

## ARCHIVE 1

Inquiries in visual memory

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*Publication date:*  
2017

*Document Version*  
Publisher's PDF, also known as Version of record

*Citation for published version (APA):*  
Ingemann, B. (2017). *ARCHIVE 1: Inquiries in visual memory*. (1 ed.) Visual Memory Press.

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# [A]rchive

## [1]

*Inquiries in  
visual memory*  
collected  
by **Bruno  
Ingemann**  
containing

**The Border\_  
Projects**

**The Museum\_  
Inside projects**

**The Release\_  
Projects**

**The Discourse\_  
Projects**

**The Tango\_  
Inside Projects**





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*Inquiries in visual memory*

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© **Bruno Ingemann**

Published by  
VisualMemoryPress  
2017

Print by TopTryk, Gråsten, Denmark

Typeset Verdana

ISBN 978-87-995101-3-9

Sponsored by Parby+Hansen

You can download the whole book for  
free:

[www.visualmemory.dk](http://www.visualmemory.dk)

Keywords: art, proces, visual culture,  
remembrance, memory, archive,  
museum, exhibition, transvisual.

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# INTRODUCTION

## INQUIRIES IN VISUAL MEMORY

This book is not at book.  
This book is publishing as an artistic practice (Gilbert 2016).

This book represents the result of an artistic practice taking place from 2009 to 2017 that involved the development and processing of more than 32 individual projects. This book began in a rather different medium in 2009 as a website called [visualmemory.dk](http://visualmemory.dk). At that time, the website introduced the coming projects as follows:

"I want to investigate the visible world, or more precisely to transform everyday life into visible images that can be used to talk about culture and life. The images are used as an investigative tool to make inquiries into everyday life and into our visual memory. This means that conceptual frameworks and guidelines are used to construct the gaze of the concrete projects."

The images used are mostly photographs but also the drawings, paintings, videos and models produced – as well as images from private and public archives and popular magazines. This collection of images was then organised into various sequences, where the story is

told in the individual picture and in the relationships between the pictures, where the most crucial aspect is what comic theorist Scott McCloud (1993) calls the gutter between two pictures. The narrative construction of two or more pictures fundamentally guides the inquiry in a certain direction. The aim of the images and the narrative of the pictures is to get closer to the archive and to the museum as a storehouse of objects, stories and memories.

Visual memories go beyond the concrete, physical picture and the structure and material it uses to capture or express something. The image is used to construct ways of seeing and to display ways of seeing in narratives. In other words, the processes of memories draw from the remembered – and from the unremembered and the hidden – the visual aspect being used in an artistic practice to transform the unremembered and hidden into visual meaning.

Cultural theorist Annette Kuhn, PhD examines family snapshots in her book, *Family Secrets: Acts of Memory and Imagination*, to determine how the meaning of an archive is constructed in the family.

She summarises her findings in the following six theses:

1. Memory shapes our inner worlds.
2. Memory is an active production of meanings.
3. Memory texts have their own formal conventions.
4. Memory texts voice a collective imagination.
5. Memory embodies both union and fragmentation.
6. Memory is formative of communities of nationhood. (Kuhn 2002:159-169).

Inquires in visual memory - can be seen as academic and artistic research in visual culture.

Inquires in visual memory - is more than an academic endeavour. The visual arts bring forth ideas, pictures and other visuals to be viewed in the rather open and free space of art, which means that nothing is what it seems to be and that the obvious can connote private or more social and broadly accepted meanings. To be surprised is to allow oneself to be open and curious about the visible world.



Inquires in visual memory is more than a matter of openness. The process involves transforming the visual world by intervening as an artist. I elaborate on the image or object from the archive and reorganise and interfere with the material. The final project becomes a work of art and is presented in the Gallery on the website [<http://www.visualmemory.dk>].

Inquires in visual memory - on the website can be seen as a tool for presentation. As it developed over time, however, it transformed into a tool for production. The strict rules and format of individual projects offered a useful impediment that boosted creativity.

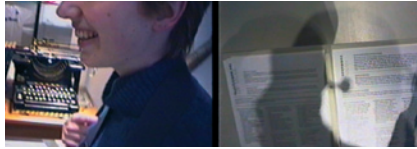
Inquires in visual memory - as a book finalises the on-going process by taking the projects out of the open and fluent digital process and putting them into the process of becoming a book, which in itself becomes an artistic practice (Gilbert 2016:7).

Five project themes in the Gallery on the website and in this book explore five themes that, while framed by a short text, remain, most of all, visual:

1. The Border\_Projects
2. The Museum\_Inside Projects
3. The Release\_Projects
4. The Discourse\_Projects
5. The Tango\_Projects



**1. The Border\_Projects** consists of seven projects within a common framework of conditions that involve choosing a place and producing pictures as narratives. The epistemological interest is that there is a border related to the museum or the gallery, i.e. that there is the outside and the inside, and in crossing the line and coming in from the sun, the wind, the rain and the sound of the cityscape, the visitor transforms into another being. The individual visits the memory of society in a rather personal way. These projects study how differently the visitor is met at the entrance of the museum or gallery but also the ambient town or nature where the institution is located. The concept behind this project involved finding a person on the spot to stand at the entrance of the museum or gallery, asking this person to press the shutter on the camera and to simply follow the only person who appears in each of the border projects. It involved making more border projects in different cities, countries, institutions, seasons, weather and so on, but also creating presentations to underline the differences in sequences as short narratives. The border projects took place at the National Gallery, Stockholm, Sweden (2008); the



National Museum, Copenhagen, Denmark (2009); Louisiana, Humlebæk, Denmark (2008); the Museum of Contemporary Art, Roskilde, Denmark (2009); MAEC, Cortona, Italy (2009); MoMA, New York, USA (2010); and GeoCenter, Moens Klint, Denmark (2010).

Ther common narrative format of two x eight pictures: In the projects *Border*, *Museum* and *Release* I have chosen a common narrative format where two pictures are selected and presented close to each other . The unity of two pictures is placed in the row of eight which means that the individual projects consists of sixteen pictures.

## 2. The Museum\_Inside Projects

consisted of five projects that all reflected on the museum's space as way of having emotional experiences and gaining knowledge. A common feature of the five projects was that they built on archival material. A project at the Museum of Copenhagen, Denmark used a videotape of two young women walking and talking in the exhibition *Under the Wings of Democracy* (1998). Another project at Sophienholm, Kongens Lyngby, Denmark (2008) used the same walk and talk process to see the person-in-situation. The third project (2005) involved extending the museum to include a digital and interactive installation as seen and used by the person-in-situation in a research lab and comprised eight pairs of people investigating Nordic mythology. The fourth project used a black and white photograph taken in 1970 in the National Gallery of Denmark of a lone one young woman looking at five busts of Henri Matisse. Finally, the fifth project started with finding slides from an exhibition called *>Travel<* that took place in 1992 at the National Museum in Copenhagen, Denmark.

**3. The Release\_Projects** consisted of eleven projects that built on archival material from various sources. The central underlying concept involved: finding a popular magazine, looking at a year's worth of issues; selecting the cover of a specific issue that was provoking or disturbing; scanning the cover; embarking on a reduction process to remove one object on the cover at a time and replace it with the picture beneath the erased object and continuing this process until nothing (or very little) telling remains. The process is visually documented in eight stages. The first of the eleven projects used a 1957 (the year of Sputnik) cover of an American magazine, *Popular Mechanics*, to release the private dreams of the reader and his relationship to society and the hover car Flying Volkswagen. The second project also used a 1957 *Popular Mechanics* cover, but it focused on big new American cars during the Cold War era. The third project focused on popular culture, mass consumption and a feeling of wealth and freedom. The fourth project used the cover of *Paris Match*, which

French semiotician Roland Barthes made famous in an article on the analysis of mythology and ideology. The fifth project used El Lissitzky's iconic poster, *The Red Wedge in the White Lump*, which achieved its purpose of being disturbing when it came out in 1919. The sixth project looked at how a famous member of the Danish royal family is presented and becomes familiar on the cover of *BILLEDBLADET*, a popular illustrated Danish magazine since the start of the Second World War. The seventh project investigated how the context displacement of time influenced a 1955 family photo re-enacted more than fifty years later. The eighth project used the concept of re-enactment to move interest from mass-produced images to photos of personal value, e.g. a snapshot of a professional situation that is mixed with a staged photograph forty years later. The ninth project focused on a well-known photo from a collective Cold War memory called the kitchen debate between Vice President Richard Nixon and the Soviet Prime Minister Nikita Khrushchev. The tenth project transformed the exhibition space of the *1915 Last Futuristic Exhibition*, which showed Russian painter Kazimir Malevich's iconic Black Square. The eleventh project used Herbert Bayer's

preliminary Diagram of the Field of Vision, transforming it into a 3-D drawing focused on a viewer at the centre of a 1930 Paris exhibition promoting German design and architecture.



**4. The Discourse\_Projects** consisted of seven diverse projects by the same media artist, but without obvious common traits. The first project, *Painting Memory*, was a selection of paintings representing more than just an art exhibition as it was curated with a focus on memories of times past and attempted to formulate and re-formulate an understanding of and narratives connecting the present with the 1950s or even the 1930s. This is framed by what I call the transvisual meaning construction. In other words, the mediated world and the visual event are looked at to focus attention on and give power to the selected material or situation, revealing more than the referential potential and opening up for situated and cognitive experiences.

The second project, which looked at Romany at a waste disposal site in 1972, consisted of a mixture of media and activities, including: a 16 mm documentary film, a photographic exhibition, television, posters, hand-outs, political meetings and presentations. Similar to a Russian nesting doll, it has one element inside another: a 1972 documentary film and exhibition are circumscribed by a political meeting, which is circumscribed by a new exhibition in

2010 on *becoming a Copenhagener* at the Museum of Copenhagen. The project presents a story of immigrants, rejection and acceptance called Amager Common and the Romany.

The third project, called *Drifting Sand*, covered three hundred years of memory using a multi-screen interpretation. The factual story surrounding the drifting sand was told in a documentary style, but, as the client explicitly stated, it was the media artist's task to produce a "... poetic and evocative interpretation of the cultural history of the drifting sand through more than 300 years."

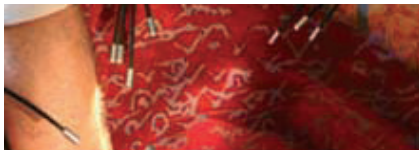
The fourth project was the exhibition *Speaking places, places speaking*, which took place in a small exhibition room at Roskilde University as part of a research seminar on gazes and focused specifically on Paris in an attempt to draw the extraordinary out of the ordinary of a popular site. The project generated 16 large photographs but the exhibition presented only seven to communicate the variety of the basic idea, namely, what can be called Parisian or French? This quest for identity was contrasted to photographs from the 1950s, the post-war golden age.

The fifth project looked at the identity created by the cover designs of a small alternative book publisher, which are presented as an important contribution to Danish Design in Lars Dybdahl's (2006): *Danish Design 1945-1975*. Dybdahl states that the fifteen covers from 1975-1979 represent "... an important exemplary function for an aesthetic reinforcement of the work of cover and graphic design among the alternative publishers".

The sixth project looked at a change of scale to study the contrast between the fixed size of original paintings and the same images transformed into a model, thus making them resizable. The media artist was fascinated by the shift the visitor had to make when standing between the big versions and the miniature versions of the narrative. This encounter allowed the visitor to retrieve forgotten memories, i.e. what has been repressed, overlooked, buried, amassed.

The seventh project focused on how to remember a site, a place, a room, a workshop, when it was gone. The media artist returned to a site of great importance to him and realised that the feelings and moods related to the 1950s were slipping

away. Consequently, he turned his workshop space into a model or sculpture and then transformed that into two photographs. The piece that resulted is the outcome of the process of remembering using a transvisual method.



## 5. The Tango\_Inside\_Projects

consisted of two projects. The first one studied the Argentine tango as a dance characterised by the movements the dancers' experience as seen from the inside, as participants, and not from the outside, as an observer. As a dancer the Argentine tango is experienced as intimacy, immersion and contact, but how can these bodily experiences be expressed in images? The project involved scaling down the dance into a model that used a tiny video camera to transform the tango music into a video of the flow.

The second project analysed the movement and energy of the tango by recording it with paint rubbed on a canvas using brushes, fingers and hands to depict the movements but also the dual motif: the movements of the body in the process of painting and the movements of the body in the tango. The names of the tango music were used as visual markers on the canvas to guide the feeling of the movements and energies in the melodies and in the paintings.

## Outro: The book, the archive, the museum

The origin of this book began in 2009 as a rather different medium, namely, as a website called [visualmemory.dk](http://visualmemory.dk) and derives from the various formats chosen for multiple projects, where, as the media artist, I elaborate on specific images and objects. The projects involved both real and invented archival material or artworks. By connecting various random decontextualised images and objects to one another, the artist constructed private counter-archives that emerge from daily life or popular culture by selecting, ordering and preserving the past.

The images and objects used and contextualised become the memory in the work of remembering and reconstructing memory but are not themselves the memory. The important concept is what we do with these relics or objects, how we make them memories and how we use these memories to create narratives and meaning in life.

In my work with memory, I started with objects such as photographs and paintings and places such as houses and landscapes, allowing me to undertake archaeological research to dig, find traces, systemise and scrutinise physical semiotic signs from

a cultural and semiotic point of view (Ingemann 2014:216).

Drawings. Paintings. Sculptures. Videos. Photography. Or more precisely: to draw, to paint, to sculpt, to build a model, to make a video, to photograph – namely the process of practical and productive work. The transvisual goes through the visual. New significance be extorted through this work in and with the body, a place, a situation or a photograph (Ingemann 2014:214).





**Bruno Ingemann, PhD, artistic research in visual memory**

Born in 1945, I have worked with pictures of many kinds in my professional life as a graphic designer, photographer, illustrator, artist, communication planner and researcher in a variety of private businesses and public institutions and as a university scholar and teacher. In my academic work I have focused on experience that is essential in exhibitions, my interests leading me to explore processual and experimental methods in cultural analysis. This included an exploration of how the person-in-situation experiences and constructs meaning from the complexity of traces and narratives in an exhibition (Gjedde & Ingemann 2008).

**My exhibitions in Denmark (1963-2017)**

1963: Participated with woodcuts in a group exhibition by art academy students, Art Society, Grenaa, Denmark

1964: Solo exhibition of 20 linocuts and woodcuts in black and white and colour, Gallery Kaage, Horsens, Denmark

1965: Solo exhibition of 30 linocuts and woodcuts, Horsens College

of Continuing Education (Horsens Statsskole), Denmark

1965: Participated in group exhibition celebrating the jubilee of the Danish experimental poetry and visual art magazine *Hvedekorn*, Gallery of Superlove, Copenhagen, Denmark

1970: *Some information about the earth we all live on*, extensive exhibition with the environmental activist group NOAH involving more than 30 participants, Copenhagen Town Hall, Denmark

1972-1974: *Amager Common 1972*, temporary advocacy exhibition comprising 20 chipboards with black and white photographs and text about the Romany and their circumstances in Denmark. Travelling exhibition shown at forty libraries, Denmark

1986: *His master's voice*, a project for a large exhibition about the media and media use. *The Exhibition Handbook* presents and discusses the exhibition in detail as an example of the underlying work process

1988: *Into the media: An introduction to education*, presentation of 17 different educations in a broad range of media, The Round Tower, Copenhagen, Denmark

1990-1992: *Biotechnology*, travelling poster exhibition sponsored by the Danish Board of Technology comprising eight posters on a topical

issue. Five hundred sets displayed at various public libraries and places of study in Denmark

1993: *The Journey*, opening exhibition, Shaman Tower installation and slide show called *The Journey of the Soul*, National Museum of Denmark, Copenhagen, Denmark  
1998-2002: *Drifting Sand*, multi-screen exhibition covering over three-hundred years of history of drifting sand, Han Herred Nature Centre, Denmark

2003- *Museum: The three monkeys*, small, online changing exhibition of hear-no-evil, speak-no-evil, see-no-evil monkey collection

2003: *Places speaking, speaking places*, exhibition and seminar by six researchers on the visual culture of Paris. My contribution was nine large panels with panorama photos of various McDonald's locations in Paris from places selected from the location of some McDonald's restaurants, Roskilde University, Roskilde, Denmark  
2003: *The Model Exhibition*, 1:10 scale model with small fibre lights and eleven miniature paintings presented

with the original-size paintings;  
 project subsequently turned into a  
 video presentation, Gallery Clausen,  
 Copenhagen, Denmark  
 2005: *Nine hidden paintings*, solo  
 exhibition, Hvalsø Cinema and Cultural  
 Centre, Denmark  
 2006: *See, 1957 - The Flying  
 Volkswagen*, exhibition and seminar  
 by five researchers exploring visual  
 culture of 1957; video installation  
 on values presented in the men's  
 magazine Popular Mechanics, Roskilde  
 University, Roskilde. Denmark  
 2009- : *Inquiries in visual memory*,  
 Ongoing development of exhibition  
 that uses visual memory to facilitate  
 the unpacking and release of  
 individual and collective memories  
 [www.visualmemory.dk]  
 2010-2012: *Becoming a  
 Copenhagener*, activist exhibition,  
 film and exploration of events that  
 occurred forty-five years ago in  
 Amager Common in 1972; part of  
 special exhibition on immigrants  
 in Copenhagen as a catalyst of  
 and pre-condition for change and  
 Copenhagen's growth, Museum of  
 Copenhagen  
 2017- *Painting with the Tango dance  
 - Dancing tango between paintings*,  
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1





THE

BORDER

PROJECTS

### **The Epistemological interest**

There is a border related to the museum or the gallery: there is the outside and the inside and in crossing the line and coming in from the sun, the wind, the rain, the sound of the cityscape transforms the visitor into another being. The individual is visiting the memory of the society in a rather personal way.

These Border\_Projects investigate how differently the visitor is met at the entrance of the museum or gallery but also the ambient town or nature where the institution is located.

### **The Concept**

- find a person on the spot to stand in the entrance of the museum or gallery
- ask this person to just press the button of the camera and just follow the only person who reoccurs in every one of the Border\_Projects
- make five or more Border\_Projects from different cities, different countries, different institutions, different seasons, different weather...
- create presentations to underline the differences in sequences as short narratives.
- create presentations to underline the differences in sequences as short narratives.

### **The Places:**

#### **[1] – The National Gallery, Stockholm 2008.**

This Border\_Project looks at the National Gallery in Stockholm, Sweden in July 2008 on a cloudy and rainy day.

Sequential selection and presentation made in December 2008.

#### **[2] – The National Museum, Copenhagen 2009.**

This Border\_Project looks at the National Museum in Copenhagen, Denmark in June 2008 on a sunny day.

Sequential selection and presentation made in February 2009.

#### **[3] – The Louisiana, Denmark 2009.**

This Border\_Project looks at the art gallery Louisiana, Humlebæk, Denmark on a warm and sunny day in May 2008.

Sequential selection and presentation made in February 2009.

**[4] – Museum of Contemporary Art, Roskilde, Denmark 2009.**

This Border\_Project looks at the Museum of Contemporary Art, Roskilde, Denmark in February 2009 on a cold day with snow. Sequential selection and presentation made in May 2009.

**[5] MAEC. Museo Biglietteria, Cortona, Italy 2009.**

This Border\_Project looks at MAEC. Museo Biglietteria, Cortona, Italy in July 2009 on a hot and sunny day. Sequential selection and presentation made in Octobre 2009.

**[6] – MoMa, New York 2010.**

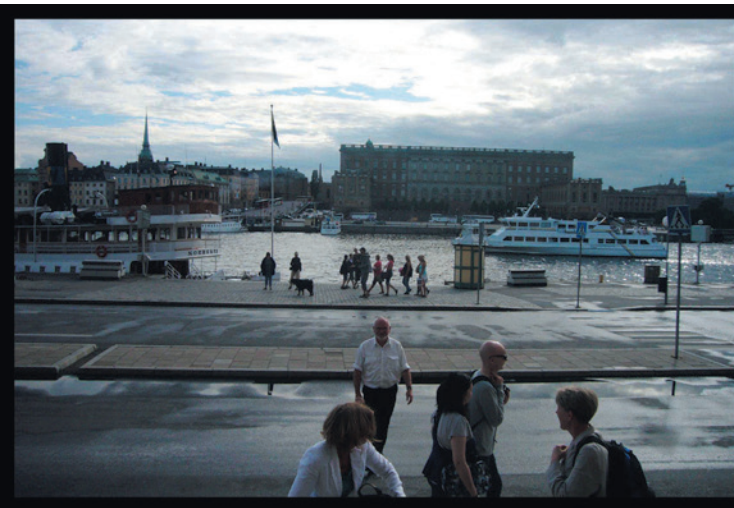
This Border\_Project looks at MoMa in New York, US in May 2010 on a cloudy day. Sequential selection and presentation made in September 2010.

**[7] – GeoCenter, Moens Klint, Denmark 2010.**

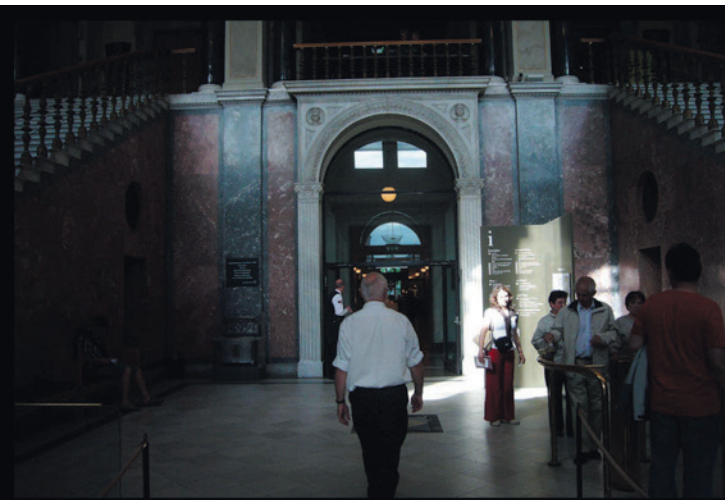
This Border\_Project looks at the GeoCenter at Moens Klint, Denmark in June 2010 on a rainy day. Sequential selection and presentation made in September 2010.



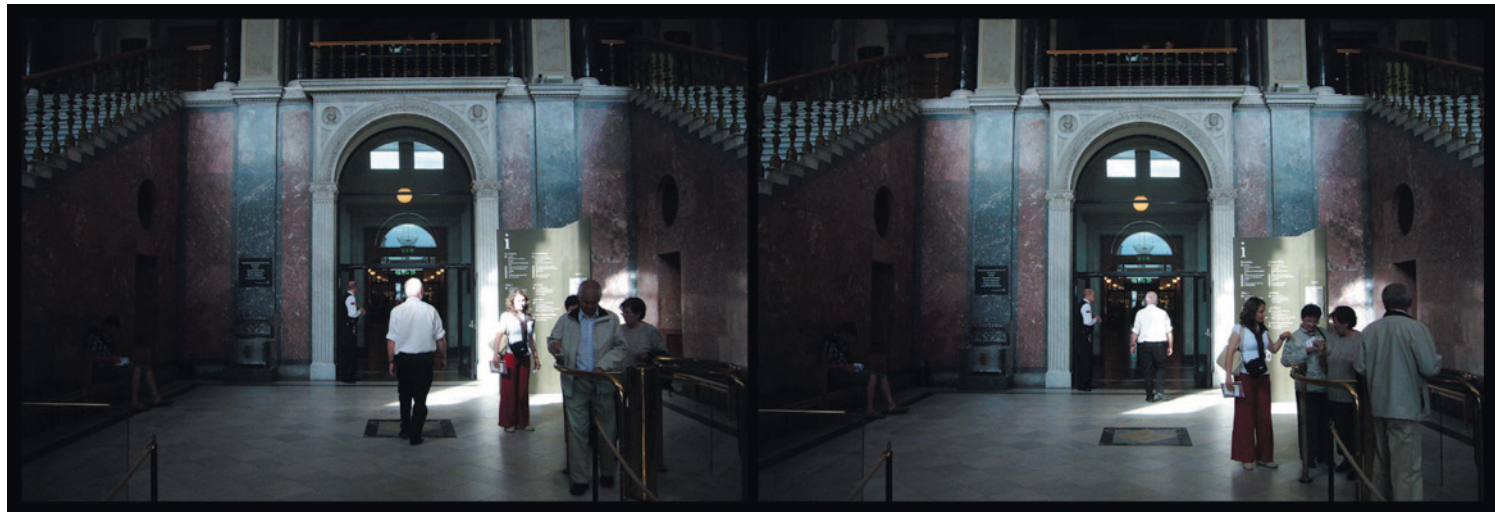
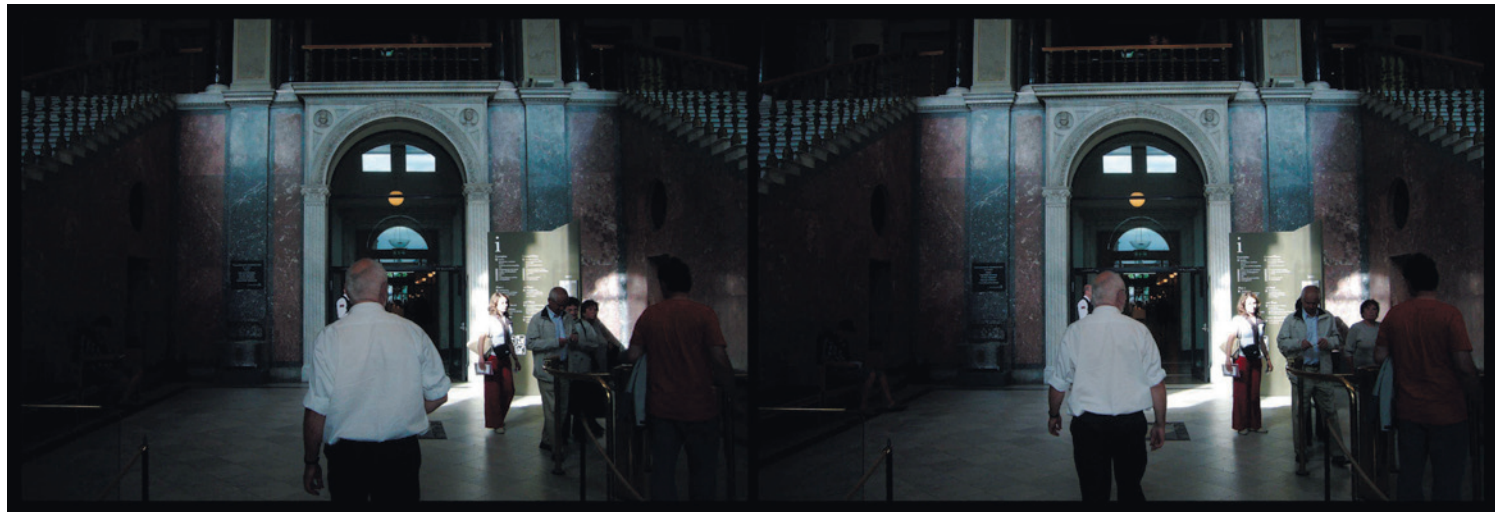




**The Border\_Project**  
[1]: The National  
Gallery, Stockholm  
2008.













**The Border\_Project**  
**[2]:** – The National  
Museum, Copenhagen  
2009.











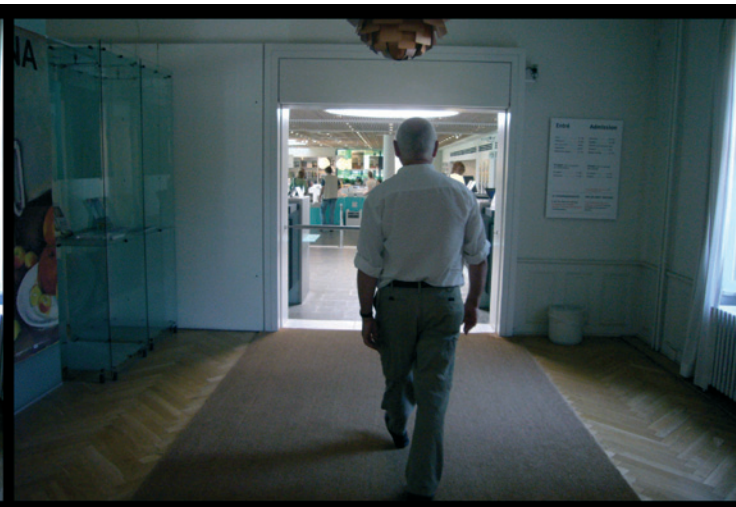




**The Border\_Project**  
**[3]:** – The Lousiana,  
Denmark 2009.









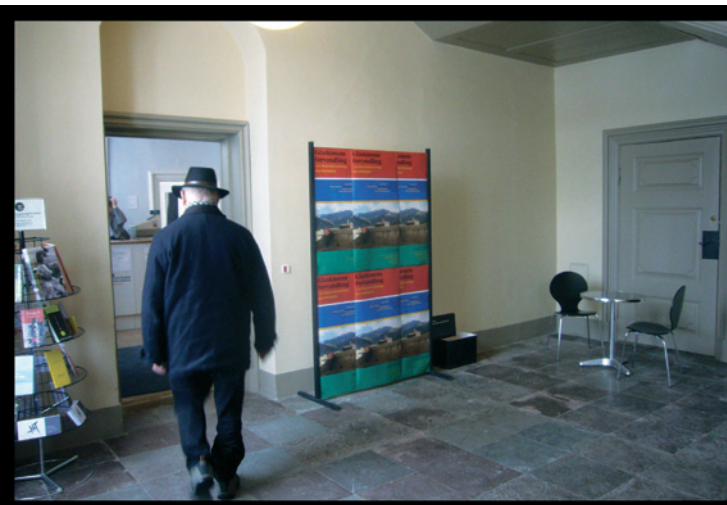




**The Border\_Project**  
**[4]:** – Museum of  
 Contemporary Art,  
 Roskilde, 2009.













**The Border\_Project**  
**[5]:** - MAEC. Museo  
 Biglietteria, Cortona,  
 Italy 2009.







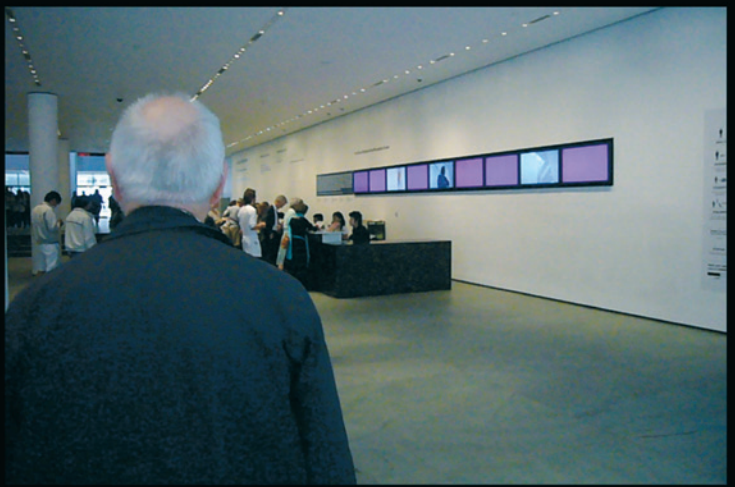


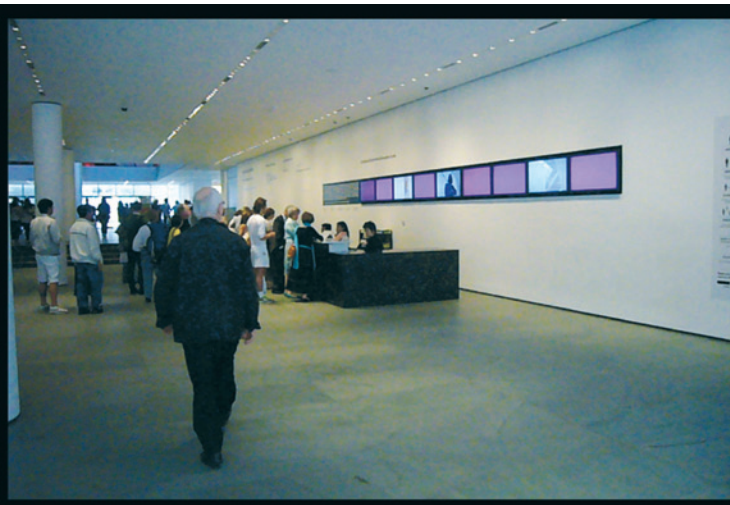
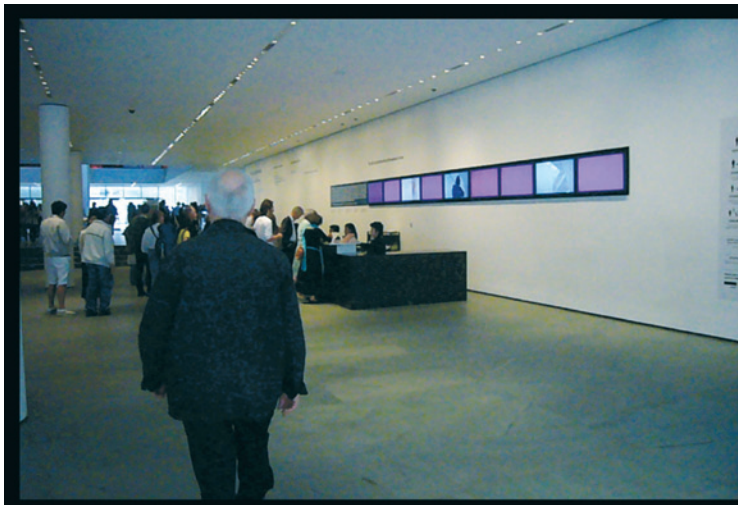




**The Border\_Project**  
**[6]:** – MoMa, New York  
 2010.













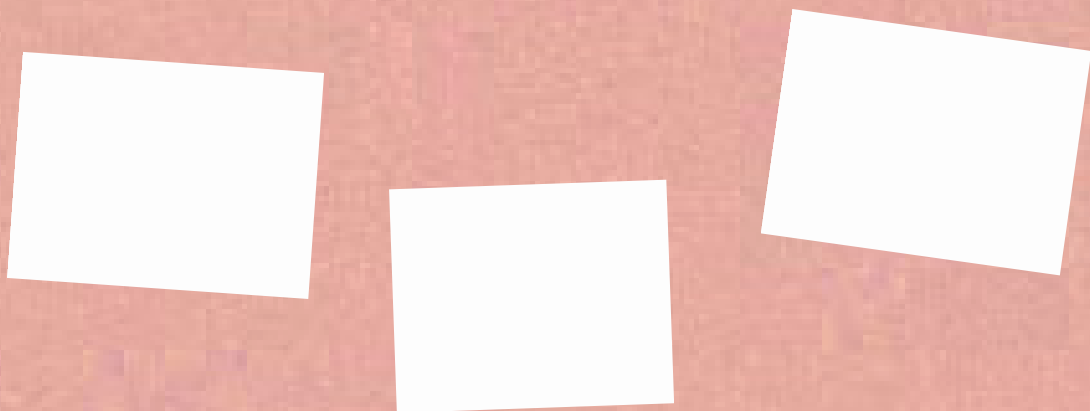
**The Border\_Project**  
[7]: - GeoCenter,  
Moens Klint, Denmark  
2010.











2





MUSEUM

INSIDE

PROJECTS

**Museum\_Inside Project [1]: Hers  
100 years**

*The Epistemological interest:*

The exhibition in the museum can be of nearly contemporary time. In this exhibition it is the last 100 years. Where does the living experiences of the visitor meet the old objects and hidden stories? How can the visitor activate private or collective narratives? Touching the objects, the bottle of water, the use of the pencil, the look at each other, the unheard dialogue, the 1962 - "... the year I was born!"

*The Concept:*

Take a video-recording where two visitors records their talk, their looks at the objects and text in the area of the exhibition.  
Transform this walk-video into stills from the running tape and make them tell a story of this visit.

*The Place:*

This video-taped exhibition is at the Museum of Copenhagen, Denmark. The exhibition is called *Under the Wings of Democracy*. Sequential selection and presentation made in April 2010.

**Museum\_Inside Project [2]:  
The one-man-exhibition**

*The Epistemological interest:*

The exhibition of art is presented in an art-area where many things are possible. The visitor can construct his own visit and be supported by the exhibition itself and the textual material. What kind of narratives does the exhibition support and what narratives does the visitor make? The visitor seems looking for tracks and hints in their own performative process.

*The Concept:*

Take a video-recording where two visitors records their talk, their looks at the objects and text in the area of the exhibition.  
Transform this walk-video into stills from the running tape and make them tell a story of this visit.

*The Place:*

This video-taped exhibition were at the Sohienholm Exhibition, Copenhagen, Denmark. The exhibition was a retrospective exhibition with the famous Danish painter Ole Sparring (b. 1945) and called *Vincent meets the three small men*. Sequential selection and presentation made in April 2010.

**Museum\_Inside Project [3]:  
The screen - and interaction**

*The Epistemological interest:*

What happens when interactive media is placed in the museum and the exhibition? Music, speak, sound, human voices - and dialogue between the pairs of participants fills the rooms. How does this interaction takes place? What are they reacting on and how do they agree on actions and interpretations? Can they productively expand their common knowledge? How different are their body language?

*The Concept:*

Take a video-recording where two visitors are recorded from three different angles and hold their talk and gestures in their interaction with an interactive film about Nordic Mythology.  
Transform this walk-video into stills from the running tape and make them tell a story of this meeting with the screen.



1970



2010 - Reenactment in MoMa

#### *The Place:*

This experimental set-up takes place in a laboratory at the university where the big screen is placed and the experiment conducted by seven pairs of users.

Sequential selection and presentation made in April 2010.

#### **Museum\_Inside project [4] - In the head of the visitor**

##### *The Epistemological interest:*

In this project I scrutinize the relation between the artificial objects and a human being in the space of the art gallery. I found a black and white photo obviously taken in a gallery maybe in the 1970s.

There is some noisy elements in the picture like the fire extinguisher and a part of a picture frame - but the dialogue between the six women is the one against the other five or... The visual inquiry reveals other aspects than the obvious ones.

##### *The Concept:*

The photo was found in a black box left by the photographer years ago. The original context is completely lost and the potential story must come from the picture itself in the new sequential story created.

##### *The Place:*

The five female bust sculpture is by the French artist Henri Matisse. The black and white photograph is here placed with the color photograph from MoMa in New York in 2010. A reenactment of the situation.

#### **Museum-Inside project [5] - The Travel**

##### *The Epistemological interest:*

The exhibition in the museum is often objects and objects and objects. But in this exhibition it becomes unclear and disturbing: there is palms, flowers, plants - and maybe some objects? Is this an exhibition room or is this just out in nature in a warm country and at summertime? Is this place in Asia, in South America or... And what is the theme or story in this room?

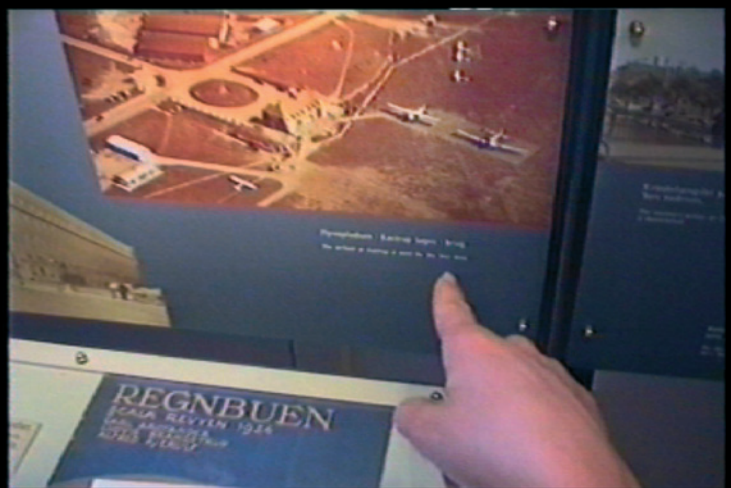
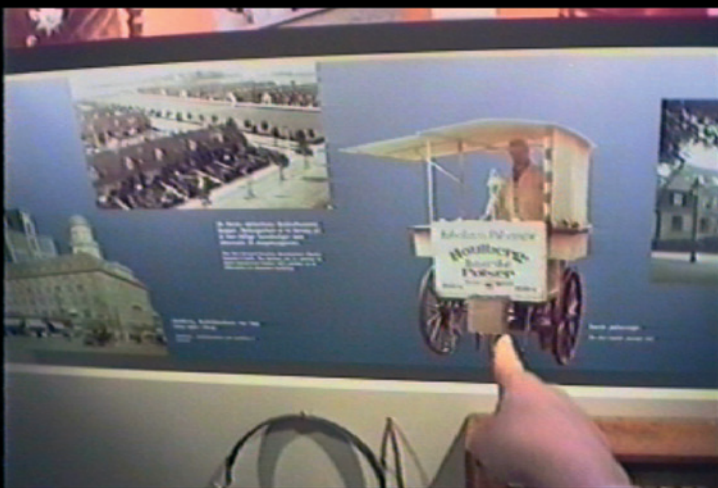
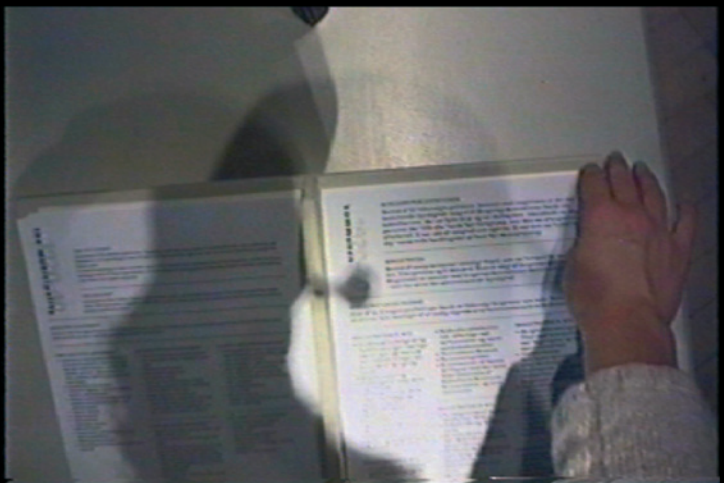
##### *The Concept:*

Search for pictures from museum exhibition where there are photographs that can be visual analyzed.

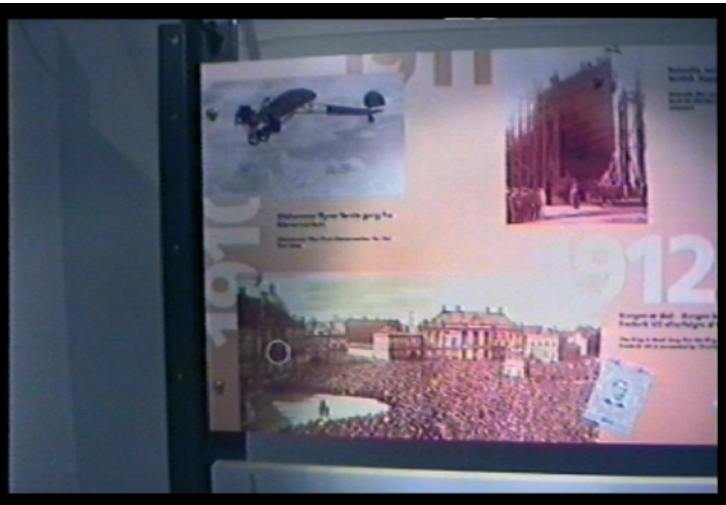
8 slides are found and selected as the foundation for the visual analyzes. The original slides are Kodak Ektachrome 200. They are scanned with Nikon Coolscan V.

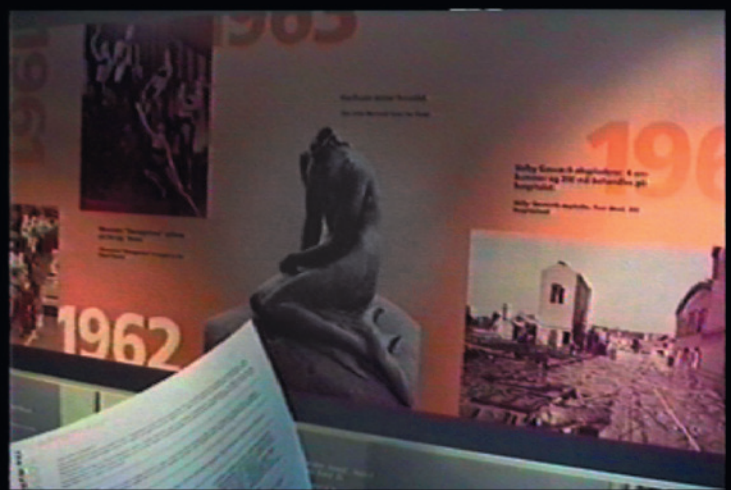
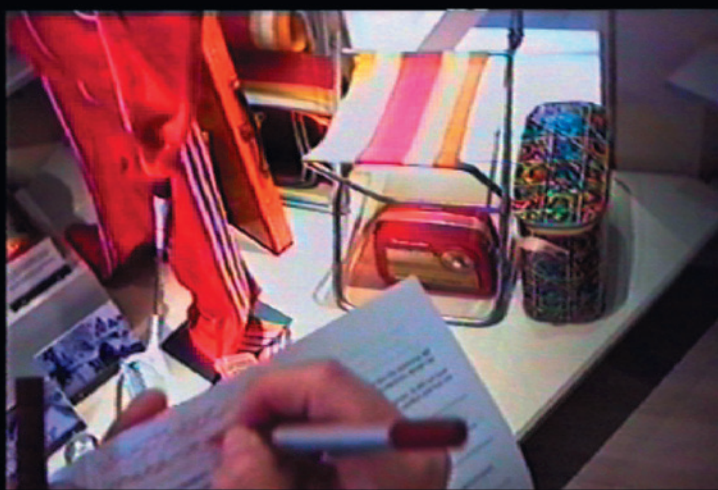
##### *The Place:*

This photographed exhibition took place in 1992 at the National Museum in Copenhagen, Denmark. The exhibition was called **>Travel<**. Sequential selection and presentation made in February 2008.

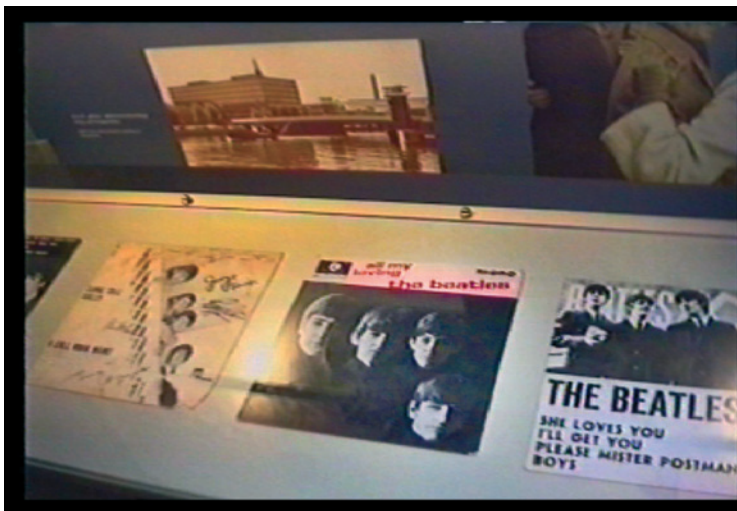






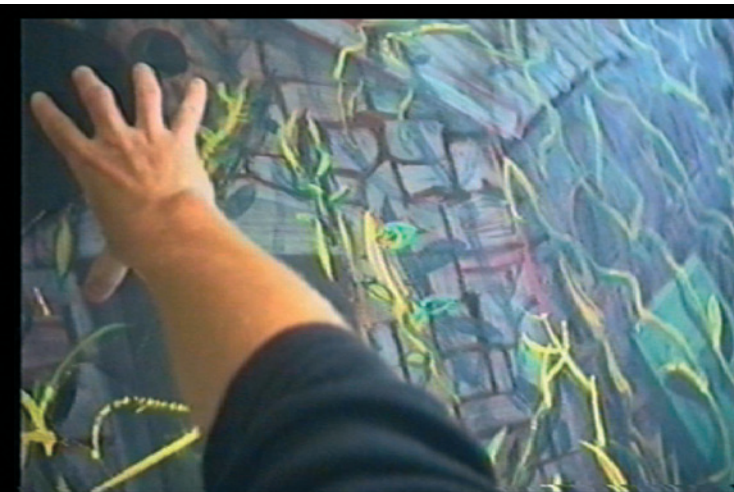












**The Museum\_Inside**  
**[2]:**  
The one-man-exhibition.















**The Museum\_Inside**  
**[3]:**  
The screen - and  
interaction









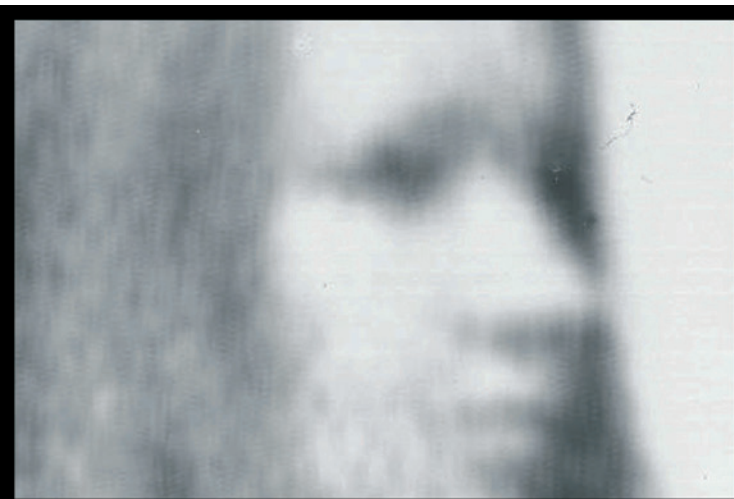




**The Museum\_Inside**  
**[4]:**  
 In the head of the visitor.

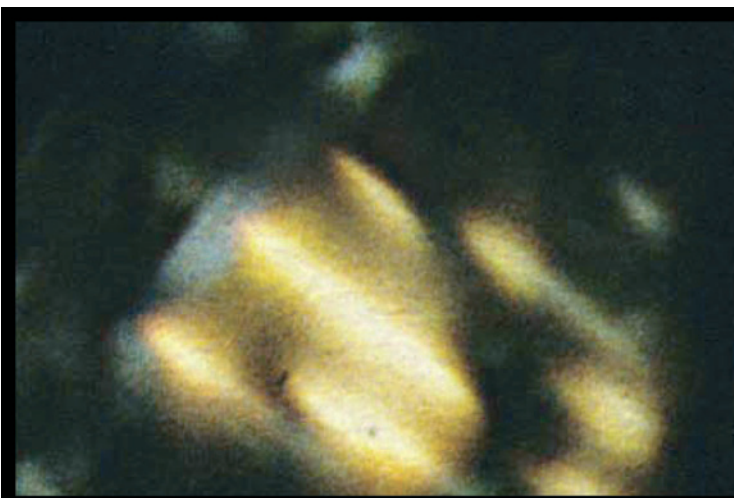
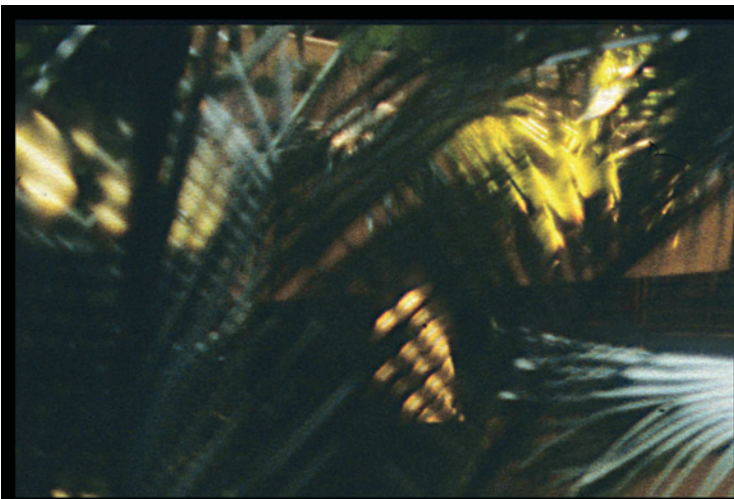












The Museum\_Inside  
[5]:  
The Travel.















3

THE

RELEASE

PROJECTS



**Release\_project  
[1]:The flying  
Volkswagen**

*The Epistemological interest:*  
The Release\_Projects scrutinize the surface of everyday culture as represented in popular magazines. How does the context of the popular magazine influence on the fantastic story about the 'flying Volkswagen'? How does the technological fantasies reflect the materialistic standards of society? And seen from 2000 and something: what about resources, ecology, way of life? What is the gaze of the daily life and the gaze of nature? Private dreams and relations to society?

*The Concept:*

- find a popular magazine
- look into one year of the magazine
- select the cover of one particular number that has something that provokes or disturbs
- scan the selected cover
- start a reduction process where one part of the cover at a time is removed and replaced by the

picture beneath the erased object  
- continue this process until there is no more (or very little) that is telling in the picture  
- the process is visual documented in the 8 stages.

*The Place:*

This magazine cover is selected from the volume 1957 [the year of the Sputnik]. It is in Danish called 'Populær Mekanik' and is a translation from the American magazine Popular Mechanics. Sequential selection is made over a period in 2006 and this presentation made in February 2008.



**Release\_project  
[2]:  
Modern Cars**

*The Epistemological interest:*  
The Release\_Projects scrutinize the surface of everyday culture as represented in popular magazines. How does the context of the popular magazine influence on the story of new big American cars? What are the gaze of the daily life and the gaze of nature? Private dreams and relations to society? Where are all this cars and people going?

*The Concept:*

- find a popular magazine
- look into one year of the magazine
- select the cover of one particular number that has something that provokes or disturbs
- scan the selected cover
- start a reduction process where one part of the cover at a time is removed and replaced by the picture beneath the erased object
- continue this process until there is no more (or very little) that is telling in the picture

- the process is visual  
documented in the 8 stages.

*The Place:*

This magazine cover is selected from the volume 1957 [the year of the Sputnik]. It is in Danish called 'Populær Mekanik' and is a translation from the American magazine Popular Mechanics. Sequential selection is made over a period in 2006 and this presentation made in February 2008.



**Release\_project  
[3]:  
The Spanish Hat**

*The Epistemological interest:*

The cover of the magazine tells about the interests of popular culture in US and Denmark in the 1950s. How is the gaze of the gender? How is the sparkling chromium and paint viewed? How is transportation so different, viewed from today? Very few cars, no long and massive tailbacks, no thinking about climate and CO2 - and where are the children? The context of the magazine is the poor and hopeful 1950s longing for mass consumption and a feeling of richness and freedom. Can that be seen on the cover?

*The Concept:*

- take a popular magazine
- remove the text covering the picture on the cover
- analyze by cropping the picture and creating a narrative.

*The Place:*

This cover of Populær Mekanik is a Danish translation of the American magazine published in January 1957. Sequential selection and presentation made in february 2008.



**Release\_project  
[4]:  
The Paris Match  
and Roland  
Barthes**

*The Epistemological interest:*

The French semiotician Roland Barthes is at the barber's and is handed a copy of Paris-Match. On the front cover he sees a photograph of a black soldier saluting the French flag and he instantly recognizes the myth the photograph is seeking to peddle: the French imperialism, i.e. the idea that France's empire treats all its subjects equally. Is there a flag? Is the soldier a soldier? Who is using the myth of France?

*The Concept:*

- take a cover of Paris Match, June 1955 made famous by Roland Barthes [(1957/1987): *Mythologies*, New York: Hill & Wang].
- remove the text and the logo of the magazine covering the picture on the cover
- analyze by removing parts of the picture and creating a narrative in eight pictures.

*The Place:*

This cover of Paris Match, June 1955, tells the story about not soldiers, but boy scouts at the opening of the fantastic spectacle the French army presented in Palais de Sports. The little Diouf has come from Ouagadougou with his friends. Sequential selection and presentation made in May 2009.





**Release\_project [5]:  
The Red Wedge**

*The Epistemological interest:*

This striking poster is convincing in form but not in message. A poster is a word and an image – but in many ways also imbedded in very popular and traditional context of meaning.

Does the picture tell anything different by removing elements of the image? Is the picture becoming anything different? Why is that?

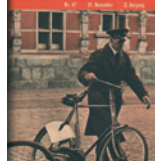
*The Concept:*

- take a poster “Beat the Whites with the Red Wedge” by El Lissitzky in 1920.
- remove the Russian text from the surface of the poster
- reduce the elements of the abstract picture
- analyze by removing parts of the picture and creating a narrative in eight pictures.

*The Place:*

This very modern poster was presented in a museum in the context of more traditional and clearly agitating posters with strong workers and soldiers of the Soviet Union after the First World War. The poster with the red wedge look like a stranger in the room.

Sequential selection and presentation made in May 2009.



**Release\_project [6]:  
The war, the crown prince, the bicycle in 1938**

*The Epistemological interest:*

How does the context of the popular magazine influence on the story of a famous man at his bike under the world war II in 1939? Where is he going?

The old house has been protected by a wall of granit boulders. Who are holding the second bike at the left in the picture?

*The Concept:*

- take a cover of the danish magazine BILLEDBLADET [Picture Magazine], november 1939.
- remove the text and the logo of the magazine covering the picture on the cover
- analyze by removing parts of the picture and creating a narrative in eight pictures.

*The Place:*

This cover of BILLEDBLADET in november 1939 showing the Danish crown prince (the father of the present queen Magereth). The weekly magazine was first published in april 1938 and the royal family took public attention. Sequential selection and presentation made in Septembre 2009.



**Release\_project [7]:  
The Lloyd 1955 - the father and son 2009**

*The Epistemological interest:*

The Release\_Projects scrutinize the surface of everyday culture. Here the son has found a small photo in a box showing his father standing in front of their new car - a rather small Lloyd in 1955. Is there any difference in the more than fifty years of lifespan when he recreate the situation? What happens when the car and the man is released from their time and space? What happent with the person in this reenactment situation and in the performative analysis?

*The Concept:*

- take a photo of personal value and reenact the situation transformed in time and space.
- remove parts of the new photo into the old photo and thereby replace the whole environment by the new grown trees and road and houses.
- analyze by removing parts of the picture and creating a narrative in eight pictures.

*The Place:*

This original photo of the 1955 with the then 32 years old father is taken by his son when he was 10 year old in a wood nead the town Horsens in Jutland. The new photo is taken 500 km from that spot more than fifty years later as an reenactment photo. Sequential selection and presentation made in Septembre 2009.



**The Release\_  
Project [8]:  
Reenactment  
1969 advertising  
shot in  
Copenhagen**

*The Epistemological interest:*

The Release\_Projects scrutinize the surface of everyday culture. Here a young art director at a advertising agency look back on the situation in 1969.

What happens with this rather banal situation by reenacting the situation and make a digital sample of the pictures?  
What is time really?

Can the young man be recognized in the older - and visa versa?

*The Concept:*

- take a photo of personal value and reenact the situation transformed in time and space.
- remove parts of the new photo into the old photo and thereby replace the whole environment.
- analyze by removing parts of the picture and creating a narrative in eight pictures.

*The Place:*

This original photo of a shooting of a photo to an advertising was performed in 1969 in Copenhagen. 40 years later on the art director was re-photographed in a garden in the countryside and sampled. Sequential selection and presentation made in march 2010.



**The Release\_  
Project [9]:  
The Kitchen-  
debate in Moscow  
1959**

*The Epistemological interest:*

The Release\_Projects scrutinize the surface of everyday culture. This is a staged photo-opportunity in 1959. What does a model-kitchen surrounded by many men and one woman tell about society and the cold war?

Is it really truth that all American had their own washing machine and refrigerator?

*The Concept:*

- take a photo from the collective memory of the cold war.
- remove the textual message from the picture.
- analyze by removing parts of the picture and creating a narrative in eight pictures.

*The Place:*

In 1959 Vice President Richard Nixon and Soviet Premier Nikita Khrushchev met at an American kitchen exhibition in Moscow to argue the merits of their economic systems. Sequential selection and presentation made in September 2010.



**The Release\_  
Project [10]:  
The Last Futurist  
Exhibition '0.10',  
1915**

*The Epistemological interest:*

The Release\_Projects scrutinize the surface of everyday culture. This is an exhibition photograph showing the context and the design of the exhibition room where the famous suprematist *Black square* is presented. What does the room tell about the time of creation and exhibition?

*The Concept:*

- take a photo from exhibition room with the iconic 'Black Square' of the Russian painter Kazimir Malevich
- remove the many visual messages from the picture.
- analyze by removing parts of the picture and creating a narrative in eight pictures.

*The Place:*

In 1915 the *Last Futuristic Exhibition* called '0.10' took place in Petrograd. Sequential selection and presentation made in October 2011.



## **The Release\_ Project [11]: The Bayer-model of the one-eyed viewer**

### *The Epistemological interest:*

The Release\_Projects scrutinize the surface of everyday culture. Herbert Bayer preliminary 'Diagram of Field of Vision' - rationalized the user experience of the exhibition illustrated by an experience with a viewer at the center. A paradigmatic experiment in the history of exhibition design realized in the German installation in Paris 1930.

Where is the border between the tradition and the 'new' concept?

### *The Concept:*

- take the drawing of Herbert Bayer (1930) where he propose another field of vision
- rebuild the original drawing in a kind of 3-D
- photograph the model
- analyze by removing parts of the exhibition structure and creating a narrative in eight pictures.

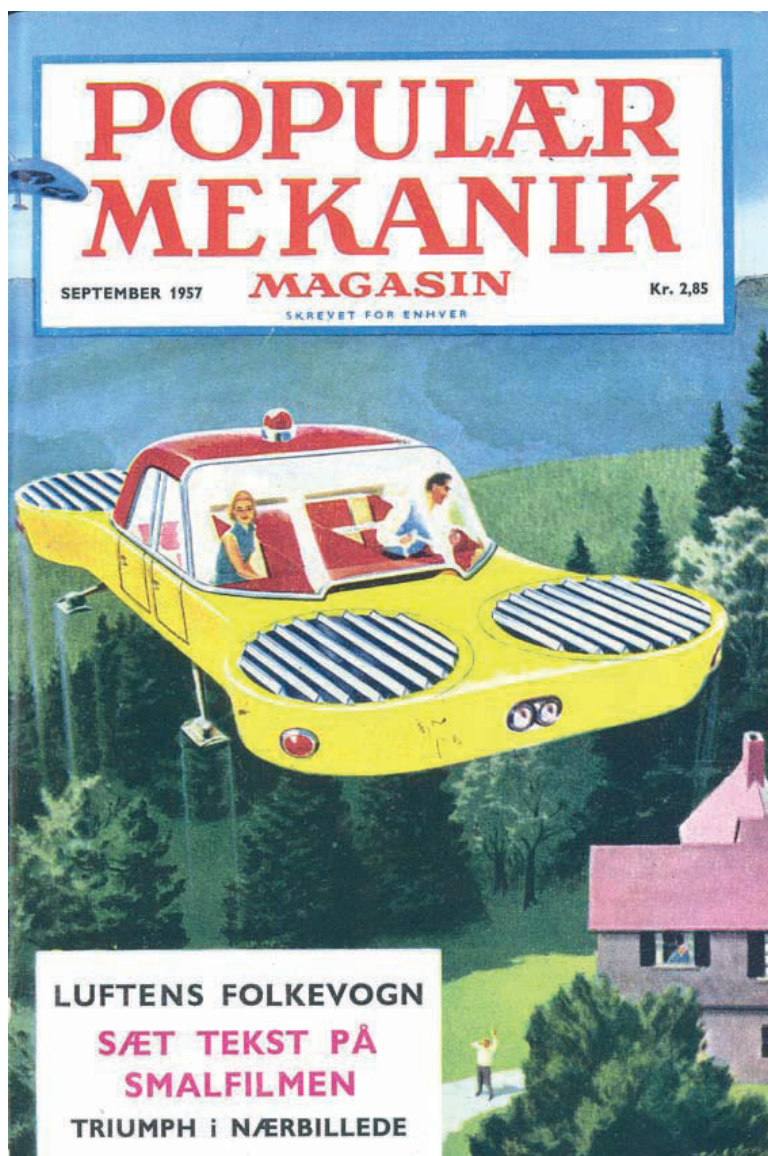
### *The Place:*

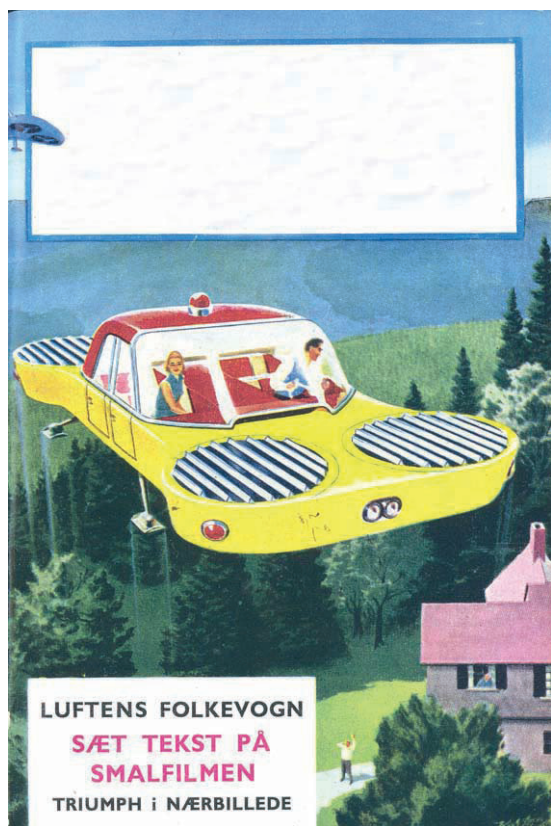
The drawing originally appear in catalogue for the Paris-exhibition promoting the new, modern German design and architecture 1930.

The model was build in 2009. Sequential selection and presentation made in October 2012.



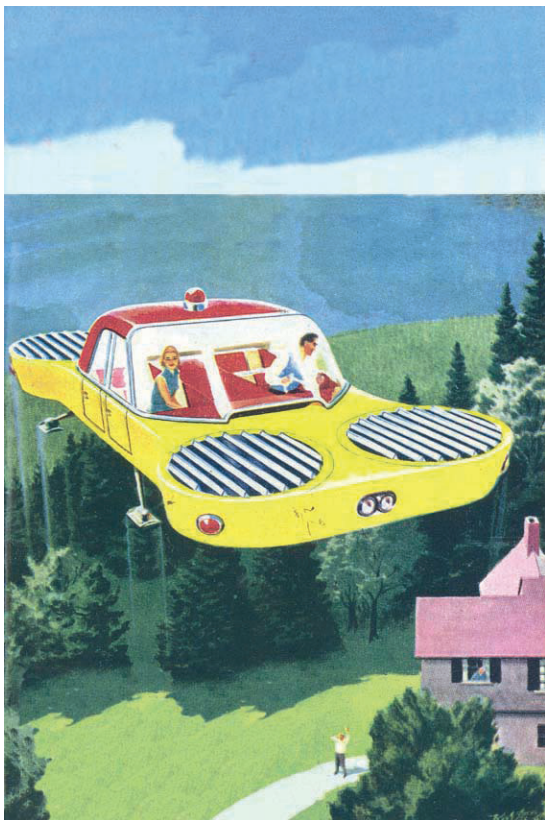


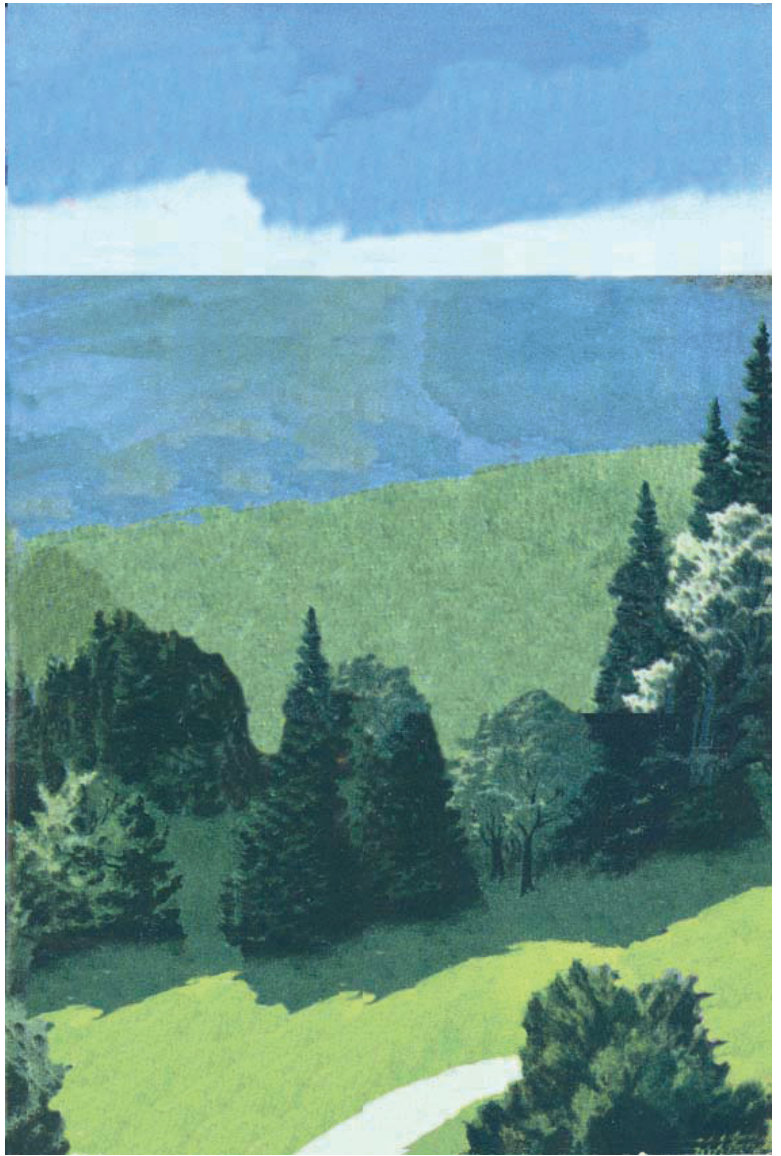
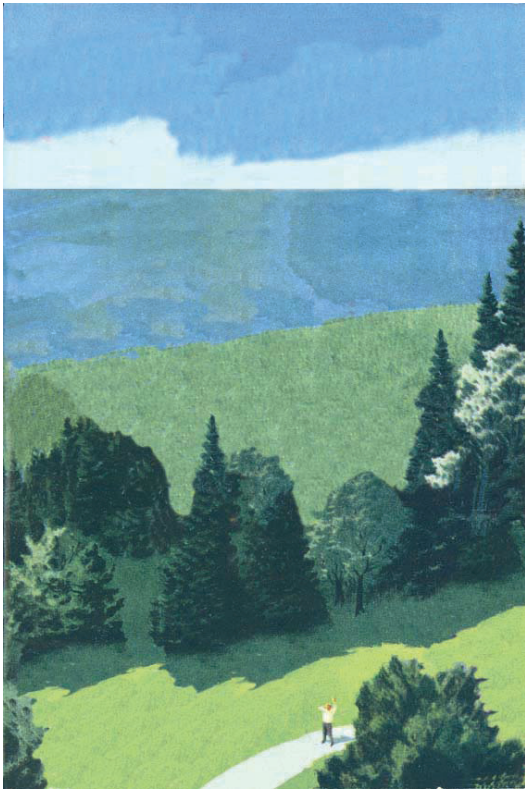




The Release\_Project  
[1]:  
The flying  
Volkswagen.







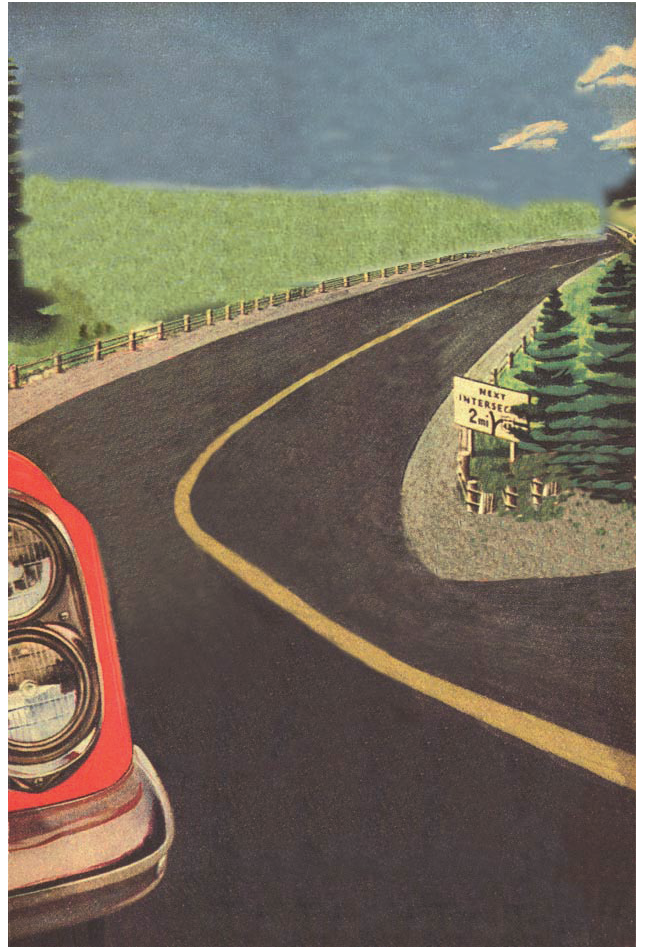
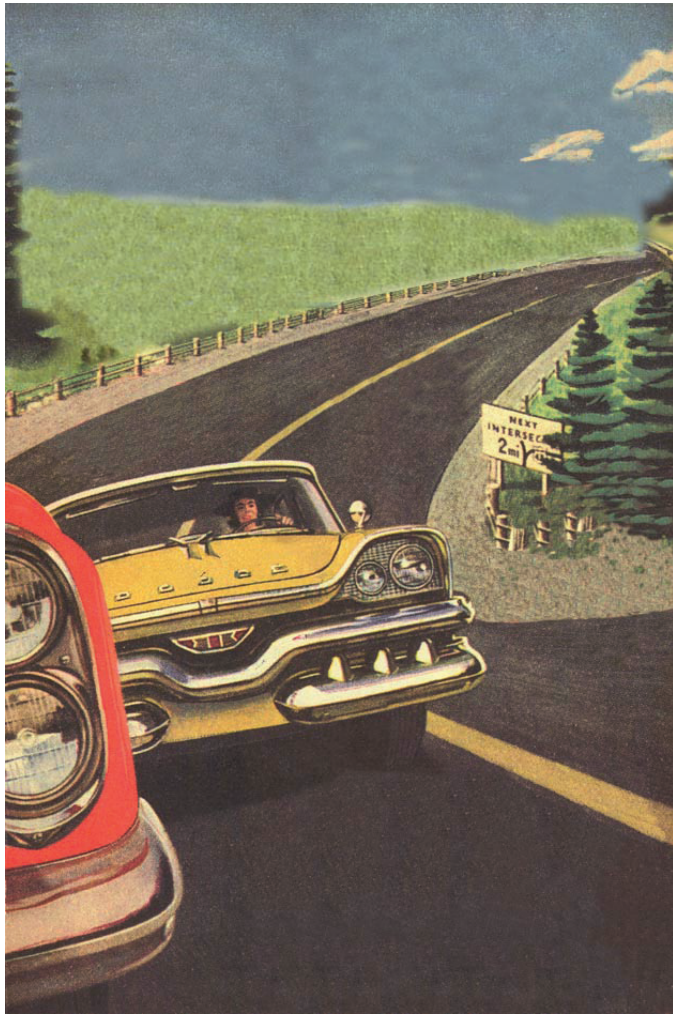




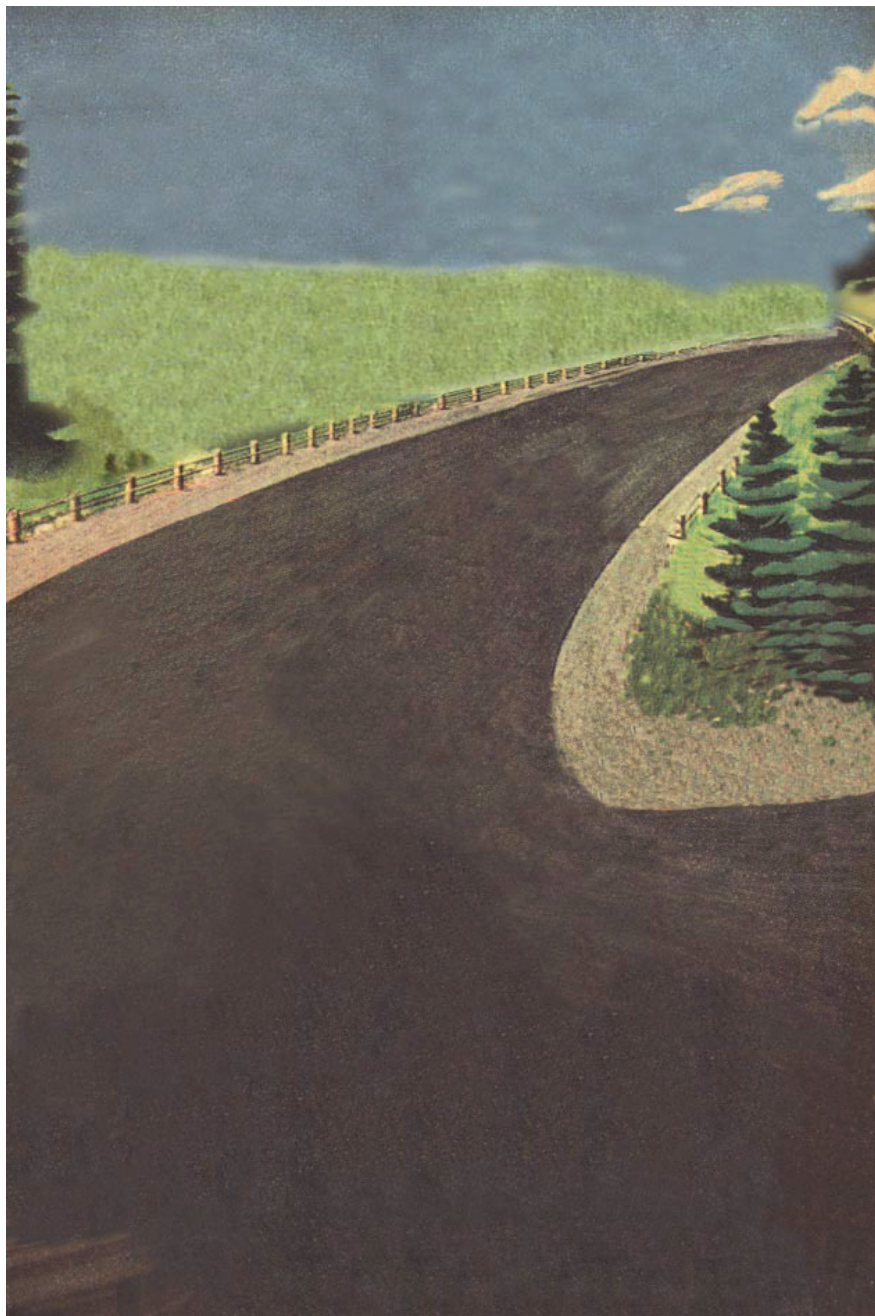




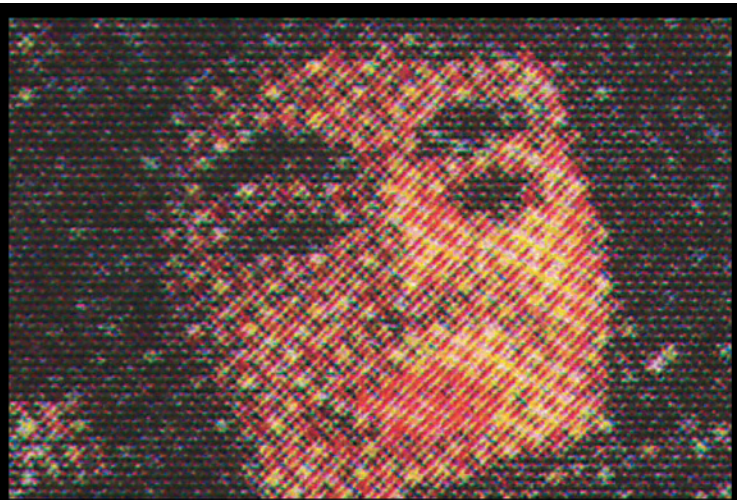
The Release\_Project  
[2]:  
Modern Cars.



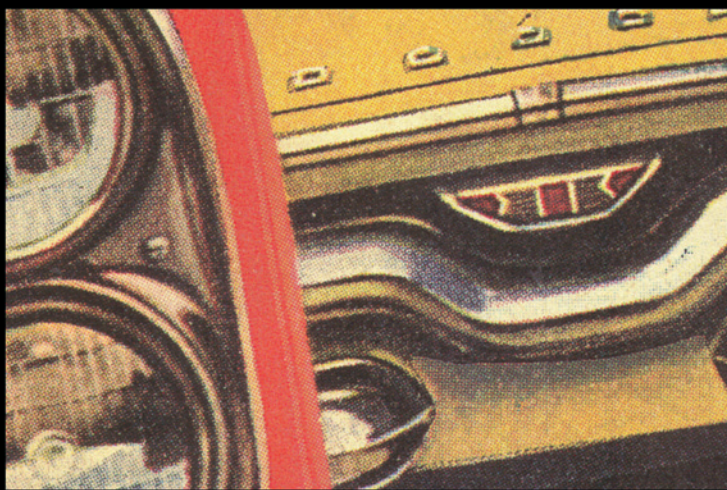
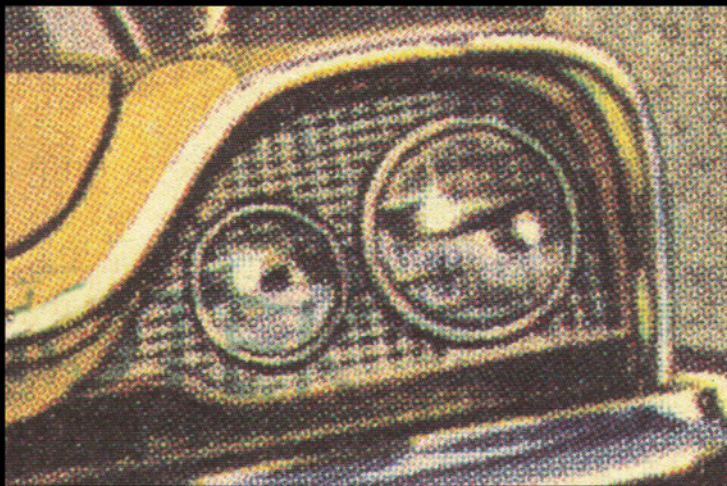






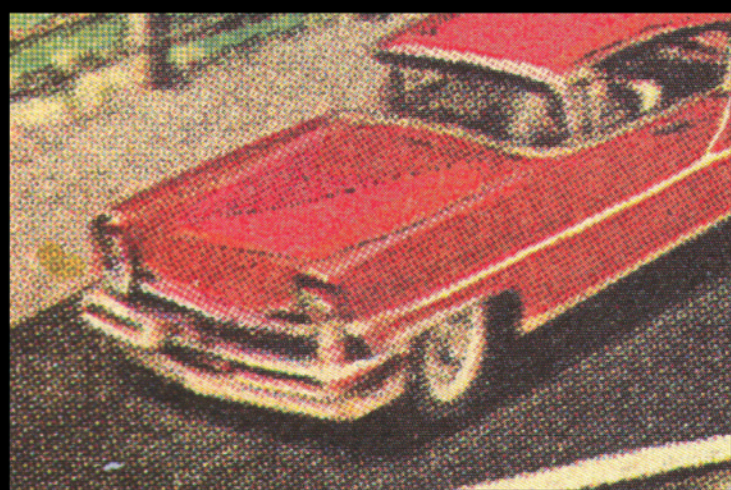
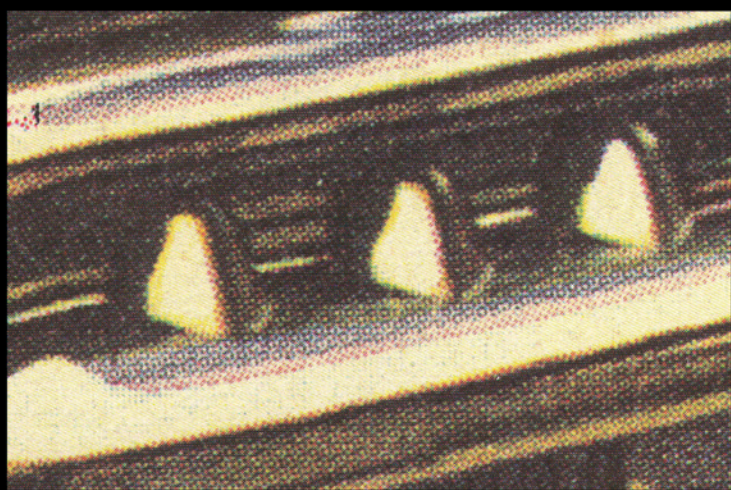






The Release\_Project  
[3]:  
The Spanish Hat.















**The Release\_Project**  
[4]:  
The Paris Match and  
Roland Barthes.





**LES NUITS DE L'ARMÉE**  
Le jeune Boudou est venu du Sénégal...  
Il a été enrôlé dans l'armée française...  
Il a été tué pendant la guerre d'Algérie...  
Il a été enterré dans un cimetière...  
Il a été retrouvé par ses parents...  
Il a été ramené en France...  
Il a été enterré dans un cimetière...  
Il a été retrouvé par ses parents...  
Il a été ramené en France...



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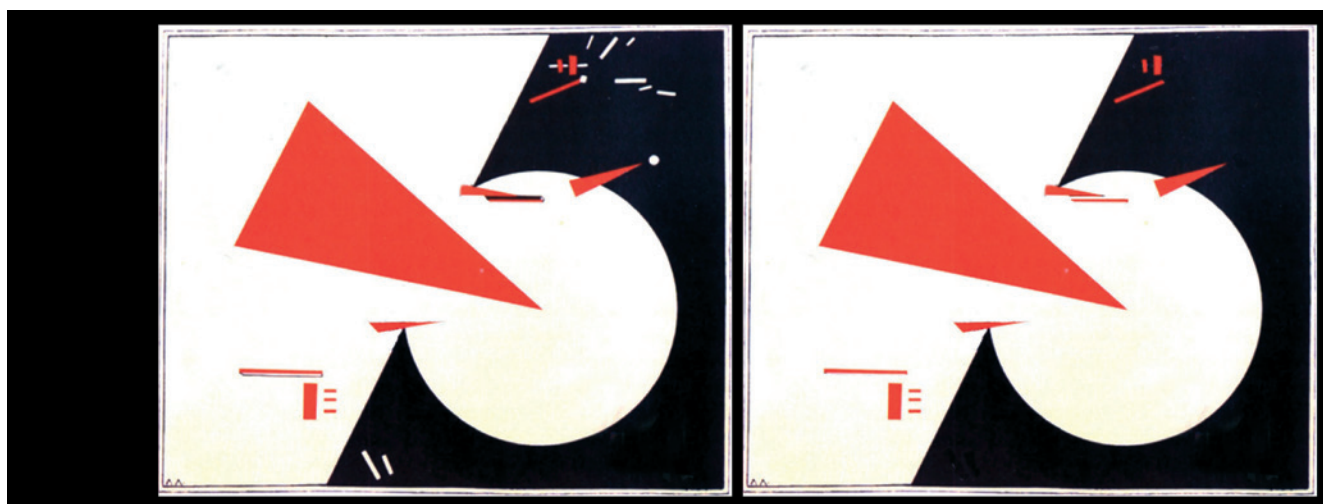


**LES NUITS DE L'ARMÉE**  
 Le petit Diouf est venu de Ouagadougou avec ses camarades, enfants de troupes d'A.O.F., pour ouvrir le fantastique spectacle que l'Armée française présente au Palais des Sports cette semaine.

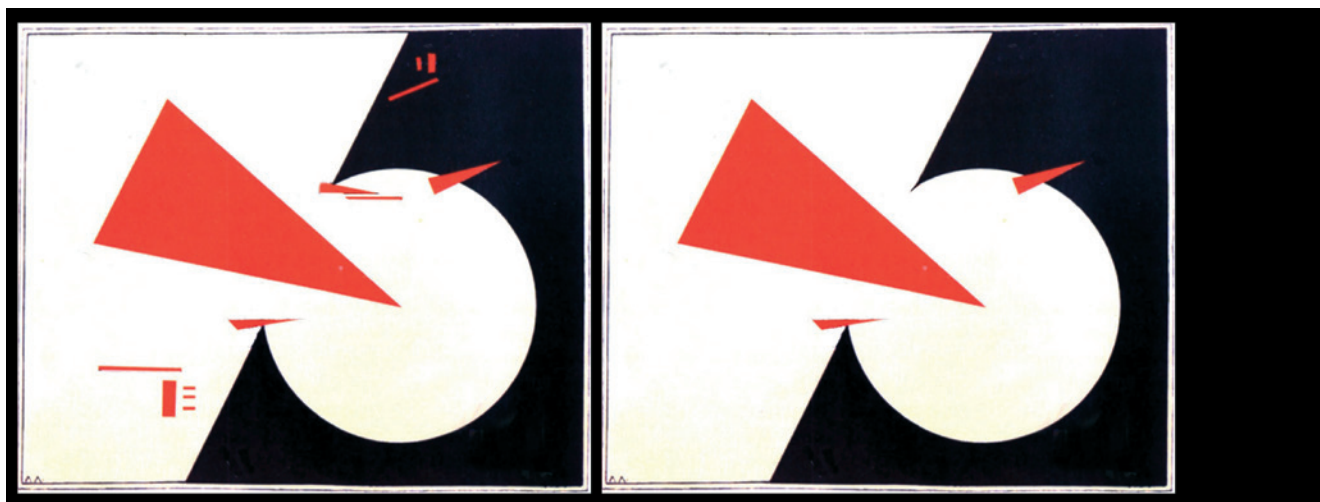
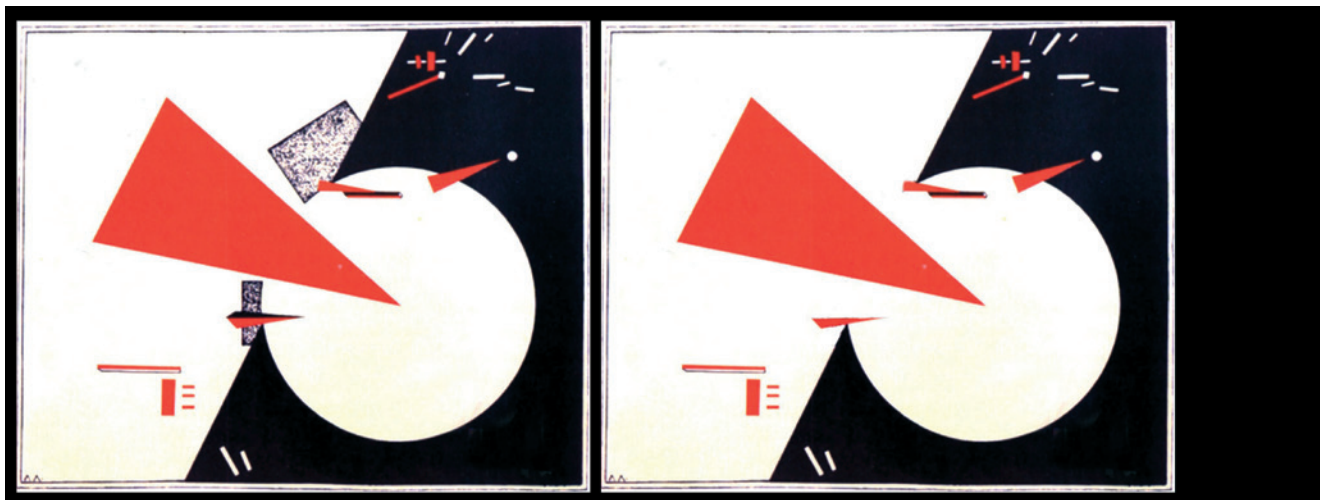


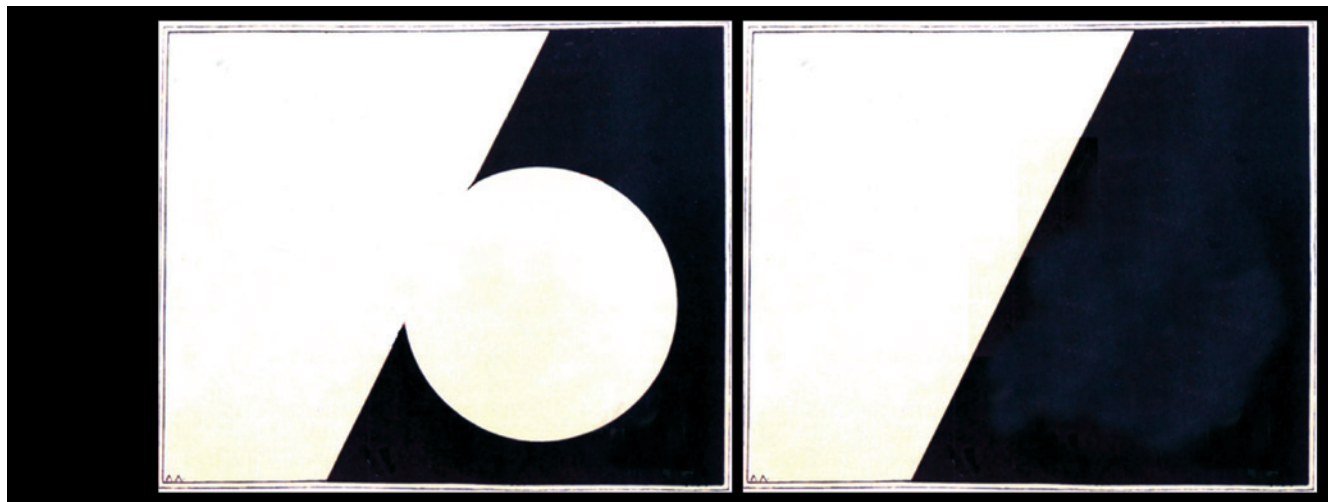
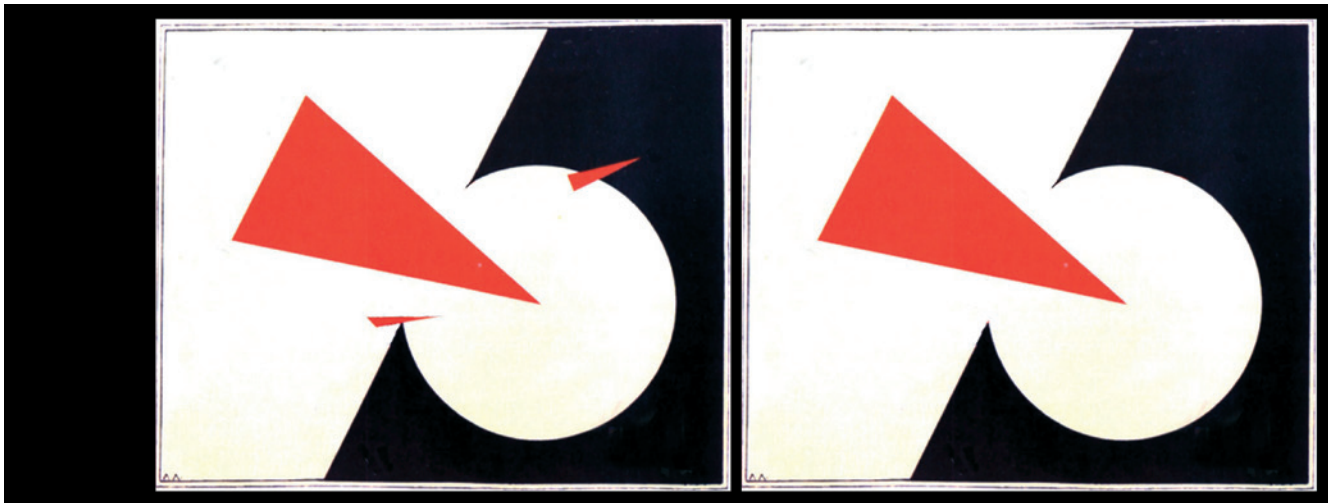
**LES NUITS DE L'ARMÉE**

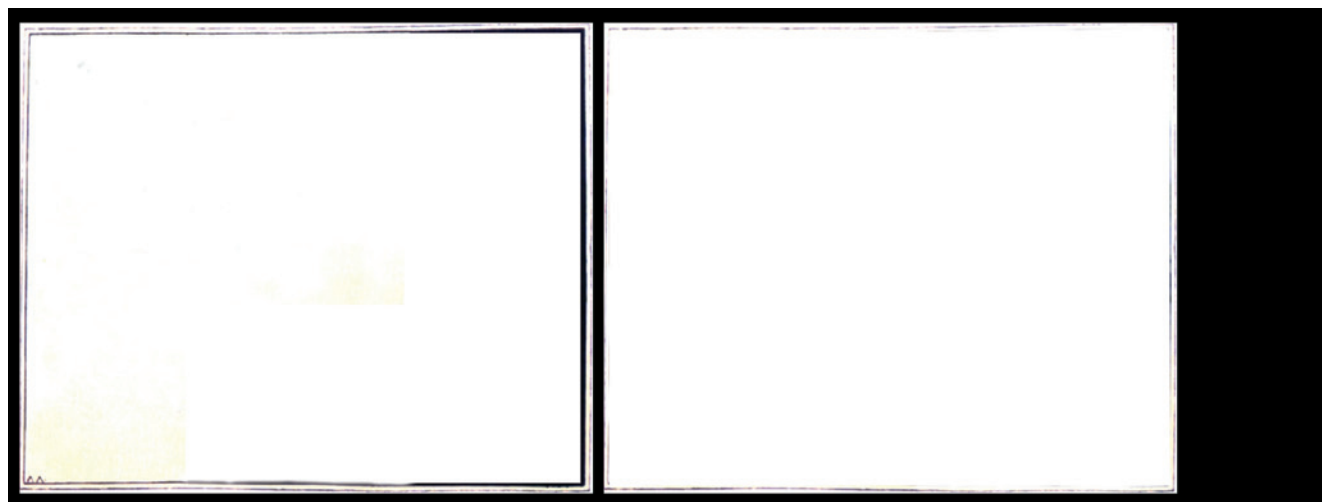
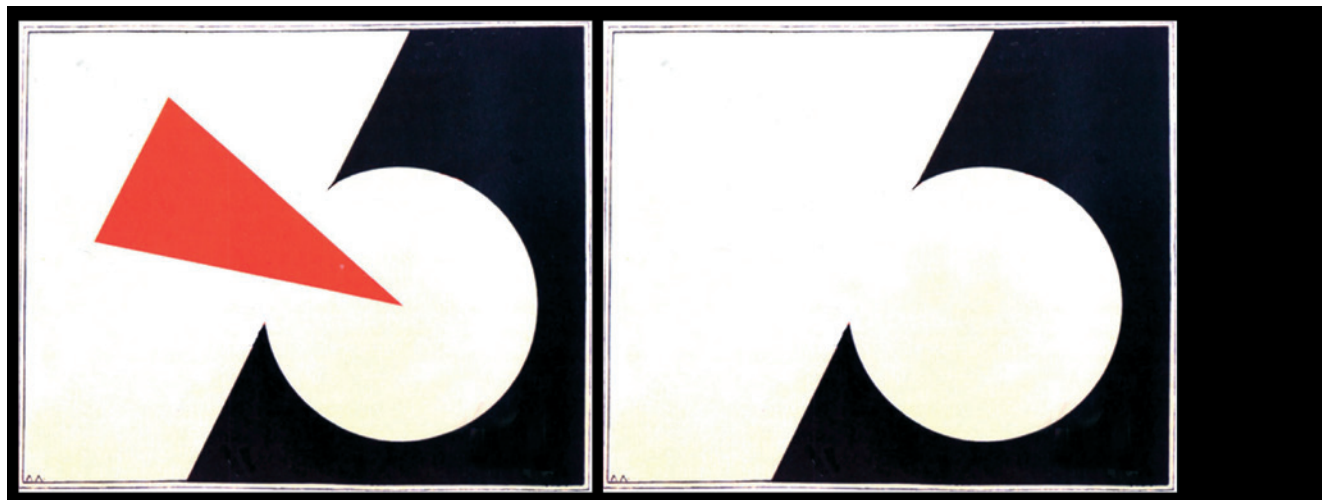
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# Billed-Bladet

Nr. 47 21. November 2. Aargang 1939



**Kronprins Frederik cykler til Marineministeriet**

Stor Serie inde i Bladet om Kronprinsessens og Kronprinsens Færd i København



Kronprins Frederik

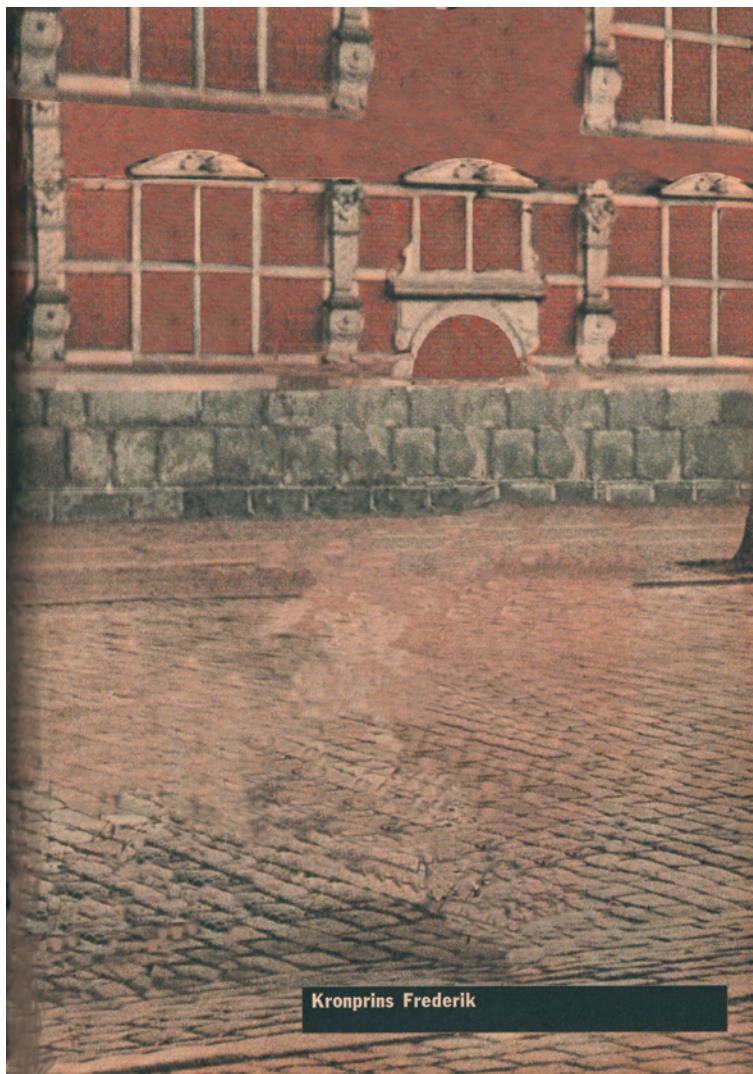


**The Release\_Project**  
**[6]:**  
The War, the crown  
prince, the bicycle.















**The Release\_Project**  
[7]:  
The Lloyd, Farther  
and son.

















**The Release\_Project**  
**[8]:**  
Reenactment 1969  
advertising shot.



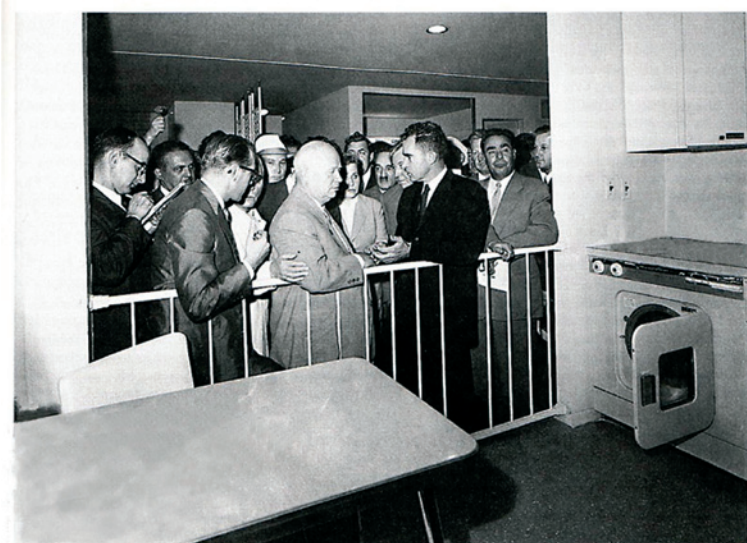








▲ Vice President Nixon's "kitchen debate" with Nikita Khrushchev, about American abundance and the drabness of Soviet daily life, was well planned—by Nixon. Photographers were positioned to catch just such shots as this: a stunned Khrushchev unable to respond.

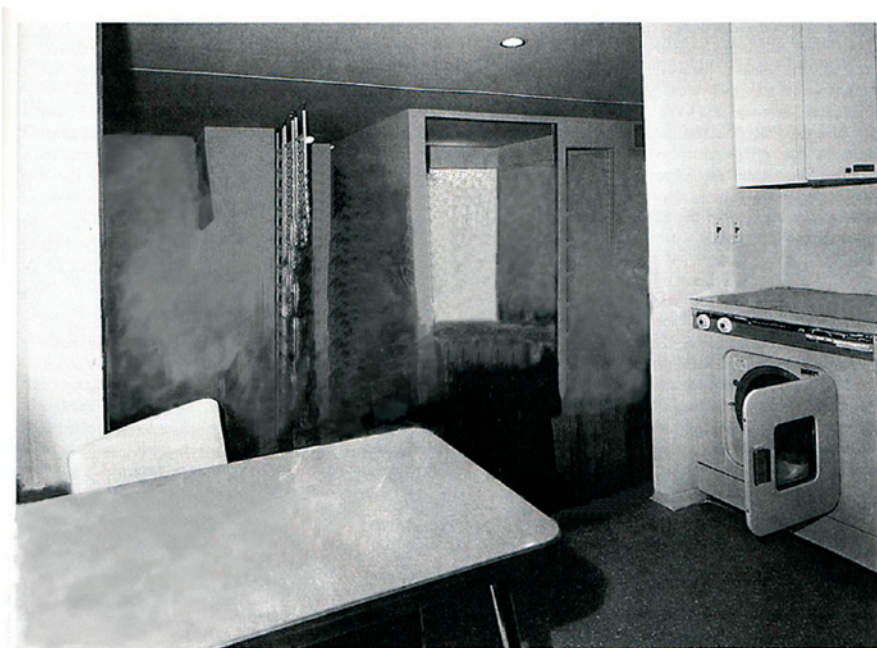


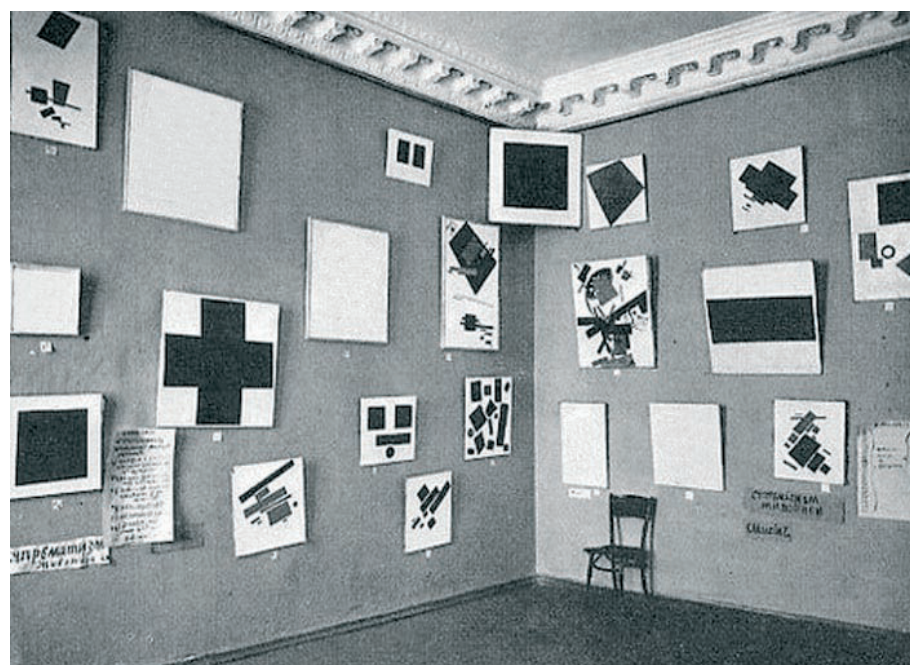
**The Release\_Project**  
**[9]:**  
The kitchen debate in  
Moscow 1959.



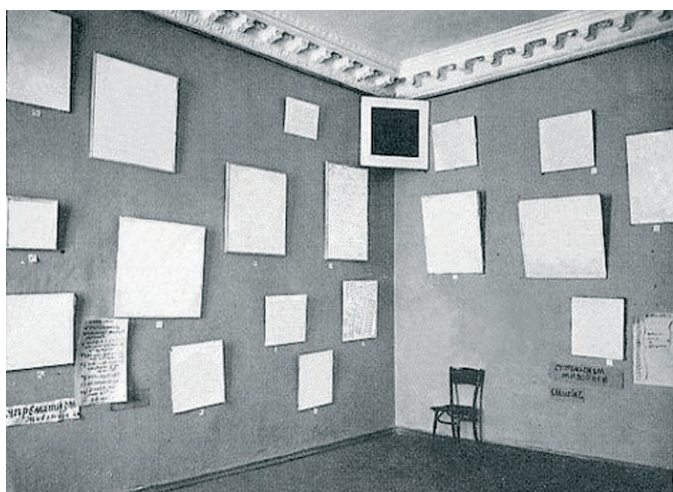
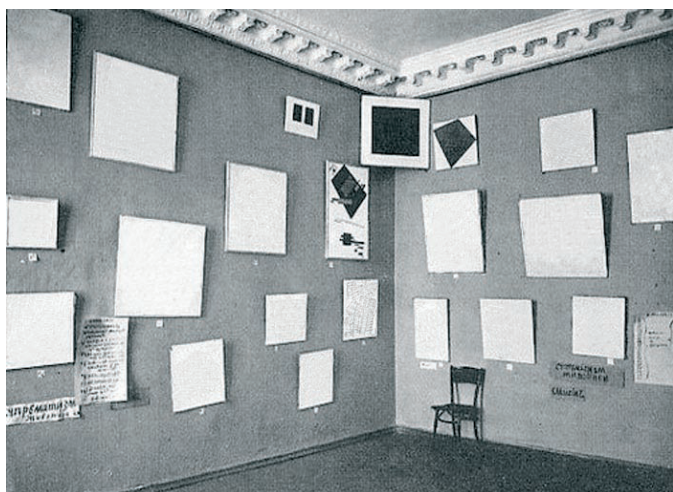
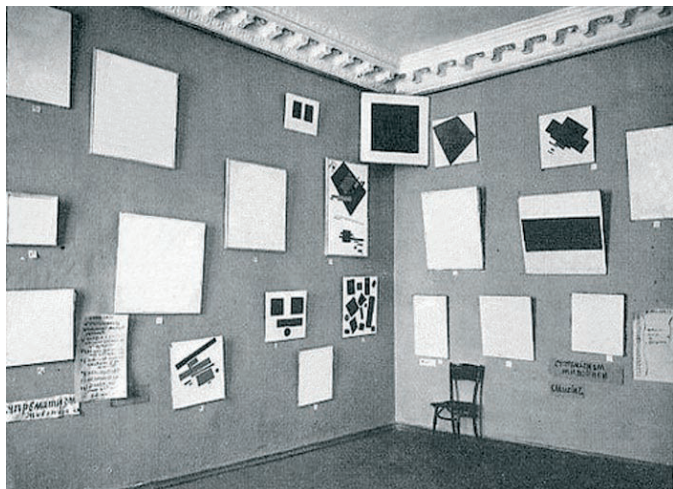






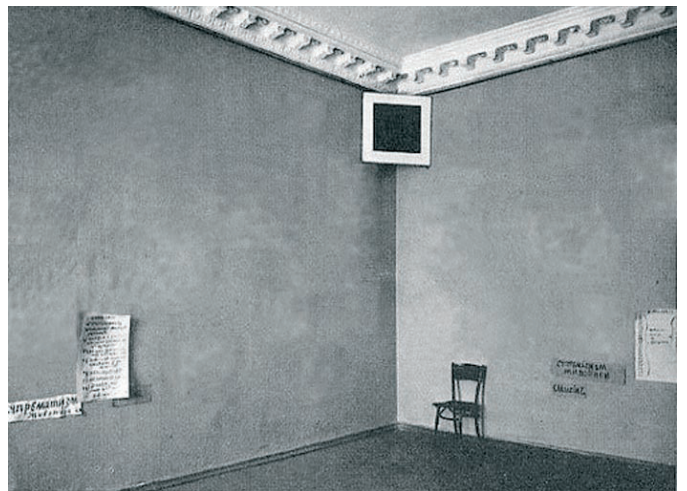
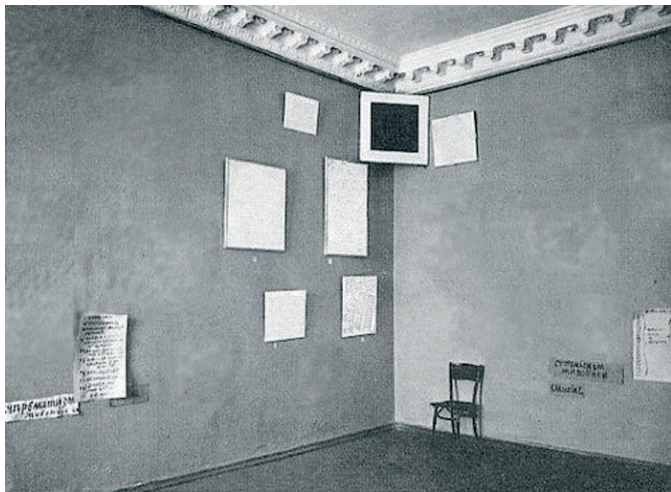
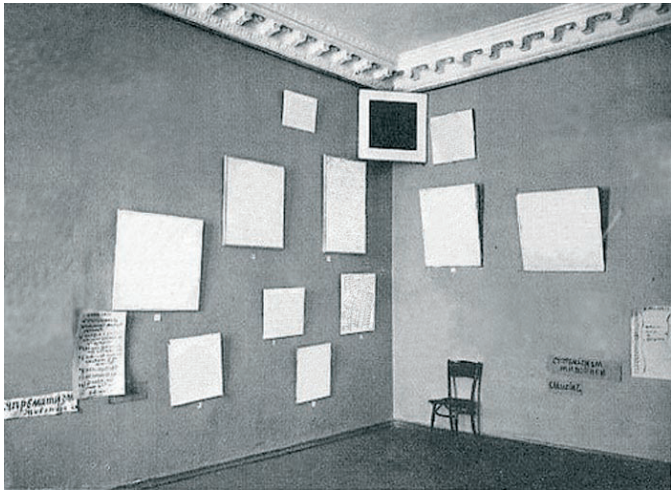


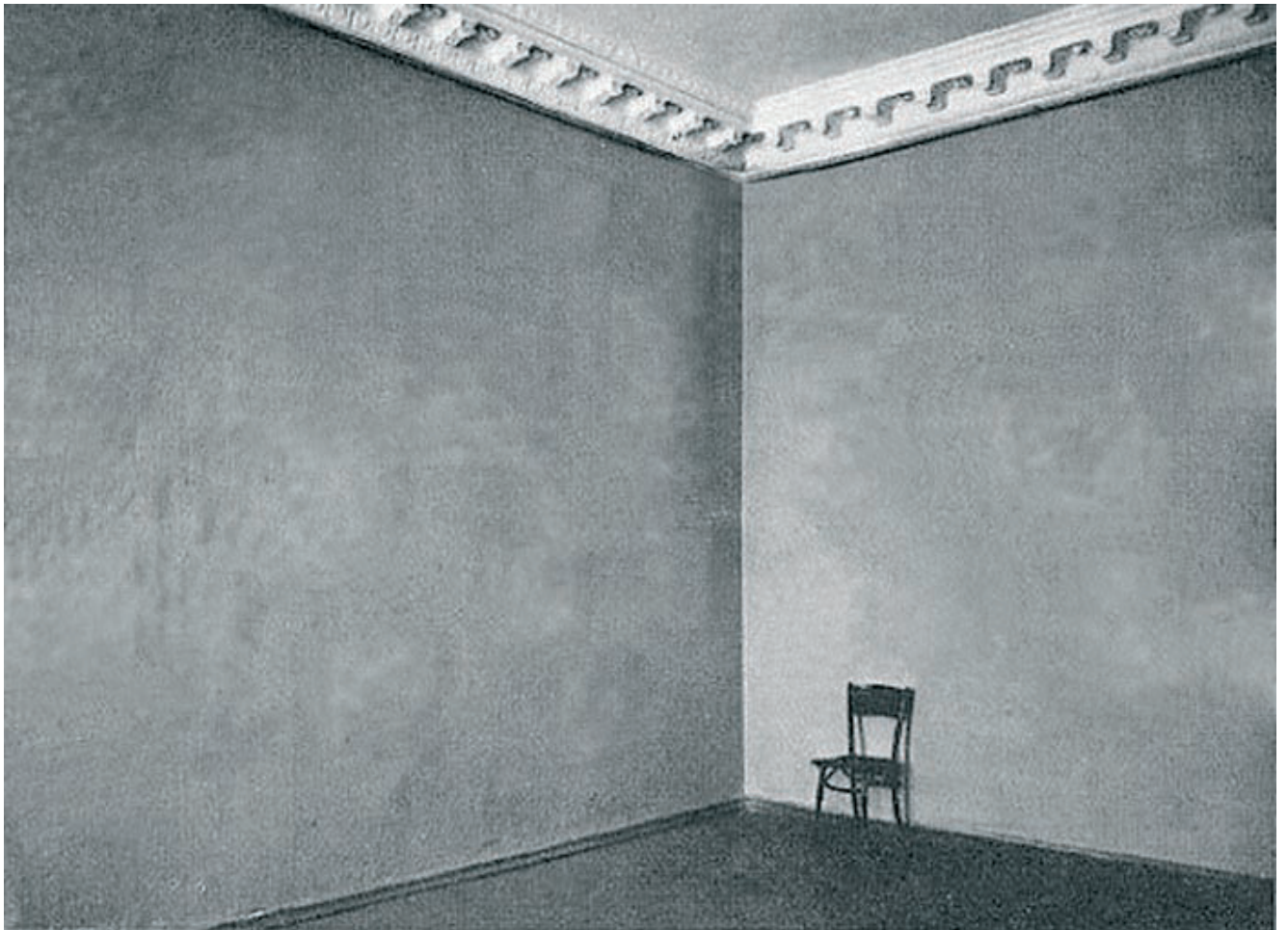


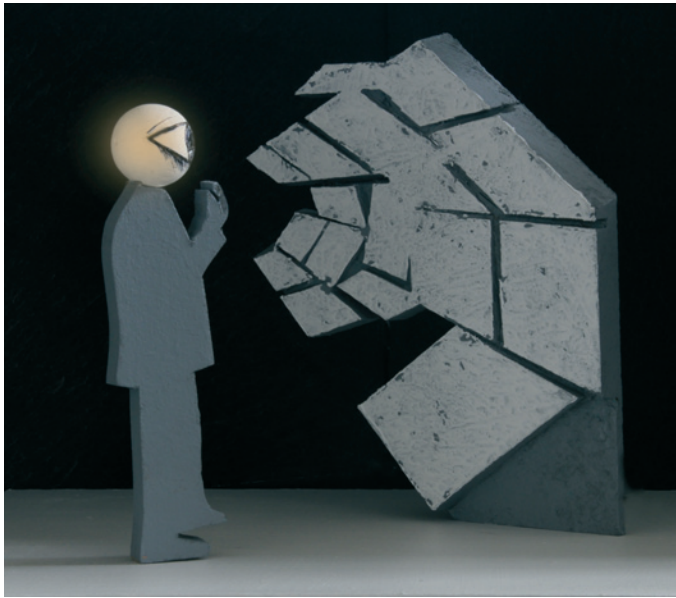


**The Release\_Project**  
**[10]:**  
 The Last Futurist  
 Exhibition '0.10',  
 1915.

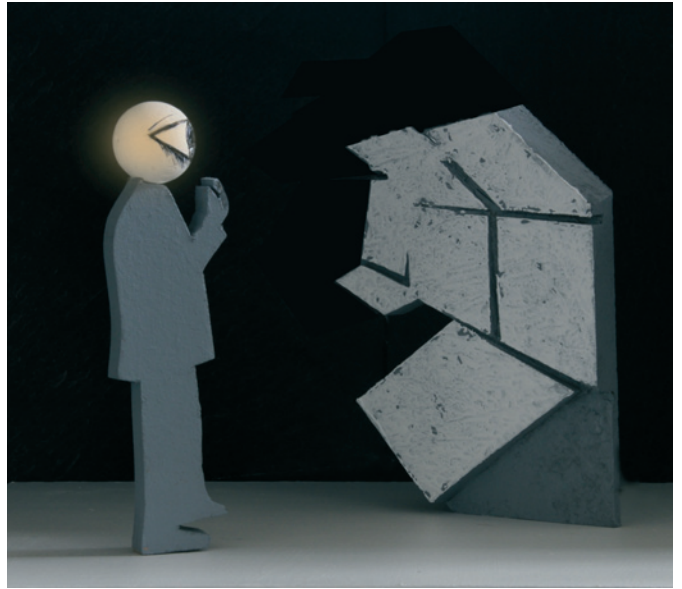
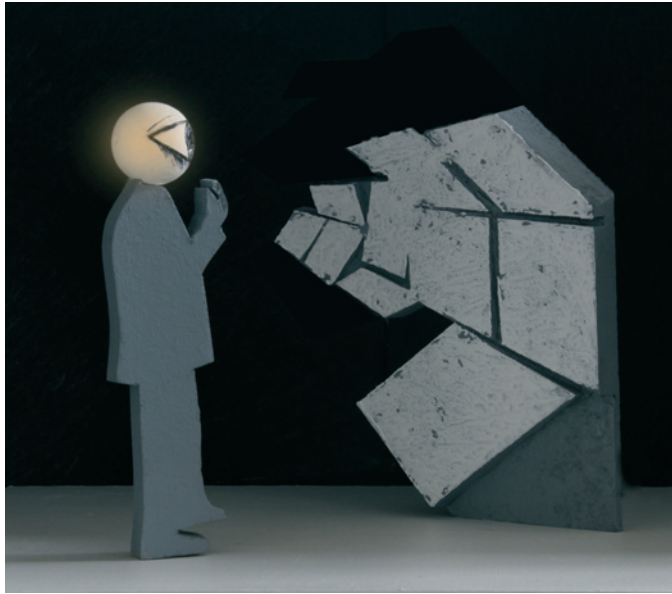




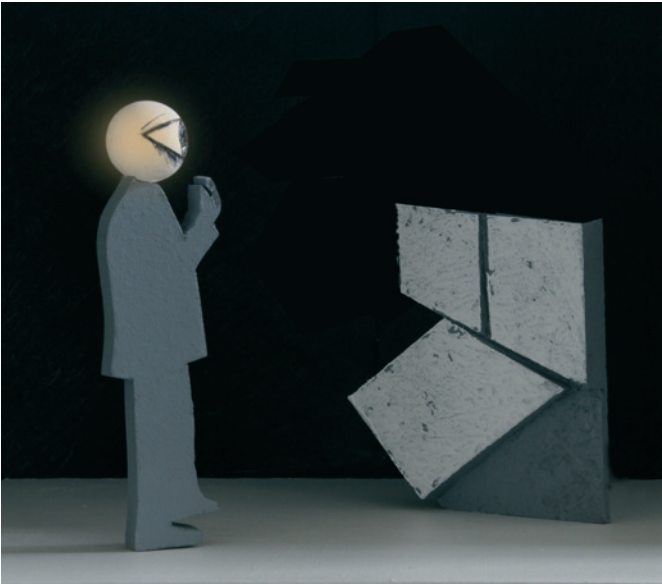
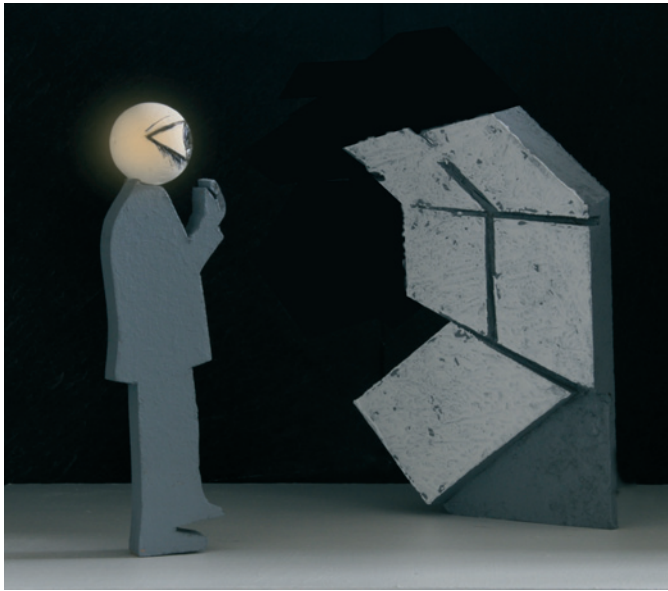


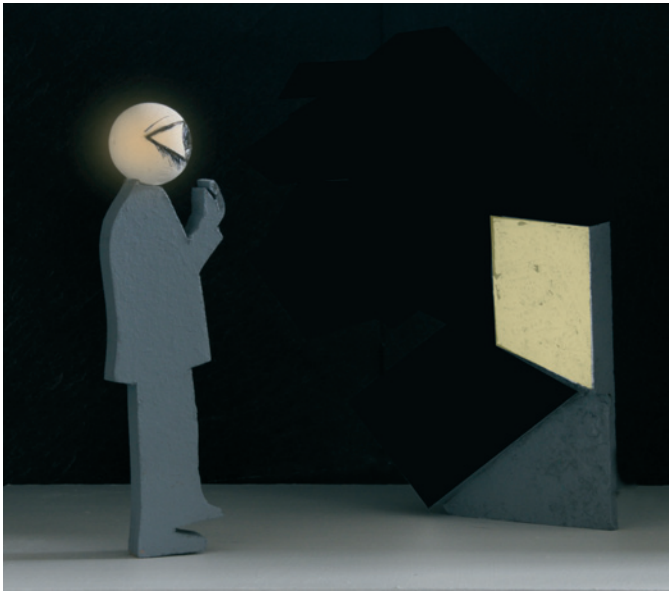






**The Release\_Project**  
**[11]:**  
The Bayer-model of  
the one-eyed viewer.











4

THE

DISCOURSE

PROJECTS

The Discourse\_Projects are very diverse and it may be difficult to find the common traits. In a broader perspective these projects discourse that creates, transforms and breaks on one another. These transformations can take place in some kind of public communication or sphere or more modest be a reaction on utterances in more private spheres.

The first is the - **Painting Memory** – that is a selection of paintings that is more than just an art exhibition. The selection is curated focusing on memory of times passed trying to formulate and re-formulate an understanding and narratives that connects the present time with the 50s or even back to the 30s. This is framed by what I had called The TransVisual meaning construction: looking into the mediated world and the visual event in order to give attention and power to the selected material or situation and reveal more than the referential potential and open up for situated and cognitive experiences.

The second project presented is – **The Roma's in the waste disposal site 1972**. This project consist of a mixture of media and activities: 16 mm documentary film; an photographic exhibition; television; poster; hand-outs; political meetings; presentations; e.g. This project is like Russian babushka dolls: a documentary film and an exhibition in 1972 is circumscribed by a meeting with political discussion, which is circumscribed by a new exhibition focused on 'Becoming a Copenhagener' at the Museum of Copenhagen 2010. This is a story of immigrants, rejection, acceptance: Amager Common and the Romani.

The third project is - **Drifting Sand - memory of three hundred years - a multi-screen interpretation**. Here the media-artist was given the opportunity to create a multi-screen show about the history of the drifting sand through three hundred years. It was not the factual story that should be told in a documentary way but as the client explicitly said it was the media-artists task to produce a "... poetic and evocative interpretation of the

cultural history of the drifting sand through more than 300 years."

The fourth project is the exhibition - **Speaking places, places speaking** - presented at a small exhibition room at the Roskilde University in relation to a research seminar dealing with gazes on the specific site of Paris trying to reveal more than the ordinary from a popular site.

The whole project had generated sixteen large photographs but for this exhibition, only seven of them were selected to present the variety of the basic idea namely what can be called Parisian or French? This quest for identity was contrasted to the photographic document of the 1950ties and the golden age of after-war epoch.

The fifth project focus on - **1/360 part of the Danish Design 1945-1975**. In his book the head of the research unit at the DesignMuseum Danmark would present a cover design that I had created for Medusa Publishing in 1975. He would use this cover as exemplary for the small upcoming publishers that want



to create an identity through the professional design. In my archive I found that through the years 1975-1979 I had produced 15 covers in this special series with common design traits called the beam. These exemplary covers has now been musealized and integrated in DesignMuseum Danmark.

The sixth project present the - **Changing-Scale-Exhibition** - where the artist wants to combine and contrast eleven acrylic paintings size 84 x 122 cm with the same pictures in a model-exhibition. He made a selection of the eleven painting to be hang in the Clausen Art Gallery in Copenhagen.

The paintings were working with the complexity of »The Covered Gaze«. So far it was an ordinary gallery hanging og paintings. He contrasted the original painting with a model-gallery. He could then release the size of the paintings and enlarge or reduce them and place them in a new narrative in the model. When the spectator switch between the original exhibition and the model-exhibition this change of scale made a cross in mind of the

spectator that makes the sparks flew.

The seventh project is - **Sculpture of Memory** - that ends with two photographs of an shed or workshop that I used in 1957 when I was twelv years old. How to remember a site, a place, a room, a workshop – when it is gone? The artisk want to go further than to create a drawing from memory and want to be more factual and determin the size of the actual shed or workshop. He constructed the measurements and then he build what he called the sculpture of memory. He could then recal hidden memories and stories from his life in the years of becomming teenager.

The eight project - **Museum: The Three Monkeys** - focus on a collection that is taken out of the archive and transformed into a coherend narrative in the context of the exhibition of objects telling and retelling the story of the three monkeys "... see no evil, hear no evil, speak no evil..." The fluent metaphor are used to communicate privat, political, sathirical, informative messages

with a twist. The project also involves the users of the digital site in deliviring examples and complementing with more information.

**Discourse\_Project**  
**[1]**  
**- Painting**  
**memory**

Filling one square meter with acrylic paint takes time and from one point of view it can be seen as the production of a picture to be hanged on a wall. But the painting process is also a way of slowing down the time of looking and remembering in order to gain and investigate new experiences and insights. The painting process directs attention. And without focused attention it becomes impossible to produce this kind of painting.

By framing the intention with the painting, the painting as the final product only reveals part of the epistemological process that is taking place in time and space. In another context I have named this framing The TransVisual meaning construction: looking into the mediated world and the visual event in order to give attention and power to the selected material or situation and reveal more than the referential potential and open up for situated and cognitive experiences. The following four themes are constructed as the filter to deduce the selection of the presented paintings. From more than 130 paintings these 32 images are

selected and grouped in the four themes. Each contains eight paintings.

**THEME 1:** An analytical visual transformation of family photographs from the 1950s related to the present.

**THEME 2:** A visual analysis of the full-page cartoon called 'Willy's Adventures' from the 1930s seen with the eye of the 2000s.

**THEME 3:** Parts and whole. The narration of incongruent and diverse objects and signs and their relation to the whole.

**THEME 4:** Moving pictures, moving elements and moving viewer. An investigation of the seen and the unseen.

**THEME 1: An analytical visual transformation of family photographs from the 1950s related to the present.**

Very few family snapshots have survived from my early childhood. One is a snapshot of my often-absent father lying on the grass in a park on a summer day holding the less than a year old boy close to him.

The second snapshot is taken in the street of a small village in front of the dairy. I am holding a basket in one arm standing with short trousers, naked knees and a sharp parting. The shadow of the houses on the opposite side of the street looks sharp, bold and dangerous to me.

The third photo is of a boys' choir in their uniforms standing in front of the church where they are going to sing. The boy has a strong feeling of belonging and closeness. We are in it together. The three photos are looked at with great attention from today's perspective, and as the brush touches the canvas more is revealed about the situation

then and the feelings around the present and absent persons on the snaps.

Titles of the eight paintings in theme 1:

- Father and Son 1946: The young father of 23 and the only 10-month-old son are looking at you. What is hidden and what is revealed?
- The Hidden Secrets: Looking, looking, looking - holding so close and so distant.
- Hold me touch me: The son's hand holding so tight the arm of his father. Trying to avoid him disappearing. The Ankh symbol denotes eternal life.
- The Dangerous House: The little boy is safe in his warm box. The dangerous shadow is getting closer.
- The little Boy: Isolated and multiplied - his loneliness is exposed.
- Boy behind Father: He sees through his father and hopes to be seen as he is.
- In the Quietness of the Wood: Through their voices they become united in sound.
- The energetic choir: Their energy is burning their uniform appearance.

**THEME 2: A visual analysis of the full-page cartoon called 'Willy's Adventures' from the 1930s seen with the eye of the 2000s.**

As a teenager the boy found a heap of family magazines from the time when his father was a teenager. Think about it: they were looking at the same cartoons with an interval of 25 years. The father is looking at his son looking with the same intensity as he did once. Maybe. A snapshot shows the son lying

on the grass in a garden with his very new straw-hat. He is reading the cartoon Wills Adventures ['Rob the rover']. The son is fascinated and is reading about the main character who has been found drifting around in a boat without any mother or father and without any memory of his past. The painting uses the time-lapse and elements from similar newcomers like the moon landing and timeless signs and perceptions like water, trees and animals to comment upon the loneliness, silence and identity experienced by the teen.

Titles of the eight paintings in theme 2:

- The teenager contained in nature and adventure – expecting the step of mankind.
- The air is trembling – the sound of the chair that creaks.
- Old cartoons in yellow family magazines in between dreams of rush away.
- The structured nature is dangerous – even for Willy.
- Reality is diffusing, swept away the old cartoons.
- The boy reading does not hear (The bell ringing). Willy is trapped.
- (The tiger roars) – heat, trap, dust, monotony – and sparkling water.
- The clash of time and a crash at the beach – on the moon 'A giant step for mankind'.

### **THEME 3: Parts and whole. The narration of incongruent and diverse objects and signs and their relation to the whole.**

Two or more different elements are combined and woven together to create some kind of narrative with a beginning, an end and something in between. In the

beginning is a universe of pictures from one or more cultures. They are resemblance of something like ropes, persons, skeletons, birds, text – but they are most of all presentations of identities.

The rope is taken from an exhibition where the famous Danish author Hans Christian Andersen's rope was exhibited. He was afraid of fire and was always travelling around in Europe with his rope so he could escape the tragedy.

The identity of time is explored from the first preserved photo in the world made by Nicéphore Niépce in 1826, and related to the mug photo in a passport.

The picture-in-picture explores the original identities and how these are transformed in the new combinations creating narratives. Some of the identities are common knowledge and some are more private and hidden signs.

Titles of the eight paintings in theme 3:

- The rope and the bird meet in history.
- Identification of the travelling sun and a travelling young man.
- Listen: Under the sky you are always alone.
- The skeleton bird and the cliché of the 50s of the 'other'.
- Oh, look! Oh, look! Oh, look!
- The monk is substituted by a new monk producing new knowledge.
- The open gate to heaven for the open-minded.
- The carved stones in Paris meet the Buddha in Bangkok.

### **THEME 4: Moving pictures, moving elements and moving viewer. An investigation of the seen and the unseen.**

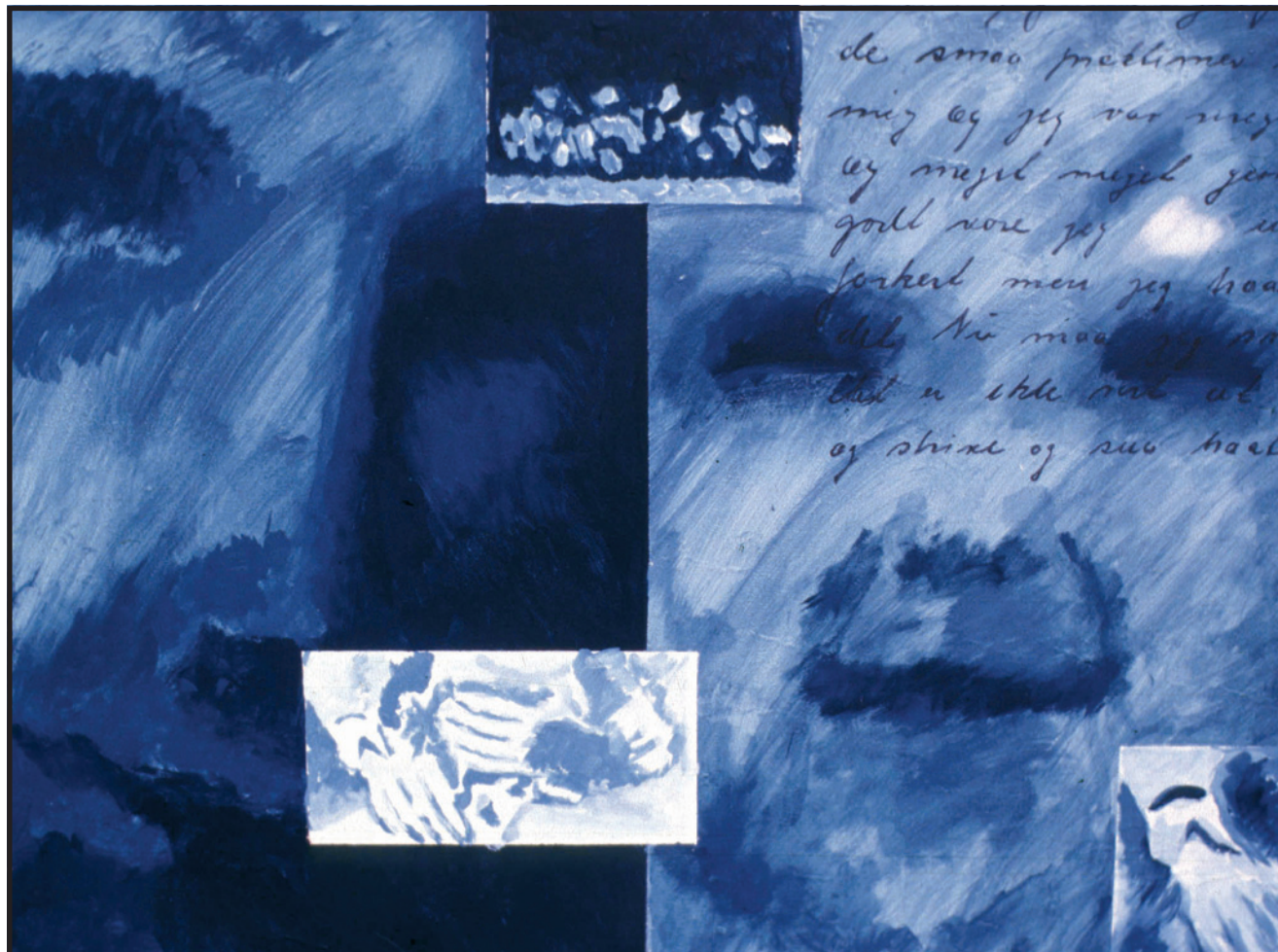
My cartoon hero of the 50s was Hopalong Cassidy. For me he was a dangerous, adventurous and controlling character at the same time. In these paintings Hopalong is woven into the hard rocks, the soft plants as symbols of his attempts to ride and capture the unseen and the dangerous. The sequential pictures explore the moving elements.

The visual structure of numbers, plants, web, excavation grids and x'es are trying to catch the falling people in a way that maintains and brings their mystery under control and makes them homier.

Titles of the eight paintings in theme 4:

- Caught up in rigid structure: can Hopalong overtake himself?
- The structure of the sweet honeydew melon overwhelms the symbol of man.
- The hard rock and the tough interpreter of law.
- Numbers, numbers, shadows and doubles are falling.
- Hopalong is vanishing in the plants of water.
- The excavation of the Frank Capa photo from Spain 1936 meets Shakespeare's 'No nothing is what is not'.
- The grid catches the never dying falling woman.
- x one, xx two, xxx three, xxxx ... who is going to shuffle the cards?





## THEME 1:

An analytical  
visual  
transformation  
of family  
photographs from

the 1950s related  
to the present.

**THEME 1:1 • Father and Son**  
1946: The young father of 23 and  
the only 10-month-old son are  
looking at you. What is hidden  
and what is revealed? (81 x 110  
cm).

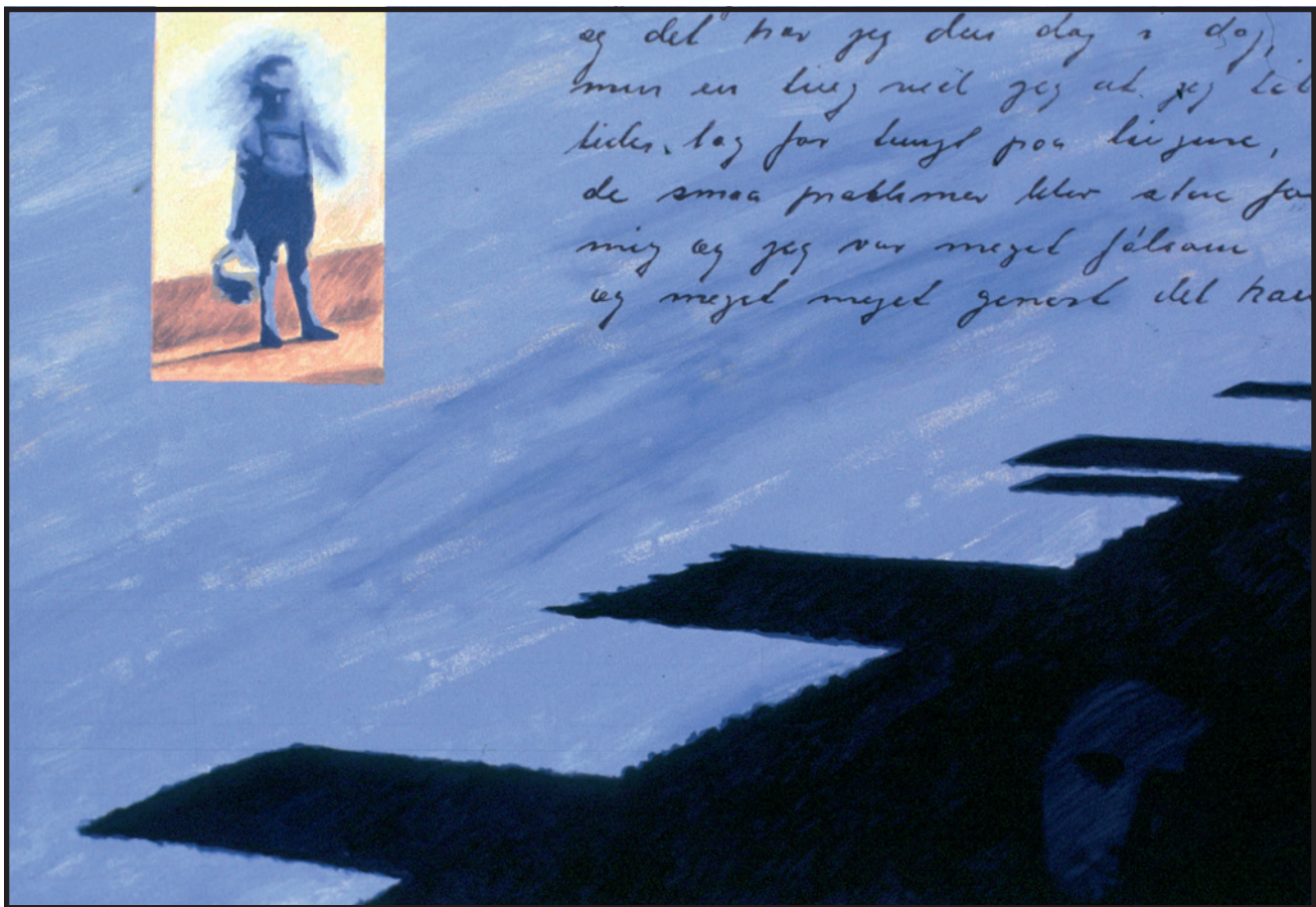


**THEME 1:2 • The Hidden  
Secrets:** Looking, looking, looking  
- holding so close and so distant.  
(81 x 122 cm).



**THEME 1:3 • Hold me touch me:**  
The son's hand holding so tight  
the arm of his father. Trying to  
avoid him disappearing. The Ankh  
symbol denotes eternal life. (81 x  
110 cm).





og det' har jeg den dag i dag,  
 men en ting vil jeg at jeg vil  
 liden, tag for langt for liden,  
 de små problemer blev atue for  
 mig og jeg var meget fælles  
 og meget meget gerne det har

**THEME 1:4 • The House:** The  
 little boy is safe in his warm box.  
 The dangerous shadow is getting  
 closer. (81 x 110 cm).





**THEME 1:5 •** The little Boy:  
Isolated and multiplied - his  
loneliness is exposed. (61 x 61  
cm).

**THEME 1:6 •** Boy behind Father:  
He sees through his father and  
hopes to be seen as he is. (61 x  
61 cm).









**THEME 1:7 •** In the Quietness of the Wood: Through their voices they become united in sound. (81 x 122 cm).

**THEME 1:8 •** The energetic choir: Their energy is burning their uniform appearance. (81 x 122 cm).





## THEME 2:

A visual analysis  
of the full-  
page cartoon  
called 'Willy's  
Adventures' from

the 1930s seen  
with the eye of the  
2000s.

**THEME 2:1** • The teenager  
contained in nature and adventure  
– expecting the step of mankind.  
(81 x 122 cm).



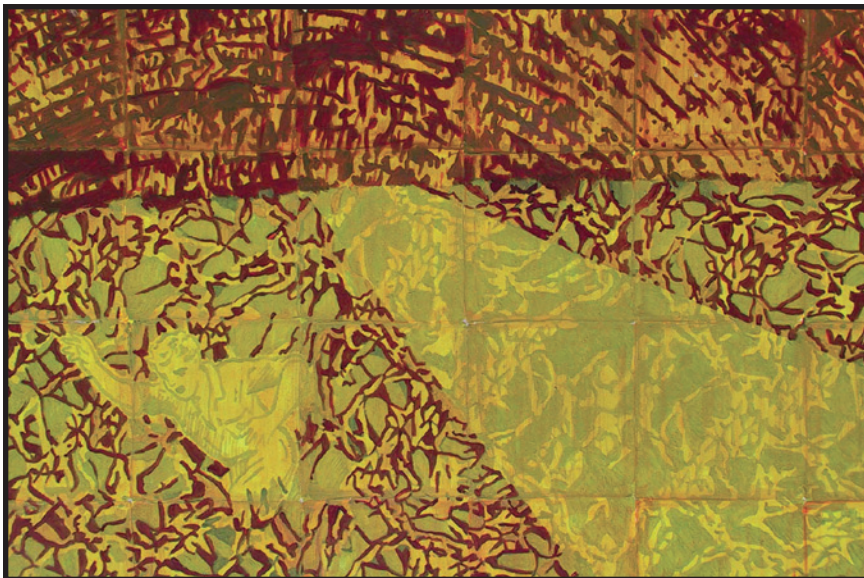


**THEME 2:2** • The air is trembling – the sound of the chair that creaks. (81 x 122 cm).



**THEME 2:3** • Old cartoons in yellow family magazines in between dreams of rush away. (81 x 122 cm).





**THEME 2:4** • The structured nature is dangerous – even for Willy. (81 x 122 cm).

**THEME 2:5** • Reality is diffusing, swept away the old cartoons. (81 x 122 cm).





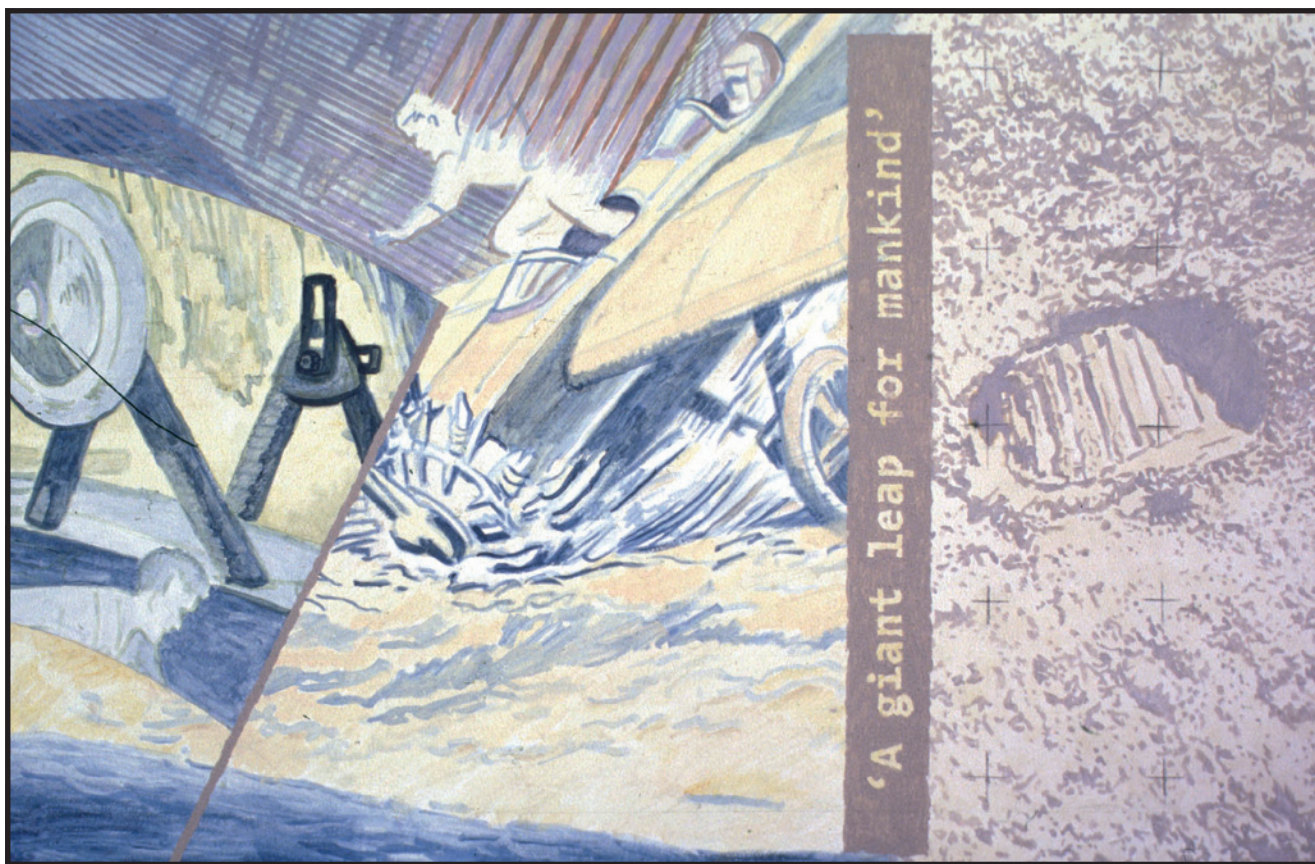


**THEME 2:6** • The boy reading  
does not hear [The bell ringing].  
Willy is trapped. (81 x 122 cm).



**THEME 2:7 •** (The tiger roars) – heat, trap, dust, monotony – and sparkling water. (81 x 122 cm).





**THEME 2:8** • The clash of time  
and a crash at the beach – on the  
moon 'A giant step for mankind'.  
(81 x 122 cm).





### THEME 3:

Parts and whole.  
The narration of  
incongruent and  
diverse objects  
and signs and

their relation to  
the whole.





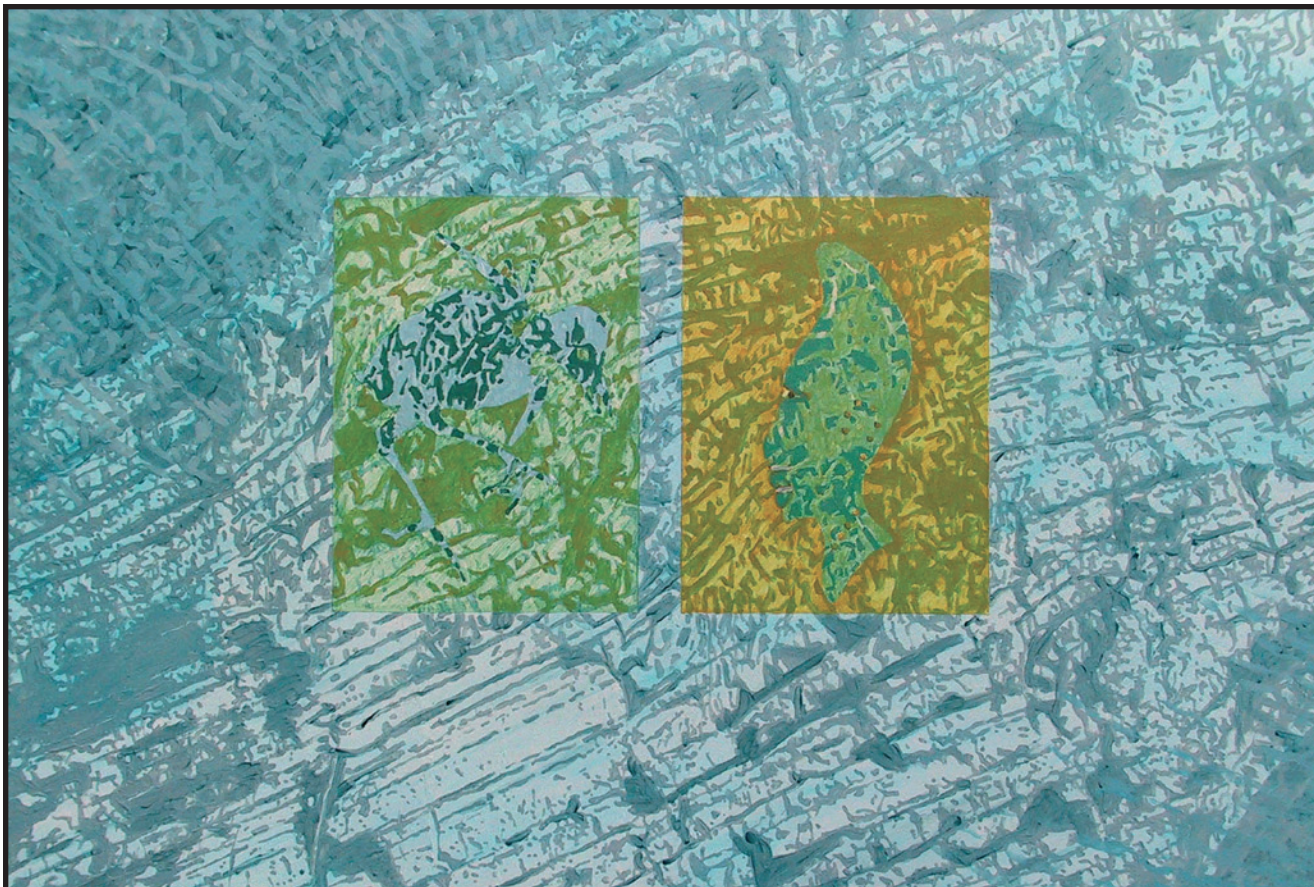
**THEME 3:1** • The rope and the bird meet in history. (81 x 122 cm).

**THEME 3:2** • Identification of the travelling sun and a travelling young man. (81 x 122 cm).



**THEME 3:3** • Listen: Under the sky you are always alone. (81 x 122 cm).





**THEME 3:4** • The skeleton bird  
and the cliché of the 50s of the  
'other'. (81 x 122 cm).

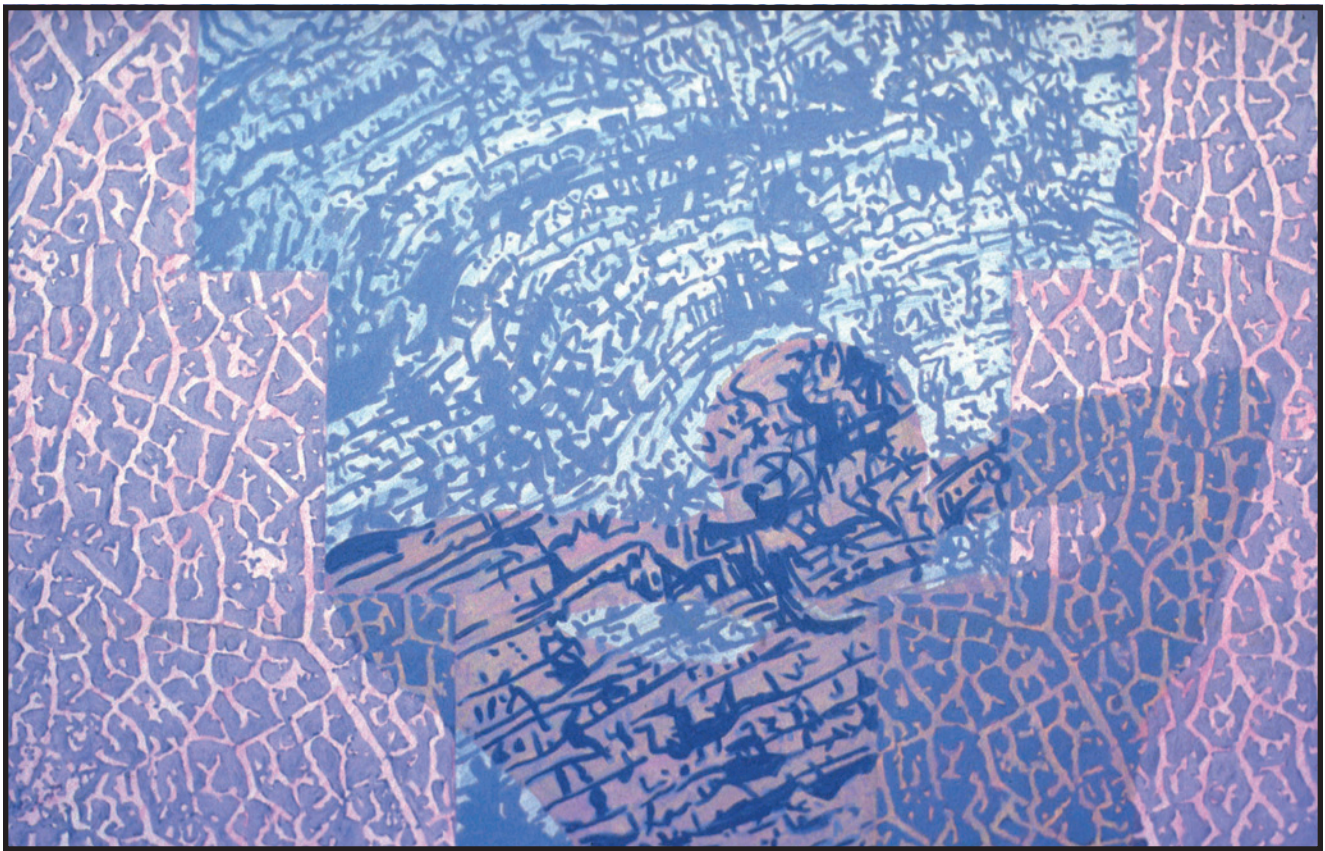
**THEME 3:5** • Oh, look! Oh, look!  
Oh, look! (81 x 122 cm).







**THEME 3:6** • The monk is substituted by a new monk producing new knowledge. (81 x 122 cm).



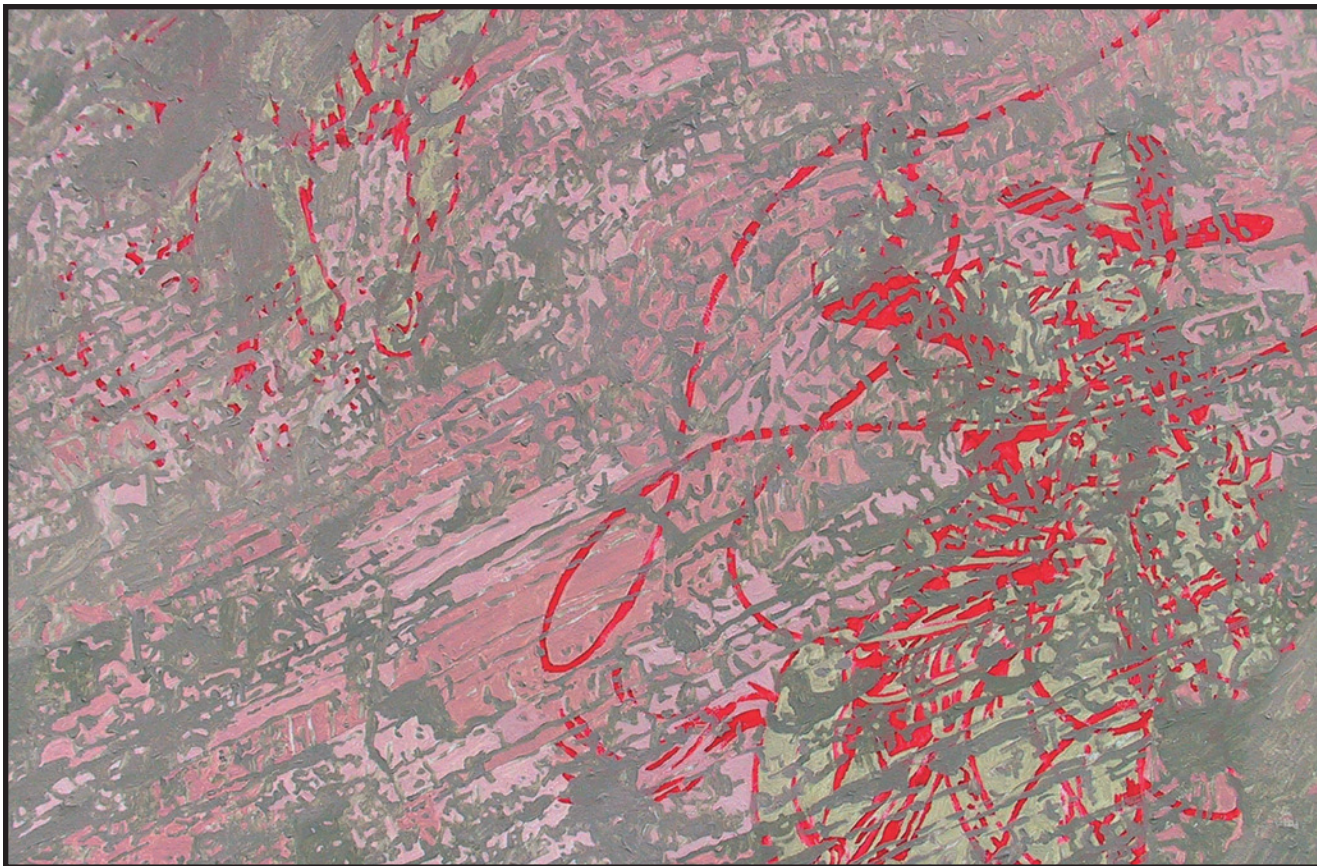
**THEME 3:7 •** The open gate to heaven for the open-minded. (81 x 122 cm).





**THEME 3:8 •** The carved stones  
in Paris meet the Buddha in  
Bangkok. (81 x 122 cm).





**THEME 4:1** • Caught up in rigid structure: can Hopalong overtake himself? (81 x 122 cm).

**THEME 4:**

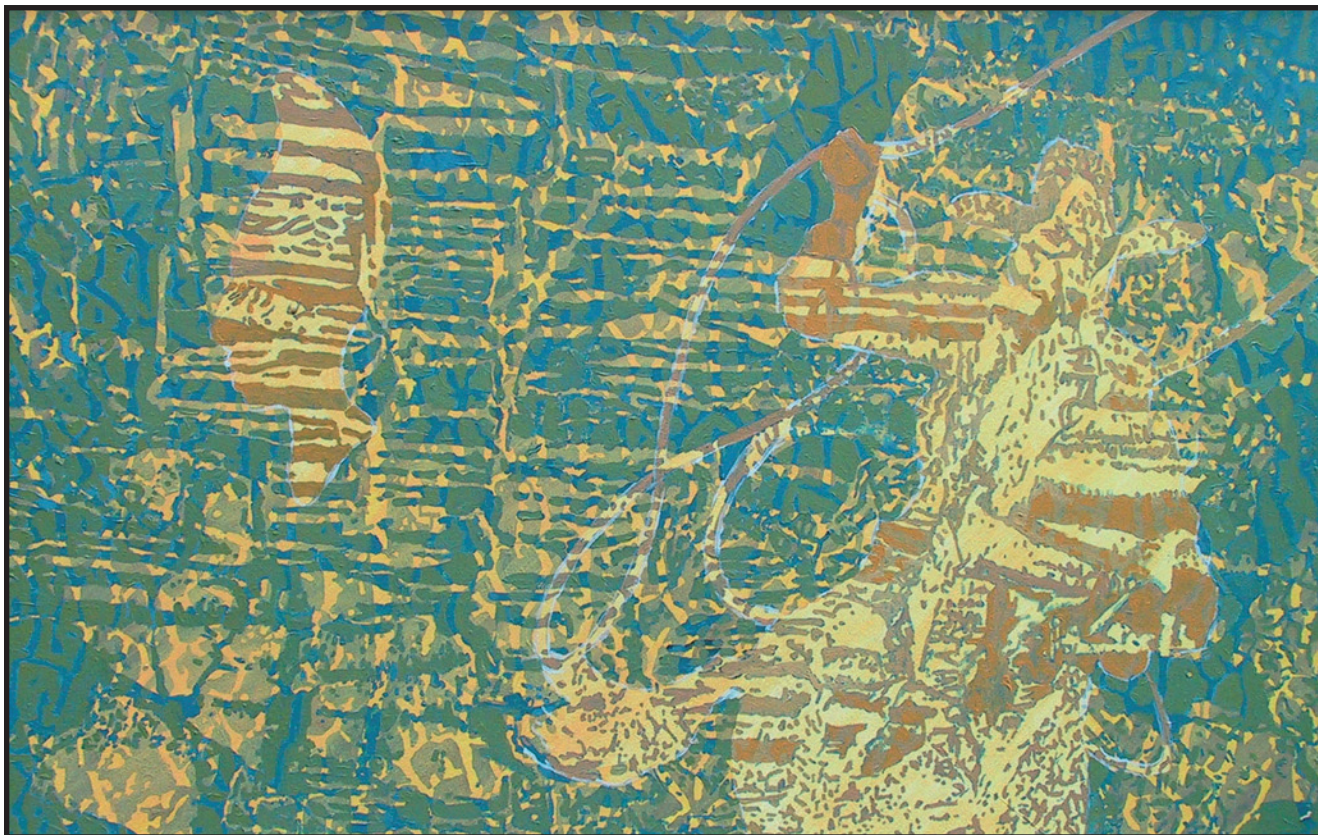
Moving pictures,  
moving elements  
and moving  
viewer. An  
investigation of

the seen and the  
unseen.

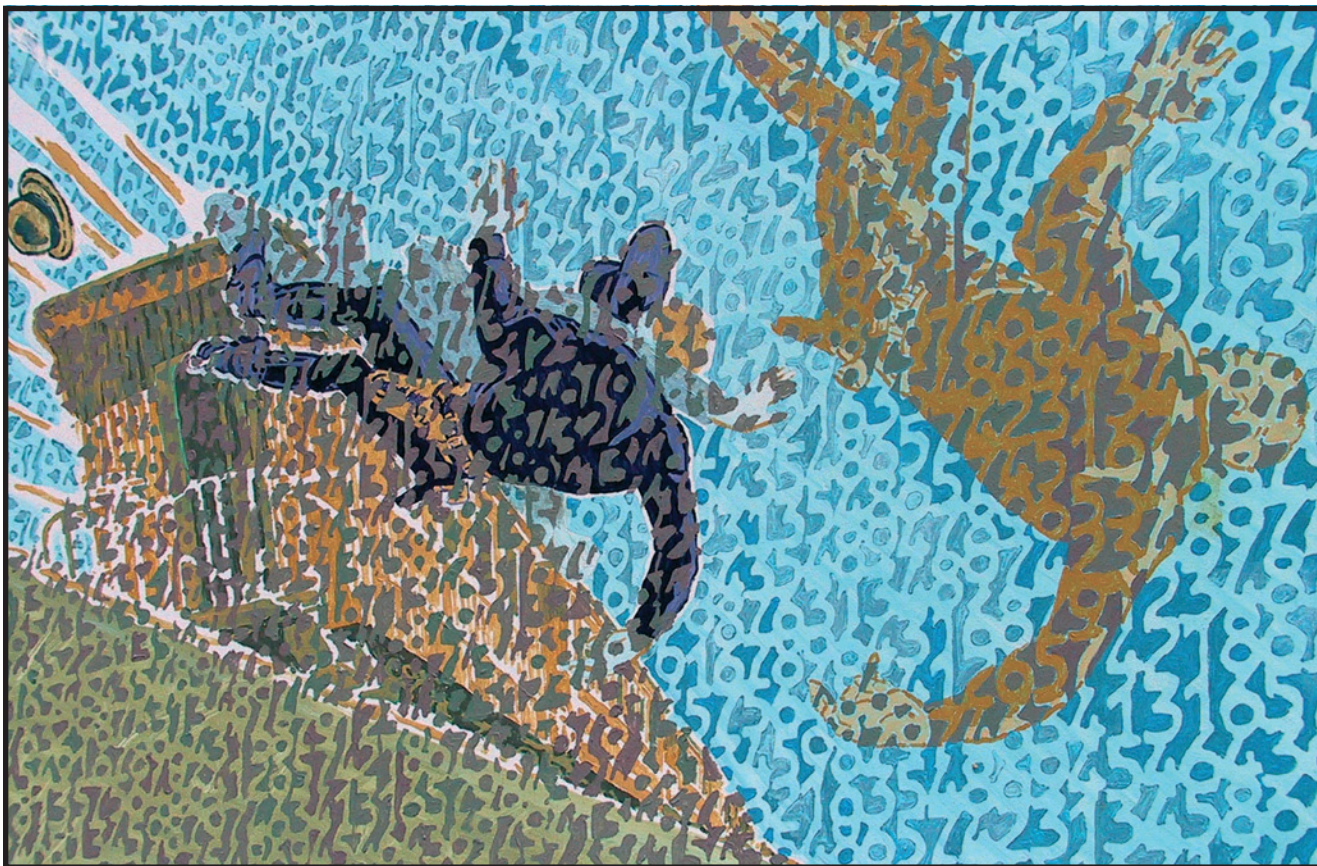


**THEME 4:2** • The structure of the sweet honeydew melon overwhelms the symbol of man. (81 x 122 cm).

**THEME 4:3** • The hard rock and the tough interpreter of law. (81 x 122 cm).







**THEME 4:4** • Numbers, numbers,  
shadows and doubles are falling.  
(81 x 122 cm).



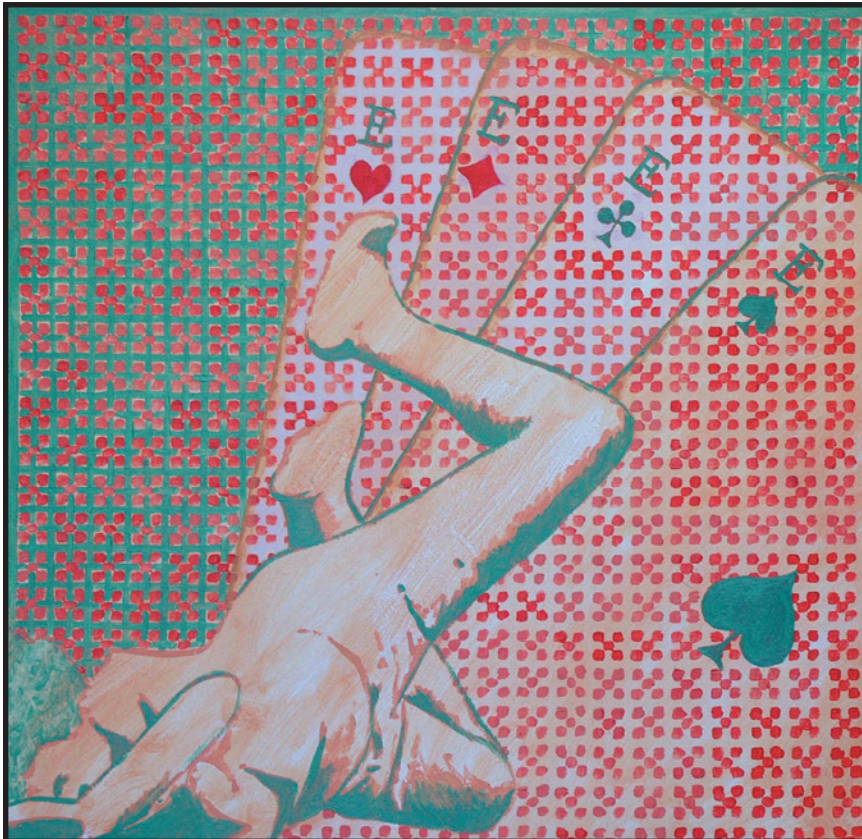


**THEME 4:5** • Hopalong is  
vanishing in the plants of water.  
(81 x 122 cm).





**THEME 4:6** • The excavation of the Frank Capa photo from Spain 1936 meets Shakespeare's 'No nothing is but what is not'. (81 x 122 cm).





**Discours\_Project**  
**[2]**  
**– The Romani on display and film**

## Introduction

This project is like Russian babushka dolls: a documentary film and an exhibition in 1972 is circumscribed by a meeting with political discussion, which

is circumscribed by a new exhibition focused on 'Becoming a Copenhagener' at the Museum of Copenhagen 2010.

This is a story of immigrants, rejection, acceptance: Amager Common and the Romani.

In 1972 sixty-nine Romani were allowed to settle on Amager Common. The group came from Poland via Norway. After they were given residence permission, there followed a number of debates about how and to what extent the Romani and their way of life could be integrated into Danish society. Finally, the Romani were granted asylum and live today in Helsingør.

At the Museum of Copenhagen a new exhibition has opened titled 'Becoming a Copenhagener'. The

museum introduced the thematic exhibition in this way:

*The special exhibition focuses on immigration to Copenhagen, as the catalyst of, and pre-condition for, the town's growth and change. The physical traces left by the citizens of Copenhagen in former times, the urbanisation process and immigration are particularly interesting. Immigration is, and always has been, an important factor in the history of the capital. Not just as a curious feature in the life of the town, but rather as a key ingredient in the town's growth and development. While Copenhagen probably would not exist today had it not been for the continuous stream of immigrants that contributed to its development down through history, it most definitely would*



*not have become the metropolis with which we are familiar with today without their contribution.*

It is in this context that the theme 'Wanted-unwanted' is presented and here is the second babushka doll as is can be seen in this photo:

To the left on the wall is shown a five minutes extract from the film »Amager Common 1972«.

In the middle of the photo hang six black chipboards with black and white photographs and typed text and photocopies of newspaper articles.

In the middle of the photo behind the boy's head, a corner of a yellow poster (in A4 format) is visible. It is the poster for the political meeting and panel debate in the National Museum of Denmark.

This is strange: the activist group of four young people (20 to 27 years old) working closely, very closely together in all the aspects of documentary film production, emphasising their enthusiasm and engagement in this applied film and exhibition – is now on display here in the museum nearly forty years after the event.

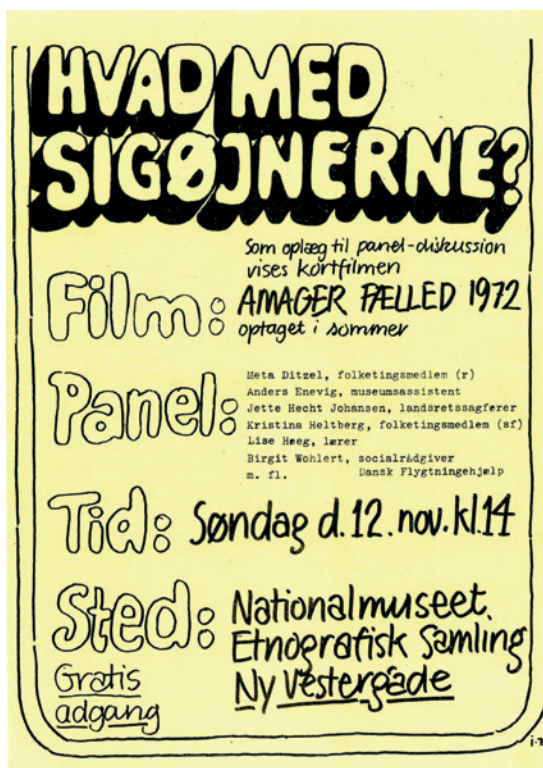
In the context of the museum exhibit three important aspects of the story about the 69 Romani or gipsies appear. First there is the concrete story of rejection and later acceptance of the group of Romani in 1972. This was the whole reason why the three young men and one woman engaged in the problem and in the process of filmmaking, exhibiting and discussion.

Secondly there is exactly this thinking in common civic duty to

take care of the people who need help and support to be treated as citizens.

Thirdly there are the media products as they appear in the film and in the exhibition as text and visual appearance in an argumentative manner and the way of talking and creating a discourse of the time in the seventies.

And then this installation of the diverse media in this context nowadays reflects the seventies but also interfere with the discourse and attitudes in the Danish society today.



### Meeting at the National Museum of Denmark 1972

The very intensive work for creating and supporting the public discussion about the group of the 69 gipsies led to a public meeting arranged by the activist group.

In the very old and beautiful ceremonial hall at the very respectable National Museum of Denmark more than 500 hundred people were gathered.

The very casual and hand-made yellow poster asks the question: WHAT ABOUT THE GIPSIES? – and as an introduction to the panel discussion the documentary film 'Amager Common 1972' shot that very summer, was shown.

The panel consisted of politicians, layers, ethnographic experts, teachers and people from NGO's.



## Document: Description of the project (1973)

The following document is found in the archive with other papers like sketches, timelines, production considerations, transcripts of interviews, photocopies of articles from newspaper and books, the manuscript for the film. The document is maybe written in 1973 or maybe 1974 and it is unclear for what purpose it has been written and for whom. The document introduce the 16-mm documentary film, the exhibition, the meeting and the many activities the production group were involved with.

### Some history

69 gipsies were thrown out of Norway. This concrete story about persecution of the gipsies is told in the film. The 69 gipsies had just arrived to Frederikshavn when we started producing the film. It was in June 1972.

### The purpose

The primary intention with our work was to prevent the gipsies from being thrown out of the country. We first found that film as a medium was suitable for our purpose and we considered the

Lidt forhistorie 69 sigøjnere blev smidt ud af Norge. Den konkrete historie om forfølgelse af sigøjnerne fortælles i filmen. De 69 sigøjnere var lige ankommet til Frederikshavn, da vi startede arbejdet med filmen. Det var i juni 1972.

### Formålet

Det direkte formål med vores arbejde var at hindre at sigøjnerne blev jaget ud af landet. Vi fandt i første omgang filmmediet var det mest velegnede til vores formål, men vi overvejede distribution gennem TV, og det påvirkede på mange måder filmen. I forløbet. Indholdet. og billederne.

Vi prøvede at sætte os i sigøjnernes situation. Vi ville ikke udtrykke vores eget syn på deres forhold, men hjælpe dem med at bringe deres ønsker, tanker, ideer udefter. Til de danskere vi selv er en del af.

Vi ville prøve at korrigere de opfattelser af sigøjnere, som vi selv havde haft og/eller var stødt på. Holåninger, som især var påvirket af vores mangel på viden om deres kultur og måde at leve på.

Da vi tænkte, at filmen skulle vises i TV, valgte vi at lave den i et ret traditionelt filmsprog. Af politiske grunde. Hvis vi ville kommunikere med så mange mennesker som muligt, ville vi i hvert fald ikke blokere kanalen med et vanskeligt tilgængeligt sprog.

### Tidsbegrænsning

Samtidig med de almindelige besværigheder ved det at lave film kæmpede vi med tiden. Det var afgørende for os - og filmen -, at den blev færdig tidnok til at

distribution through broadcast television and that influenced the film in many ways. In the process. The content. And the pictures. We tried to feel empathetic towards the gypsies in their complex situation. We would not express our own view on their circumstance, but help them to bring forward their wishes, thoughts and ideas. To the Danes whom we ourselves are a part of. We would try to remedy the conceptions of the gypsies that we ourselves had had or had run into. Attitudes that were chiefly influenced by our lack of knowledge about their culture and ways of living.

#### The language

When we thought that the film should be shown on television, we chose to make it in a rather conventional mode of expression. For political reasons. If we wanted to communicate with as many people as possible we would at any rate not block the channel with an abstruse filmic language.

#### The time limit

Simultaneously with the common difficulties of producing a film we were fighting with time. It was crucial for us – and the film – that it was finished early enough to influence the Danish Minister of Justice, who had the final decision about the destiny of the 69 gypsies.

#### The film

Here we were working facing two areas. We first tried to arrange a personal showing of the film, but the Minister of Justice K. Axel Nielsen did not have the 20 minutes to see the film. Instead it was seen by the committee in the national parliament (with Meta Ditzel and Kristine Holtberg) who

were fighting for the case of the gypsies.

#### The newspapers

In addition we tried to influence the general public by creating a debate in the newspapers. When the negotiation with television first failed, we produced – to get in contact with more people – an exhibition of photographs and text at the main library in Copenhagen. (It has later been adapted and changed and has been offered to libraries all over the country. Here it has now been distributed in two copies for more than a year.

#### The National museum of Denmark

In the middle of November the exhibition was moved to the National Museum of Denmark. Here we showed the film for a crowded room (about 500 people) as the introduction to a panel discussion about »What about the Gypsies« [see the poster p. 153].

And on November 11, came the finally the decision we had been fighting for: the gypsies were given the permission to stay in Denmark – temporary for only one year.

#### At the cinema: Kino Valde

The film was still relevant – now more than ever. In December the film was shown in Kino Valde and it became part of the distribution to the libraries together with the exhibition. We travelled around with the film and the exhibition and took part in the debate to the extent that this was possible for us.

#### Television

On December 30th 1972 the film was shown on television with a short discussion/interview with three of us.

#### The social workers

When the decision was taken and the municipality was going to take care of the gypsies and their circumstances – we several times met the social workers who were going to have the daily contact with the gypsies, showing the film and discussing issues of relevance.

#### The language teacher

Our experiences have also been in teachers' favour. They have followed the film and the exhibition incidentally and two from the film team are now active language teachers on local schools.

#### The gypsies themselves

First of all the film was of course shown for the gypsies themselves – that is almost unnecessary to mention.

#### Our work process

The film »Amager Common 1972« was made in the Danish Film Institute's Workshop framework. The film group consisted of Jimmy Andreasen, Niels Arild, Bruno Ingemann and Pia Parby. In the process of recording and editing the film we were all been working to pay our bills. Through the process it was important for us to work as a very close team. Everyone was shooting. Everyone made sound. Everyone had influence at the editing table. The mixing. In many ways a demanding form of working – but also very rewarding. We think we had reached our goal: to use the film as a political tool. And at the same time it was an applied film that pointed out of the actual situation.



## The film 'Amager Common 1972'

The documentary film was produced in 16 mm film over a period of four months. The members of the activist production group were inexperienced as film producers but had a fine network of professionals as advisors and mentors. Half of the group has continued in the field and has worked as professional filmmakers since.

Amager Common is a location on the outskirts of Copenhagen, a former dumping ground which in the seventies was unused ground – with one water pump. One. And it was here that the gypsies – as the Romani were called then – had placed their caravans. Shocking.

The photo of the young girl walking to the lonely water pump became the metaphor and symbol for the whole treatment of the gypsies and was later used on the poster for the upcoming exhibition.

One of the two experts in the film was the social worker Birgit Wohlert and in the interview in the film she says that "... in a

country like Denmark we must be able to tolerate that people maintain their ethnic minority identity, but at the same time a potential help can possibly destroy them as such. But thirdly one must say that it would be romantic to go backward, we cannot suddenly establish a kettle workshop."

The film is 20 minutes long and has only little synchronous sounds. The Danish Film Institute supported the film group but the budget was small and the access to equipment was limited so much of the film recordings were only pictures and no sound. This has led to rather creative solutions in the construction the picture-sound-relation.

You can see a five minutes extract of the documentary:



<https://youtu.be/LAaDtIRAvA0>

Screen-dumps from the documentary.





# AMAGER FÆLLED 1972

En udstilling  
om sigøjnere

Fotograferet og  
samlet af:  
Jimmy Andreasen  
Niels Arild  
Jens Frederiksen  
Brøno Ingemann  
Pia Parby





## The Exhibition (1972)

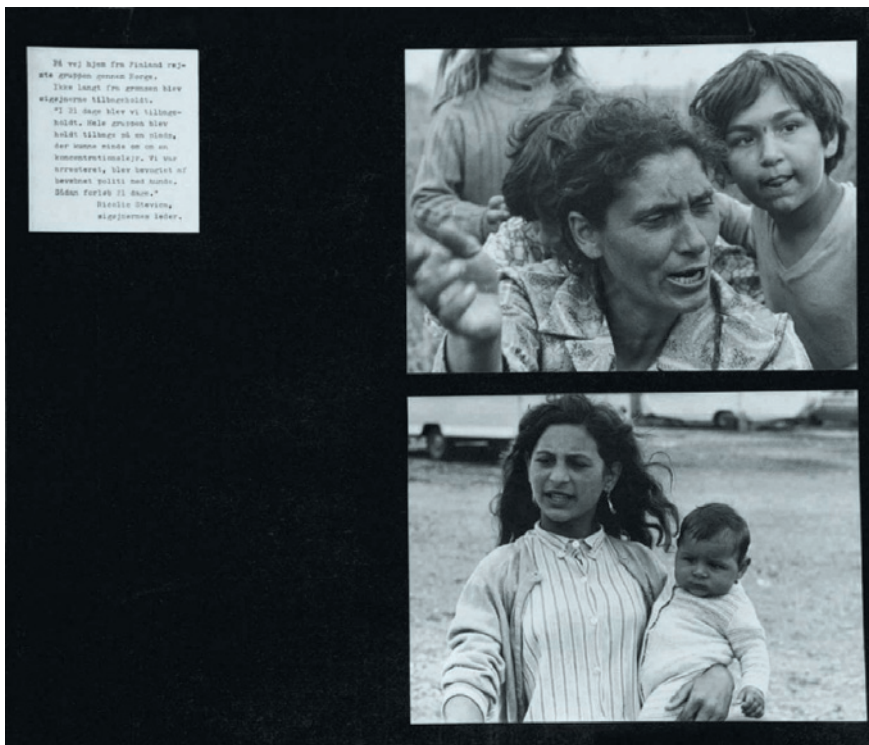


When asked whether the film could be used in the 2010 exhibition in the Museum of Copenhagen, I remembered that the original exhibition from 1972 maybe still existed.

I walked into a cellar where I have not been since two orange boxes were placed there in maybe 1974 when the temporary exhibition was taken out of circulation after having been presented in forty libraries all over Denmark. There they were. The two orange wooden transportation boxes that were designed especially for the 20 black chipboards.

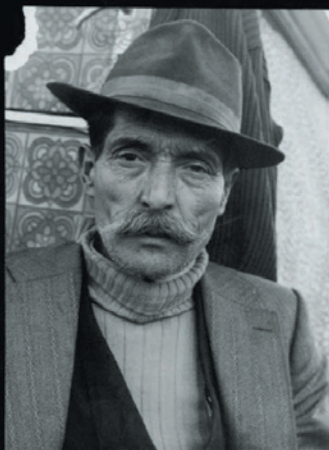
The motive for the exhibition is the site of Amager Common and the life of the gypsies at the time in the summer around the water post. The black and white photo exhibition was extended by various texts. One kind of text was written by the activist group and also supplemented by photocopies from the newspapers.

20 chipboard in the format of 60 x 70 cm. Distributed by the Danish Organization of Libraries 1973-1974. The activist group was extended with Jens Frederiksen in relation to the exhibition.



Hvis algerne skal blive  
komme til land, vil de  
have svært ved at opfylde betin-  
gelsen.  
Pladsen er så op forlæst.  
Gæster bliver til gæster, når  
det regner.  
Der er 2 talletter til de  
to algerne.  
Der er en vandkøbe - med  
købt vand.  
De har i udfyldte camping-  
vogne, ofte så mange, at børnene  
må sove i de kolde biler.  
Dermed bliver ofte syge.

Hvis algerne skal leve en  
tilværelse som op mod, så de  
have en ordentlig bolig.



#### JAKOB, SVENSK

Fordi algerne aldrig har  
havt et land de kunne kalde de-  
res.

Fordi de altid har været på  
færd, forældt igennem grænse-  
paser, langt fra til by, fra  
land til land.

For at opfylde den menneske-  
rettighedskravet vi oplyst har  
skrevet under på alle mennesker  
muligheder for at leve et liv  
for sig selv, have et sted at bo, have  
et til at arbejde.

Vi er et af de ti største  
lande i verden.



Der bor en, 70 algerne på  
den gamle laseplads på Isager  
Vej.  
De fleste af den nye algerne  
i 1909. I 1909 af korte rejser  
har de siden vist i deres  
sprogene på lasepladsen,  
111.000.



I maj måned 1972 rejste dele  
gruppen til sløjfærkeskoven i  
Fikland.  
Her mødes europæiske sløjfæ-  
rke bovert J. Kr.  
De kongerønnen fortæller sløjfæ-  
rkerne fra Fikland, at de ønskede  
at boevente sig i Danmark.





**Discourse\_Project**  
**[3]**  
**- Drifting sand - a**  
**multi-screen show**

**DRIFTING SAND - memory of  
three hundred years - a multi-  
screen interpretation**

The media-artist was given the opportunity to create a multi-screen show about the history of the drifting sand through three hundred years. It was not the factual story that should be told in a documentary way but as the client explicitly said it was the media-artists task to produce a "... poetic and evocative interpretation of the cultural history of the drifting sand through more than 300 years."

The context for this poetic and evocative interpretation in a multi-screen show was a new nature centre placed in the northern part of Denmark called Han Herred. In the description of the script for the whole exhibition the goal for this centre was presented as:

"The Han Herred Nature Centre is the central starting point for the experiences in Han Herred's natural- and cultural landscape. Here you get an introduction to this part of the country and an overview of what things you can

see and do in the area. The target group is the holiday visitor and the residents in all age groups but especially those who want to do something together with their children."

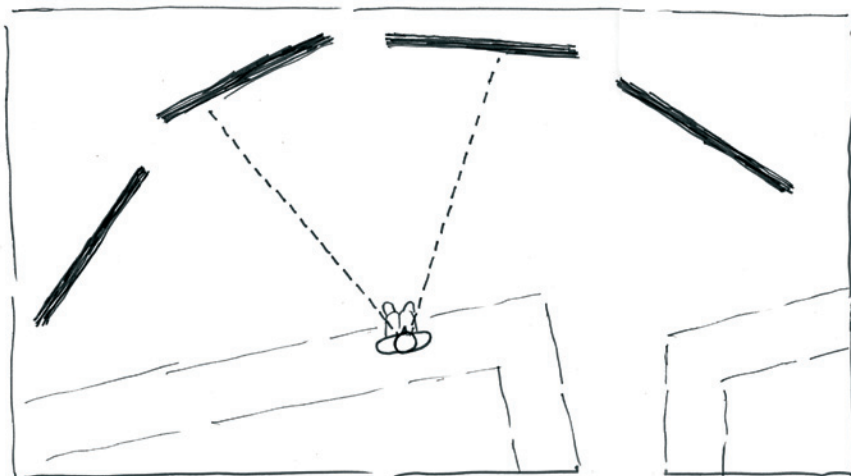
The centre presents a walking through the various types of nature by representations, video, sound, and experiments with great focus on the children and on activities. When the visitor has walked through this 500 square meter exhibition space, they end up in what was the former bank box in the renovated bank building used for the new centre. Here we find the room where the architect and the media-artist start deciding on the physical frame of the multi-screen show.

**The interaction of the  
audience**

The final idea for the physical room and the placement of the multi-screens was developed with the spectator in mind. The metaphor that occurred was that of the tennis-match-spectator. When the spectator had walked into the 6 x 9 meter dark room s/he was invited to sit down on the spectator seats along the long wall. From this position the spectator could now look at the four 2 x 2 meter screens that is placed in front of her four meters ahead. This means that she can't see all the four screens at the same time – or more correctly – that with her eyes' peripheral field she can notice that something is changing but she can only focus on one or two screens at a time. This is where the metaphor comes in because the spectator needs to move her head following the changes on the multi-screens and to change her focus field accordingly [Ill. 1].

This thinking about interaction in a very bodily and physical way had a huge influence on how the whole multi-screen show could be developed. The media-artist very early in the process comes across the word cartoon. He clearly see the four square screens as a comic strip and in the comic strip the story told develops in this fixed format from a starting picture, a development of the story and then ending with a picture with some kind of closure (McCloud 1993). The spectator is looking at the comic strip in a rather fixed way: starting from the left and going to the right following the ordinary reading direction.

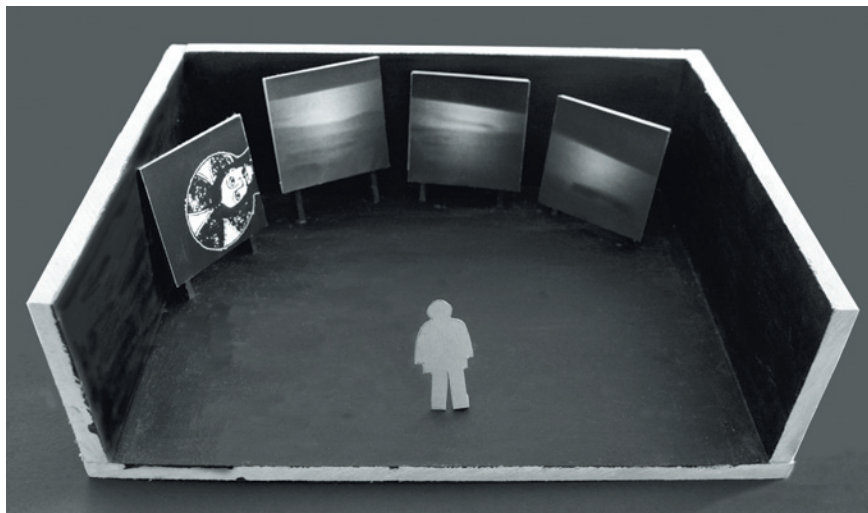
But the media-artist is not making comic strips! His multi-screen show has no speech balloons and instead the pictures are accompanied, contrasted and expanded by the use of a constructed sound. The media-artist becomes inspired by breaking the ordinary reading direction because he is not following a strict storyline but has got the task of making a poetic, evocative and interpretive show. And he is inspired by the much



III. 1: The spectator use bodily movements that has similarities to the tennis match spectator. See the video-clip with the video documentation from the actual site:



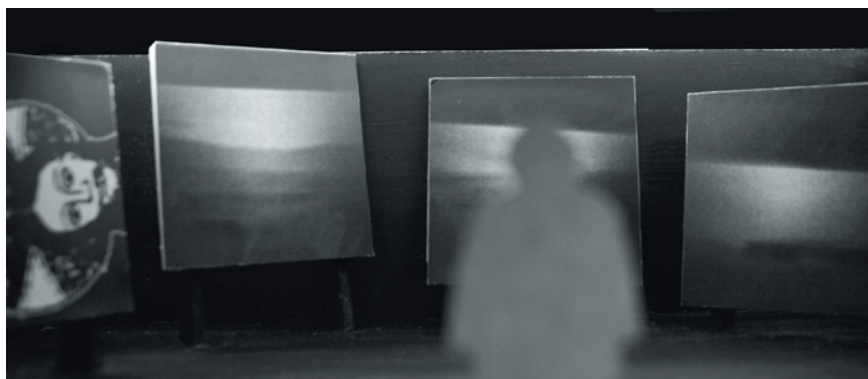
<https://youtu.be/iFtg9UuCzdw>



talk about interactivity of the spectator.

The comic strip is the four frames and that is it. But the multi-screen show has duration over time, and the one strip with the four frames is a continuous and changing visualization, which is still photos but which is also, through dissolving between the pictures, creating something new that is special for the slide show namely the so-called 'third picture'. One can also see the continuity and dissolving of still photos as a kind of video-like movie.

The media-artist felt free to invent a special idiolect to examine and express the poetic complexity of the drifting sand. The media-artist starts making sketches of the movements between the four frames and also between the sequences that followed each other in the narrative structure [III. 2].



The media-artist digs deeply into the research material, and it becomes clear that the problematic is double: how to tell the story of a local environmental catastrophe and its influence



on the people living in time and places through more than 300 hundred years? – and: where are the pictures in this story?

### The four framings

The media-artist had found this project so interesting that he had archived much of the research material, he had recorded videos in the bank box at the actual site at the day of the official presentation, he had archived the various scripts and there developments, some of the correspondences with the people involved, his blue notebook with all the addresses and ideas for visualizing the multi-screen show, many variations of the architects drawing of plans and space... - so the material for the analysis here has been broad.

He must have kept so much in his archive because there was something of interest that was

more than just another piece of work. He had been wondering about the process and the piece, and he ran across the book of the Mexican poet Octavio Paz where he reflects upon how the language of the poem is everyday language, yet that everyday language says things quite out of the ordinary. This revealed the media-artist:

“The relationship of poetry to language... in the poem - a verbal crystallization - language deviates from its natural end, communication. (Paz 1995:4). Words do not say the same things as they do in prose; the poem no longer aspires to say, only to be. Poetry places communication in brackets... (Paz 1995:5). Later, when we have overcome our amazement... we discover that the poem presents us with another sort of communication, one governed by laws different

from those that rule exchange of news and information.” (Paz 1995:5).

The media-artist was struck by the thought of placing communication in brackets – and the powerful saying that the poem no longer aspires to say – only to be; thinking that the very strong semiotic bond between the photograph and indexicality has been so strongly underlined because of this thinking in terms of communication.

In the process of production the media-artist had his severe crises but in the archive this thinking about placing communication in brackets and more seriously looking at the multi-screen show in terms of being and thereby in the field of an artwork does not seem very dominant. In the day-to-day practice he seemed rather convinced that he was on the right track and that his unformulated concept of poetic and lyric interpretation was sufficient for him to act adequately.

His anchor in this fairly ambiguous situation was his trust in his own resources – but more concrete: he must reduce the possible amount of information he meets in the written research material and in the physical meeting with the landscape and the human beings. His most important anchor was making frames, obstacles and limitations restricting what he could practice. This well-known experience of creativity is that the ideas, concepts and new innovations develop more powerfully with some degrees of limitations and frames.

“Framing... is a result of our desire to organize our experiences into meaningful activities. Following the ancient Greek saying that the man who sees everything is blind,

### TERM INVOLEY



STRIPE



PANORAMA  
[AT RIGHT]



PANORAMA  
[AT LEFT]



SPLIT-PANORAMA  
[FROM INSIDE AND  
OUT]



PANORAMA  
[LANDSCAPE]



PANORAMA  
[DOUBLING -  
QUADRUPPLICATION]



HALF-CUT ?

III 2 – The media-artist developed a terminology to get an idea of how rich an idiolect it was possible to develop. The Panorama of for example a landscape could be four pictures that were turned on successive one by one in a movement from left to right – but it could also be the opposite way around. From the right to the left. See the Reconstruction of the multi-screen show.

A deep analysis of the creative process in the production of this multi-screen show appears in Ingemann, Bruno (2012): *Present on Site. Transforming Exhibitions and Museums*, Lejre: VisualMemory Press.

it can be claimed that frames, by directing our focus, makes us notice what is important, therefore ensuring that frames, by directing our focus, makes us notice what is important, therefore ensuring clarity and simplicity in the definition of the situation.” (Misztal 2003:82).

For the media-artist the development of the more rigid frames that could help him towards innovative and surprising ideas and concepts led him into the four main frames like: space, metaphor, time – and production technique.

The first framing was the physical space: In collaboration with the architects the former bank box (6 x 9 meters) was developed with the four-screen each 2 x 2 meter on one long side of the room. This frame served as a very productive catapult for developing visual ideas and constructing the narrative of various picture resources and construction of sound. This framing immediately involved the spectator in seeing her- or himself sitting on the stairs-like seats at another long side of the room with a distance of four meters to the multi-screens and was transformed into what the media-artist called ‘a-tennis-match-spectator’.

The second framing was the metaphor of the comic strip: This frame was a way of anchoring the development of the visuality in what the media-artist called the ‘single strip’ and the relation between the around seventy strips. This framing was extremely provocative and the media-artist felt he was inventing something quite new in this field of projection and narration. He took the metaphor of the comic strip and twisted it and transformed it into pristine fields.

The third framing was time: It was determined from a spectators point of view that the multi-screen show had to be under eight minutes long. That was one sort of time framing. But the time framing was very decisive in the production process where there were very strict deadlines for the research, the script, the photographing on the spot, the picture research, the scanning of slides, the digital manipulation, the new script, the sound production, the shooting of the digital images to slides, the control impulse... all within two months.

The fourth framing was the production technique: on the visual side the chosen very grainy film for the slides, the selection of scanning the slides into digital images to be photoshoped, and then regenerate as slides placed in eight Kodak Carrousel and controlled by dissolve control units. The sound-scape digital recorded and manipulated in the mixing process from various sound-creating objects.

The four framings were obstacles for the media-artist and at the same time his preparation to meet the unexpected gifts from the detour there were in the production process.

The multi-screen show no longer aspires to say, only to be.

#### *Literature*

McCloud, Scott (1993):

*Understanding comics. The invisible art*, New York: Harper Perennial.

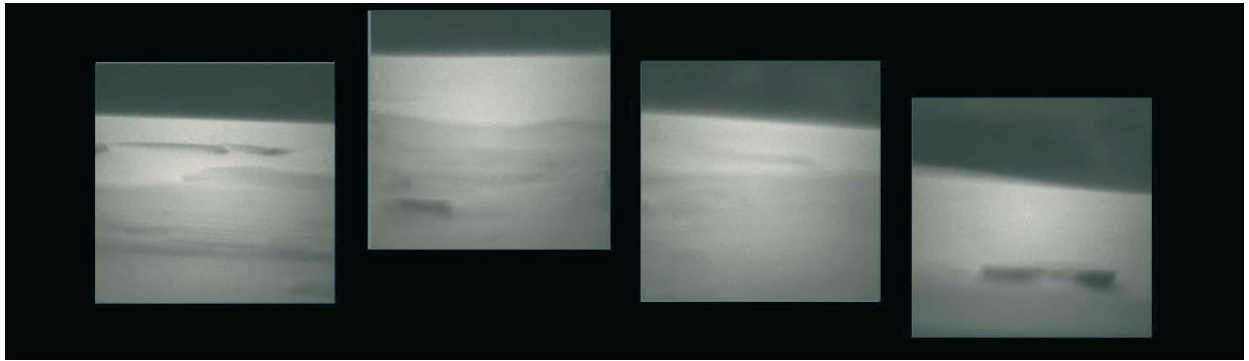
Misztal, Barbara A. (2003): *Theories of Social Remembering*, Maidenhead: Open University Press.

Paz, Octavio (1995): *The Double Flame: Love and Eroticism*, Orlando: Harcourt Brace & Company.

#### *Production team*

The multi-screen show for Han Herred Nature Centre was produced by Bruno Ingemann / Communication. Script, photography and photoshopping by Bruno Ingemann. Specialized consultant was Hanne Mathiessen. Music by Christian Glahn. Sound studio with Henrik Øhlers. Programming by Nicolai Vestergaard-Hansen. Digital pictures shot as analogue slides by Colorgruppen.





### **The reconstruction (2011)**

The original show was produced and showed in 1998 and the following three or four years and do not exist any more. It has been reconstructed 2011 from the original slides and sound and can be seen here in the very small scale of a quick time movie. The whole show last 8 minutes and there is shown about 170 pictures. The whole story is build up by 70 strips each with 4 frames accompanied by an original produced soundtrack presented on four screens.

The reconstruction can be seen here:



<https://youtu.be/99a8gtSck1s>

### **Drifting sand**

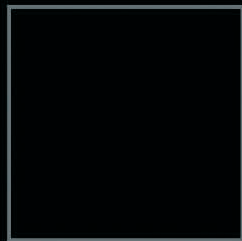
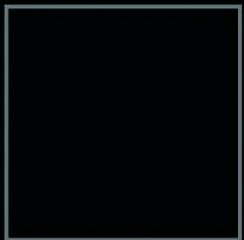
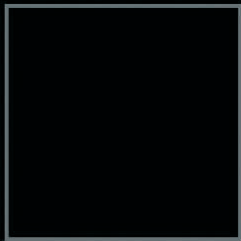
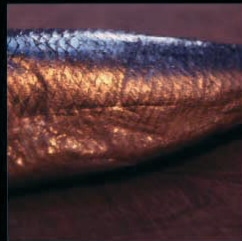
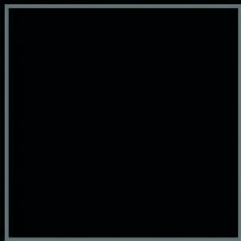
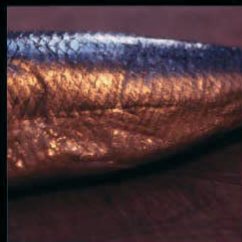
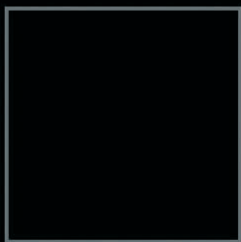
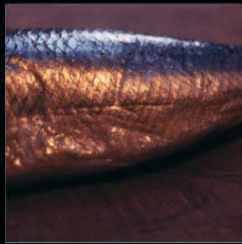
**The sand came 300 years ago  
And ruined the fertile soil  
The peasants complained  
The clergy complained  
The king lost his taxes  
The struggle against nature  
began**

**Lyme grass was planted  
The heather came - and finally,  
the mountain pine  
What is lost must be replaced  
Battles were won - and lost  
Until we found the right  
balance  
?**

The multi-screen  
show started  
with this short  
poem:









The original show is documented in this video-clip recorded in 1998 and gives the impression of size and the so-called 'tennis-match-spectator' bodily movements [1:48].



<https://youtu.be/iFtg9UuCzdw>

The reconstructed show from 2011 can be seen here [8:27] :



<https://youtu.be/99a8gtSck1s>



**Discourse\_Project**  
**[4]**  
– Speaking places  
– places speaking

The Exhibition *Speaking places, places speaking* were presented at a small exhibition room at the Roskilde University in relation to a research seminar dealing with gazes on the specific site of Paris trying to reveal more than the ordinary from a popular site. The whole project had generated sixteen large photographs but for this exhibition, only seven of them were selected to present the variety of the basic idea namely what can be called Parisian or French? This quest for identity was contrasted to the photographic document of the 1950ties and the golden age of after-war epoch.

### **Concept**

To find out what Paris is, this project scrutinises the analysis of the place that leads to the creative production of the exhibition, i.e. the city, and the process of production. The main idea is to transform the complexity of the city and the place into something more manageable like a picture. In this respect the visual becomes more than just communication or something aesthetic to be looked at; the visual becomes a new

analytical tool to undertake what I term a transvisual analysis. 'Trans' stands for 'transformative', namely to follow this picture-on-picture-on-picture process, i.e. Paris as a place, and then adds a new layer that involves analysing the physical place as an image, namely that a natural visual environment has to be transformed into an image. The goal of the transvisual analysis is to discover Paris by ignoring the well-known places that have turned the city streets into a museum and to explore the more anonymous non-places. My starting point is a map of Paris, which I happened to get from a travel agent, which appears to be sponsored by McDonald's. So, we have America in Paris. There are numerous red squares on the map indicating where there is a McDonald's restaurant. I arbitrarily decide that I will photograph 16 different McDonald's. Consequently, I now know where the camera should stand.

### **Visual rules**

The visual rules clarify how I am going to do the photographs and how the images are going to be used and installed. The four general rules I create are:

a) The timeframe for taking the photographs of the 16 McDonald's is one week. I choose them based on two criteria. They must be geographically dispersed across central Paris and they must represent a mixture of places comprising well-known Parisian sites, monuments and buildings and non-descript, neutral sites.

b) I want to photograph each McDonald's using a digital camera that can take 3 to 6 images to create a panorama photo. The time of day will be randomly selected; the quality of the daylight, depending on weather and time of day, will be unpredictable; the available scenarios will also be variable as will the temporal trajectory in the photograph, where the 3-6 pictures will be taken over several minutes at different intervals.

c) The images from each site will be later processed and put



together using a digital program to form one coherent photograph. The edge of each picture will be visible, making it possible to see where one photo ends and the next one begins.

d) Contrary to drawings and paintings, photographs have no solid, original size. I decide that the amalgamated panorama photos should have a print size of 38x100-220 cm; most of them end up being about 150 cm wide. The size will afford viewers a unique opportunity for studying the pictures. The 16 large panoramic photos will be exhibited as a contemporary art project. The aesthetic relationships are open to further investigation by the visitors, because of the pictures' spatial

presentation within a narrative structure in an exhibition. The transvisual method is an ongoing learning process. Through my analysis I demonstrates that there is the potential to learn more at goal-orientated, well-defined museum and exhibition surroundings. The first step is that visual production must be acquired to produce photos and videos, but even more important is having the opportunity to produce a visual event like "... an interaction of visual sign, the technology that enables and sustains that sign, and the viewer" (Mirzoeff 1999:13).

If the social production of form and content is taken seriously, committing more time and effort to entering into a close

relationship and transformation involving the visual is necessary and must be presented clearly, which also allows the creation of a foundation for tacit learning.

This project is analysed in depth in Ingemann, Bruno (2012): *Present on Site. Transforming Exhibitions and Museums*. Lejre, VisualMemory Press.















Gare d'Austerlitz,  
thursday november 21, 2002 from  
13:43:44 to 13:44:14.  
Picture size: 38 x 139 cm.



Stedets  
tale

Stedets tale  
18 x 17 cm  
Dokumentation  
2000 M 14  
2000 M 14  
Stedets tale





Avenue de Wagram,  
wednesday november 20, 2002  
from 14:20:32 to 14:21:00.  
Picture size: 38 x 174 cm.







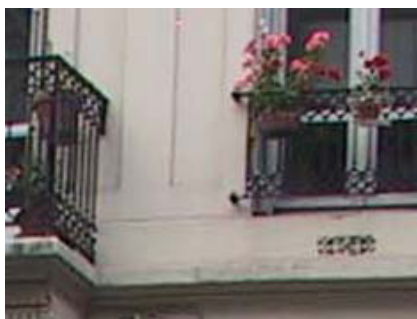
Rue de Caumartin,  
wednesday november 20, 2002  
from 13:06:50 to 13:07:20.  
Picture size: 38 x 178 cm.







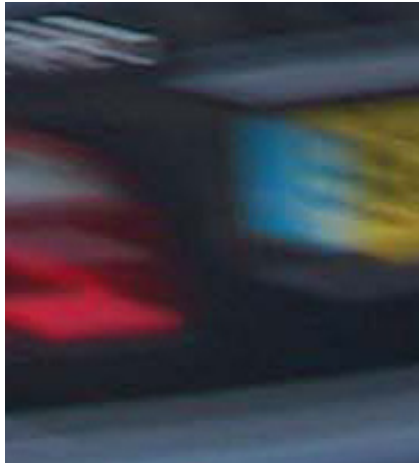
Rue de Rennes, wednesday  
november 20, 2002 from  
14:57:42 to 14:58:14.  
Picture size: 38 x 166 cm.





Stedets  
tale

Side 106 10 x 134 cm
Tryk og f. 10. 11. 2003 kl. 19 25.00 kl. 19.23.25
Brunei, Singapore





Rue de Rivoli,  
thusday november 19, 2002 from  
18:20:56 to 18:21:22.  
Picture size: 38 x 134 cm.







Avenue des Champs-Élysées,  
wednesday november 20, 2002  
from 14:02:00 to 14:02:36.  
Picture size: 38 x 222 cm.



Stedets tale	Det Lente Møbel, 30 x 100 cm
	Drawing 6.20.11. 2003 M 16
	14.03.11. 16.03.11
	Stavre Engmann







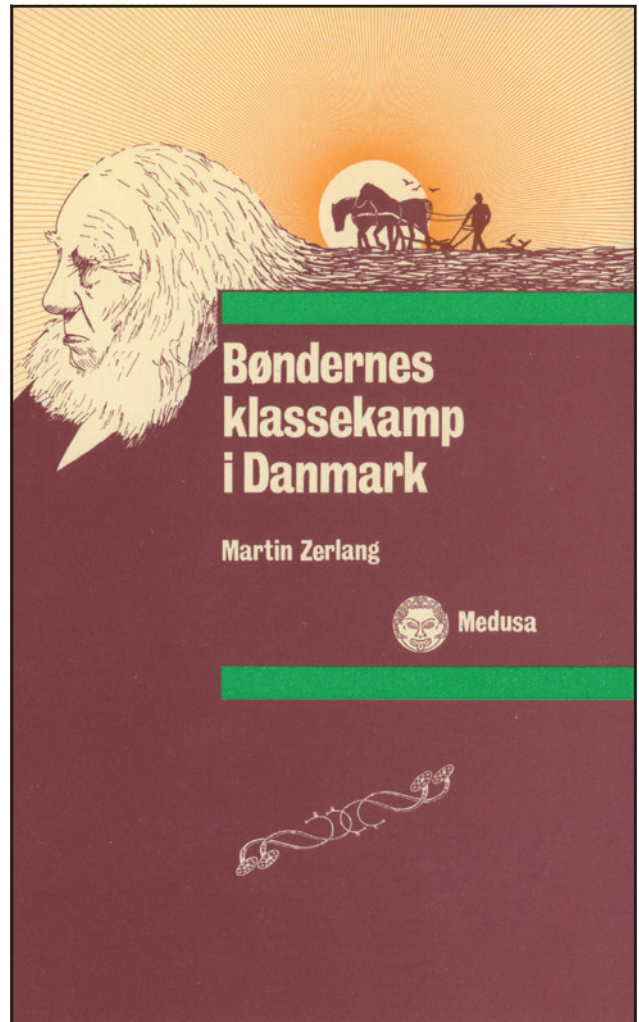
Boulevard Saint-Michel,  
wednesday november 20, 2002  
from 16:34:52 to 16:35:16.  
Picture size: 38 x 108 cm.

Discourse\_Project  
[5]  
– 1/360 part of  
Danish Design  
1945-1975

### 1/360

In the design researcher Lars Dybdahl's book about Dansk Design 1945-1975, he chose and emphasised an example of a book series. This was one of the 360 design-products selected to represent the thirty years of design.

The example chosen was this one:  
The book title translated from Danish is *The class struggle of the farmers in Denmark*.



“Among the many new publishers were Medusa, whose profile was generally influenced by the break-up in the critical science of literature at The University of Copenhagen where many of the books originate from innovative, critical theses uncovering the multifarious ideological nooks and corners in the “bourgeois literature”. In a graphically professional manner Bruno Ingemann gave them a common basis in a modest format and in the pleasant typeface Linotype Aldus, just as the serial look was visually enhanced on the covers. Here a square was pushed in from the right and became the zone for the text, and two heavy bars, where the upper one continues on the spine and the backside, demarcating with their saturated colours the text square from the rest of the front cover, where a photo or a drawing created a feeling of the topic. In the middle of the 1970s publications like Medusa’s had an important exemplary function for an aesthetic reinforcement of the work of cover and graphic design among the alternative publishers.”



Quotation from Dybdahl, Lars  
(2006): *Dansk Design 1945-1975*,  
Copenhagen: Borgen.





- look into all the other examples from the book serie published between 1975-1979 by the publisher Medusa.

All in the same format: 116 x 190 mm - printed in two or three Pantone-colours from originals executed in b/w.

Illustrations by Bruno Ingemann if nothing else is noted.



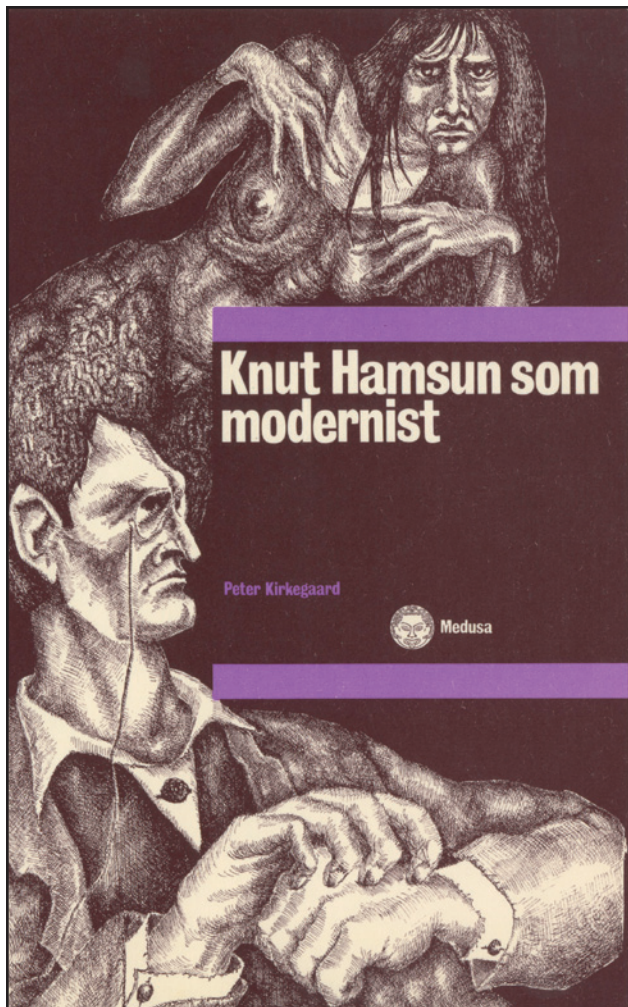
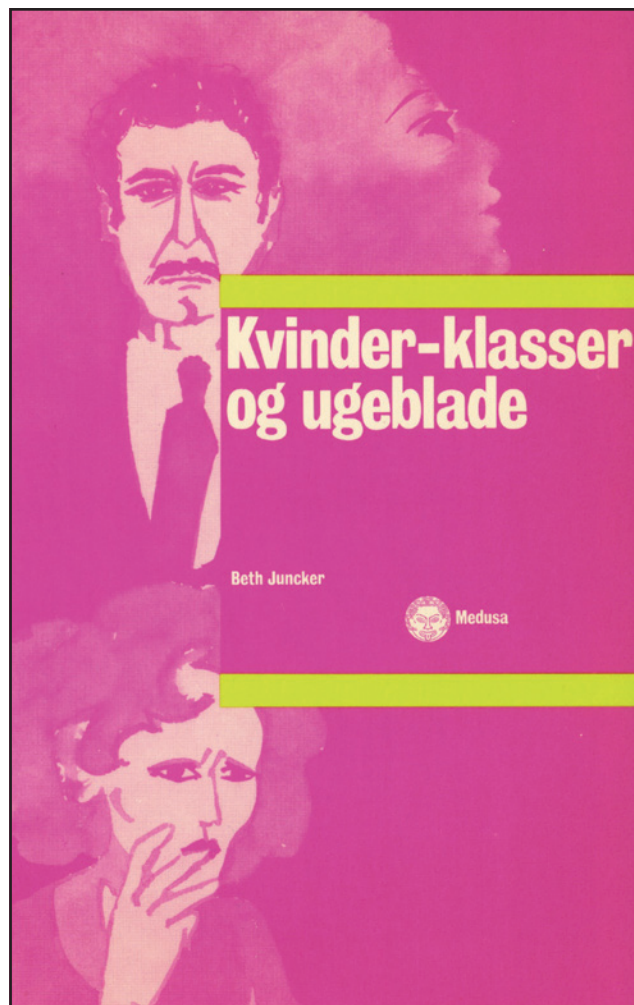


Illustration by Anne Marie Steen Petersen





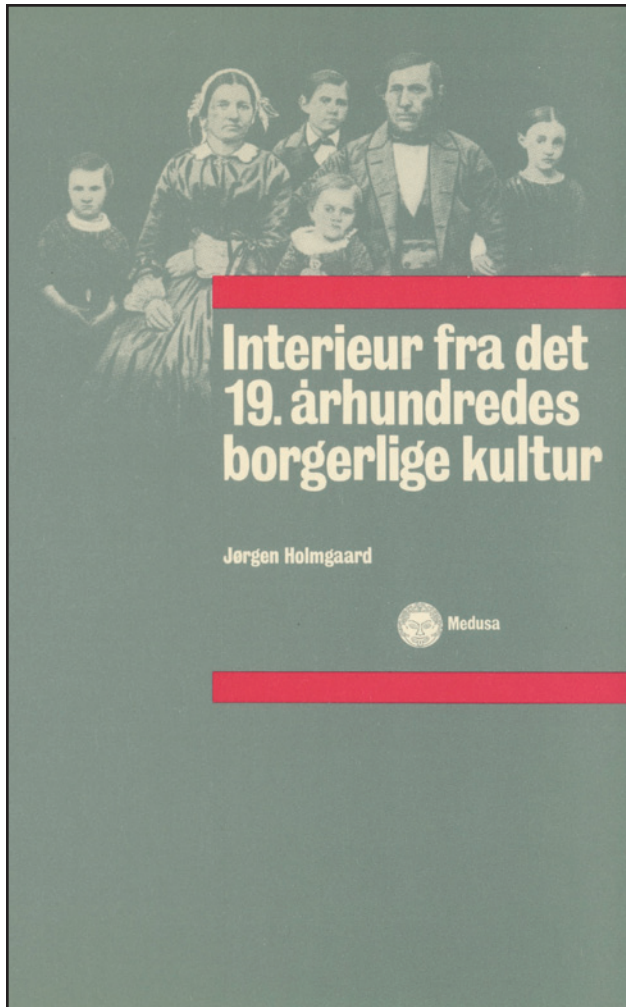


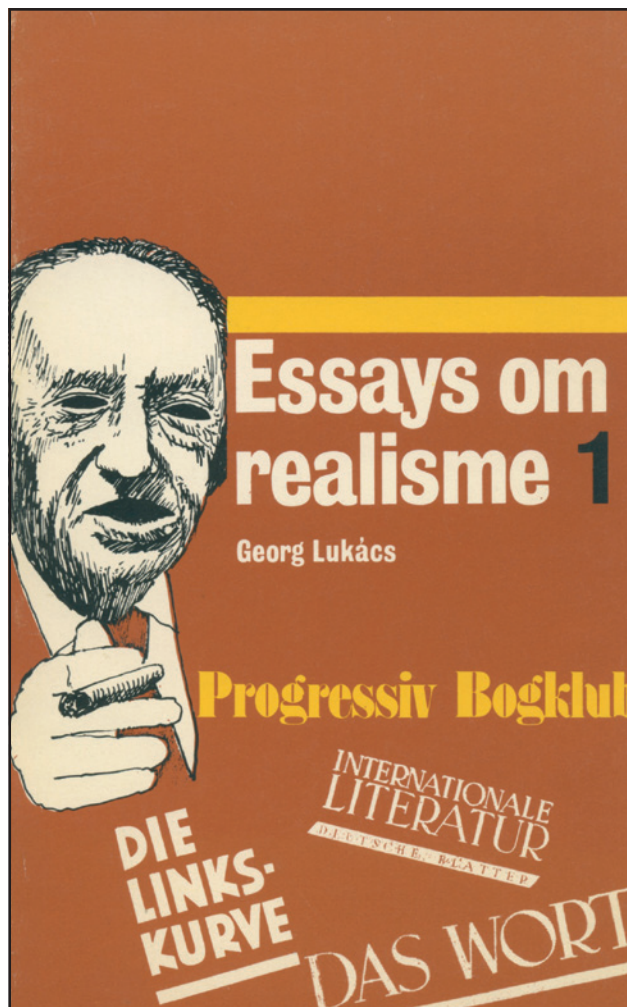
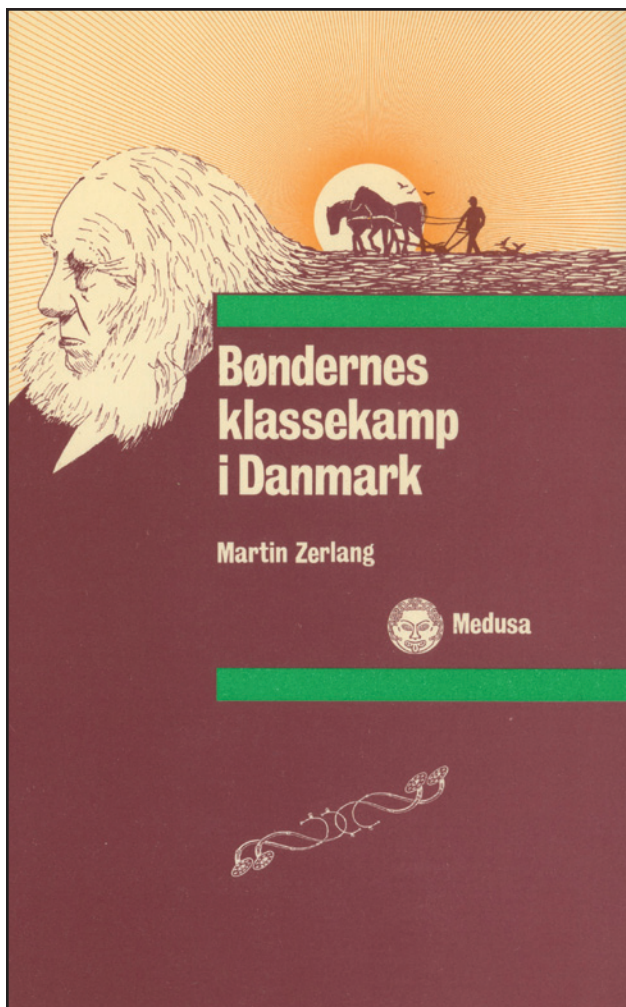
Illustration by H. C. Andersen

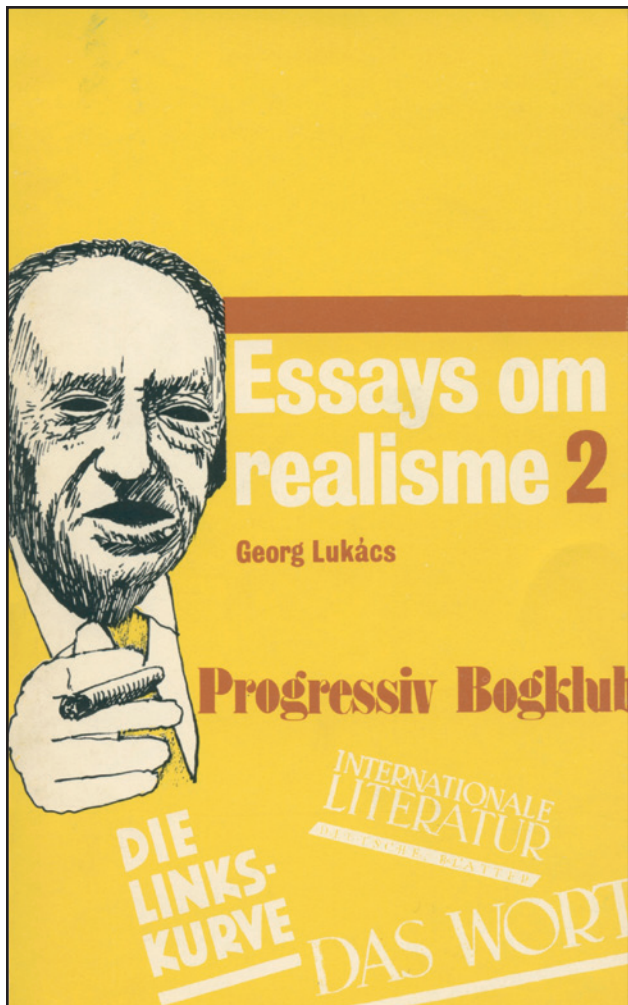


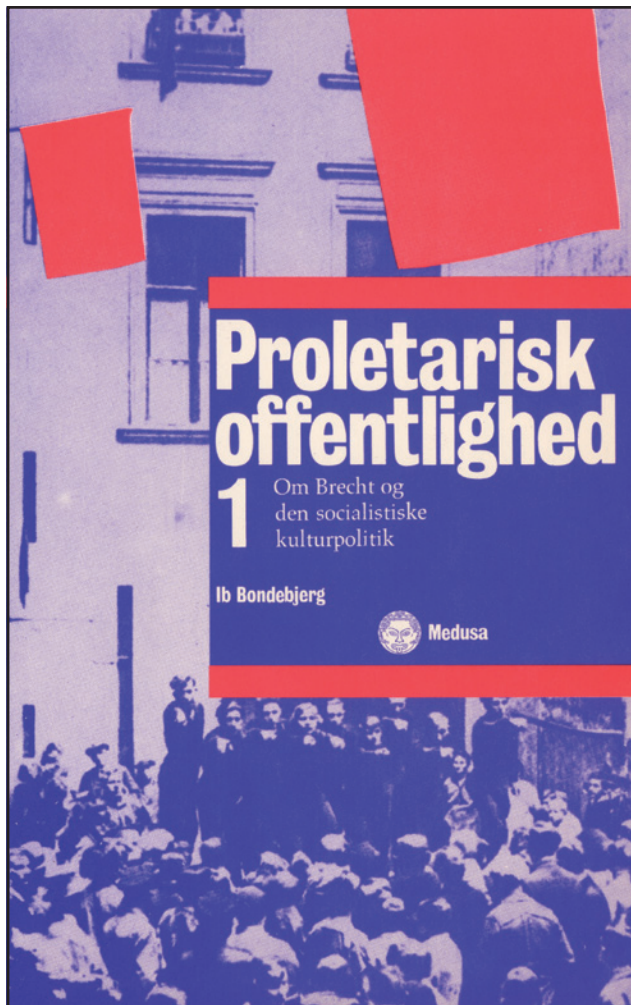


Illustration by Oscar Hansen

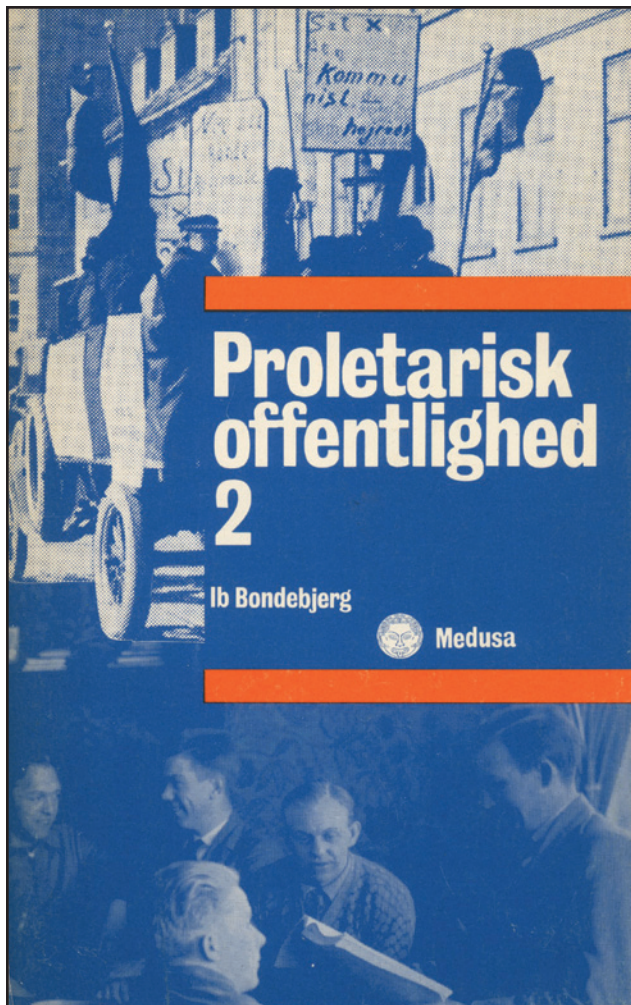










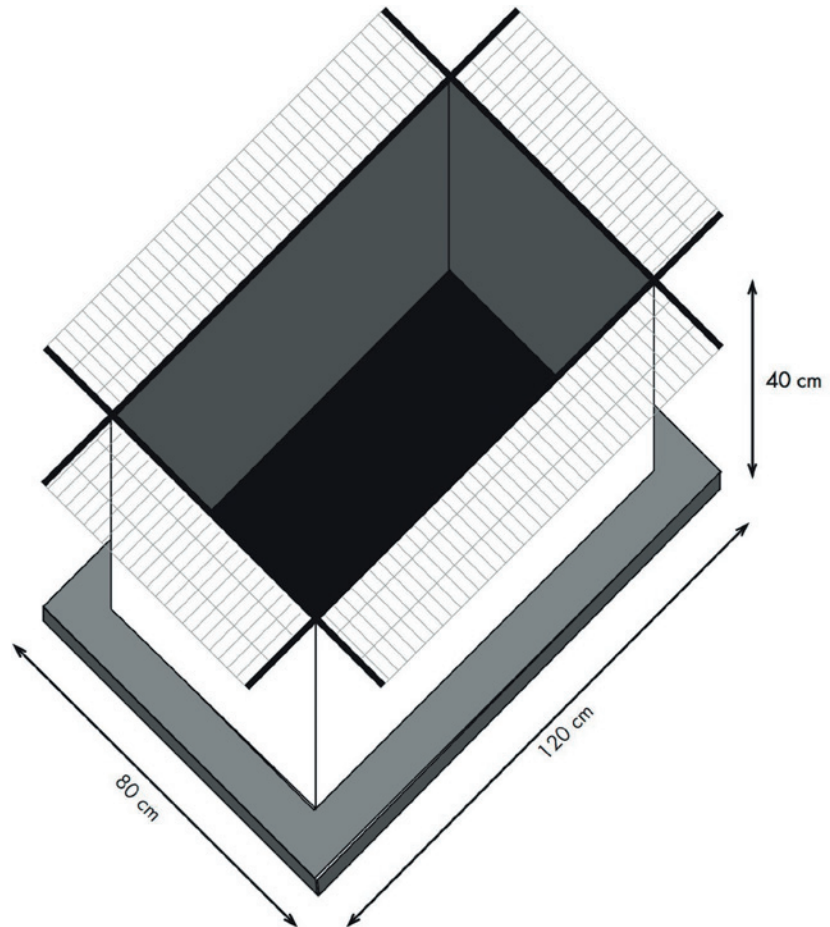


**Discourse\_Project**  
**[6]**  
**Changing-Scale-**  
**Exhibition**

## Introduction

The media-artist came up with an idea: how to dig into something that is covered or hidden by the process of producing images. He ended up with a proposal for an exhibition to be located in a rather traditional and small exhibition gallery in Copenhagen called Gallery Clausen.

He wanted to play with the scale of the exhibition. He wanted to present around ten large paintings [81 x 122 cm] in a traditional manner and then digitize them and in that process they lose their original size and become objects for re-sizing. He thought that the original size could be liberated and made open for new combinations and new emphases just like it would normally appear in the layout of a magazine. He ended up with the idea of constructing an exhibition room for the model that turned the inside out. There was literally a white cube in the middle of the model and on this cube the reduced and re-sized photographs of the paintings were curated and placed. From a viewer point-of-view she would only be able to see the pictures hanging on one



Scale-model: Drawing of the model seen from above.



User: Photo of the artist looking at the small-scale model.

wall of the model, and she had to move around the model to see the other sides and pictures in the model and to create a narrative.

To stress the illusion of looking at an exhibition room in full scale the media-artist used eighteen small fiber optic lamps to lit up the pictures on the wall as the whole installation were placed on a 146 cm high column in a total dark room.

To stress the illusion of looking at an exhibition room in full scale the media-artist used eighteen small fiber optic lamps to light up the pictures on the wall as the whole installation was placed on a 146 cm high column in a totally dark room.

So first of all he painted some acrylic paintings where he was fighting with what he named »The Covered Gaze«. And he gave himself more words to challenge himself, like uncover, excavate, find and cover, forget, repress. This is something that will appear and something that will remain or be elucidated being covered up. The absent is present but the present is also being absent.

The artist paints! Through the actual process of using paint, the traces of the archaeological process are added and covered in a circling around the dialogue with the visual culture.

Traces of comics like 'Rob the Rover' and 'Hopalong Cassidy' are emerging but these traces are mixed with or appear from geological stone structures, organic wood structures, kitsch from the 1950ies, Portuguese tiles...

These many manifest layers mix in the individual picture and they constitute a coherent narrative in one painting and between the eleven paintings. And then there are the internal relations with the 'original' acrylic paintings in their 'original' size – and the same images as they are transformed and re-sized in the Model Exhibition.

In a note the media-artist show his interest in the scaling effect: "In the model reproductions of the original paintings are transformed from being representations to becoming presentation." What he means is maybe that in all sizes and in all materials the images are original and authentic, because what constitutes the

original and the authentic is not the production circumstances but the context of presentation as a whole in the Model Exhibition and placed in the physical Gallery Clausen in Copenhagen.

I think that the media artist is fascinated by the shift the visitor has to make, standing in between the big versions of the paintings and the miniature version of the narrative. From this meeting the visitor can fetch from the forgotten what has been repressed, forgotten, buried, amassed.



### **The model as 1:10?**

Models compare a complex thing with something that has been stripped down to its essential qualities, leaving out the trivial details, in order to reduce it to a manageable form.

The model also creates a special bodily experience for the spectator by being small-scale but also through the bodily experience of walking around the model and by this walk-around the spectator makes the narrative become visible.

The media-artist had this reflection in a note: "In this rather common architectural model there is a play between what is outside and what is inside. There is something that is cut off and something that is assessable. This model looks like it has a scale. Maybe it is 1:10 and then one long exhibition wall is 10 meters long and 4 meters high. But it could also be another scale and then the wall is 5 meters long and the height is 2 meters. It is possible."

The only indicator in the final model is the chair placed beneath a painting indicating the scale.



## The curating and hanging

The structural idea of the Model Exhibition and the 1:1 exhibition developed over time. In this process one can see that the media-artist had many different inspirations and came up with many proposals for the form but also for technical solutions like when he found the small fiber light. Parallel to the development of the Model Exhibition he was struggling with the paintings. He was not painting specifically for the Model Exhibition so he just paints. Paints. Paints. And at the time he was going to go into the curator-mood he had to select among seventy large paintings. The media-artist had tried to find some selection principle but in his notebook he has only written: "Theme – Form – Narrative."

And then these two words: homogeneity/diversity. I can see that he narrowed down the seventeen paintings to thirty and then he let some time go and then he made the selections of the eleven paintings and as he wrote: "It was disappointingly easy!"

The hanging process can only be seen with difficulty in the notebook of the media-artist. First he created the narrative by placing uniform and small pictures on A4 sheets in a layout program and named them:

- Follow the road – Willy.
- The blackbird meets the head of the black woman from the fifties.
- Under the sky you are always alone.
- The birds and the fire rope of Hans Christian Andersen.
- Hopalong Cassidy – and the figures.
- Hopalong Cassidy – catches and is captured (1).
- Hopalong Cassidy – catches and is captured (2).
- Hopalong Cassidy – catches and is captured (3).

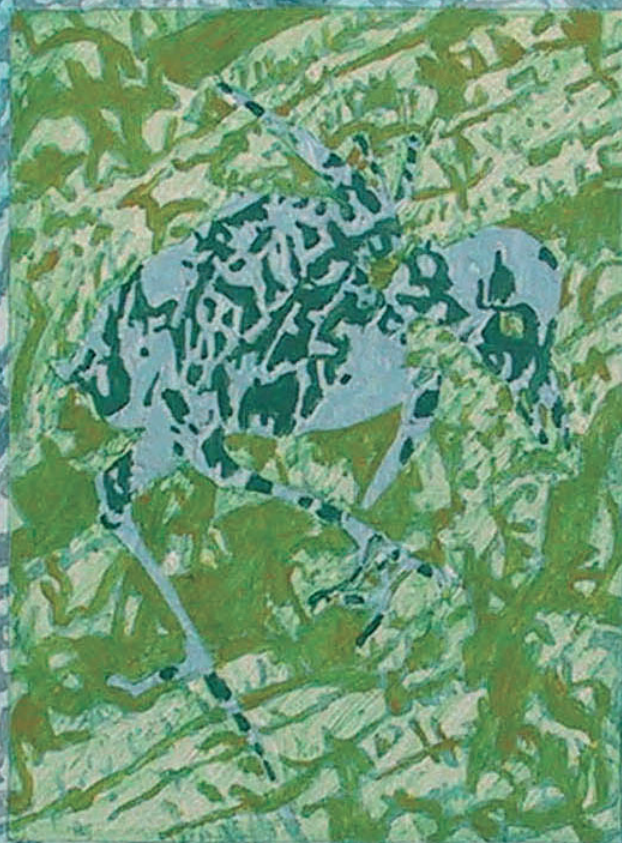
- Willy searches in the rook
- – where are the birds flying?
- Hopalong Cassidy – meets the triangle in the circle under water.

The hanging process – and the resizing, printing and mounting the pictures on the cardboard takes place in a trial-and-error manner.

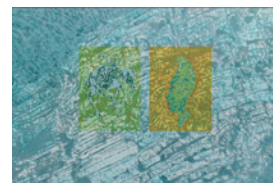
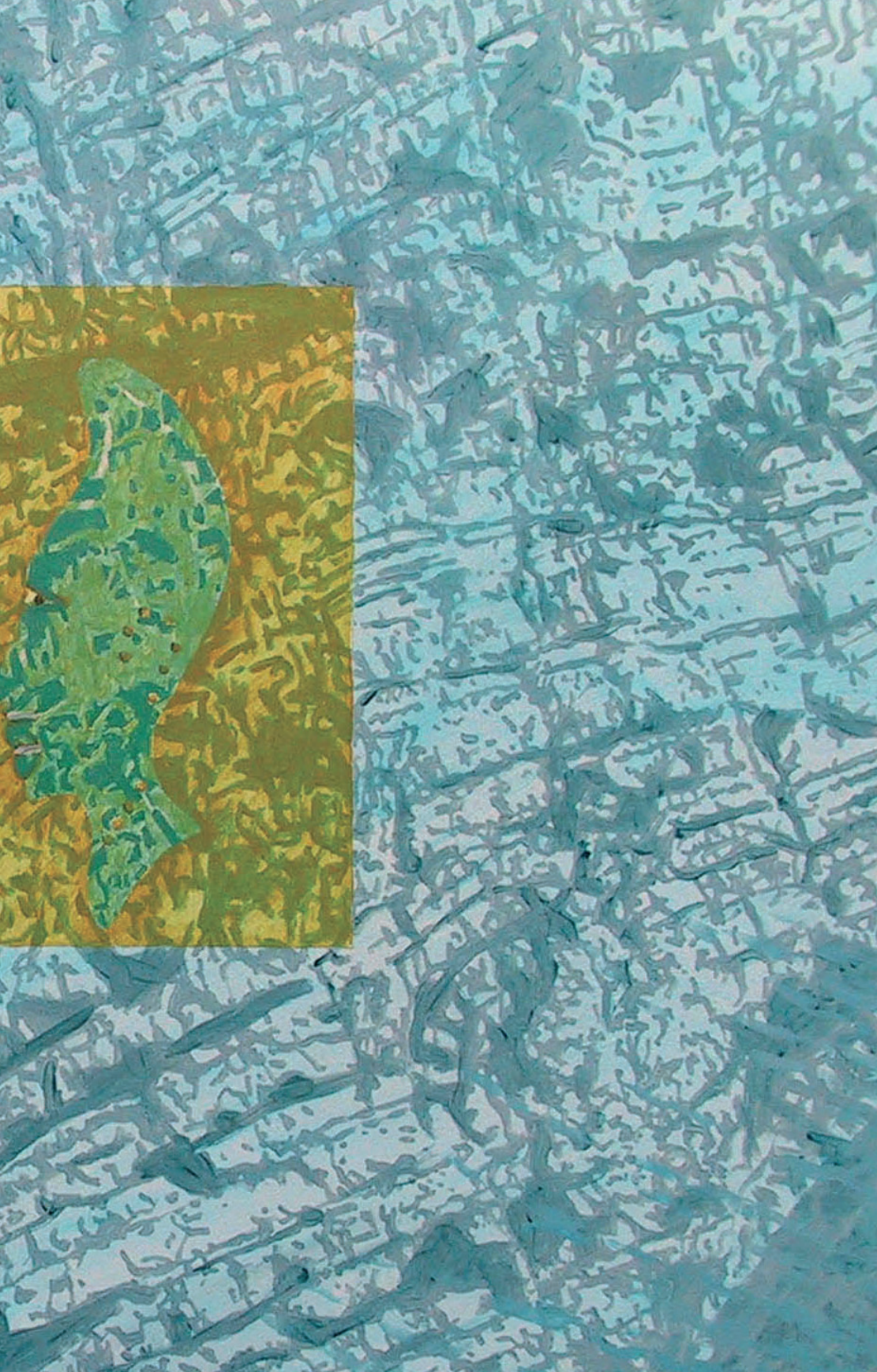


The hanging on the four walls in the Model Exhibition creating a narrative (material from the process).



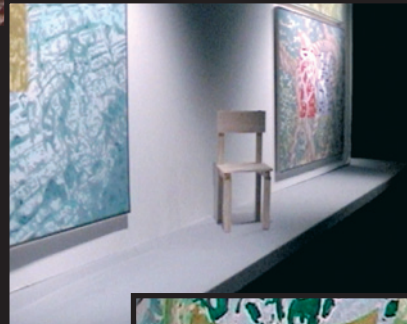
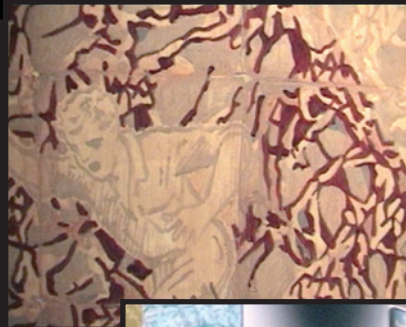
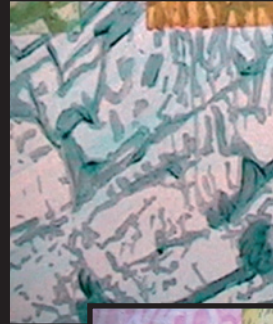






Size?  
81 x 122 cm  
300 x 450 cm  
2,4 x 3,5 cm  
?





## - a spectators view

This video shows how a spectator chose to walk around the Model Exhibition. How he stops in the walk-around and focuses on details in the picture and sometimes goes back to look on an earlier picture. The visuals are combined with a constructed sound that adds traces of sound to the layers of traces from the visual culture.

Video-dumps from  
the video:

You can see the video on YouTube  
[6:36]:



[https://www.youtube.com/  
watch?v=\\_W2kuMTH59g](https://www.youtube.com/watch?v=_W2kuMTH59g)





## **Introduction**

How to remember a site, a place, a room, a workshop – when it is gone? The media artist returns to a site very important for him and realises that the feelings and moods related to that time in the 1950s are slipping away. He gets the idea of constructing the workshop space as a kind of model or sculpture and then transforming the sculpture into one or two photographs. That is the piece – and the outcome of the process of remembering using a transvisual method.

For the philosopher Hannah Arendt, the launch of the Sputnik in 1957 was an event “second in importance to no other.” The Sputnik meant that human beings had taken a real step toward actualizing a long wished for goal: to escape from earth. In Arendt’s telling of the story, earth alienation is part and parcel of the all-too-human dream of freeing ourselves from our humanity. The Sputnik’s launch thus signified not simply the lowering of humanity’s stature, but humanity’s destruction of humanity itself.

In 1957 the media artist was on his way to becoming a teenager, a human being. What was he doing in the years before that significant event? He was living in a provincial town in Denmark far away from the metropolis. He was living with his mother and his often absent father in a tiny flat with two small rooms and a little kitchen. The toilet was placed at the entrance of the house and was shared by the four families living in the small house. Forced by the special circumstances and his drive for doing something with his hands, he found a room in the yard where he could have his own things and use the room as a workshop.

## **The process of visualization**

Fifty years later he came to think about what he remembers as happy hours working in the workshop, and he realised that it was difficult for him to remember and visualise the room and the time. First, he went back to the location. But the house had changed and was rebuilt and the annex building with the small workshop room had been knocked down.

Sitting in his studio he then tried to make a drawing from memory of his workshop in the fifties but he was not happy with the outcome. The successful part was the mood and ambiance created by the black soft crayon creating the strong contrast of light and darkness, but when drawing he realised that there was something totally wrong with the feeling of size and material.

He dropped the idea of creating the mood – and became more factual. He started to make a plan drawing to determine where there had been two brick walls plastered and then painted white, where two walls were trounced of raw wooden walls. The ceiling was made of the same material. Everything was old, soiled from the use of the room as a place for coal.

He decided to use the plan drawing as if it was the real thing that had to be constructed. He was thinking of this process that he was going into, as creating a »sculpture of memory«.



Drawing from memory - (2013) 360 X 310 mm.



### **The sculpture of the workshop**

The sculpture was to be constructed in wood and cardboard in a 1:10 size. He wrote in his notebook:

This work process reveals what I will call the transvisual analysis of memory. The memory work is helped by the transvisual action of making the sculpture, not as a replica of reality in 1957 but as a tool in the memory work. Therefore I chose to make the outside of the 'building' in a raw manner so that one can see the cuts of the compass saw and the screws. And the non-illusionist expression is stressed by my choice of painting the sculpture with the neutral 30% grey colour. Do not be seduced.

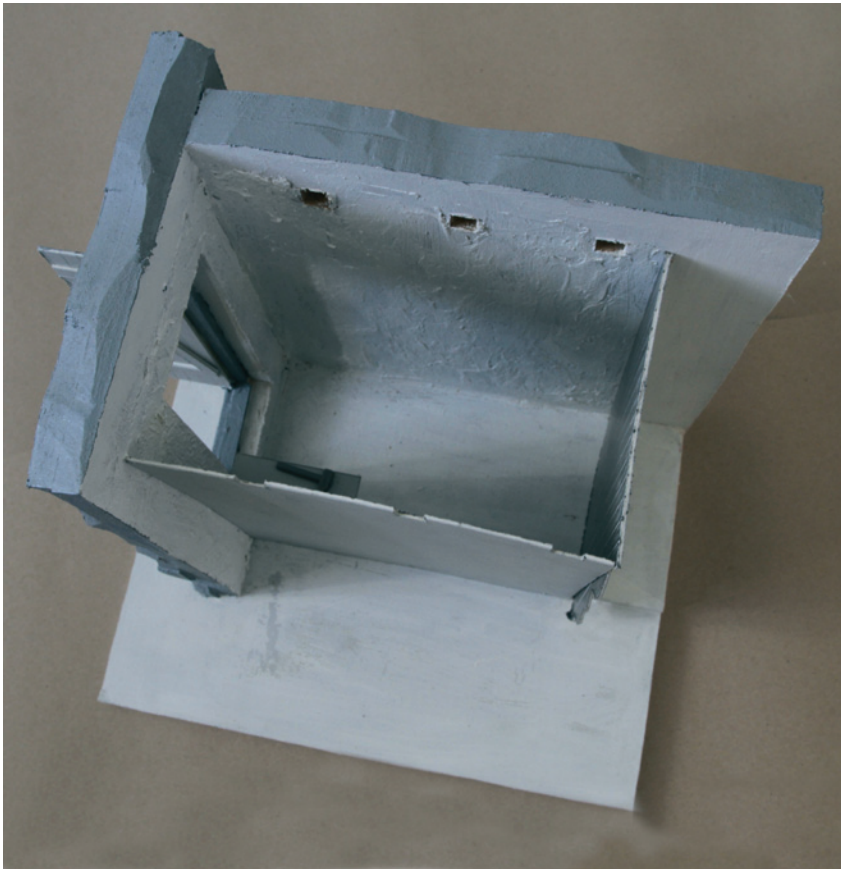
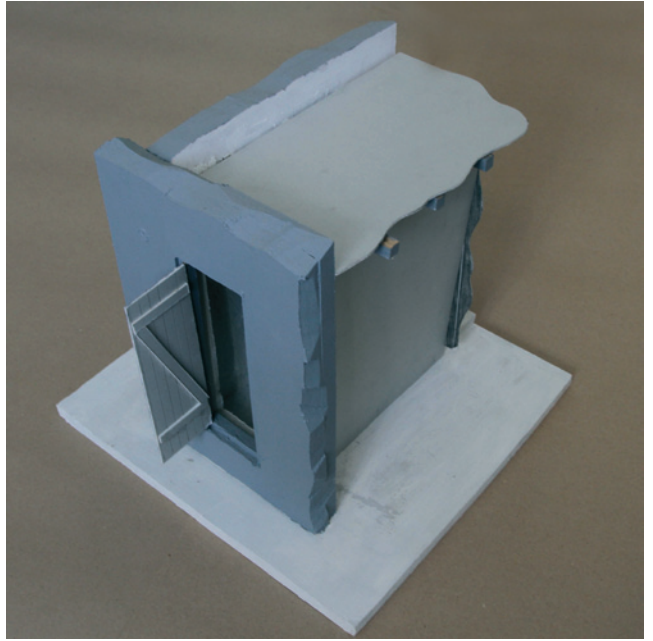
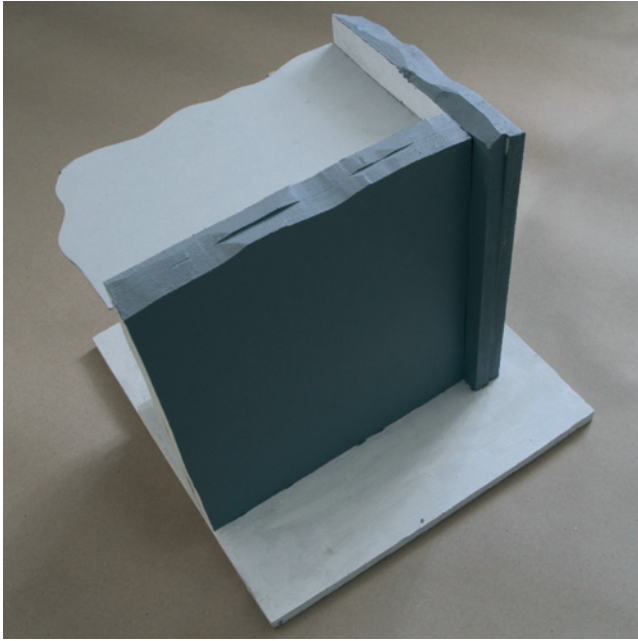
What is more deliberately executed is the interior of the room. The two most important elements are the door from where the only light is coming into the rather dark room – and the small table where as a boy I was standing making my objects. The model shows a dark hole. The model develops the remembrance

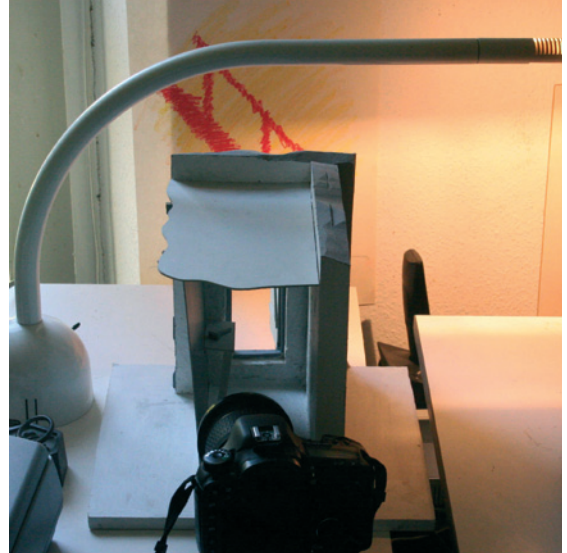
of the smell of coal and the many old hanging cobwebs.

He remembered that the table was poorly made. He had used three pieces of wood of different thickness and size, different painting and they were nailed together and to the wooden wall so that the table was slanting. It was useful but not beautiful.









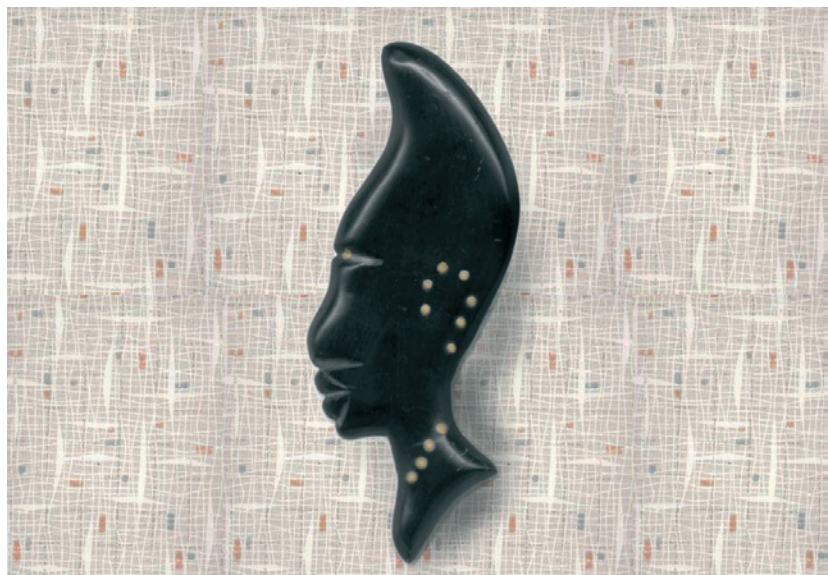
## The two photographs

The media artist did not see the sculpture of the workshop as the final piece but he wanted to contextualise his emotional involvement with that time of his life and to trigger his memory by making photographs of the sculpture. The workshop construction was originally placed in a small courtyard where the low building was painted yellow and the exterior staircases that led to the first floor was painted red.

He rearranged the sculpture and made a rough sketch in yellow and red with Neocolor. Brought the two elements together and started photographing from the inside of the workshop out into the bright, warm and uplifting courtyard. By experimenting he made variations of sharpness, power and colour of light ending up with the photo of the right feeling and mood of looking out. He realized that he needed a reverse view of looking into the dark, dusty and cold shed to create the more complete feeling and experience of the whole situation.

The media artist remembers his feeling of having a very good time in his workshop. He has the feeling of being at a lucky place and at a good time. But what was the near- teenager actually do in his workshop? In his notebook the media artist wrote (as he slowly dragged fragments of objects from memory and from boxes at the loft in his house):

- Models of rockets and missiles
- Swords, spear and shields – to use for playing knight
- A lamp made out of an old brass canopy
- An experiment of making a real chair out of chicken wire and papier mâché
- An experiment in constructing a fountain
- Many small reliefs of profiles of African women – one of them he found in a drawer at his mother's home when she died.











Looking-out: the bright, warm  
and uplifting courtyard.



Looking-in: the dark, dusty and cold shed.

**Discourse\_Project**  
**[8]**  
**Museum:**  
**The Three**  
**Monkeys**

My interest in small objects, miniatures and models led me to start collecting objects of wood, stone and bronze of the three monkeys: "... see no evil, hear no evil, speak no evil..." The objects in them were of minor interest when I turned my point-of-view to how the objects or drawings, prints and graphic design were used to communicate a variety of humorous, sarcastic and political messages.

In 2003 my archive with posters, cartoons, illustrations, advertising, flyers had grown so I want to make a small museum on the web and it was published on the site of the university I was working on as associate professor in visual communication (this site is now close in 2016 and has been revived on <http://www.visualmemory.dk/3monkeys.html>

I decided that the form of the museum should be very simple: the 'exhibition' was one large page with a clear manageable design.

Through the more than thirteen years the body of objects has grown with contribution of

the viewer and users of the sit and is still growing and the digital museum has changed its 'exhibition' over the years. I found the metaphorical uses of the The Three Monkeys so interesting that I wrote an essay (in Danish in 2004) that is published in English I Ingemann (2014). At the end of the essay I discuss how the unity of form and concept interfere with each other:

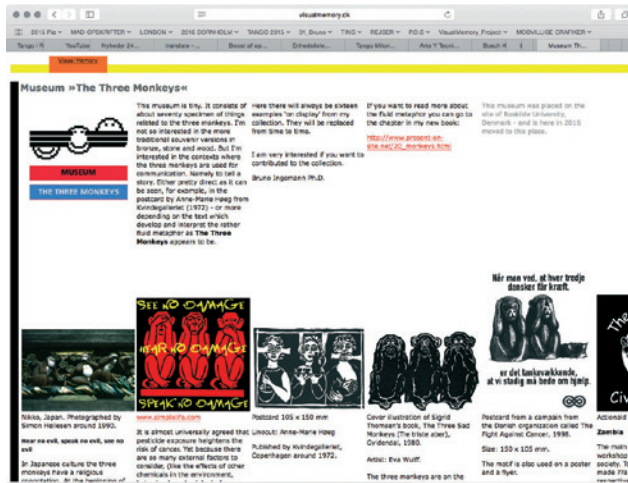
"Picturing one particular image of the Mona Lisa is easy, but recalling exact details of the setting and how she holds her hands is more of a challenge. If you try to picture her right now, what position is she in, what is her facial expression? With the see-no-evil, hear-no-evil, speak-no-evil monkeys, coming up with an image is instantaneous, but the image is not a universal one, just the conceptual idea. To illustrate, consider American concept artist Joseph Kosut's famous, One and Three Chairs, which comprises a sign hanging on the wall of an enlarged definition from a dictionary of the word 'chair'; an actual chair in the foreground; and a life-size photograph of the chair,

also hanging on the wall. When the piece is exhibited the actual chair, the photograph of the chair and the dictionary the definition are going to change change, but the conceptual idea, the starting point, remains the same. The expression was in the idea, not in the form – the forms were only a device in the service of the idea." (Ingemann 2014:309-321) or at the website [http://www.present-on-site.net/20\\_monkeys.html](http://www.present-on-site.net/20_monkeys.html)

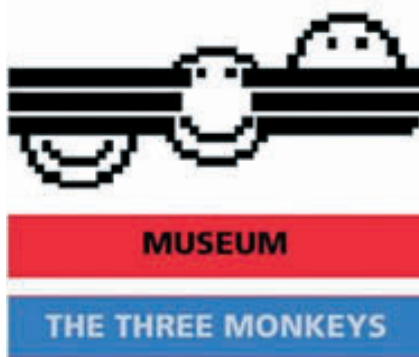
**Sources:**

Ingemann, Bruno (2012): Present on Site. Transforming Exhibitions and Museums, Lejre: Visual Memory Press.





<http://www.visualmemory.dk/3monkeys.html>  
- where there will come new findings time to time.



### At the website the museum was introduced:

This museum is tiny. It consists of about seventy specimen of things related to the three monkeys. I'm not so interested in the more traditional souvenir versions in bronze, stone and wood. But I'm interested in the contexts where the three monkeys are used for communication. Namely to tell a story. Either pretty direct as it can be seen, for example, in the postcard by Anne-Marie Høeg from Kvindegalleriet (1972) - or more depending on the text which develop and interpret the rather fluid metaphor as The Three Monkeys appears to be.

Here there will always be sixteen examples 'on display' from my collection. They will be replaced from time to time.

I am very interested if you want to contribute to the collection.



Nikko, Japan. Photographed by Simon Heilesen around 1990.

### **Hear no evil, speak no evil, see no evil**

In Japanese culture the three monkeys have a religious connotation. At the beginning of the late Muromachi period (1333-1568), it was customary to carve them into koshinto, stone pillars used during the observance of Koshin. According to the early 19th century Kiyo Shoran, the three monkeys are also associated with the religious complex of Sanno, where they play the role of divine messengers. The three monkeys represent the three truths of the Tendai sect in Buddhism. The founder of the Tendai sect, Saicho, is said to have carved a representation of the truths in the shape of monkeys. There is a famous carving of the three monkeys in the holy stable of Toshogu Shrine in Nikko, Japan. Cuts of the monkeys were believed to prevent disease in horses. A postcard from Nikko states:

The three monkeys are said to come from China and that they cover their eyes, ears and mouth to symbolise the old maxim, "See no evil, hear no evil, speak no evil". It is believed that the Buddhist priest Dengyo (762-822) was the first to engrave the three monkeys on a Koshin tablet.



Found on the website of Pesticide Action Network in 1998.

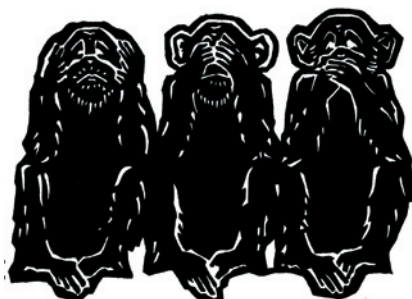
It is almost universally agreed that pesticide exposure heightens the risk of cancer. Yet because there are so many external factors to consider, (like the effects of other chemicals in the environment, behavioral or physiological differences, or cumulative exposure over time), it is nearly impossible to pinpoint an exact cause-and-effect link.

As Mary O'Brien of Pesticide Action Network writes, the epidemiological literature linking pesticides to cancer, is for the most part, "See no damage, hear no damage, speak no damage."



Published by Kvindegalleriet,  
Copenhagen around 1972.  
Postcard 105 x 150 mm.

Linocut: Anne-Marie Høeg



Cover illustration of Sigrid  
Thomsen's book, *The Three  
Sad Monkeys (Tre triste aber)*,  
Gyldendal, 1980.

Linocut: Eva Wulff.

The three monkeys are on the  
cover of Sigrid Thomsen's book,  
*The Three Sad Monkeys (Tre  
triste aber)*, which is about weak  
readers. Thomsen uses them as a  
metaphor for weak readers:

Look, we - weak readers -  
are similar to the three little  
monkeys. We manage partly  
by being copycats. We imitate  
the clever ones that can read,  
hear absolutely correctly and  
convincingly repeat what we hear.  
We have to rely on and even  
believe in them. We try in good  
faith to say what they told us - as  
we have seen it.

The intellectual 'top' manages us.  
We must trust someone.

We do not hear. This means  
that we often find it difficult to  
perceive correctly. Our ears are  
hit. We are aurally impaired.

We do not see. This means that  
we have difficulty reading. Our  
eyes are hit. We are visually  
impaired.

We say nothing. This means that  
we have difficulty articulating  
what we want to say, what we feel  
and what we think. Our mouths  
are hit. We are verbally impaired.  
The three monkeys - that's us.  
And us in today's society: the  
three sad monkeys.





Postcard from a campaign from the Danish organization called The Fight Against Cancer, 1998.

Size: 150 x 105 mm.

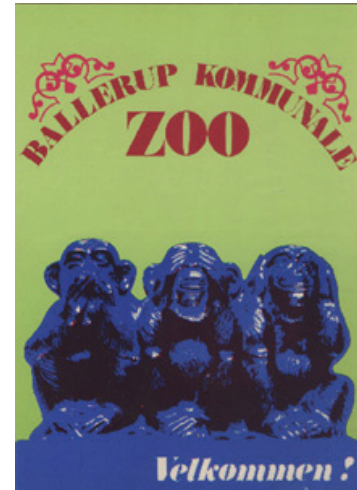
The motif is also used on a poster and a flyer.

"When you know that every third Dane gets cancer - it is thought-provoking that we still have to ask for help."



Drawing used on their website for the organisation Actionaid Denmark in 2001.

The main theme of this year's workshop in Zambia was the role of civil society. To the annual meeting was made a logo: three monkeys, respectively, big ears, big eyes and a big mouth, which should illustrate the role of civil society, namely the one who sees and hears and speaks to secure democracy and development.

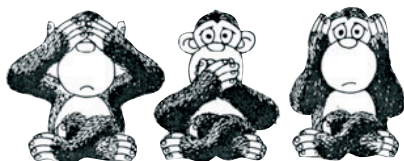


Postcard made by Mikael Witte. Published by the Society for Beautiful Urban Renewal, No. 66 in 1980.

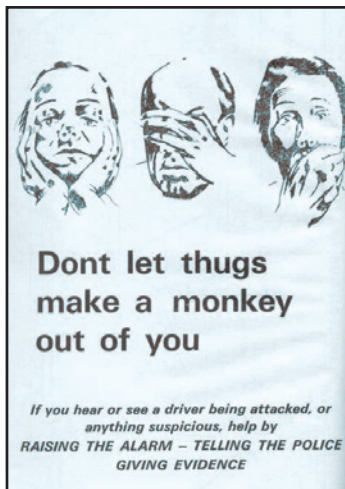
Size: 150 x 105 mm.

Mikael Witte has sent me the following information: "At the beginning of March 1980 called The Mayor of the suburb Ballerup outside Copenhagen, Kay Burchardt, the municipal school teachers and librarians for 'leftist monkeys'. On 11 March I was ready with the first version of the poster 'Ballerup', which was published as a poster no. 66 in my series (printed in green, blue and red, size: 44x61 cm). In April came the motif was used as postcards.

In April 10, 1980 writes the local newspaper Frederiksborg Amtsavis below the reproduction of the poster among others: 'Kaj Burhardt seems obvious that the poster is very good, and he has even offered the local teachers' union to sell artwork for them and the forthcoming trial. But according to the mayor, the district chairman Rigmor Jark has declined the attention."



A drawing on cover for a book by Nielsen, Jens-Emil & Rasmussen, Kjeld (1996): *Write, speak and be heard. A handbook of dissemination for social workers* [Skriv, tal og blive hørt. En håndbog i formidling for socialarbejdere], Forlaget Børn og Unge.



Poster hung in the buses in CSMT around 1980.

Size probably 297 x 210 mm.

*Dont let thugs make a monkey out of you*

*If you hear or see a driver being attacked, or anything suspicious, help by RAISING THE ALARM - TELLING THE POLICE GIVING EVIDENCE*



Poster by Keith Haring (1989).

This poster hung among hundreds of others around the theme of AIDS and photographed in the spring of 2005 in an exhibition at World Museum in Gothenburg, Sweden and was open from December 27, 2004 to June 18, 2006.

*NO MAN FEVER  
Aids in the age of globalization*

The exhibition puts HIV/AIDS in a global perspective. Through art, personal stories, movies, music, photos, examples of political activism and campaign materials from different parts of the world, the visitor gets a broad and emotional understanding of the disease. The meeting with people's tremendous will to survive inspire hope and the will to do something.



- another poster from the exhibition NO MAN FEVER at the World Museum Museum in Goteborg, Sweden.



Poster from the referendum in Ireland against the EU treatment in June 2008.



Billboard used at the presentation of a new great local free newspaper in August 2007 in Roskilde, Denmark. With this rather strange text:

*Have YOU a good story?*

[- And then the drawing of the three monkeys]

*Then WE want to tell it!*





Photo from a shoe store in Horsens, Denmark. The firm Aldo combines their product - shoes - with aids, 2006.

ALDO, Canadian footwear and accessories empire, and YouthAIDS have created a global campaign to raise awareness and funds to fight AIDS.

The ads feature Hollywood stars, including Ashley Judd, Christina Aguilera, Salma Hayek, Cindy Crawford, Penélope Cruz, LL Cool J, Elijah Wood and Josh Lucas.

The ads are all done in black-and white and were shot by Peter Lindbergh.

For \$5 Aldo is selling Empowerment tags, with words from the campaign which plays off the "Hear no evil. See no evil. Speak no evil."



Cover of the book by Jönsson, Bodil & Wickenberg, Per (1992): *On good reason. An inspirational book about the environment for teachers and other future workers* [På goda grunder. En inspirationsbok om miljö för lärare och andre framtidsarbetare] Artist: Cris af Eneheilm.

And the authors explain:  
"Three little monkeys is a classic motif. In this modern version of Cris af Eneheilm the monkeys shadows for the environment. One will not see - one will not hear - it can be unbearable. And the third says absolutely nothing - so he does not hurt.  
But you should see, you should hear, you should speak, says Cris af Eneheilm. To move forward in itself. And that the world could move forward."



A poster from the art exhibition hall in Malmö, Sweden, 1980.

Size: 500 x 700 mm.

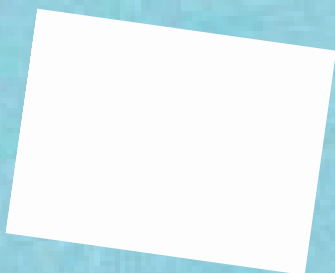
The question is:

*Atomic Power?*

- and the answer is the three men wearing hats and having no faces.

The drawing is made by the artist Zadig 1974.





5



# TANGO

# INSIDE

# PROJECTS

## Introduction

When you are dancing Argentine tango it is really difficult to retrieve the dance in the drawings and paintings as you for instance appear when you Google the words 'argentine tango painting'. They typically present it like this you can see on next page

As a dancer you experience the Argentine tango as intimacy, immersion and contact – feelings and experiences that are difficult to find in these very stereotyped images, in which the experience is depicted from the outside. 'We' are looking at a couple, who take a characteristic posture in rather exaggerated positions.

In this series of project to come in the category – *Tango\_Inside* – I try to investigate the Argentine tango as a dance characterized by the movements the dancers experience as seen from the inside, as participants, and not from the outside as an observer. This concept leaves many interesting questions: How is it possible to give visual form to something that is inner feelings and bodily experiences?

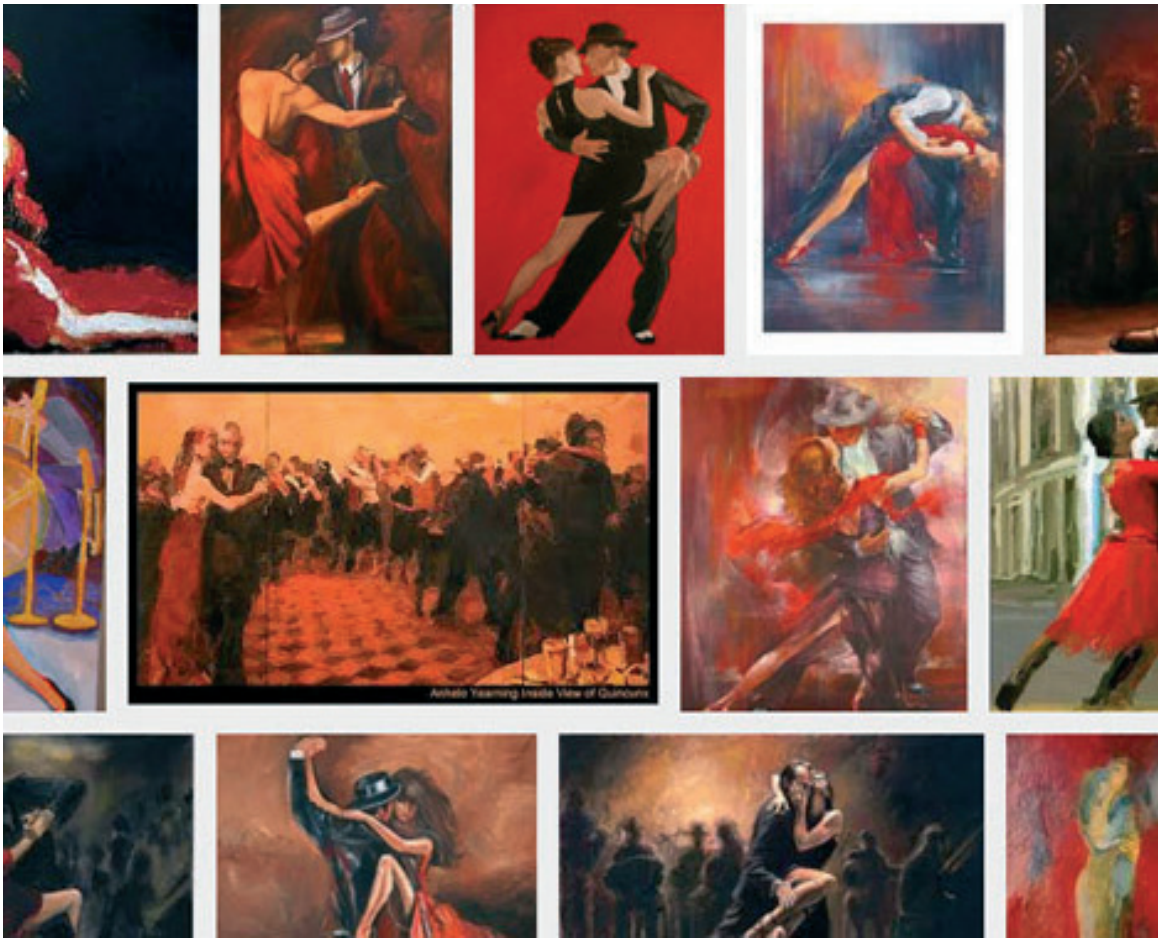
Is it possible to produce bodily movements as traces of locomotion outside the traditional naturalistic representation? Can this new visuality give a bigger and deeper experience of the tango as dance and as communication and dialogue between the two dancers: the leader and the follower.

An inspiration for depicting movements in Argentine tango dance can be seen with the two dancers: Alejandro Aquino and Amparo Ferrari.



<http://www.youtube.com/watch?v=Xpvzqm4WY0s>





A search on Google can show stereotype images like these.

## **Tango\_Inside [1] – Dancing in the miniature**

### **Tango\_Inside [1] – Dancing in the miniature**

The concept of dancing in the miniature is based on two premises. The first fundamental premise was to 'see' from the dancers' point-of-view. For example by mounting a small video camera on the head of the leader in the dance and thus follow the movements of the body of the dancers by recording and afterwards seeing how the dancing couple experience the site and the room.

This idea was not very successful partly because this kind of video recording is very demanding to watch, and the compensation the human eye gets for the abrupt and rather quick turnings, walks and stops was difficult to mime in the video recording. Frustrations over the rather dull physical room and the video led to the second premise to compensate for these problems.

The second fundamental premise was to switch scale so that I could get more control over the form and expression of the place itself. In brief: to construct and use some kind of a model.

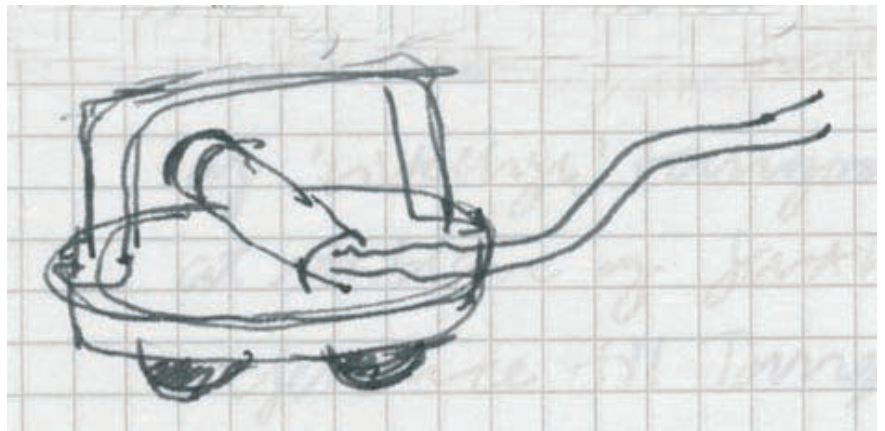
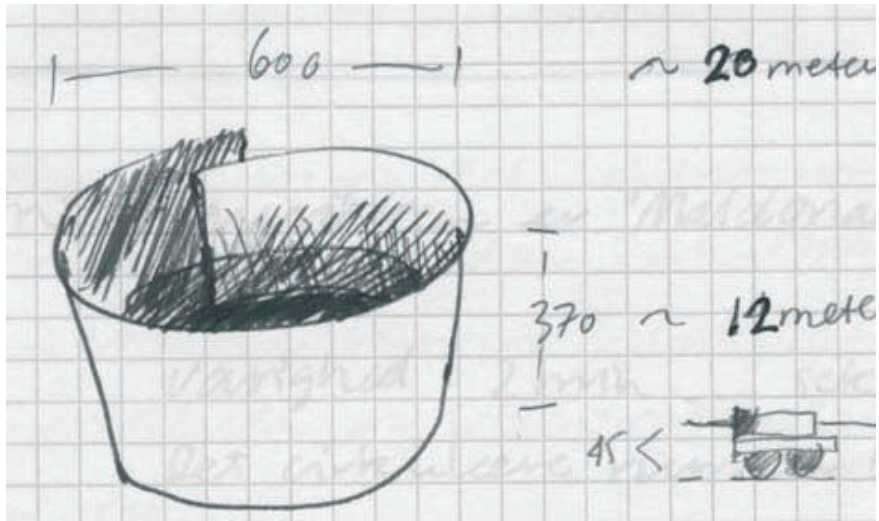
The two premises were the foundation for a series of experiments that led to:

- the building of a circular model in a scale 1:30, meaning that the size of the spiral is 600 mm, which is equivalent with twenty meters.

- the building of 'the dancing couple' as a small wagon with three ball bearings on which there was mounted a small video camera. The construction was made in such a way that the dancer-camera operator could be heading the wagon in all directions by his hand and arm.

It was the task of the camera operator as the experienced tango dancer to transform the movements of the whole body as it is in the real world of tango dancing – to the hand of the camera operator and the dance he constructs inside the model.





## The video production

The fundament for the dance in the model is the old tango tune by Edgardo Donato *La Melodía del Corazón*. The mood of the melody was taken over and into the cardboard model. Inside the circle I took a painting and transformed that painting into some kind of wallpaper recreating the mood of the music and to this scenography is added light from twenty small optical fibre cables to dim or to enhance the lighting. The final video consists of several takes in the model and with small sequences of video with 'real' human dancers to establish and maintain the reference to tango and tango dance as the whole video is focused on.

## Creation of experience

When you are teaching for instance in the Argentine tango the teacher gets very aware of every single movement. The weight on the left foot, the turning of the upper body, the walking forward, stop... In the same way the model-dancer that manages the video camera becomes very aware of the dance as a flow and how he can transform the movement of the real body into dance in the universe of the model and the video recording. The purpose of the educator is to teach other people specific step sequences, rhythm, musicality, posture... while the model-dancer is the one that learns and realises. It is not the aim of this project to end up as an instructional video. As a project of realisation it is focused on how the tango can be seen from the inside and clarify intimacy, immersion and contact.

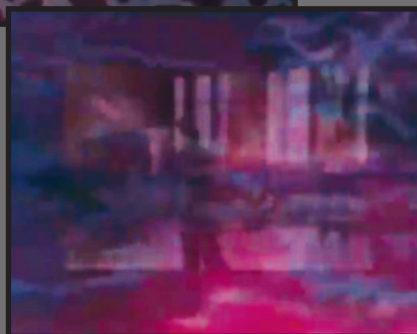
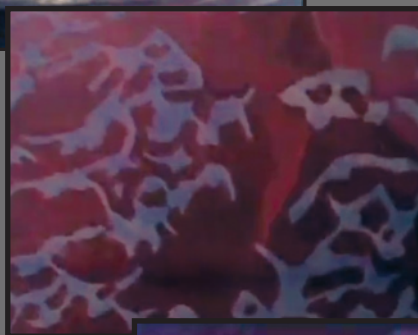
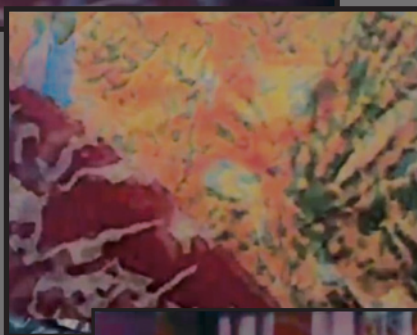
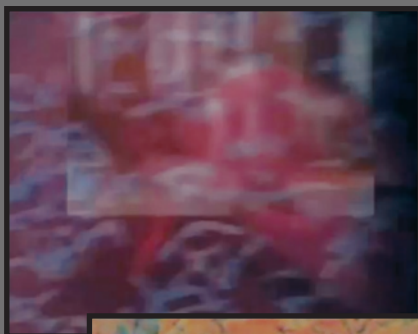
The video with  
is here represented by  
screen-dumps from the video:

The video with The Tango Dancer  
can be seen on YouTube [1:45]:



<https://www.youtube.com/watch?v=NUk79cf8WvQ>







## Tango\_Inside [2] - Painting Tango

### Introduction

The goal of this project was to become deeply immersed in what tango dancers experience. First, there are the movements. Two bodies closely connected, moving along the floor at various speeds and rhythms. The physical experience involving the contraction and elongation of the muscles used in the embrace and the sequences of steps performed jointly with and around the partner. The bodily movements of the couple are framed by tango music and a dance floor filled with moving couples whose actions present obstacles and challenges to the other dancers.

Spectators can view the complexity of the couple's tango movements from the outside, but their perspective mostly only sees the dancers as performing a show, which contrasts sharply with the experience of the dancers, who are not merely executing their dance for others but attempting to respond to the music, to their bodies and to the energies that generate the feeling and emotions in their dance.

My project attempts to examine the movements of the dancers

without being limited to the spectator's way of thinking by being more faithful to how the dancers feel and experience their dance. My medium for doing this is multiple acrylic paintings.



## The moving picture – and the still picture

The obvious choice when trying to capture the bodily movements of a dance is to make a video. Yet you obtain only the movement of something, not the movements themselves.

In an effort to capture the essence of the movements, an experiment was conducted comprising 150 still photographs shot of the dancers at 10 frames per second. Of these, only four were selected to depict the movements, the stills helping to catch the natural movements by excluding some of them. This emphasised the gaps between the pictures, adding something strange and alienating to help clarify the movements in the dance.

A sequence with two or more pictures can potentially portray the movement. The use of the photograph on the other side underlines the natural aspect of the depiction, providing a plethora of details about the individual.



## **Movement and energy in handmade pictures**

The dancers' movements can be viewed as energies that propel the circulation of the bodies around each other and that advance them in a line. Just as the tango dancers represent the use of muscles, the handmade pictures are the result of the painter's body, hands and fingers moving. Paint is rubbed on the canvas with brushes, fingers and hands to depict these movements but also the dual motif: the movements of the body in the process of painting and the movements of the body in the tango dance.



### **Di Sarli: *Casas Viejos***

One strategy was to take a bird's eye view to help create a sense of newness and alienation to make it possible to somehow depict the dancers' energies. The inner part of the circles studies how the dancers create circular movements in their own bodies, as represented by the fading colours. The brightly coloured circular ribbons underline the forces of energy that create, in their togetherness, movements across the dance floor.





### **Di Sarli: *Bahia Blanca***

The second strategy was to try to simplify the dancers into an abstract symbol, like a pictogram, thereby totally removing any clear resemblance to actual people to see how an unadorned symbol could represent the energy and movement. A classic lace pattern was used to add feminine energy to the more masculine symbol. The different pieces of lace varied in structure, colour and form to create the feeling of energy and movement.



### **Di Sarli: *Racing Club***

The third strategy was to view the dancers by standing beside or behind them to look at their energy and movement. The dancers merged into each other, the complexity of their energies transformed into lines that vary in strength, colour and length, thus representing the movements. These three strategies were developed and then transformed into the final acrylic paintings.

## Eight paintings

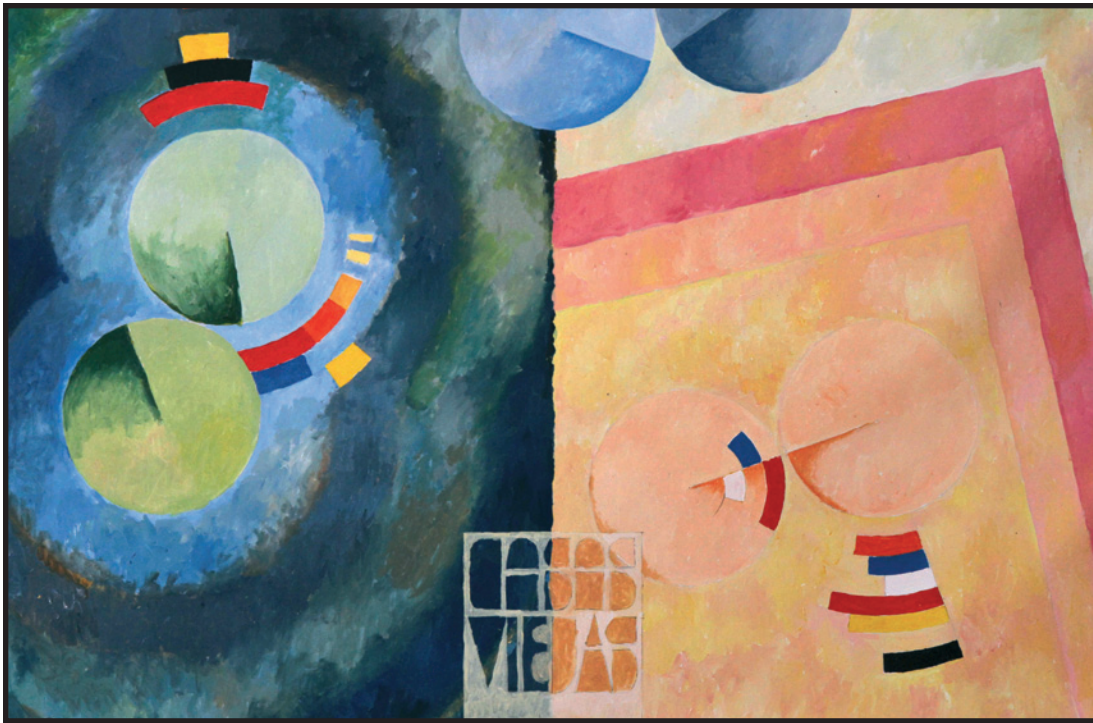
The final paintings were completed while the painter listened to tango melodies by famous orchestras such as Di Sarli, Fresedo, Canaro, Orquesta Tipica Victor and Calo.

The titles of the tango melodies were used as visual markers on the canvas to guide the feeling of the movements and energies in the melodies and in the paintings.



Bahia Blanca [di Sarli] – acrylic  
painting size: 64 x 97 cm.





Casas Viejos [Di Sarli]– acrylic  
painting size: 64 x 97 cm.



Derrotado [di Sarli] – acrylic  
painting size: 64 x 97 cm.





Tormenta [Francisco Canaro] –  
acrylic painting size: 64 x 97 cm.

Racing Club [di Sarli] – acrylic  
painting size: 64 x 97 cm.



Ventarrón [Orquesta Típica Víctor]  
- acrylic painting size: 64 x 97  
cm.







Viviani [Carlos di Sarli] - acrylic  
painting size: 64 x 97 cm.





De 6 A 7 [Miguel Caló] - acrylic  
painting size: 64 x 97 cm.



**evindor[A]**

**[1]**





# OUTRO

## INQUIRIES IN VISUAL MEMORY

The archive is closed.

The artistic practice as process has become a document of experiences.

The artistic practice is now a book.

The chaos involved in producing drawings, photographs, paintings, sound, smells, films, exhibitions, slides and memories from reality is tamed and organised in the computer. All the chaotic material of daily life has been put into themes or categories in the effort to create meaning and interest. The categories arise from the material collected but some were identified beforehand, with the physical and visual material found later or produced to fit the story being told.

Engaged in interdisciplinary research and production methods and local community networks, Canadian filmmaker and documentarist Monika Berenyi uses archival materials to explore critical topics in contemporary social history. Her view that artists are "makers", "users" and "thinkers" of archives offers deeper insight into the artist's complex and socially conscious practice.

Artists as “archive makers” are engaged in the process of making archives, which serve, in one way or another, to simulate memory processes. The production of fictional archives by way of collecting and classifying items, or through the use of narrative, often creates an opportunity to consider relevant historical events and themes.

Artists as “archive users” are engaged in the practice of (re)writing histories by using a visual language that applies archival materials and footage. The rejection of the symbolic role of the archive in favour of using real archives is crucial to their practice.

Artists working as “archive thinkers” are primarily engaged in deconstructing the notion of “the archival” itself. These artists and their works reflect on archives as things that: are never fixed in meaning or material, are susceptible forms of agency and are lexicons, invisible, closed, monumental, prone to appear and disappear, latent.

British artist Tacita Dean writes the following about her eight-minute 16mm film in both colour and black and white, *Girl Stowaway* (1994), which is an archive that implicates the artist-as-archivist within it:

It had a beginning and an end, and exists as a recorded passage of time. My own journey follows no such linear narrative. It started at the moment I found the photograph but has meandered ever since, through uncharted research and to no obvious destination. It has become a passage into history along the line that divides fact from fiction, and is more like a journey through an underworld of chance intervention and epic encounter than any place I recognize. My story is about coincidence, and about what is invited and what is not.



In my book the 32 projects are organised as a superior narrative from the material used or performed that, by coincidence, has appeared and made itself important and worth developing, leading to a coherent and finalised narrative form and content. My process of selecting and organising the material was propelled by producing obstacles that could serve as drivers for the creative process. The format, for example, of two x eight pictures to tell a story imposed limitations that created a fruitful challenge.

In the creative process, the 32 projects developed over time without clear and fixed categories and in the decade that passed other interesting projects developed and interfered with new perspectives and coincidences.

Looking back, I see myself as an artist akin to what Berenyi calls makers, users and thinkers of archives. My journey has been an inquiry in visual memory – my inquiry in my visual memory – and thus a personal study of how one's personal life is closely connected to critical topics in contemporary social history. The fluid process of adding individual projects to the growing whole follows my emotional fascination and understanding of visual and personal value in construction identity and coherence. Categories in the archive cannot be solely factual or decided in a timely manner but are also formed emotionally and imaginatively to reflect the contradicting and complex images produced.



## Present on Site: Transforming Exhibitions and Museums

Why are exhibitions and museums so important? What can they be used for? Who determines relevance in a transformative process?

Transforming exhibitions is something one does and something one learns to do better by doing it. This book presents the intersection of the visitor/user, who generates personal and cultural meaning and social challenges, and the museum as it appears in the design of the exhibition. It also investigates communication on site as the intentional and hidden content and messages that appear for the person-in-situation, revealing the possible relations to the visitor's life world and society. This leads to a focus on the processes involved in interpretation as well as in design, taking a closer look at practices of exhibiting and not at the objects on exhibit. The four main themes in the book are:

- Constructions – The visitor at an exhibition
- Questions – Experience and learning processes
- Invisibles – The exhibition design processes
- Openings – Category, objects and communication

Present on site is relevant not only for students and researchers in the field of museum communication, media and design studies, but also for exhibition and museum practitioners.

**P**resent on Site brings new attention to the complex and intriguing world of interpretation in museum settings. Using a variety of compelling case studies and theories from education, media, and cultural studies, Ingemann weaves diverse perspectives to the critical issues of visitor perception and reception and the challenges involved as curators and designers attempt to mediate and influence experience. The result is a delightful and refreshingly personal exposé of key museological issues that face museum practitioners daily.

- Associate Director **Karen Knutson**,  
University of Pittsburgh

Bruno Ingemann (2012) **Present on Site: Transforming Exhibitions and Museums**

Published by VisualMemory Press,  
Lejre, Denmark.  
press@visualmemory.dk  
396 pages, 7 x 10 inches, 147  
illustration, printed in colour.  
ISBN 978-87-995101-0-8

Additional material available at:  
[www.present-on-site.net](http://www.present-on-site.net)



## **Det langsomme spejl – den billedskabte**

**erindring i familien** – er en bog der kan læses på mange måder. Man kan læse den som en levnedsskildring om en dreng i 1950'erne der lever i en lille familie i en provinsby, til han flytter fra det første hjem og familie. Man kan læse bogen som en slags case på problemer med forandringer og mønsterbrud. Man kan læse bogen som en slags kulturhistorie om 1950'erne set gennem 'det private livs historie'. Man kan læse bogen som en historie om gryende ungdomskultur og mediehistorie lige før alt eksploderer i økonomi, velfærd og ændrede værdier. Og man kan læse bogen som inspirationskilde til metoder til at undersøge sin egen private historie, familien og værdierne. Og måske kan den læses, som – hvad en af min gode venner ønskede sig for længe, længe siden – *Bruno's Billedbog*.

Bruno Ingemann (2015): **Det langsomme spejl – den billedskabte erindring i familien**

Historia Forlag, Odense.  
[www.historia.dk](http://www.historia.dk)  
 242 sider, 200 x 130 mm, 43  
 illustrationer, trykt i farve.  
 ISBN 978-87-93321-84-7





## **Researching Experiences - exploring processual and experimental methods in cultural analysis**

In the beginning was – not the word – but the experience. This phenomenological approach provides the basis for this book, which focuses on how a person-in-situation experiences and constructs meaning from a variety of cultural visual events.

This book presents video-based processual methods for researching experiences in a variety of settings ranging from the museum, to news photography, and interactive media. The research led to the development of a set of methodological tools and approaches we term the ReflexivityLab. The interaction in the experimental situation between the media and body, dialogue, moods, values and narratives have been investigated qualitatively with more than sixty informants in a range of projects. The processual methodological insights are put into a theoretical perspective and also presented as pragmatic dilemmas.

**Researching Experiences** is relevant not only for students and researchers in media and communication studies but also for practitioners within the fields of media, communication and experience design.

The book supports the reader in moving beyond a verbal account of experience to a more complex, situated and nuanced account of experience as visual, embodied and spatial. In doing so the book offers ways to respond to the complex multimodal environment of the twenty-first century.

*Dr Carey Jewitt, Reader in Education and Technology,  
Institute of Education, University of London.*

As new media technologies develop, new research methodologies are required to investigate them. Gjedde and Ingemann approach this important topic imaginatively, and with a wealth of experience.

*Dr Judy Robertson, Heriot-Watt University*

Gjedde, Lisa & Ingemann, Bruno (2008): **Researching Experiences: Exploring Processual and Experimental Methods in Cultural Analysis.**

Cambridge Scholars Publishing  
Newcastle.  
213 pages, 21 x 14,8 cm, 52  
illustration, partly in colour.  
ISBN 978-18-47186-00-3



