

1996-1999

THE DEPARTMENT OF GRAPHIC ERA

PART 1 - EXAMPLES OF WORK



White Room Parade

- an instant installation

"Something like the Internet is clearly also a monadic network, of course, in the sense that anywhere in the system information can be obtained about and from the entire system; in principle the individual computer can retrieve all the information that is on the Internet. In this way the centre is everywhere; each part of the whole contains, at least virtually, the whole itself," write Jesper Egholm and Niels Lyngsø in their book Mangfoldighed og Syntese – perspektiver i Michel Serres' filosofi (Multiplicity and Synthesis – perspectives in Michel Serres' philosophy).

A centre of this kind will be established at the School of Media Art at the Royal Danish Academy of Fine Art in the period from 10 a.m. on Saturday, 13 November 1999 to 10 a.m. on Sunday, 14 November 1999. Thus, this centre will be maintained for as long as it takes the earth to make one rotation, in the course of which the centre will be the outlet for an estimated seven to ten thousand pictures. There will be pictures of anything that one can imagine as belonging to our time, just as there will be pictures that go beyond anything any individual can imagine. The Internet is supremely a mirror of our time. It is probably the most precise instrument with which to measure at least the more technologically privileged part of our time.

To say there will be one centre is slightly misleading. Four artists will be seated, each at his own machine, and allow themselves to be drawn out into the multiplicity of the Internet. In the same way as a bottle or branch that ends up in a river allows wind and current to lead it out into the middle of the river's turbulent stream.

As in a river flowing into a delta, the special architecture of the Internet means that the four

artists will almost inevitably be separated moments after they have entered the Internet. Their own divergent current will carry each of them away. All of a sudden there will be nothing but bifurcation.

The rule is that one is not permitted to make bookmarks. Nor to install software that automatically downloads pictures.

In the meantime two other artists will be standing on the bank and documenting the process with the help of video. One could call this a warming-up for the role that the two will play later.

The six artists involved are Martin Askholm, Rasmus Eckardt, Lars Folke Grenaa, Smike Käsner, Emil Salto and Leif Schiller. And their jointly conceived project bears the title: White Room Parade.

None of these artists has previously worked with the Internet in an artistic context. And now that they are finally doing so, it is, so to speak, the other way round. The meeting between the artist and the Internet will often result in the work being placed on the Internet. But here it is a matter of taking things from the Internet. The estimated seven to ten thousand pictures that will be downloaded in the course of the 24 hours will later be printed out on continuous sheets. And a total of 65 square metres will be pasted onto the walls of Galleri Weinberger, which was the first gallery to which the artists presented the project.

We believe that the encounter with these many pictures covering all the wall surfaces of the gallery will be overpowering. We believe that it will reflect the overpowering nature of the Internet. That the effect will be as of a great wave rolling out of the huge ocean that is the Internet.

Just as the Internet is the ultimate observation post for the voyeur, so it will be possible at the exhibition to see normality and abnormality (in

all forms) side by side. The thousands of pictures retrieved from, among other things, private homepages will undoubtedly also reveal some of the more tortuous nooks and crannies of the human mind, and the many pictures will reflect a side of the Internet that may remind one of cicadas at night. Ours is a time in which everyone wants to draw attention to their own existence. The greater the number of voices, the louder each individual must shout. In the face of an anonymous world presentation is important.

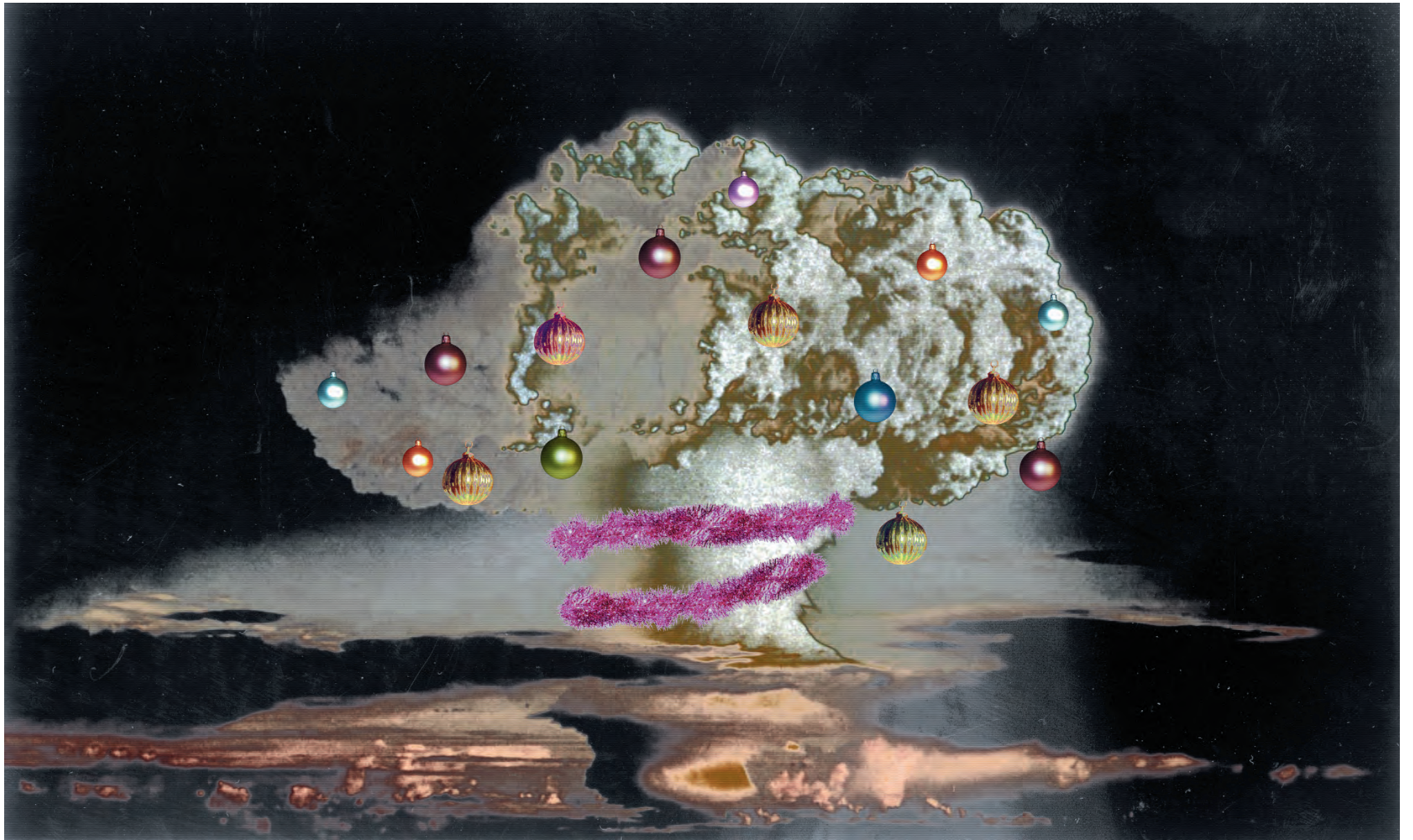
What can we do with all this information about each other? It looks as if for the first time in the history of mankind access to information will no longer be the key to success, and that success will be dependent on our ability to reject information.

Like a wave that towers upwards only to be dissolved on the shore a moment later, so the whole exhibition will disappear once more. Before the opening day is over, all the pictures will have been covered with white paint. White stillness will once again descend upon the room to remain there until the next time art is hung upon the walls of the gallery.

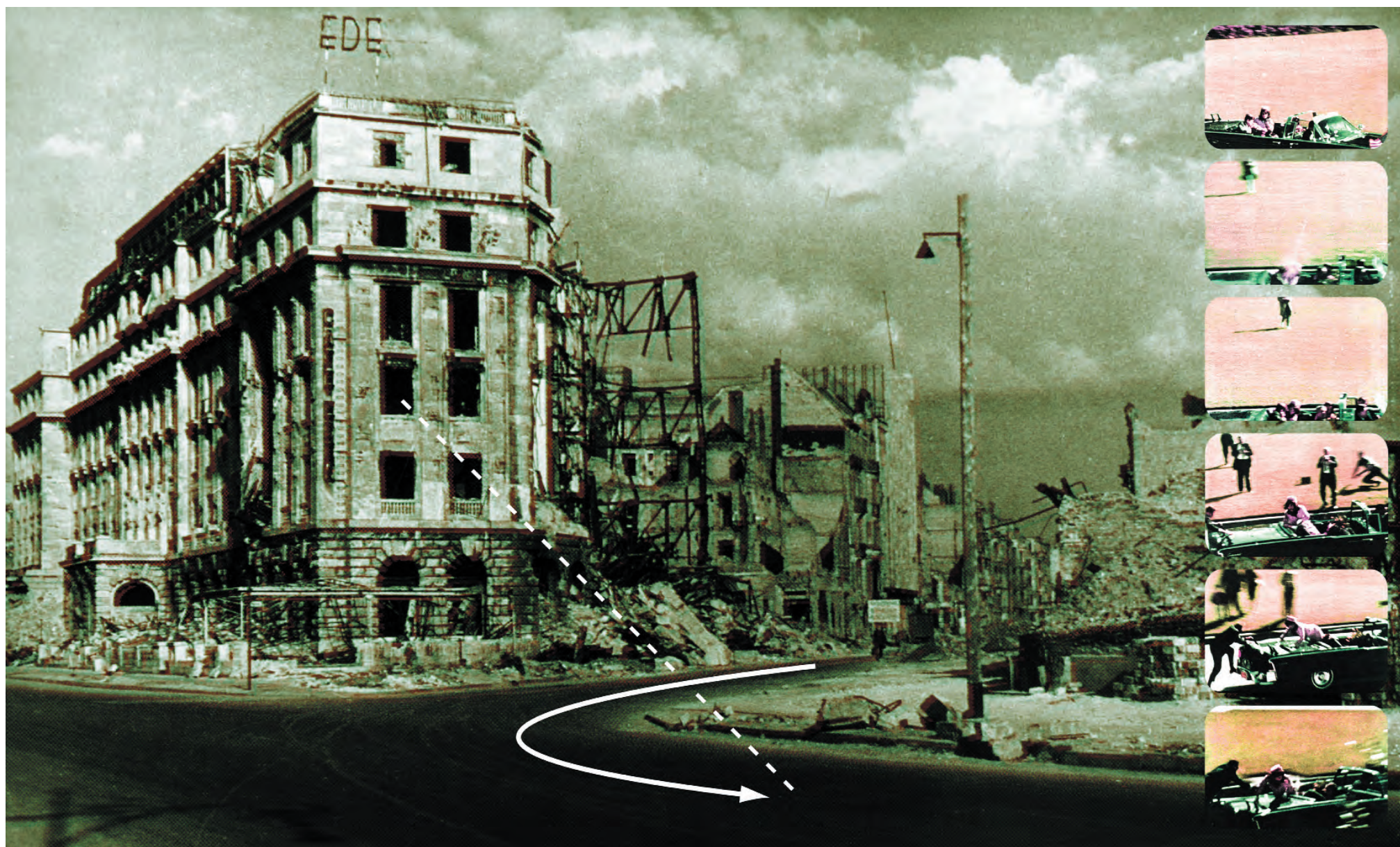
All that will be left of White Room Parade is the video that documented this instant installation (a term coined by Carsten Juhl when he heard of the project), in which seven to ten thousand pictures disappeared. The exhibition will not be repeated, ever.

Smike Käsner 9 November 1999

Translated by John Kendall







**WELCHES JAHR PAßT
ZU DIESEN BILDERN?**



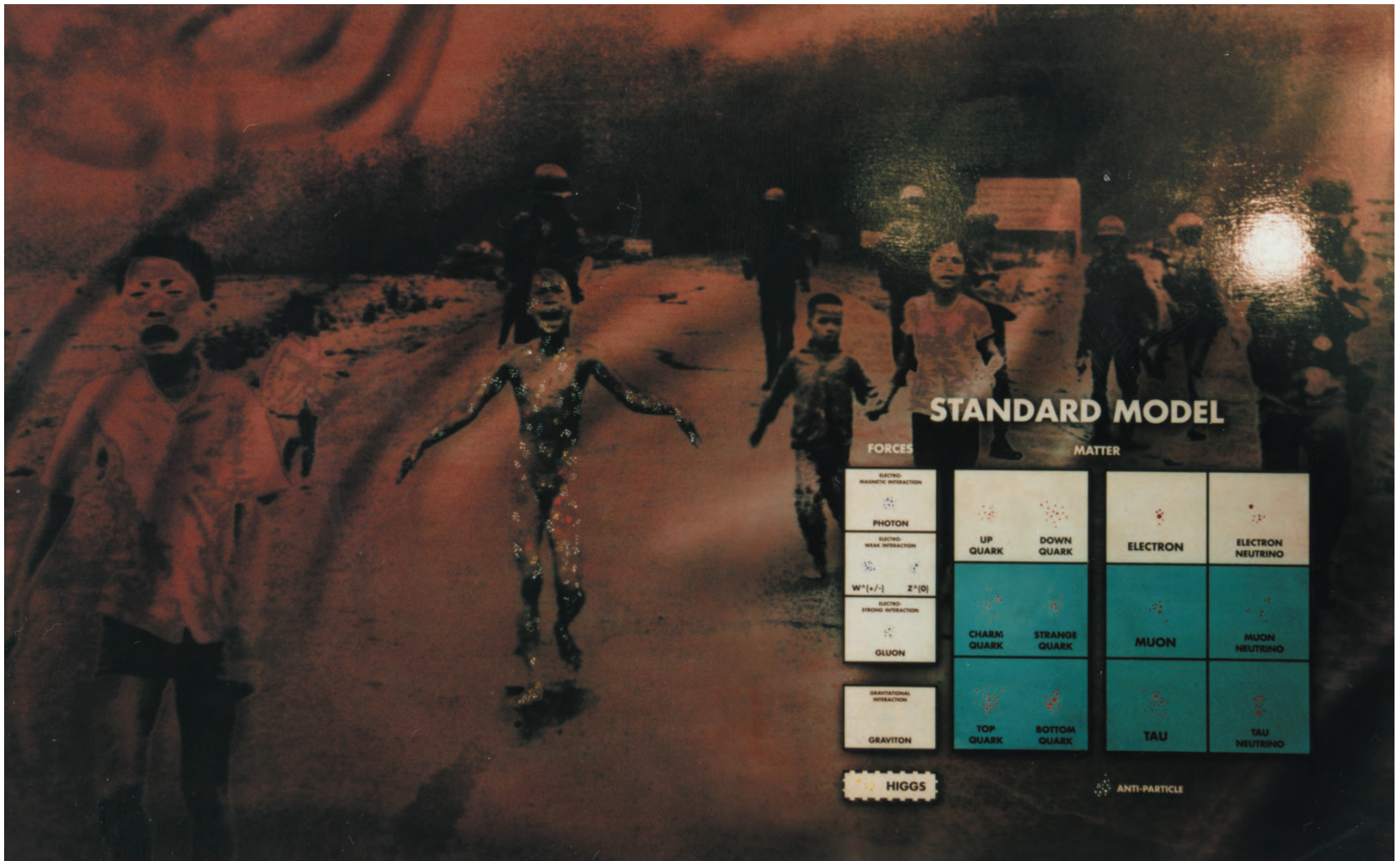
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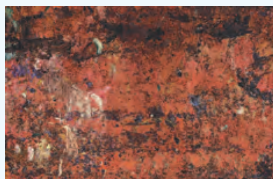
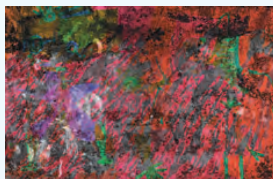
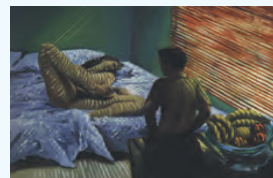
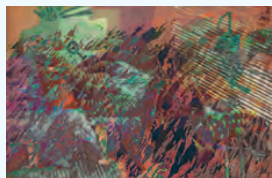
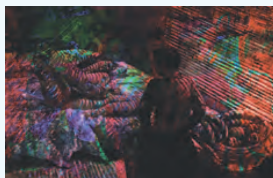
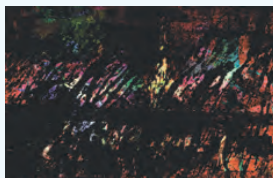
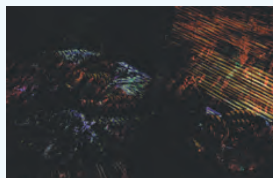
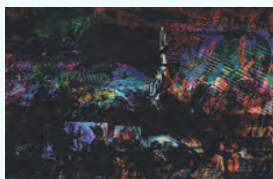
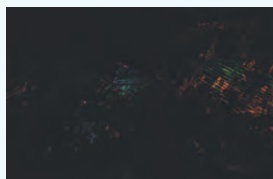
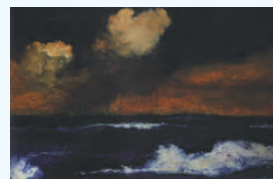
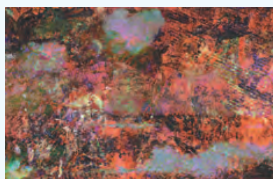
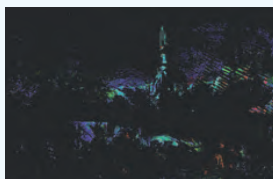
1991

1971

1974

1952

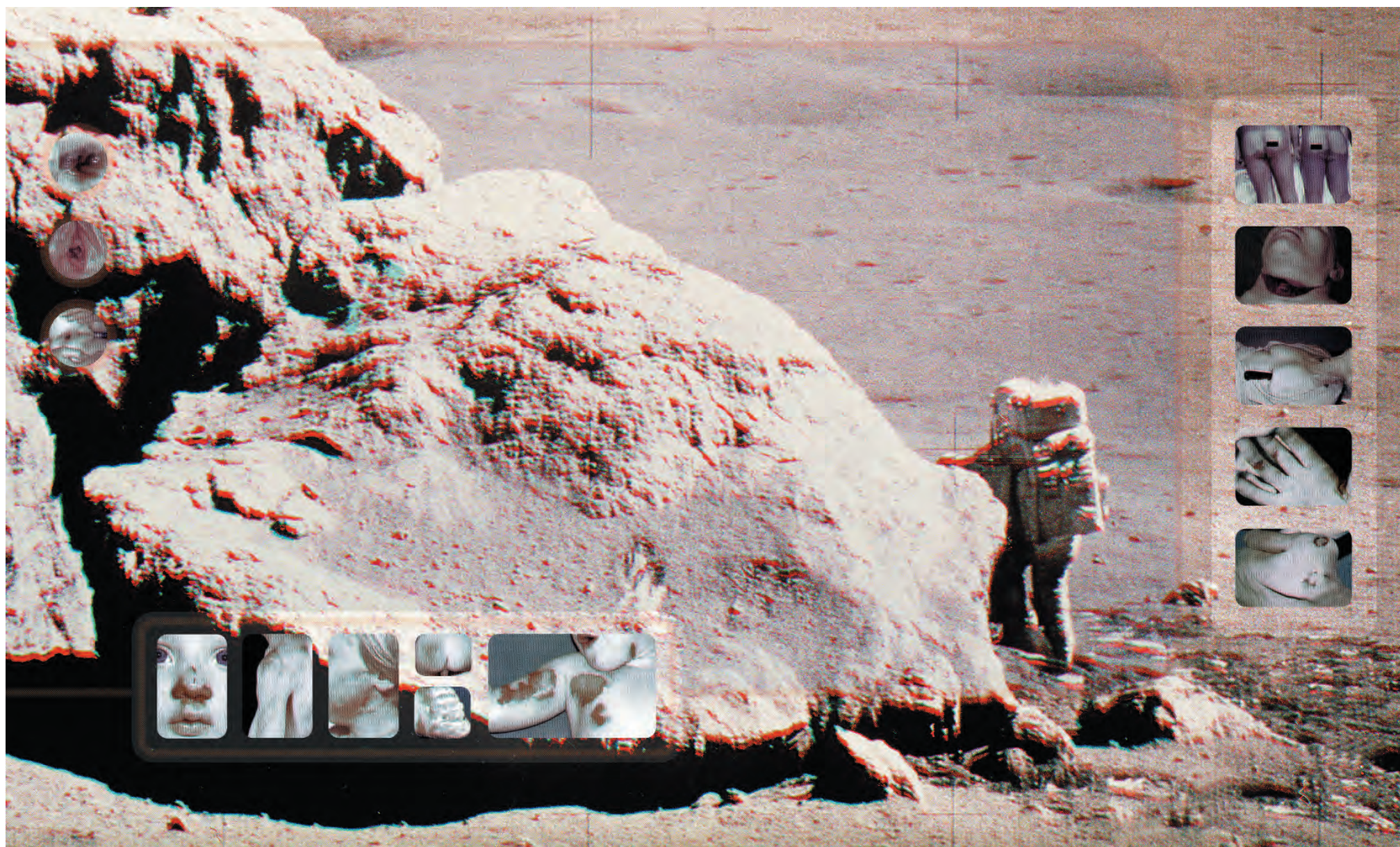






And the Child is:					The Father Must Be:	
					A	O
If the Mother is:	A	B	AB	O	A, B, AB or O	A, B or O
	B	B or AB	B or AB	A, B or O	A, B, AB or O	A, B or O
	AB	A, B, AB or O	A, B or AB	Ordinarily not possible	Ordinarily not possible	A, B or O
	O	A or AB	Ordinarily not possible	A, B or O	Ordinarily not possible	A, B or O

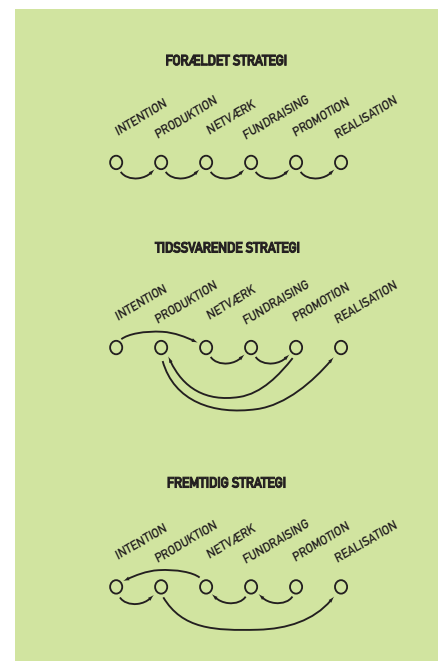
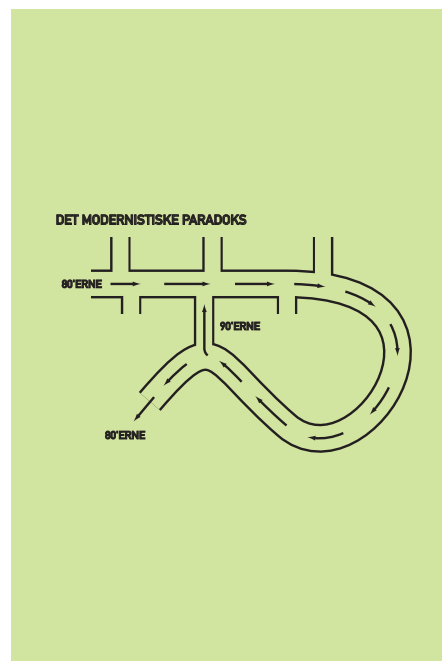
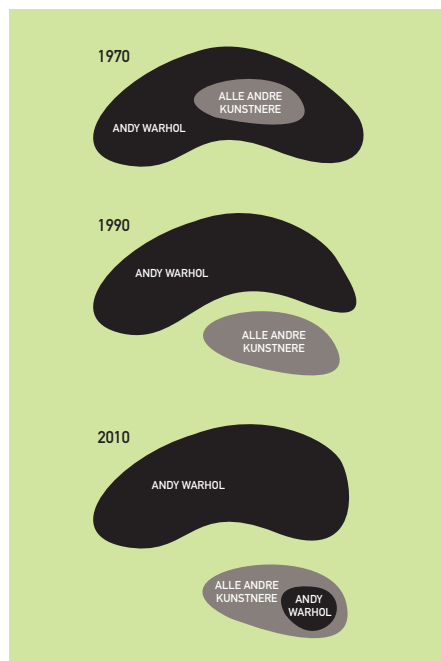




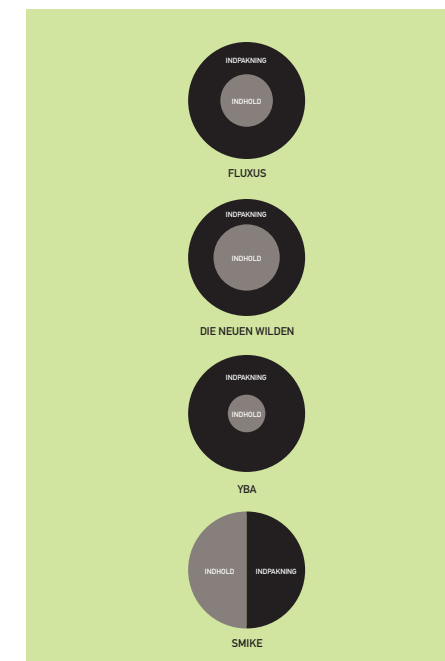
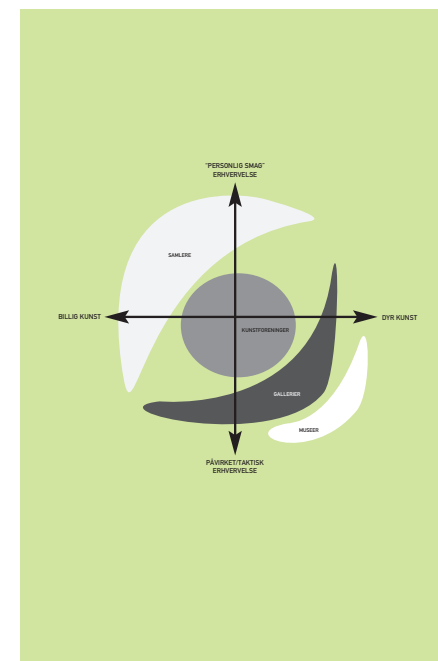
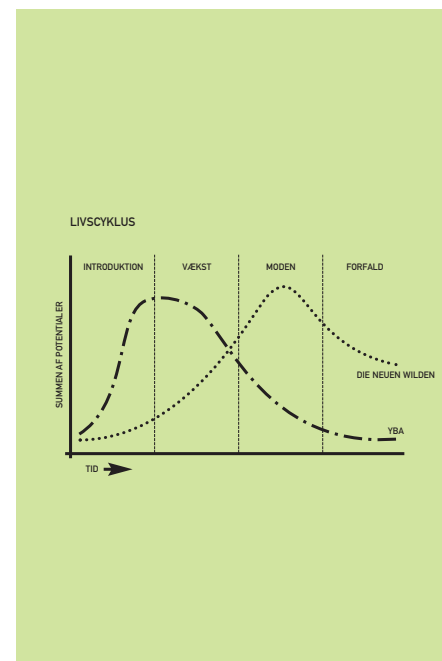
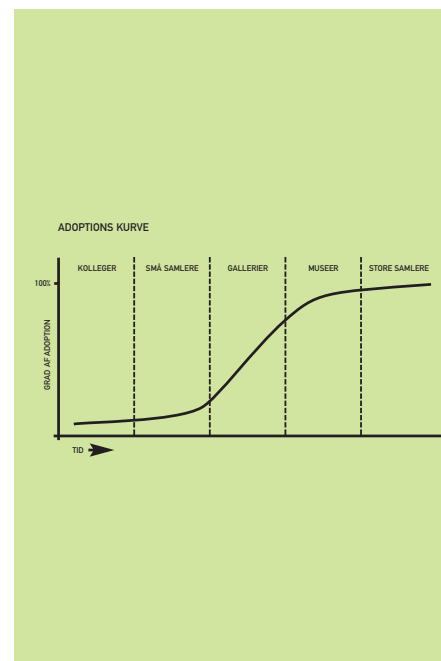


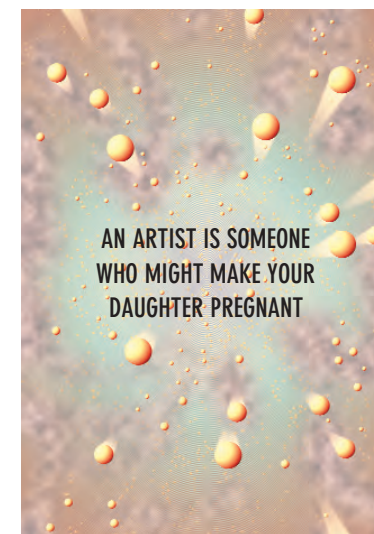
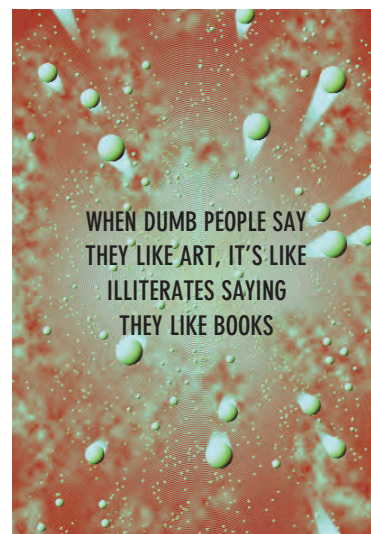
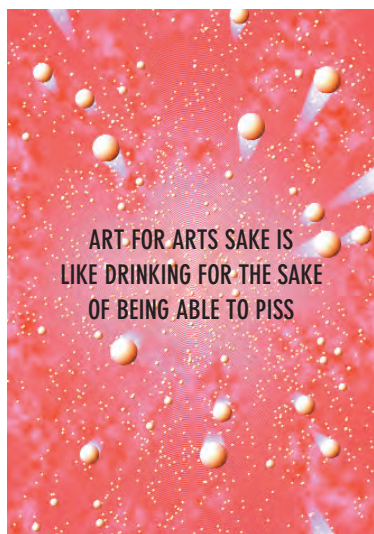
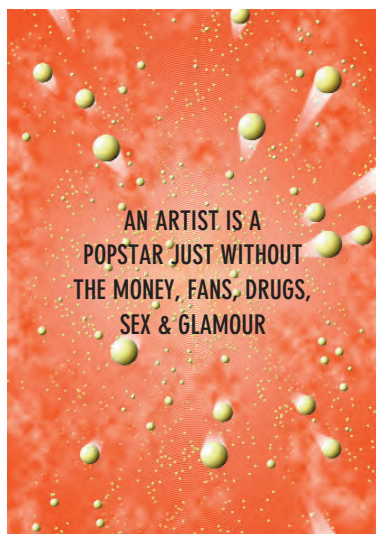






KØBER TYPE/MØNSTER SEKVEN	KUNSTNER/SALGS-
SMÅ SAMLERE: UDELT KUNSTNER LOYALITET	A A A A A A A A A A
STORE SAMLERE: KUNSTNER LOYALITET/LEJLIGHEDSVIS SKIFT	A A B A A A C A A A D
SMÅ MUSEER: KUNSTNER LOYALITET/SKIFT	A A A A A B B B B B B
GALLERIER: DELT KUNSTNER LOYALITET	A A B A B B A A B B
STORE MUSEER & KUNSTFORENINGER: INGEN KUNSTNER LOYALITET	A B C D E F G H I J





SIKKE UDSTILLING 99

KONCEPT

HVORDAN STIKKER MAN IKKE-FYSISKE PENGE NED I KAVALERGANGEN PÅ EN GOGODANSER?

I TAKT MED VORT ØKONOMISKE SYSTEMS MODNING OP Gennem dette århundrede er pengesedler blevet en stadigt mere familær størrelse, som vi både visuelt og fysisk har kontakt med de fleste dage af vort liv. Det mere komplekse samfund har endvidere betydet at pengesedler repræsenterer stadigt flere forskellige typer drømme. Endeligt har hele billedkulturens udbredelse, og dets stadigt flere distributionskanaler, i øvrigt medvirket til at øge symbolværdien i pengesedler. Pengesedler er blevet globalt forståelige.

MEN NETOP SOM PENGESEDLER ER NÅET UD TIL ALLE KROGE AF VERDEN, ER DE BEGYNDT AT FORSVINDE IGEN. I FØRSTE OMGANG I DE NUVÆRENDE INFORMATIONSSAMFUND, HVOR DIGITALISERINGEN ERSTATTER PENGENE MED - I FØRSTE OMGANG - KORT DER IKKE SENDES I CIRKULATION, OG I NÆSTE OMGANG MED PERSONLIGE KODER ELLER BIOLOGISKE AFTRYK. SÅLEDES MISTER ET AF CIVILISATIONENS MEST RAFFINEREDE REDSKABER BÅDE SIN SANSELIGHED OG SIN SYNLIGHED. FRA AT VÆRE OFFENTLIGE OG FYSISKE BLIVER PENGENE PRIVATE OG KRAVLER SAMTIDIG ET TRIN OP AD ABSTRAKTIONSSTIGEN. PENGENE, FORSTÅET SOM FRIGØRELSESMIDDEL, ER ALLEREDE IGANG MED AT FRIGØRE SIG SELV FRA DE FYSISKE LOVE.

MOR & FAR

100 kr.
sedler

SMIKE KÄSZNER PROJEKT #035 A

BESKRIVELSE OG VEJLEDNING

IDÉ & EKSEKVERING

100-KRONESEDLER (DKK) LIMES OP PÅ VÆG, SÅLEDES AT DE DANNER ORDENE: "MOR & FAR". FOR SIDENHEN NEMT AT KUNNE FLYTTE VÆRKET, LIMES SEDLERNE OP MED EN OPLØSNING AF SUKKER OG VAND.

HVAD ER MOR OG FAR UDEN PENGE?

ONSDAG DEN 19. MAJ 1999

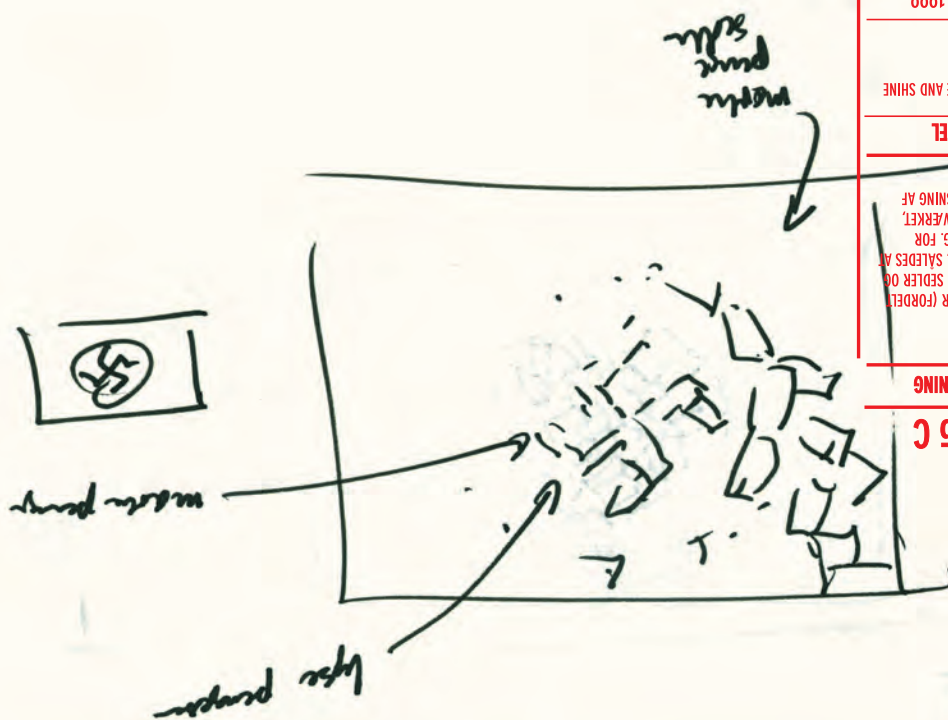
MATERIALER

ESTIMERET FORBRUG AF
SEDLER: 130 STK., DOG
AFHÆNGIG AF VÆGPLADS.

TITEL

SLÆGT

HENVISNING: SKITSEBOG 14



HENVISNING: SKITSEBOG 14

ONSDAG DEN 19. MAJ 1999

MATERIALER	
ESTIMERET FORBRUG AF SEDLER: 1000 STK. DOG AFHÆNGIG AF VÆGPLADS.	RISE AND SHINE
IDÉ & EKSEKVERING	
SEDLER FRA FØRSKELLIGE VALUTAER (FØRDEL PÅ 3 TYPER: RØDLIGE SEDLER, LYSE SEDLER OG MØRKE SEDLER) LIMES OP PÅ VÆG, SÅLEDES AT DE DANNER DET TREDJE RIGES FLAG. FOR SIDENHEN NEMT AT KUNNE FLYTTE VÆRKET, LIMES SEDLERNE OP MED EN OPLØSNING AF SUKKER OG VAND.	

BESKRIVELSE OG VEJLEDNING

PROJEKT #035 C
SMIKE KÄSZNER

I have a ☐ that one day...
ein ☐, ein ☐, ein ☐ to ☐ or ☐

put some ☐ on
your hands and
go for a hole!

FOREVER YOUNG

100%
water

SMIKE KÄSZNER
PROJEKT #035 B

BESKRIVELSE OG VEJLEDNING

IDÉ & EKSEKVERING

SEDLER FRA CA. 50 FØRSKELLIGE VALUTAER
LIMES OP PÅ VÆG, SÅLEDES AT DE DANNER
ORDENE: "FOREVER YOUNG". FOR SIDENHEN NEMT
AT KUNNE FLYTTE VÆRKET, LIMES SEDLERNE OP
MED EN OPLØSNING AF SUKKER OG VAND.

MATERIALER	TITEL
ESTIMERET FORBRUG AF SEDLER: 500 STK. DOG AFHÆNGIG AF VÆGPLADS.	POSTMODERN PARADISE

ONSDAG DEN 19. MAJ 1999

HENVISNING: SKITSEBOG 14

hvorfor skiter man ikke tyske penge
ned i en havnsløse?

all free men wherever they may
live are citizens of ☐, therefore
as a free man I take pride in the
words TCH BIN EIN ☐

wait in day
to take ☐?

PROJEKT #035 D BESKRIVELSE OG VEJLEDNING

IDÉ & EKSEKVERING

UDVALG AF BL.A. HISTORISKE CITATER, HVOR AT
NØGLEORD ERSATTES AF USD SEDLER. STØRRELSE
AF TYPO SVARENDE TIL STØRRELSE AF SEDLER.
CITATER MONTERES PÅ VÆG.

CITATER FRA F.E.KS. KENNEDY, LUTHER KING,
SHAKESPEARE, HITLER M.F.L.

MATERIALER

MALEDE BOGSTAVER.
SEDLER LIMET OP MED
SUKKERVAND.

TITEL

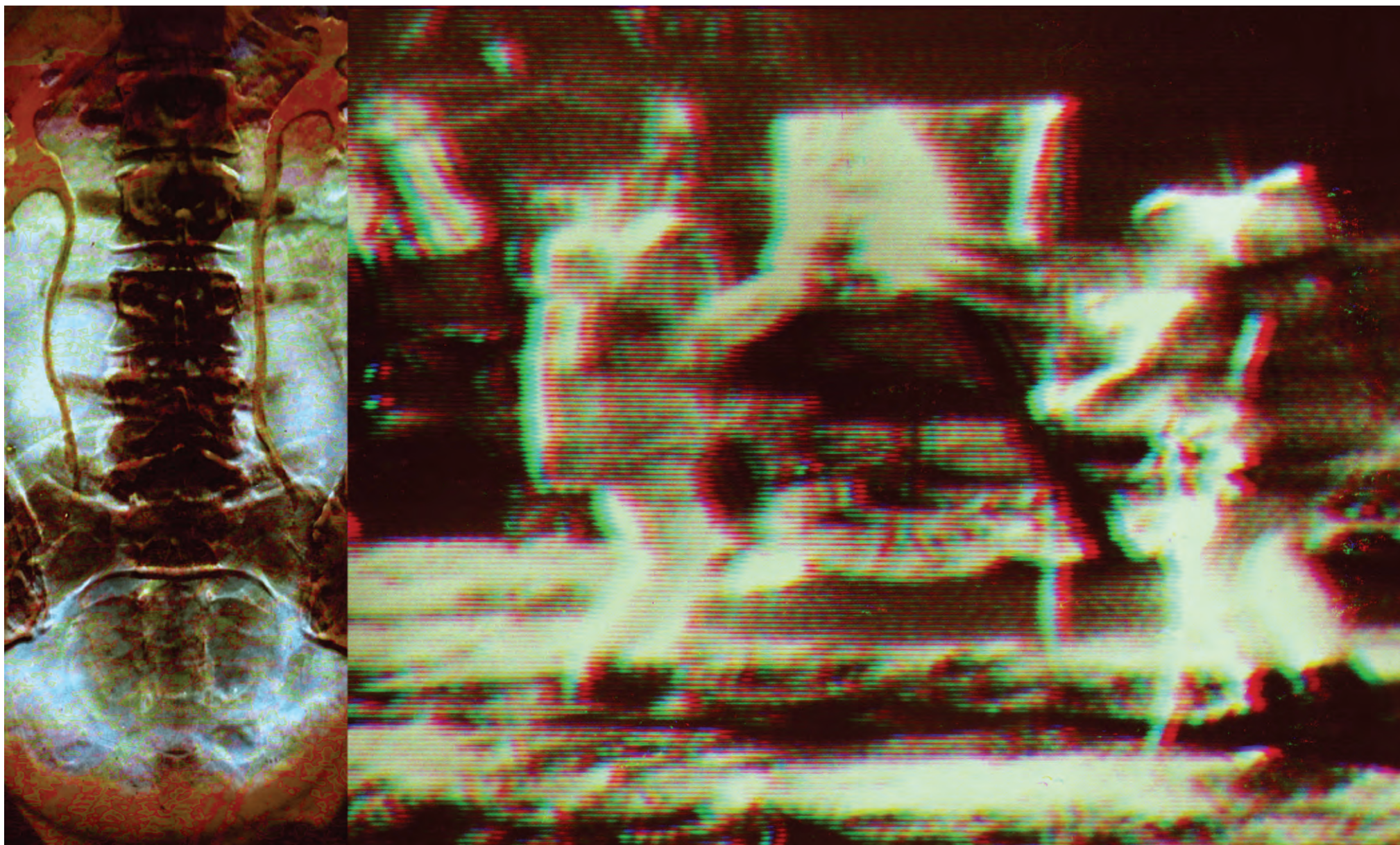
GLOBAL ÆSTETIK

ONSDAG DEN 19. MAJ 1999

SMIKE KÄSZNER

HENVISNING: SKITSEBOG 14





'GOOD ART MAKES ME FEEL LONELY II'
DIMENSIONS: 15 x 9

ニッポンBOY
読者大賞
作品選で



PICTORIAL ALPHABETICAL CHART



A
a
ARROGANT ヒス



B
b
BABY GOGO ゴーゴ-ダリス



C
c
CLIT CUTTER フリセックス



D
d
DELIRIUM TREMENS ロハ



E
e
EURORAPE ツツコミ



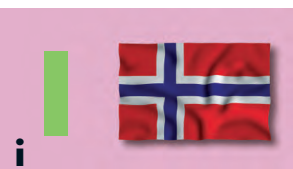
F
f
FRIGID テレホリセックス



G
g
GROUP THERAPY ニューブア



H
h
HOMOPHOBIA ホーホガ



I
i
INFERIORITY COMPLEX リハチ



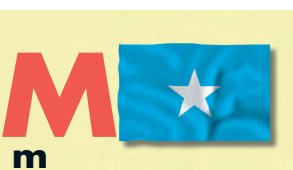
J
j
JOBLESS ブア



K
k
KIDDIE PORN グルセラ



L
l
LAVATORY トラッシュ



M
m
MEDIEVAL プリミティブ



N
n
NAÏVE ボルノ



O
o
OVERWORKED プリテケ



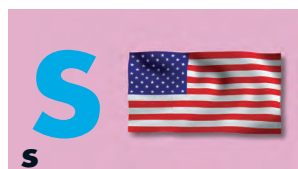
P
p
POT HEAD ファニー



Q
q
QUARRELSOME モノキセツネス



R
r
RACIST ファニーフェース



S
s
SUPERFICIAL カセツクス



T
t
TOUCHY ベリーダリス



U
u
UNATTRACTIVE フラダリス



V
v
VULGAR プルーセツカス



W
w
WET 'N' WILD フリーセツクス



X
x
XENOPHOBIA ハーフ



Y
y
YELLOW BELLY ホーア



Z
z
ZOMBIE ブス

1 ONE **2** TWO **3** THREE **4** FOUR **5** FIVE **6** SIX **7** SEVEN **8** EIGHT **9** NINE **10** TEN











DISTANZEN
IN KILOMETERN

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BERGEN-BELSEN	595	510	385	215	225	225	
RAVENSBRÜCK	555	555	305	275	50		
SACHSENHAUSEN	505	510	255	235			
BUCHENWALD	340	305	250				
THERESIENSTADT	250	315					
DACHAU	230						



