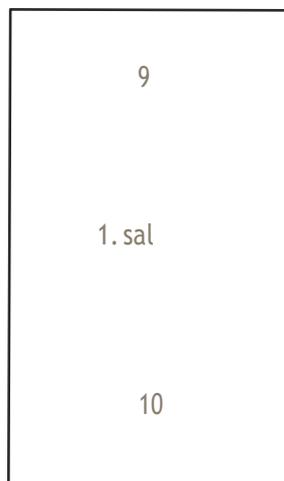


22 JUNI - 11 AUGUST 2013

The Hammer Without a Master: Henning Christiansen's Archive

Hammer Without a Master; Henning Christiansen's Archive, Leif Elggren, Andreas Fühler, Jacob Kirkegaard, Claus Haxholm & TR Kirstein, Johannes Lund, Gordon Monahan, Vagn E. Olsson, Marja-leena Sillanpää, Society for the Disorderly Speaker and Tori Wrånes have been invited to respond to the archive and work of Christiansen. Also woven into the exhibition are select elements from the archive itself as well as iconic sculpture from Henning Christiansen and painting by Ursula Reuter Christiansen.

Curated by Chiara Giovando.



(1) FLUIM FLAM LUFUM FLUX, 2013,

Publication by WOMEN, a design duo from Los Angeles, with Chiara Giovando.

Publication, wood, acetate dub plates, steal base

The kitchen incorporates a long-distance collaboration between Los Angeles based design group Women, Heine Thorhauge Mathiasen, Fiona Connor and invited artists from the exhibition. The vitrine displays a flexible modular publication that is comprised of recordings of newly commissioned compositions, sound works from the artists as well as never released compositions and recordings from Henning Christiansen.

The publication was supported by the Nordic Culture Fund and celebrates a collaborative effort of experimental sound art and music practices across Scandinavia.

(2) Throughout the exhibition are elements from the Henning Christiansen Archive designated by their metal frames.

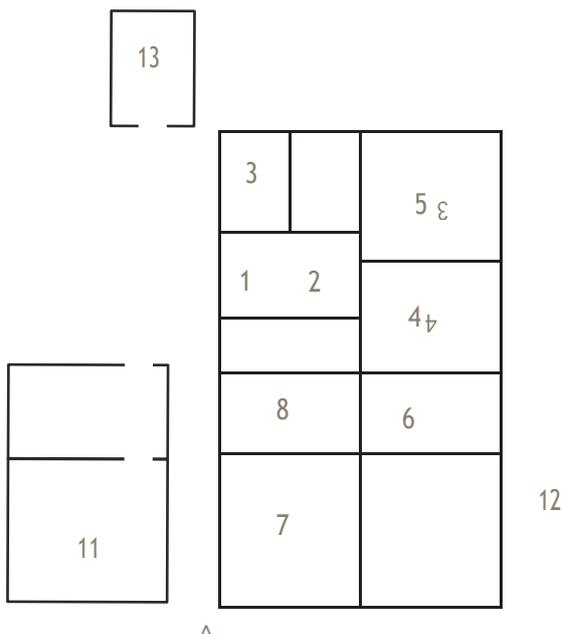
(3) Gordon Monahan

Trembling Antennae for Henning Christiansen, 2013

Kinetic sound sculptures

A series of kinetic sculptures built with motors and wire resonate processed samples of Henning Christiansen. 12 electric motors are attached to the speaker outputs of audio amplifiers, so that the motors shake and quiver in relation to the audio signals transmitted into them. Attached to the motors are twisted metal wires resembling antennae. Each "antenna" has a bell and a small object hanging from it. Each object relates to specific themes in Henning's work.

The audio recordings transmitted into the motors are excerpts from Henning's solo and collaborative projects released as LPs and CDs, including *Abschiedssymphonie*, *Dust Out of Brain*, *Hulemaned*, *Schafe Statt Geige*, *Schottische Symphonie*, *Stone Song*, *Sulemaned*, *Symphony Natura*, and *Vogel Symphonie*.



(4) Tori Wrånes

The Opposite is Also True #2, 2011-2012

Photo documentation of performance

The Opposite is Also True #2, 2011-2012

Score from performance

Tori Wrånes, Beige Fødsel, 2003

Performance costumes and pipe

Wrånes first response to Christiansen's legacy was to remember an early work of her own, *Beige Fødsel*. Originally made for Quart Festival in Kristiansand, Norway, a music festival that grew quickly over its short lifespan. In Wrånes' own words the festival became a thing where "no one was listening any longer, it lost its soul...". She developed her participatory performance piece as an homage to listening, dressing 50 friends in nude body suits, making them metaphorically naked and placing large ears over their ears. Made as a social experiment, performers were instructed to walk silently down the street and concentrate on listening to the rhythm of walking and surrounding diegetic sounds. *Beige Fødsel* is an exercise in shared sensory perception of a collective space as opposed to the more familiar experience of "shutting down" that often happens in reaction to the psychic cacophony of public spaces.

Each costume was tailored to fit the bodies of the performers who lived in her apartment for the week leading up to the action. These costumes now hang in our exhibition as a residue of the bodies and action of *Beige Fødsel*.

The *The Opposite is Also True #2* documents a crossing score, the piano keys are painted white to black in a graduated fade, confusing our binary notions of the black and white keys. Wrånes played the piano from the lowest register to the highest while simultaneously singing from the highest notes to the lowest.

(5) Leif Elggren,

Infinity Plus One for Henning Christiansen, 2013

Installation with found objects, publications and black mirror

Infinity Plus One for Henning Christiansen is a continuation of a practice that began in 1976 called "Under the Beds", where Elggren began making discrete gestures in various domestic situations. Initially these gestures were made in a covert fashion, Elggren made drawings or left small traces under couches or beds, interested in situations or furniture that was particularly intimate in nature. Some of these places included Doctor Sigmund Freud's couch at the Freud Museum in London or more often in personal spaces of friends – sneaking under the bed during a private dinner.

His work also responds to the experience of watching his own father's death in 1996. In a state between consciousness and sleep, life and death there is a fading in and out of being. Elggren embodies this state in performative acts that encompasses dance, use of the body as instrument and release.

(6) Claus Haxholm & TR Kirstein

Grundtoner, 2013

Earth, sound

Haxholm and Kirstein, both active in the artist-run experimental music space *Mayhem* (Copenhagen) first collaborated on a large-scale sound art project in 2011, where two tons of earth were moved into the gallery *BKS Garage* (Copenhagen).

The work they bring to *Møn for Hammer Without a Master* manifests both in the main entrance to the house and the garden, made during an on-going daylong performance, where they will be digging, on the opening of the exhibition, June 22, 2013. This new work, *Grundtoner*, opens up possibilities of sculptural forms existing in the body. As Haxholm and Kirstein dig, their muscle - unaccustomed to explicit manual labor - takes on new shape and sharpness.

Somewhere between sound-art, sculpture, multimedia installations, compositional practice and physical work *Grundtoner* organizes and transforms energy. The piece explores both nature and culture as layers of earth removed reveal a kind of archeology. *Grundtoner* directs sound as a physical element into the ground, as shifting sine waves played through buried speakers eventually decay and themselves become potential artifacts.

(7) Marja-leena Sillanpää

So Holy Hidden, 2013

Installation with found objects

A clairvoyant, Sillanpää works in direct response to specific environments using found objects and constructed materials to build intricately assembled situations. Both pointing to a possible past and a potential future, there is a presence that exists in this environment.

A table displays various personal objects. In the center is an image of a performance that Christiansen made in 1996, titled *Lagerplatz* or *Valhalla*, staged in Berlin, here Sillanpää has superimposed her self into the image.

Born in 1965, Sillanpää came to the earth at the onset of the Fluxus Movement. Her practice embraces a real time play with both the material and spiritual as she brings an intuited response to the immediate. In her words, "there is the other one who is sitting in the room..."

(8) Jacob Kirkegaard

TRISTELEG # 1-3, 2013

HD Video, 13:30

TRISTELEG # 1-3 is derived from recollections of games that Kirkegaard's cousin invented and performed with him in the early 1980s when they were children. Each game consisted of a simple but strictly defined set of activities involving two people. Similar in spirit to early Fluxus action pieces, these activities reside in a kind of tension between a set structure and the moment in which they take place. They have no apparent purpose apart from the importance

of being carried out with precise timing and an apathetic face. Kirkegaard's cousin called this *Tristeleg* (Sadness Game).

30 years later Kirkegaard has recreated the games from memory. By presenting them as short video clips with additional 'manuals', Kirkegaard invites anyone to perform the same activities at anytime and place.

TRISTELEG # 1-3 is dedicated to the memory Jacob Kirkegaard's cousin, JC.

9) Vagn E. Olsson, *Untitled*, 2006 - 2013

Various found materials, metal, wood, strings, ceramics

A longtime member of the experimental music scene in Copenhagen, Olsson's installation combines a large new instrument built for the house with several smaller instruments brought from his arsenal of whimsical music machines. The massive bridge holds taught strings and uses the attic floor as a sounding board.

acknowledgement:

kaspar borgård jørgensen; carpenter

lisbet agerlund; giambona potter

thanks to: peter kjær andersen, tina corneliussen.

(10) Johannes Lund, *Spiral*, 2013

Newly commissioned composition

Developed for four players in four parts the piece can be played in different locations but should always be played simultaneously. Almost written as four solo pieces the musicians are left in potential isolation, in this way the audience or listener becomes the unifier for the work as the center, a bridge for the whole.

Lund's score combines traditional musical notation with ideas of graphical notation, that are meant to confuse the player, leaving an openness in the work and the possibility for chance occurrence.

(11) Society for the Disorderly Speaker

Untitled, 2013

Installation, Sound, Video, Light box

Society for the Disorderly Speaker takes recordings from several different environments of conversation including therapy groups, the House of Commons and everyday dialogue to create a multi channel sound installation that explores the success and failures of human exchange.

The work acknowledges the gap between words and breakdowns in communication as equally important to specific language for the transmission of meaning.

Displayed on the light box are instructions and descriptions of actions designed by the SDS that are meant to create circumstances under which a future collapse of language can occur.

Selected sounds and conversations remixed from both found and recorded sources include; Pernille Lyneborg, Howard Slater, House of Commons, Syvende og Sidst, President Obama (press meeting with Prime Minister Erdogan 2013), Alain Badiou, Amalie Alstrup, Josefine Gråbøl, Anna Tulestedt, night time protesters (Istanbul 2013), Anna Wærum, street musicians, Henrik Malmqvist, Severn Cullis-Suzuki (at the United Nations Conference on Environment and Development in Rio de Janeiro 1992), Katrine Jensinius, speech therapist, Mia Edelgart, Swedish radio, BBC world news – among others.

12) Andreas Führer

The Corrupted Ear, 2013

Wind harp, LED display, sound

Führer's work draws from three sources, Bela Tarr's film *Werke-meister Harmonies* (2000), Norwegian painter Theodor Kittelsen's text "The Wind harp" and Steve Jobs, late CEO of Apple Computers talk on the management of the company. Borrowed passages from these texts have been woven together to create a Libretto for *The Corrupter Ear*. Pointing to essentialism, each of the sited authors represents an aspect of a reduced equation that is continually folding in on itself, like the looping LED placed on top of the wind harp that scrolls out the text.

The wind harp, graciously lent from Kjeld Henrik Kjeldby, stands in the front garden. Framed from within the house through an open window, white speakers stand to each side, making a tension between the acoustic and the recorded, the natural and the cultivated.

This work coincides with a newly commissioned composition, *Seven Fraternal Stars* (2013), premiered at the near by Fanefjord Kirke on the church organ, for six organists and three singers. Performed by; Andreas Führer, Asger Hartvig, Hannah Heilmann, Sonja La Bianca, Lil Lacy, Christian Davidsen, Nina Bjørk Eliason, Toke Odin and Simon Latz.

13) DUT and Paik's Piano

The piano in the small house is an homage to the early actions of Henning Christiansen and the group of young experimental composers DUT, Det Unge Tonekunstnerselskab, which formed in the early 1960s. The story, outlined by Karin Hindsbo in her text, *Henning Christiansen – Composer of Time*, maps out the chronology of Christiansen's early relationship to Korean artist Nam June Paik. In 1961 DUT hosted Paik at Louisiana Museum to perform his piece, *Hommage á John Cage*, an action on piano. Paik threw eggs, shouted, howled and attacked the instrument. The piano was left behind and became a centerpiece for several following DUT and Ex-school actions and performances.

We will leave this piano in the small house open to the elements and let nature perform its own action on it for the duration of the exhibition.