would like to recover this hope of freedom that we are too deprived of elsewhere ...'.<sup>4</sup>

The commissioning of *It Has a Golden Sun and an Elderly Grey Moon* has been supported through a partnership of five organisations, including European Capital of Culture Aarhus 2017 and the Australian Centre for Contemporary Art. Throughout 2016 and 2017, the work has been exhibited at the venue of each commissioning partner and paired with respective site-specific installations.

These constructions have variously moved between monumental built landscapes and soft architectural inversions that draw out the structure of the film's staging into the exhibition itself.

Von Brandenburg elaborated on this model in Aarhus, introducing various fabrics and objects to the installation which were used by dancers during performances that took place within the exhibition space. By presenting a recording of one of these performances alongside *It Has a Golden Sun and an Elderly Grey Moon*, von Brandenburg sought to continue and expand the work by focusing on performed notions of ritualised exchange and the circulation of objects.

Much of von Brandenburg's work addresses her interest in rituals – the rituals of modern theatre and dance, the rituals of the individual and the collective, and the rituals of storytelling as manifest in folk traditions. The title *It Has a Golden Sun and an Elderly Grey Moon*, is itself an allegorical phrase that suggests a prelude space of sacred and animist rites. In the film and its accompanying performance, von Brandenburg invites us to consider the transformative potential of these ritualistic encounters.

Using the architectural motif of a staircase, which was integral to Appia's scenography of the early twentieth century and often appears in von Brandenburg's filmic and installation works, the artist draws our attention to the simple ability of this form to not only connect and transport bodies but to symbolise spiritual transition, enlightenment and decline. Indeed the presence of the stairs, particularly in the concluding moments of the film when the dancers cover them in coloured cloth and sit staring out to what we presume is an audience, reveals much of the ritualised encounter of the theatre itself. *It Has a Golden Sun and an Elderly Grey Moon* concludes with a slow pan, which moves from the performance on stage to a theatre of empty seats punctuated by a yellow fabric panel that slowly moves down the raked seating and back up onto the stage towards the camera. Through this device von Brandenburg's set design mirrors the place in

which the spectators observing the action on stage should be sitting and, in doing so, highlights the theatre's coded relationship between performer and audience, stage and seating, life and artifice (representation).

This action of mirroring is a strategy frequently employed by von Brandenburg to reveal the world around us. And so the film ends as it begins, with a golden yellow 'sun'.

- 1 Adolphe Appia was a Swiss architect and set designer whose work with the Austrian composer Jacques-Dalcroze at the Hellerau theatre in Dresden from 1911 to 1914 became highly influential for modern and contemporary theatre, music, dance and architecture. Focused on rhythm and movement, they incorporated the use of staircases in their set designs as both platform and diagram of circulation for the actors. This device mimicked the beginnings of theatre in Greece where raked steps were used in the Theatre of Dionysus for the audience to sit and view the stage from.
- 2 Johannes Itten developed various colour theories, including *Twelve Expressive Colours* that associated specific hues with human emotion and spirituality. Itten's writings were informed by his belief in Eastern Mazdaznan and his teaching at the Bauhaus encouraged an acceptance of mysticism into artistic practice, a quality tangible in much of von Brandenburg's work.
- 3 *Ulla von Brandenburg: It Has a Golden Yellow Sun and an Elderly Grey Moon* (Milan, Mousse Publishing, 2016) p 52.
- 4 *Ibid*, p 57.













*Preceding pages*

p. 260

**Ulla von Brandenburg**

*It Has A Golden Sun and An Elderly Grey Moon*, 2016

film super – 16mm, colour, sound

22 min 25 sec.

Kunsthal Aarhus, 11 November 2017 - 25 February 2017

Co-commissioned by European Capital of Culture, Aarhus 2017.

Production still

pp. 250-259

**Ulla von Brandenburg**

*It Has a Golden Sun and an Elderly Grey Moon.*

*Performance with 4 dancers and 192 objects*, 2017, 2017

performance and mixed media

Kunsthal Aarhus, 10 and 11 November, 2017

Commissioned by European Capital of Culture Aarhus 2017. Presented by Kunsthal Aarhus.

Photos: Lucas Adler

## POSTSCRIPT:

Who's afraid of Cobalt Blue?

— Andreo Michaelo Mielczarek

A man puts a turquoise felt rug next to a yellow one. He smooths out the creases. After picking up multiple blankets – yellow, sea-green, cobalt blue and bright red – he uses them to create a formation on the floor, topped with a copper ring and a bamboo stick. Next to him, a woman makes a pile of oversized Claes Oldenburg-like pieces of chalk. Then she positions herself face-down on top of them.

Four dancers – two men and two women – move around in the space. Almost 200 artefacts are spread out on the floor: coiled ropes, bamboo spears, hula hoops made out of copper, coloured rugs, and musical instruments: a conch shell, a xylophone, a drum with sticks and a string instrument.

This is Ulla von Brandenburg's site specific performance piece *It Has a Golden Sun and an Elderly Grey Moon. Performance with 4 dancers and 192 objects* at Kunsthall Aarhus. The original version of the performance, recorded in Amandiers Theater in Nanterre, is projected onto one of the walls of the 'white cube' gallery space. The piece takes place on a staircase. By contrast, during its reenactment in Aarhus, Brandenburg has chosen to introduce a new challenge or, what filmmaker and poet, Jørgen Leth, calls 'an obstruction'. By only allowing the performers to move on a horizontal level, she makes it appear as if they have stepped out from the projected film and are now adjusting their movements to the architecture of the current space.<sup>1</sup>

As in Leth's 1967 film *The Perfect Human*, where a man performs everyday activities in a white space without walls, Brandenburg's performers pick up objects, examine them, and pass them on. They wear the blankets like capes. They move the giant pieces of chalk around and use them as pillows. Sometimes they hesitate

before they continue. Their movements are performed over and over again.

Though the performance is contained by the architectural limits of the gallery space, it is almost as if the walls do not exist here. The performers walk around for hours like Beckettian characters who must learn to understand the world and its customs. The rituals take place in near slow motion, with each performer claiming their own rhythm. There are actions and reactions, 'pre-archaic' moves, and references to shamanism and mysticism. It is like a corporeal study of how to influence – and how to be influenced by things. We become witnesses to a range of exchanges – though not those characterised by a capitalist commodity economy. Instead, Brandenburg's work seems to question how we act when we have only natural materials at hand: How do we build houses? How do we keep warm? How do we define personal spaces, and how are we part of a collective? Brandenburg analyses our daily dealings with things. Similar to Bill Brown, author of the renowned essay 'Thing Theory', she is concerned with the secret life of 'things', and with how they get in the way.<sup>2</sup> She examines what we might – borrowing a term from dancer-philosopher Erin Manning – call 'relationscapes'.<sup>3</sup> Spatial and durational narratives become fellow actors as people relate to each other and to things in relationships.

The exhibition, *It Has a Golden Sun and an Elderly Gray Moon, Part I & II*, is all about colours, materials, movements, and architecture. Brandenburg – who is known for making films, drawings, murals, performances and installations – is good at telling stories with many layers. And so, as the performers hold the monochrome human-sized blankets up in front of them, it is difficult not to be reminded of Malevich's geometric abstractions. At the same time, there appears to be a Bauhaus-like quest for simplicity, a sort of minimalism covered in a Zen-like soft quilt.

Do not try to understand. At the same time, do not be guided by your emotions. Brandenburg is interested in what things – not



words – say. Like in Merce Cunningham’s sculptural use of space and movement, she calls on her dancers to create an abstract narrative that seems to contain many questions – and no answers.

When things are brought in as props, they create what philosopher Gernot Böhme calls an ‘aesthetic of atmospheres’.<sup>4</sup> As art critic Rikke Hansen explains: ‘An atmosphere arises from a stage design without being locatable within any single object; it needs the presence of a subject but is also never determined by that subject alone and, as such, it combines production and reception aesthetics.’<sup>5</sup>

This is also the case in the parts of the performance where the actors use their instruments to transform sound into objects – or, to paraphrase film theorist Christian Metz and language scholar Georgia Gurrieri, turn them into ‘aural objects’, i.e. things-belonging-to-the-ear-while-still-having-a-spatial-presence.<sup>6</sup> Here, sounds make a claim to space; inhabiting it by becoming part of what Böhme terms an ‘acoustic atmosphere’.<sup>7</sup>

With this gesture, Brandenburg wants to initiate a dialogue, meeting people through things other than words. Times are changing, yet the movements with which people today handle a jar or make their bed are exactly the same as in the Middle Ages. The basic things stay the same. In short, Ulla von Brandenburg makes us think in time and space through objects. She presents us with what Böhme would call a ‘space of moods’. In this way, she creates a vibrant room for questioning our surroundings, allowing us to see things and colours anew.

- 1 The exhibition in Kunsthall Aarhus, *It Has a Golden Sun and an Elderly Grey Moon, Part I and II* consisted of the original Nanterre film as well as a film documentation of the performances that took place over the opening weekend and the objects used in the performance.
- 2 Bill Brown, ‘Thing Theory,’ *Critical Inquiry*, Vol. 28, No. 1 (Autumn, 2001), pp. 1-22.
- 3 Erin Manning, *Relationescapes: Movement, Art, Philosophy (Technologies of Lived Abstraction)* (Massachusetts Institute of Technology, 2009).
- 4 Gernot Böhme, ‘Atmosphere as the Fundamental Concept of a New Aesthetics’, in *Thesis Eleven*, 36 (1993), p. 113.
- 5 Rikke Hansen, ‘Things v Objects’, *Art Monthly*, 318 (London, July–August, 2008).
- 6 Christian Metz, ‘Aural Objects’, Christian Metz and Georgia Gurrieri, *Yale French Studies*, No. 60 (1980), pp. 24-32.
- 7 Gernot Böhme, ‘Acoustic Atmospheres: A Contribution to the Study of Ecological Aesthetics’, in *Soundscape – The Journal of Acoustic Ecology*, Vol. 1, No. 1. (2000), pp. 14-18.

Angelica Mesiti  
Mother Tongue





## Mother Tongue — Juliana Engberg

For a quiet people, Danes sing a lot. Before work in groups, on weekends in choirs, at *folkehøskoles* at the beginning, middle and end of days, at dinner parties, out on the streets late at night, at sports events and political rallies – there is hardly an occasion, gathering, or event that does not give rise to singing or include it in some way. Singing ensemble is a mark of togetherness.

For instance, after 1940 during the Nazi occupation of Denmark, Danes assembled in huge numbers to *alsang* – all-sing – in peaceful demonstrations of resistance collectivity and patriotism. The largest such song rally was recorded on September 1st 1940 when over 700,000 Danes joined across the nation to protest, giving voice to their solidarity and unique nationhood. Danes like to sing from the same song sheet, as the saying goes. They're on the same page, they are united and of similar mind set.

This tradition of group singing has deep roots and links to religion, workers and farmers movements of the late 1800s, socialist movements of the 1900s, the self-styled collective communities of the 1970s, and for decades, sports events. Importantly in Denmark, sports are understood as either *Folkelig* (people's sports) or competitive sports. By far and away, *Folkelig* sports are preferred to elite competitions, which divide people, as compared to the sports which unite them to have fun and participate.

The Danish adherence to *Jante Law* – 'You are not to think you're anyone special or that you're better than us' – requires and insists on a belief in equality and reinforces the project of a collective society. It determinedly discourages any sense of individual superiority and is suspicious of any individualism that undermines the group. Many have observed that Danish culture has a

difficulty with the ‘other’ unless that other marches to the same drum, eats the same food, and shares the collective endeavor to be first and foremost Danish.<sup>1</sup>

It is in this context that Angelica Mesiti creates her newest work, *Mother Tongue*, a project made in the city of Aarhus, Denmark, filmed in a number of locations and communities, including the iconic City Hall designed by Arne Jacobsen and Eric Møller; the Rosenvangsskolen in Viby; the DOKK1 library and community centre on the harbour, and in apartments and the environment of Gellerupparken – an apartment complex originally designed as a ‘new town’ of socially democratic housing in Corbusian style towers on the city’s perimeter.

Designed in concrete and featuring a functional formalism, ‘Gellerup’ has become described by Danish authorities as a ‘ghetto’ because of its high percentage of low income and disadvantaged people – a place with the highest concentration of newly arrived inhabitants who join an already established community of multiculturalism. In a place that subscribes to the *Jante Law*, and believes strongly in the power of the built environment to uphold a reality of equality and liveability, Gellerup is a monumental physical, social, and political crack in the *hygge* state of things.

Mesiti’s *Mother Tongue* creates a new musical and singing ensemble and community. One comprised of ancient and newer rhythms, traditional and different songs, demonstrating personal feats of balance, poise, individualism and collectivism. We encounter various juxtapositions of musicality, movement and place.

As her title suggests *Mother Tongue* is both a celebration of and investigation into language, song and the beats and movements it engenders and maintains. All are entwined and enshrined examples of a cultural belonging that commences from the cradle and continues to the grave. Lullabies become anthems and nursery rhymes become stanza and verse, rhythms become play and regimented structural togetherness.

In an arrangement of dual film presentations Mesiti shows twin scenarios. As children sing a famous Danish song from the 1970’s by Kim Larsen called ‘Joanna’, with its lyrics that tell of a utopian place where everyone can live freely and together, the Gellerup-based Ramallah Boy Scout group of Palestinian and Lebanese heritage play a series of repetitive percussive drills using drum sticks on a wooden pool table cover – a make-do site of improvisation delivering a jaunty, woody musical soundtrack.

A group of city council employees assembled for an official meeting join in the ritual of mutual song, each singing from the blue songbook in their hands. The lyrics are about the beautiful Danish winter landscape – it is sentimental and celebrates a rural place and time not far from the hearts and ancestry of any urban Dane. In the wintry light young men of Gellerup dance a *Dabke*. Traditionally performed at weddings and celebrations across the Middle East to up-tempo drums, the dance is executed here against the slower rhythm of the traditional Danish folk song in the misty damp of a place far removed from the heat and dryness of more arid environments.

Trained acrobat Rahmi moves around the prestigious wood paneled city council chambers in the City Hall, the heart of decision-making and civic-ness in Aarhus. Its chamber of roundness emphasises the ancient circle of Danish tribal arrangements and confirms the ethos of equality in governance and civic engagement. Slowly and with great deliberation Rahmi performs handstands on the furniture – the polished chairs and tables. He holds the poses in a steady but still precarious balance. Rahmi’s acrobatic feats are performed to the percussion sounds of rhythms made on a frame drum performed by Simona Abdullah.

Seated in the Danish modern architectural interior of DOKK1 with its bespoke chairs and impressive views of the Aarhus harbour, Simona performs an improvised drum piece, not a traditional rhythm. It is rare for a woman to play the frame drum and forbidden by certain groups. Simona grew up in Gellerup in a traditional



Palestinian family but has lived in Copenhagen for many years where she says she is more free to live as a professional musician.

Roha, a young Syrian girl who has recently arrived in Denmark with her family, performs an action supported by adults of the community, who help her to walk on their shoulders holding her hands, creating a human bridge as they move across the space together. Her transference, journey and elevation above the group who lift her represents the hopes of an older generation for the next. While the lament 'Lei Lei', ('I am Blue') sung by Maryam Mursal, one of Somalia's most famous singers who arrived in Denmark as a refugee fleeing the Somalian civil war, is full of nostalgia for a community and life now left behind. Her song looks back to places, people and customs in a similar way to the traditional Danish refrains that hold a memory of place and nostalgia for agrarian things still dear to the hearts of modern Danes.

Mesiti imbues all her scenarios with a gentle light, and a slowed tempo that blends the sometimes disjunctive anthologies of music and movement she examines and orchestrates. Her palette is nocturnal or dawn lit. Her filming is sensitive to the particular qualities of a Nordic light that establishes the rituals and rhythms of a society.

The slowness of Mesiti's film pace acknowledges the durational evolution of integration into another society by a people who enter a place already enclosed and ritualised by a shared history, songs, stories and culture. The juxtapositioning of one scenario with another, highlights, yet blends, in a fragile way, the different qualities of togetherness that make up the contemporary, newly mixed Aarhus community.

Mesiti's project can be applied to everywhere that experiences the influx of strangers. As with any diasporic encounter there is both a new, risky vitality and a sweet melancholy in the observations of those who seek to belong and not to forget their original place and culture, while attempting to perform in concert with their new home.

Mesiti presents the certainty and brightness of the Danes whose history binds and reinforces them, conjoined with the communities of newly arrived who have to find a way to belong while retaining their own songs, language and rituals. All need to come together so they can exist ensemble and sometimes side by side, integrated rather than assimilated, to form a new culture of refreshed energy and futures together.

*Mother Tongue*, even with its nocturnal tinge of the blues is an optimistic and gentle creation. It is full of the humanity Mesiti's special observations find in her subjects in social flux. Mesiti's newly assembled Danish community embraces communality and difference. Each player hopes and maintains a rhythm and delicate balance that is at times syncopated between old and new, past and future; and all strive to live in the same beautiful place where the moon hovers in a bright blue night sky.

1 This adherence to sameness also extends to the food served in hospitals and schools. Pork has become a battleground for culture with the Danish conservative parties claiming the introduction of Halal pork and the sensitivity to the Muslim faith in menu creation to be non-Danish and an erosion of national identity. See: <https://www.gatestoneinstitute.org/3936/denmark-bans-meatballs>.























*Preceding images*

**Angelica Mesiti**

*Mother Tongue, 2017*

2 channel HD video, colour, surround sound

18 mins

'O'Space, Aarhus, 11 November – 17 December 2017

Commissioned by European Capital of Culture Aarhus 2017  
in association with the Adelaide Biennale 2018.

Production stills

# Artist Biographies & Acknowledgements

## **Nathan Coley**

Born 1967, Glasgow, Scotland.  
Lives and works in Glasgow.

Nathan Coley is interested in the idea of public space, and his practice explores the ways in which architecture becomes invested and reinvested with meaning. He studied at the Glasgow School of Art. He has had solo exhibitions at the Scottish National Gallery of Modern Art, Edinburgh (2017), Gallery of Modern Art, Glasgow (2014), Kunstverein Freiburg (2013), the Contemporary Art Gallery, Vancouver (2012), Australian Centre for Contemporary Art, Melbourne (2011), the Fruitmarket Gallery, Edinburgh (2004), the Centro Cultural de Belem, Lisbon (2001) and the Westfälischer Kunstverein, Munster (2000). His work has been in many international group shows and biennales including The Biennale of Sydney (2014) and The 13th Istanbul Biennale (2013) and he is represented in collections worldwide. Coley was shortlisted for the Turner Prize in 2007. To learn more about Nathan Coley and his work go to [www.studionathancoley.com](http://www.studionathancoley.com)

*Nathan Coley would like to thank Juliana Engberg, Andy McGeorge, Ian MacEwan, Glasgow Sculpture Studios, Neil Lebetter, Hazel McEvoy, Alex Garthwaite, Katrina Brown, Peter Studstrup, Mette Boel and Iain McFadden.*

## **Barbara Kruger**

Born 1945, Newark, New Jersey, USA.  
Lives and works between New York and Los Angeles.

Barbara Kruger is known for works that combine type and image to convey a resolute cultural critique. Since the 1970s Kruger's work focusing on consumerism and desire has appeared on billboards, posters, bus tickets, urban parks, train station platforms, shop windows and other public spaces around the world. Her work has been exhibited in most major international museums and contemporary art institutions including the Museum of Modern Art, New York; the Stedelijk Museum, Amsterdam; Centre George Pompidou, Paris; Museum of Contemporary Art, Los Angeles, Serpentine Gallery, London and the National Museum of Art, Osaka. In 2005 she was awarded The Golden Lion for Lifetime Achievement at the 51st Venice Biennale. To learn more about Barbara Kruger and her work go to [www.spruethmagers.com/artists/barbara\\_kruger](http://www.spruethmagers.com/artists/barbara_kruger)

*Barbara Kruger wishes to thank: Signe Kahr Sørensen, Director of the Lemvig Museum for Religious Art; Gerd Rathje, immediate past Director at Lemvig; Lene Øster, Regional Manager Aarhus 2017 and Juliana Engberg, Programme Director Aarhus 2017 for the invitation to make the project.*

## **Jenny Holzer**

Born 1950, Gallipolis, Ohio, USA.  
Lives and works in New York

For more than 35 years, Jenny Holzer has presented her astringent ideas, arguments, and sorrows in public places and international exhibitions, including 7 World Trade Center, the Venice Biennale, the Guggenheim Museums in New York and Bilbao, and the Whitney Museum of American Art. Her medium, whether formulated as a T-shirt, a plaque, or an LED sign, is writing, and the public dimension is integral to the delivery of her work. Starting in the 1970s with the New York City posters, and continuing through her recent light projections on landscape and architecture, her practice has rivaled ignorance and violence with humour, kindness, and courage. Holzer received the Leone d'Oro at the Venice Biennale in 1990, the World Economic Forum's Crystal Award in 1996, and the Barnard Medal of Distinction in 2011. She holds honorary degrees from Williams College, the Rhode Island School of Design, The New School, and Smith College. To read more about Jenny Holzer and her work go to [www.jennyholzer.com](http://www.jennyholzer.com)

*Special thanks to Nick Morgan, Daniel Angers, Gilles Gingras, Dima Alzayat, Anas Aolo, Jamie Osborn, Nineb Lamassu, Khawla Dunia, Mohja Kahf, Omid Shams, Alemu Tebeje Ayele, Chris Beckett, Chris Abani, Dunya Mikhail, Elizabeth Winslow, Osama Alomar, C.J. Collins, New Directions Publishing Corp., Barzan Abdul Ghani Jarjis, Abdalla Nuri, Najat Abdul Samad, Ghada Alatrash, Ghayath Almadhoun, Catherine Cobham, Fawaz Azem, Issa Tuma, Sham al-Sa'id, Fatiha Kamel, Zein Abdullah, Armin Gorozian, Siza Gorozian and Yousif M. Qasmieh.*



### Jasmina Cibic

Born 1979, Ljubljana, Slovenia.

Lives and works between London and Ljubljana.

Jasmina Cibic works with performance, installation and film. She employs a range of activities and theatrical tactics to redefine or reconsider the urban, architectural and civic environment and the politics that define them. She represented Slovenia at the 55th Venice Biennale with her project For Our Economy and Culture. Cibic has realized numerous solo international exhibitions, including those at the Esker Foundation, Calgary; MSU Zagreb; MOCA Belgrade; MGLC Ljubljana, the Ludwig Museum, Budapest and Museum Haus Esters, Krefeld. She has participated in group shows and commissions at Bard College's Hessel Museum, New York; Ambika P3 London; MG+MSUM Ljubljana; the Kunstmuseum Bonn; the Musée National d'Histoire et d'Art, Luxembourg; the City Gallery Wellington and the Guangdong Museum of Art, China. She was the recipient of the MAC International award in 2016 and nominated for the Jarman Award. In 2018, Cibic will have solo exhibitions at BALTIC Gateshead and DHC Montreal. To learn more about Jasmina Cibic and her work go to [www.jasminacibic.org](http://www.jasminacibic.org)

*Thanks to Juliana Engberg, Alessandro Vincentelli, Sarah Munro, Lea Anderson, Manca Bajec and Pete Moss. Thanks also to the staff at Aarhus City Hall, archives of Yugoslavia Belgrade, the Museum of Theatrical Arts Belgrade, the Museum of Contemporary Art Zagreb, Sarah Munro, Copenhagen Architecture Festival, Deluca Film, Future Architecture, Mao Ljubljana, Minitel and Merete Stubkjaer.*

*NADA: ACT II*

Mother nation: Eleanor Perry

The mandarin: Harry Alexander

The pimps: Josh Ben-Tovim, Ruben Brown and

Anders Duckworth

Choreographer: Lea Anderson

Cinematographer: Mark Carey

Editor and Colourist: Sue Giovanni

Production Manager: Manca Bajec

Location Producer: Picturewise

Location Production Manager: Siri Nymann

Production Coordinators: Anne Line Bugge,

Bikendi Cadelo and Haizea Galarreta

Props: Sami Jalili

1st ac: Rasmus Molbaek

2nd ac: Louis Zarzo

Dit: Joel Maudsley

Continuity: Rikke Gulstad

Grip: Rasmus Normann

Sparks: Viktor Cornelius

Gaffer: Jacob Molberg

Sound: Rodney Wilkins

Sound Assistant: Brigit Olesen

Stills Photographer: Pete Moss

Sound Design: Rob Szeliga

Music Composer: Filip Šijanec

Costumes: based on Dušan Ristić's 'Miraculous Mandarin' production, Yugoslav Pavilion, Expo 1958

Costume Assistants: Mateja Šetina, Marika Iguchi

Hair and Make-up: Kate John

Hair and Make-up Assistant: Marlene Bock

Research Assistants: Charlotte Clausen, Ana Cvitaš,

Sami Jalili and Jelica Jovanović

Runners: Marie Borg Bugge, Nadia Brand, Cecilie

Fast, Ilaria Giolo, Jevgenia Karg, Erik Nava, Martin

Rune Møllebjerg Holt and Rina Vijayasundaram

Curatorial Advisor: Alessandro Vincentelli

Commissioning Curator: Juliana Engberg,

Programme Director Aarhus 2017

*NADA: ACT II* was filmed in the Aarhus City Hall, designed by Arne Jacobsen and Erik Møller 1937 – 1941.

*A Shining City on a Hill*

Performers: Pelagie May Green, Scarlet Sheriff and Rose Wardle

### Wayne McGregor

Born, 1970, Stockport, England.

Lives and works in London.

Wayne McGregor CBE is an award-winning British choreographer and director. He is Artistic Director of Studio Wayne McGregor, the creative engine of his choreographic enquiry into thinking through and with the body. Studio Wayne McGregor encompasses McGregor's extensive creative collaborations across dance, film, music, visual art, technology and science; Company Wayne McGregor, his own touring company of dancers; and highly specialized learning and research programmes. Wayne McGregor is also Resident Choreographer at The Royal Ballet and his repertoires are regularly presented by renowned ballet companies around the world. He has choreographed for theatre, opera, film (Harry Potter, Tarzan, Fantastic Beasts, Sing), music videos (Radiohead, The Chemical Brothers), fashion (Gareth Pugh, London Fashion Week 2017), TV (Brit Awards 2016), and site specific performances (Big Dance Trafalgar Square, 2012). McGregor has won four Critics' Circle National Dance Awards, two Time Out Awards, two South Bank Show Awards, two Olivier Awards, a prix Benois de la Danse and two Golden Mask Awards. In 2011 McGregor was awarded a CBE for Services to Dance. To learn more about Wayne McGregor and his work go to [www.waynemcgregor.com](http://www.waynemcgregor.com)

*Huge thanks to all the volunteer performers for their wonderful work. With special thanks to Olafur Eliasson for the use of Your Rainbow Panorama.*

*LIGHTLENS*

Artistic Director: Wayne McGregor

Music: ADSr, written and produced by Joel Cadbury

Film: Ravi Deepres

Costume Print Design: Gareth Pugh

Company Wayne McGregor Dancers: Catarina Carvalho, Travis Clausen Knight, Alvaro Dule, Louis McMiller, Daniela Neugebauer, James Pett, Fukiko Takase, Po-Lin Tung, Jessica Wright

Camera and Editing: Alicia Clarke and Luke Unsworth  
Musicians: Matthew Pierce: Piano, Rhodes, Flute, Synths, Percussion, Skull; Ascher Nathan: Synths, Piano, Drones, Percussion, Programming; Nicole Robson: Cello; Mixed by Brett Shaw at 123 Studios

Studio Wayne McGregor

Associate Director: Odette Hughes

Technical Director: Christopher Charles

Technical Manager: Kate Elliott

Producer: Jasmine Wilson

Assisting Choreographers: Joy Hall, Ida Frost, Helene Brøndsted, Pernille Sørensen, Mette Møller Overgaard og Nønne Mai Svalholm.

Coordinators of Volunteer Dance Groups: Stefania Hardardottir, Terese Bank Christensen, Jytte Fåborg, Else Philkjær, Ina Dulanjani Dygaard, Laila Oraha, Joan Drews, Dorthe Ebbesen, Tove Schjøtt, Stefi Pedersen og Hanne Nielsen, Karen Poulsen

*FLYING OBJECT APP*

Creative Director: Tom Pursey

Producer: George Bergel

Android development: Marmelo

### **Anohni**

Born 1971, Chichester, England.  
Lives and works in New York.

ANOHNI was Artist-in-Residence for European Capital of Culture, Aarhus 2017. She is an interdisciplinary artist, singer and composer, and a passionate environmental advocate. She was formerly the lead singer of Antony and the Johnsons whose second album, *I am a Bird Now* (2005) won the Mercury Music Prize. Anohni has collaborated with numerous artists and musicians including Lou Reed, Björk, Charles Atlas, Marina Abramovic, Laurie Anderson and Robert Wilson. In 2008 she debuted as a visual artist and has since exhibited and curated shows in Europe, England and America. In 2014, collaborating with Johanne Constantine, Kembra Pfahler and Bianca and Sierra Casady, Anohni presented the exhibition and performance series *FUTURE FEMINISM* in New York. Her exhibition *My Truth* showed at the Kunsthalle Bielefeld in Germany in 2016. In 2017 she released the solo album *HOPELESSNESS* and was nominated for an Oscar for the song *Manta Ray*, an address to the world's dying coral reefs. During her year as Artist in Residence for Aarhus 2017, in addition to exhibiting and leading workshops and performances for *FUTURE FEMINISM*, she performed a concert and recorded an album with the Aarhus Symphony Orchestra and Concert Clemens Choir. To learn more about Anohni and her work go to [www.anohni.com](http://www.anohni.com)

*Special thanks to: Katy Grayson, Samoa Moriki, Lorraine O'Grady, Laurie Anderson, Marina Abramovic, Kiki Smith and everyone who has lent their voices and hearts to FUTURE FEMINISM events in Aarhus and NYC.*

### **Public Movement**

Founded 2006 by Omer Krieger and Dana Yahalomi in Tel Aviv, Yahalomi became the sole director in 2011.

Public movement is a performative research body that investigates and stages political actions in public spaces. In 2016 Public Movement presented *Debriefing Session: Guggenheim and Choreographies of Power* in the Guggenheim Museum, New York. In 2015 the group's solo exhibition, *National Collection* showed at the Tel Aviv Museum of Art and it published the book *Solution 263: Double Agent* by Dana Yahalomi and Alhena Katsof with Sternberg Press. Public Movement was shortlisted for the *Future Generation Art Prize*, Kiev in 2014. Together with *Baltic Circle Festival* and *Checkpoint Helsinki*, the group created *Make Arts Policy!* in Helsinki in 2014. Public Movement has performed in the *Gothenburg Biennial*; *Asian Art Biennial*, Taipei; *Berlin Biennial*; *New Museum Triennial*, New York; *Performa*, New York; *Steirischer Herbst Festival*, Graz; *Australian Centre for Contemporary Art*, Melbourne; *Hebbel am Ufer theater*, Berlin; *Van Abbemuseum*, Eindhoven and *Zacheta National Gallery*, Warsaw. To learn more about Public Movement and their work go to [www.publicmovement.org](http://www.publicmovement.org)

*Thanks to Tel Aviv Museum of Art and Artis.*

### **RESCUE**

Director: Dana Yahalomi  
Performers: Ran Ben Dror, Maayan Choresh, Laura Kirshenbaum, Meshi Olinky, Danielle Shufra  
Music: Yoni Silver  
Head of Operation: Adi Nachman  
Aarhus installation designed by: Adi Zaffran  
Original installation designed by: Shmuel Ban Shalom  
Installation construction: MTAB - project managed by Jorgen Jul Jensen  
Technical assistant: Tejo Baskoro  
Public Movement Studio Manager: Lihi Levy

*Rescue* is based on the action *Emergency* (2008) by Omer Krieger and Dana Yahalomi and was originally created as part of the exhibition *National Collection*, Tel Aviv Museum of Art, 2015 curated by Ruti Direktor.

### **Eglė Budvytytė**

Born 1982, Kaunas, Lithuania.  
Lives and works in Vilnius and Amsterdam.

Eglė Budvytytė makes videos and performance situations to explore the relationships between body, architecture, environment and audience. By choreographing performers to enact gestures that can often seem contradictory to their surroundings, uncannily out of context and sometimes filled with a sense of emergency, she looks at the body's ability to challenge conventions of conduct and the narratives of normativity implicit in public spaces. Her work has been shown in international biennales and galleries including *19th Biennale of Sydney* (2014); *De Appel Arts Centre*; *CAC*, Vilnius and *Stedelijk Museum*, Amsterdam. Egle was resident at *Le Pavillon*, Palais de Tokyo, Paris (2012) and at *Wiels*, Contemporary Art Centre, Brussels (2013). Her most recent projects have been at *Lofoten International Art Festival*, Norway and *MAXXI Museum*, Rome. To learn more about Eglė Budvytyte and her work go to [www.eglebudvytyte.lt](http://www.eglebudvytyte.lt)

*I would like to thank Juliana for trust and Peter for being patient.*

### **SHAKERS, LOVERS AND BYSTANDERS**

Devised in collaboration with Bart Groenendaal.  
Co created with and performed by: Sara-Jeanine Heidenstrom, Laura Feline Ebbesen, Ida Thomsen, Pernille Sorensen, Jon Stage, Brian Degn, Peter Fonss Larsen, Nathalie Wahlberg.  
Bomber jackets by Morta Griškevičiūtė

### **Callum Morton**

Born 1965, Montreal, Canada.  
Lives and works in Melbourne, Australia.

Callum Morton's work has had solo exhibitions at the *Santa Monica Museum of Art*, Los Angeles; *Tommy Lund Gallery*, Copenhagen; *The National Gallery of Victoria*, Melbourne; *The Museum of Contemporary Art*, Sydney; *The Australian Centre for Contemporary Art*, Melbourne and *Heide Museum of Modern Art*, Melbourne. Selected group exhibitions include the *19th Sydney Biennale*, *Imagine What You Desire*, *Face Off* at the *Hamburger Bahnhof* in Berlin, *Stardust* at the *Fundament Foundation* in Tilburg, the *Netherlands*, *The Indian Triennial* in New Delhi, India, *The 2nd Istanbul Pedestrians Exhibition* in Istanbul, *Everywhere*; *The Busan Biennale* in Sth Korea and *High Tide* at the *Zacheta National Gallery of Art*, Warsaw, Poland. In 2007 Morton was one of three artists to represent Australia at the *Venice Biennale*. To learn more about Callum Morton and his work go to [www.annaschwartzgallery.com/artists/callum-morton](http://www.annaschwartzgallery.com/artists/callum-morton)

*Callum Morton would like to thank all the team at Kunst-Centret Silkeborg Bad with special thanks to Arne, Ole, Lars, Mette, Anne Mette and Karoline. I would like to especially thank Iben From for her ongoing commitment to the project through all its challenges. Thanks as ever to Juliana Engberg and to her team at the European Capital of Culture Aarhus 2017. Thanks to Andre Bonnice and Caitlyn Parry @ MAP (Monash Art Projects) and Shane Murray at Monash Art Design and Architecture.*

AVN a/s (Flemming Blauert), Teknisk Skole Silkeborg (Lars Hald Holmsgaard & colleagues), Fibercon a/s (Morten Overgaard Ziwes and Kim Hansen), Virklund Vognmandsforretning (Henning and Kai Geert), Aquiladesign aps (Flemming Rasmussen), Christians Anlæg (Bjarne Pedersen), Sinus Installation (Patrick), Søren Jensen Rådgivende Ingeniører (Erik Jensen), BK Teknik (Bjarne Knudsen), VI Design (Vagn Iversen)



## List

Founded 2012, Paris by Ido Avissar.  
Based in Paris.

LIST is a Paris based Architecture, Urban Design and Research office. It has developed an approach that combines professional practice and research, and which aims to position itself between disciplines (architecture, urbanism, landscape and planning) rather than within a set framework. The desire to work this way comes from the observation that today many spatial and societal questions manifest themselves in various forms and on different scales. Tackling these issues and their interrelationships in a cross-disciplinary way provides a fertile design framework for the office. LIST's practice is resolutely turned towards European territories whose diversity, openness and accessibility seem to outline a true, contemporary and coherent project environment. LIST is currently working on projects in France, Belgium, Switzerland and Denmark and its work is regularly exposed in international exhibitions and biennales. To learn more about LIST go to [www.list-oia.com](http://www.list-oia.com)

*LIST would like to thank The Danish Art Foundation; The Dreyer Foundation; Danmark National banks Jubilæumsfond; EU-Japan Fest Japan Committee; Departments of Children and Young People and Technology and Environment, Aarhus Kommune; Institut Français Danemark; AART architects; Nicolinehus, AARhus; Lighthouse; Pakhusene; NIRAS; DanContainer; Aarhus Cementvarefabrik; Ambiente; Aarhus Tech; ScaffCo; Aarhus Festuge, European Capital of Culture Aarhus 2017; Stephen Willacy, Micha Schaarup, Louise Valeur, Rikke Øxner, Trine Bang, Anne-Mai Vig Mott, Trine Evereth Hansen, Kristine Kloch, Andreas Bech, Anne-Mette Kjeldsen, Jonas Barfoed, Mark Brearley, Søren Leth, Kristiaan Borret, Olav de Linde, Peter Veenstra and Per Tamsen.*

### *HARBOUR MAGNETS*

*Magnet 2 - Harbour Moon; Magnet 5 - Terrace Of Visions; Magnet 7 - Harbour & City Panoramas; Magnet 8 - Tubby Green Lighthouse*

Curator and architect: List: Ido Avissar, Emily Game, Léonor Chabason

*Magnet 1 - Centipede; Magnet 3 - White Hat; Magnet 6 - Big Blue Bird:*

Architect: Hideyuki Nakayama

*Magnet 4 - Flags for Future Neighborhoods*

Architect: Matilde Cassani

## Chunky Move

Founded in 1995.  
Based in Melbourne, Australia

Daring, experimental and virtuosic, Chunky Move is regarded as Australia's boldest dance company led by acclaimed Dutch choreographer, Anouk van Dijk. Over the past 20 years the Company has earned an enviable reputation for distinct unpredictability and genre defying dance performance. Chunky Move regularly tours around the globe and maintains a nation-wide following. The company has been the recipient of several Green Room and Helpmann Awards and received the Age Critics Award for Best New Australian Production at the Melbourne Festival in October 2012 for Anouk van Dijk's debut work with the company, An Act of Now. Her other recent productions include 247 Days and Embodiment 1:1:1 (2013), gentle is the power and Complexity of Belonging (2014) and Rule of Thirds and L U C I D (2016). To learn more about Chunky Move go to [www.chunky-move.com.au](http://www.chunky-move.com.au)

*The 2017 tour of Depth of Field is supported by the Australian Government through the Department of Communication and the Arts' Catalyst - Australian Arts and Culture Fund. Chunky Move is supported by the Victorian Government through Creative Victoria and the Australian Government through the Australia Council, its arts funding and advisory body.*

### *DEPTH OF FIELD – AARHUS VARIATION*

Choreography & Direction: Anouk van Dijk  
With: James Vu Anh Pham, Tara Jade Samaya, Niharika Senapati, Luigi Vescio  
Live Sound Design: Marcel Wiercx  
Music: Ben Frost & Daniël Bjarnason, The Bug  
Costume Design: Jessica Helbach  
Light Consultants: Michael Carr, Blair Hart  
Production Manager: Michael Carr  
Stage Manager/Production Assistant: Blair Hart

*Depth of Field* Premiere Season  
(Melbourne, Australia)

Costume Design: Mel Page  
Sound & System Design: Marco Cher-Gibard  
Dramaturge: Anny Mokotow

**Mikhail Karikis**

Born 1975, Thessaloniki, Greece.  
Lives and works in London and Lisbon.

Mikhail Karikis' work embraces moving image, sound and other media to create immersive audio-visual installations and performances which emerge from his long-standing investigation of the voice as a sculptural material and a socio-political agent. He often collaborates with communities and his works highlight alternative modes of human existence and action. Karikis was shortlisted for the 2015 Daiwa Art Prize and the 2016 Film London Jarman Award. His works are exhibited widely in museums and international biennales including Kochi-Muziris Biennale 2016 (Kochi); British Art Show 8 (2015-2017); Steirischer Herbst (Graz); 5th Thessaloniki Biennale (2015); 19th Biennale of Sydney (2014); Mediacity Seoul/SeMA Biennale (2014); 2nd Aichi Triennale (Nagoya); Manifesta 9 (Genk); Danish Pavilion 54th Venice Biennale (2011). To learn more about Mikhail Karikis and his work go to [www.mikhailkarikis.com](http://www.mikhailkarikis.com)

*Mikhail Karikis would like to thank sponsors and supporters: Arts Council England, Film London Artists' Moving Image Network, Nihon Rikagaku Chalk Industries. Special thanks to Juliana Engberg, Naomi Shibata, Shoji Takaoka, Ellie Kyongran Heo, Yuji Tsutsumida, Koichiro Osaka, Yumiko Mitsudo, Koichiro Osaka, Kounosuke Kawakami, Jon Skjerning-Rasmussen, Karsten Hvid, Kiku Day, Dr Nicola Clare Grove, Matt Nightingale, Louis Sainsbury, Bikendi Cadelo, Thomas Mee, Haizea Galarreta, DAIWA Foundation and Storm HD.*

**Maria Hassabi**

Born 1973, Nicosia, Cyprus.  
Lives and works in New York.

Maria Hassabi is an artist and choreographer. Her performances and installations have been presented worldwide in theaters, museums, galleries, festivals and public spaces including documenta14 (Kassel); Walker Art Center (Minneapolis); Museum of Modern Art (New York); Hammer Museum (Los Angeles); Stedelijk Museum (Amsterdam); The 55th Venice Biennale (Venice); Australian Centre for Contemporary Art (Melbourne); Kunstenfestivaldesarts (Brussels); steirischer herbst (Graz); Performa (New York); The Kitchen (New York), PS122 (New York). Hassabi is a recipient of a 2016 New York Dance and Performance "Bessie" Award for Outstanding Production of PLASTIC; the 2015 Herb Alpert Award; the 2012 President's Award for Performing Arts from Lower Manhattan Cultural Council; a 2011 Guggenheim Fellowship; and a 2009 Grants to Artists Award from Foundation for Contemporary Arts. She holds a BFA from California Institute of the Arts. To learn more about Maria Hassabi and her work go to [www.mariahassabi.com](http://www.mariahassabi.com)

*STAGING (2017) was co-produced by Aarhus 2017; documenta14, Kassel; Evergreen/Don River Valley Park, Toronto; Keir Foundation, Sydney with support from Dancehouse, Melbourne; Walker Art Center, Minneapolis, with support provided by the William and Nadine McGuire Commissioning Fund, the Andrew W. Mellon Foundation, and the National Endowment for the Arts; and developed in part during a residency at Baryshnikov Arts Center, New York. Special thanks to Andreas Melas.*

**STAGING (2017)**

Performers: Hristoula Harakas, Maria Hassabi, Mickey Mahar, Paige Martin, Oisín Monaghan, Nancy Stamatopoulou.  
Composer: Marina Rosenfeld  
Sound Designer: Stavros Gasparatos  
Production Assistant: Kate Scherer  
Management: Alexandra Rosenberg

**Angelica Mesiti**

Born 1976, Sydney.  
Lives and works in Paris.

Angelica Mesiti is fascinated by performance as a means to express social ideas in physical form. Her cinematic video installations reveal how culture is manifested through non-linguistic forms of communication, and especially through vocabularies of sound and gesture. She has had solo exhibitions at National Gallery of Australia, Canberra (2017-8); Artspace Sydney touring to Artsonje Centre, Seoul (2017-8), Musée d'Art Contemporain de Montréal (2014), Williams College Museum of Art Massachusetts (2014), Lilith Performance Centre Malmö (2015), Walter Phillips Gallery, The Banff Centre (2015). Selected group exhibitions include 19th Biennale of Sydney, 13th Istanbul Biennial, 2nd Aichi Triennale Nagoya, 5th Auckland Triennial, 11th Sharjah Biennale, 1st Kochin-Mizuris Biennial, The Barbican, London; The Jewish Museum, New York; Palais de Tokyo, Paris; Australian Centre for Contemporary Art, Melbourne and Museum of Contemporary Art, Sydney. Her awards include Commission finalist for the Prix Meurice for Contemporary Art, Paris (2016), Inaugural Ian Potter Moving Image Commission (2013), Anne Landa Award for Video and New Media Arts (2013), AFTRS Creative Fellowship (2011), Museum of Contemporary Art Sydney C3West Commission (2011), 58th Blake Prize for spiritual and religious art (2009). To learn more about Angelica Mesiti and her work go to [www.angelicamesiti.com](http://www.angelicamesiti.com)

*Angelica Mesiti would like to thank the production team and cast of Mother Tongue.*

**MOTHER TONGUE**

Producer: Bridget Ikin  
Director of Photography: Bonnie Elliott  
Line Producer: Merete Stubkjaer  
Sound Recordist: Kasper Rasmussen  
Data Wrangler: Michael Filocamo  
Camera Assistant: Rasmus Molbæk  
Production Assistant: Andreas Thorsted  
Sound Designer: Liam Egan  
Colourist: Billy Wychgel  
Performers:  
Circus performers: Aslak Mackinnon, Maria Sorensen, Shan Safir Eidnes, Roha Ibrahim  
Acrobat: Rami Mahamed  
Drummer: Simona Abdullah  
Lei Lei: Maryam Mursal, Libaan Sabrie, Artam Abdi  
Students of Rosenvangskole  
Staff singers of Aarhus City Hall  
Ramallah Scouts  
Jaffra Dancers



### **Berlinde De Bruckere**

Born 1964, Ghent, Belgium.  
Lives and works in Ghent

De Bruyckere's work deals with the fundamental human search for transformation, transcendence and reconciliation in the face of mortality. Drawing from the legacies of the European Old Masters and Christian iconography, as well as mythology and cultural lore, she layers existing histories with new narratives suggested by contemporary world events. Since her first exhibition in the mid-eighties, De Bruyckere's sculptures and drawings have been the subject of numerous solo and group exhibitions in major institutions worldwide including: Leopoldmuseum (Vienna), Pinchuk Art Centre (Kiev), K21 (Düsseldorf), Kunsthaus Bregenz (Bregenz), Gemeentemuseum Den Haag (The Hague), SMAK (Ghent), La Maison Rouge (Paris), Kunsthaus Graz (Graz), De Pont Museum of Contemporary Art (Tilburg), Australian Centre for Contemporary Art (Melbourne), Arter (Istanbul), Kunstmuseum Moritzburg (Halle), Kunstmuseum Bern, (Bern); DHC / ART (Montreal), Muhka (Antwerp), Caermersklooster (Ghent), and Middelheim Museum (Antwerp). In 2013 De Bruyckere represented Belgium at the 55th Venice Biennale with her monumental installation 'Kreupelhout – Cripplewood, 2012-2013', a collaboration with Nobel Prize novelist J.M. Coetzee. Recently she has extended her field of activity to scenography, working in close collaboration with photographer Mirjam Devriendt in productions in Brussels, Amsterdam and Bochum. To learn more about Berlinde de Bruckere and her work go to [www.hauserwirth.com/artists/6/berlinde-de-bruyckere/biography/](http://www.hauserwirth.com/artists/6/berlinde-de-bruyckere/biography/)

*Berlinde De Bruckere would like to thank Juliana Engberg, Willem Boel, Emma Bogaerts, Peter Buggenhout, Guy Cuypers and team, Leda Devoldere, Mirjam Devriendt, Katrien Driesen, Anna De Paepe, Jona Van der Cruyse, Hauser & Wirth Gallery, The Embassy of Belgium, Copenhagen, Jacob Fabricius, Jeanett Stampe, Joaquin Zaragoza and the Kunsthall Aarhus team.*

### **Ulla von Brandenburg**

Born 1974, Karlsruhe, Germany.  
Lives and works in Paris.

Ulla von Brandenburg's richly complex and multifaceted practice is realised through a combination of film, installation, performance, drawing, and painting. Using approaches and methods from the theatre and rules of performance, she engages with cultural or social issues from different moments in history to explore how stories, rituals, and symbols of the past have constituted our societies. She has had solo exhibitions at Pérez Art Museum Miami, (2016); Power Plant, Toronto (2016); La Fonderie Darling, Montréal (2016); Haus Konstruktiv, Zurich (2016); Australian Centre for Contemporary Art, Melbourne (2016); Kasseler Kunstverein, Kassel (2015); Contemporary Art Museum St. Louis (2015); MAMCO, Geneva (2014); Kunstverein Hannover (2014); Secession, Vienna (2013); Kunsthaus Hamburg (2013); Kunsthalle Hamburg (2013); The Common Guild, Glasgow (2011); Frac Ile-de-France/Le Plateau, Paris (2009); Chisenhale Gallery, London (2009); Irish Museum of Modern Art, Dublin (2008); CCA Wattis Institute for Contemporary Art, San Francisco (2008). Selected major group exhibitions include Performa 15, New York (2015); 19th Biennale of Sydney (2014); La Triennale, Palais de Tokyo, Paris (2012); 11th Biennale de Lyon (2011); 53rd Venice Biennale (2009); Tate Modern, London (2007). She was awarded the Finkenwerder Art Prize in 2013 and was shortlisted for the Prix Marcel Duchamp in 2016. To learn more about Ulla von Brandenburg and her work go to [www.pilarcorrias.com/artists/ulla-von-brandenburg](http://www.pilarcorrias.com/artists/ulla-von-brandenburg)

*Ulla von Brandenburg would like to thank her performers, Duncan Evennou, Hélène Iratchet, Christophe Ives, Viviana Moin, Giuseppe Molino, Benoît Résillot and Pauline Simon. Thanks also to Alexandra Baudelot, Jean-Claude Chianale, Matthieu Doze, Valentina Dotti, Jacinto Lageira, Jeremy Lecompte, Lucie Malbéqui, Thomas Merret, Laurent Montaron, Carina Solothurnmann, Ida Soulard, Sabine Tarry.*

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### *IT HAS A GOLDEN SUN AND AN ELDERLY GREY MOON*

Director: Ulla von Brandenburg  
Choreographer: Matthieu Doze  
Dancers: Duncan Evennou, Hélène Iratchet, Christophe Ives, Viviana Moin, Giuseppe Molino, Benoît Résillot, Pauline Simon  
Director of Photography: Laurent Coltelloni  
Light Engineer: Marianne Lamour  
Executive Director: Sabine Tarry  
Costumes and props: Valentina Dotti, Lucie Malbéqui, Carina Solothurnmann  
First Camera Assistant: Mathias Sabourdin  
Second Camera Assistant: Laure Ménégale  
Stagehand: Stéphane Germain  
Sound Operator: Olivier Pelletier  
Drums: Jeremy Ledda  
Postproduction: Laurent Montaron  
Laboratory: Film Factory, Paris  
Executive Production: Karo Sieben – Nogent-l'Artaud  
Textile: Sponsored by Kvadrat  
With the kind support of: TSF Paris, La Plaine Saint-Denis

*It Has A Golden Sun and An Elderly Grey Moon* was co-commissioned by European Capital of Culture, Aarhus 2017; Australian Centre for Contemporary Art, Melbourne, Australia; Nanterre-Amandiers, Centre Dramatique National, Nanterre, France; PAMM, Pérez Art Museum Miami, USA; Pilar Corrias London, UK; The Power Plant Contemporary Art Gallery, Toronto, Canada; Produzentengalerie Hamburg, Germany; Art: Concept, Paris, France; DRAC Nord-Pas-de-Calais / Picardie; La Fonderie Darling, Montréal, Canada.

### *IT HAS A GOLDEN SUN AND AN ELDERLY GREY MOON. PERFORMANCE WITH 4 DANCERS AND 192 OBJECTS, 2017.*

Director: Ulla von Brandenburg  
With Duncan Evennou, Viviana Moin, Benoît Résillot, Pauline Simon  
Director of Photography: Laurent Coltelloni  
Executive Director: Sabine Tarry  
Props: Valentina Dotti, Lucie Malbéqui  
Executive Producer: Karo Sieben, Nogent-l'Artaud, France

## Writer biographies

**Juliana Engberg** is currently Programme Director of European Capital of Culture Aarhus 2017. She has curated numerous Biennales and International Festivals and was previously Artistic Director of the Australian Centre for Contemporary Art, Melbourne.

**Neil Lebeter** is Art Collections Curator & Deputy Head of Museums for The University of Edinburgh. Since 2012, he has overseen the contemporary development of the collection, which includes a major new commission by Nathan Coley for the University Library.

**Talia Linz** is a curator and writer and currently Curator at Artspace, Sydney. She was the 2013-14 Nick Waterlow OAM Curatorial Fellow at the Biennale of Sydney and previously Executive Producer of Arts and Culture, *FBI Radio* and Assistant Editor, *Art & Australia*.

**Nick Morgan** is a writer based in New York. A PhD candidate in Art History at Columbia University. His dissertation takes up questions of identity and difference in art from 1988-1993, particularly in relation to the AIDS crisis.

**Erika Balsom** is senior lecturer in Film Studies at King's College London. She is the author of the books *After Uniqueness: A History of Film and Video Art in Circulation* (2017) and *Exhibiting Cinema in Contemporary Art* (2013), and a frequent contributor to magazines such as *Artforum* and *Sight and Sound*.

**Kay Campbell** is a curator, editor and arts manager. Previous roles include Executive Director of the Australian Centre for Contemporary, Melbourne; Director of Spike Island, Bristol and Senior Curator at the Museum of Contemporary Art, Sydney.

**Anohni** is an interdisciplinary artist, singer and composer, who was formerly the lead singer of *Antony and the Johnsons*. She was Artist-in-Residence for European Capital of Culture, Aarhus 2017.

**Rikke Hansen** is a writer and art critic whose essays and articles on contemporary art have been published in many countries. She has taught aesthetics and art criticism at Goldsmiths, University of London, UK and at Aarhus Centre for Literature, Denmark.

**Amelia Groom** is an Amsterdam-based writer. She completed her PhD in Art History & Theory at the University of Sydney in 2014, and she currently teaches writing and theory at the Sandberg Instituut in Amsterdam.

**Stephen Willacy** is Chief City Architect at Aarhus City Council. Educated at Oxford Brooks University and Westminster University in the UK, he has lived in Denmark since 1984 where he was previously a partner at Schmidt Hammer Lassen and Associate Professor at Aarhus School of Architecture.

**Cherry Smyth** is a poet, novelist and art writer. She has published three poetry collections, the latest being *Test, Orange* (Pindrop Press, 2012). Her novel *Hold Still* was published by Holland Park Press in 2013. She writes regularly for *Art Monthly*.

**Raimundus Malašauskas** has co-written an opera libretto, co-produced a television show, served as an agent for DOCUMENTA (13), and curated many exhibitions. *Paper Exhibition*, a book of his selected writings, was published by Sternberg Press in 2012.

**Anne-Mette Villumsen** has an MA in art history from the University of Copenhagen and l'Université de Paris X. She is the director of the Skovgaard Museum in Viborg and specializes in 19th century and contemporary art.

**Hannah Mathews** is Senior Curator at MUMA | Monash University Museum of Art, Melbourne. She curated Ulla von Brandenburg's *It Has a Golden Yellow Sun and an Elderly Grey Moon* at the Australian Centre for Contemporary Art in 2015.

## Aarhus 2017 Acknowledgements

**Andreo Michaelo Mielczarek** is an art critic who writes for the Danish newspaper *Århus Stiftstidende* and the magazine *Seismograf*. His research interests include the relationship between aesthetics, memory, and non-representation.

**Luke Morgan** is Associate Professor of Art History at Monash University in Melbourne. His books include *Nature as Model: Salomon de Caus and Early Seventeenth-Century Landscape Design* (2007) and *The Monster in the Garden: The Grotesque and the Gigantic in Renaissance Landscape Design* (2016).

We are grateful to all the project partners who have made our year as the European Capital of Culture so memorable and relevant. In particular we thank the artists and companies who worked with us to create new works and special commissions that have helped to articulate some of our central thoughts and ambitions.

We are especially indebted to the commissioned artists for the trust and generosity with which they embarked on their discoveries, created their responses, delivered their works and spent valuable time with us over many months – a process through which our project teams have learned a great deal.

We say thanks also to all the artists' studio teams, their representative galleries and agents who have assisted us with processes and information.

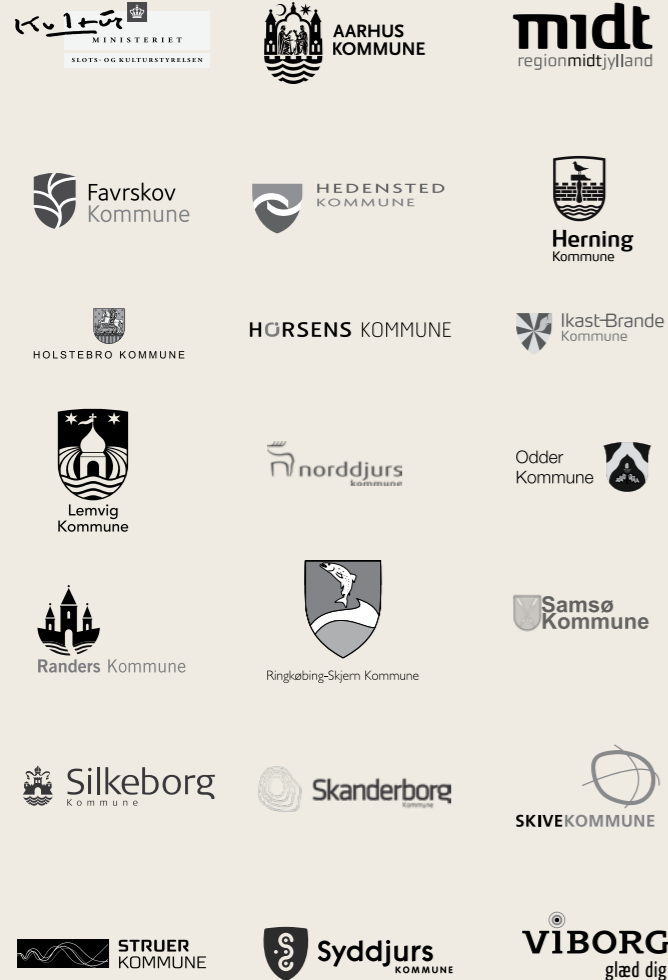
Many people in various municipalities in the Central Denmark Region – government, corporate and private – have been extremely helpful in assisting us with logistics. We are very grateful to the private individuals, foundations and international funding agencies that have supported our work and enabled these new projects to come into being.

Our thanks to the writers in this book who have made thoughtful responses to the commissions and in so doing have enlarged the artists' projects for a public beyond our year and place. It's been a pleasure to work on this book with designer, Kim Lange and editor, The Comma Institute, and to have it so beautifully printed by Narayana Press.

A big shout out goes to the whole Aarhus 2017 team who worked together to bring all these wonderful projects to life. And finally, we extend huge thanks to the many volunteers who helped us in a myriad of ways with several of the artist projects. We could not have done it without you!



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Juliana Engberg

## Artist Projects:

### Nathan Coley

*THE SAME FOR EVERYONE*

Peter Studstrup (Lead)

Bikendi Cadelo

Mette Boel

### Barbara Kruger

*Untitled (Never Enough)*

Museet of Religiøs Kunst, Lemvig: Gerd Rathje (Lead)

& Signe Kahr Sørensen (Lead)

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*For Aarhus*

Bikendi Cadelo (Lead)

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*Sisyphus*

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### Public Movement

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Anne Line Bugge

Haizea Galarreta

Peter Studstrup

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### Eglé Budvytyté

*Shakers, Lovers and Bystanders*

Peter Studstrup (Lead)

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### Anohni with Kembra Pfahler and Johanna Constantine

*Future Feminism*

Christine Byriel (Lead)

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Bikendi Cadelo

Haizea Galarreta

Thomas Mee

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Assistant to Anohni, Kembra and Johanna:

Tinna Bro Rasmussen

### LIST with Hideyuki Nakayama

#### Architecture and Matilde Cassani

*Harbour Magnets*

Trine Bang (Lead)

Aarhus Festuge: Micha Skaarup

### Chunky Move

*Depth of Field – Aarhus Variation*

Trine Bang (Lead)

Haizea Galarreta

Tyler Shaw

### Mikhail Karikis

*The Chalk Factory*

Bikendi Cadelo (Lead)

Anne Line Bugge

Haizea Galarreta

Thomas Mee

Tyler Shaw

### Maria Hassabi

*STAGING - undressed*

Peter Studstrup (Lead)

Anne Line Bugge

Haizea Galarreta

Malene B. B. Andersen

### Berlinde De Bruyckere

*Embalmed*

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### Ulla von Brandenburg

*It Has A Golden Sun and An Elderly Grey Moon*

Kunsthal Aarhus: Jacob Fabricius (Lead)

& Ricarda Bross (Lead)

Bikendi Cadelo

Peter Studstrup

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*Mother Tongue*

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Mikael Groth

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The students

## Images

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### Cover Image:

Nathan Coley, *THE SAME FOR EVERYONE*, 2017 (Silkeborg, Lunden), Photo: Lucas Adler

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The Aarhus 2017 Commissions are new works created by international artists supported by the Aarhus 2017 Foundation for inclusion in our European Capital of Culture year.























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