



SKISSERNAS MUSEUM & INTER ARTS CENTER
PRESENTERAR UTSTÄLLNINGEN

On the Thresholds of Knowledge

6-24 SEPTEMBER 2017 | KUNGSHUSET, LUNDAGÅRD, LUND

MERIÇ ALGÜN

CHRISTIAN BANG JENSEN

HEMAN CHONG

ELENA DAMIANI

NICOLINE VAN HASKAMP

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HENNING LUNDKVIST

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LUNDS
UNIVERSITET



INTER ARTS
CENTER

SKISSERNAS MUSEUM

MUSEUM OF
ARTISTIC PROCESS AND
PUBLIC ART



Meriç Algün (b. 1983 Istanbul/Turkey)

The Library of Unborrowed Books, 2012/2017, is based on the concept of the library as an institution manifesting language and knowledge, open to all types of people and literature. This version comprises a selection of more than 5000 dissertations from the library of Lunds University that have never been borrowed. It is difficult to determine why certain books have never been borrowed, but Algün validates their existence by borrowing and placing them in this library. Her installation also reflects on the disappearance of the book and it is a warning of a future where all libraries consist of unborrowed books.

CV

Algün has exhibited widely in group and solo exhibitions including Moderna Museet, Malmö (2016) and Stockholm (2015); MoCA, Detroit; Museum of Applied Arts, Vienna; Art in General, New York (all 2013); CCA Wattis, San Francisco; Witte de With, Rotterdam; Malmö Konsthall, Malmö (all 2012); the 12th Cuenca Biennale (2014), Istanbul Biennial (2011), as well as the 14th Istanbul Biennale (2015), the Kyiv Biennial (2015) and the 56th Venice Biennale (2015).

www.mericalgunringborg.com



Section VI: Sabancı University Information Center, Istanbul, 2015 at Sakıp Sabancı Museum, Istanbul, photo credits: Murat Germen

Christian Bang Jensen (b. 1983, Denmark)

Christian Bang Jensen's work deals with the act of collecting and discourses of knowledge production in different spaces and institutions. So-called rational modes of thinking are disrupted by associative mind processes to underline qualities of animism and rhizomatic connections to different regimes of knowledge production.

Jurassic Dreams, 2015, incorporates palaeontological books from Lund University. The work is about how paleontology often utilizes fictions and visualizations that originate just as much from science fiction such as the film *Jurassic Park* as they originate from excavations. On top of the books there are sculptural interpretations of a herbivore – a monochrome sculpture that serves as a commentary on the monochrome interpretation of the polychrome sculptures of ancient Greece. In addition to the installation, Bang Jensen also presents collages drawing on his associative and idiosyncratic concept of knowledge.

CV

Solo exhibitions: TEGN- Art Space, Jyderup (2017); Kunsthal ved siden af, Svendborg; OK Corral, Copenhagen, (2016). Group exhibitions: Kunsthal ULYS, Odense (2017); Kunsthal Nord, Aalborg; Skive Kunstmuseum (2016); The Biscuit Factory, Newcastle; Luciano Benetton collection; Art Athina; Malmö Konstmuseum (2015); Malmö Art Academy; Konstfack (2013); Hot Air, Det Fynske Kunstmuseum (2012); Oslo Art Academy (2011); Fabrikken for Kunst og Design, Copenhagen (2011, 2010)

www.christianbangjensen.dk



Jurassic Dreams, 2015, exhibition view, KHM Gallery, photo credits: the artist

Heman Chong (b. 1977 Muar/Malaysia)

A Short Story About ..., 2010/2017, is a performative and participatory transaction. Its parameters consist of a short story containing 500 words, written by Heman Chong especially for this exhibition, that are exchanged between two individuals: an instructor who holds a copy of the text, and a participant who has to learn the story verbatim, before he or she is allowed to leave the room. The work posits a unique form of conversing, romantic in its transience and traumatic in its exactness. The exchange is based on factors of time and mental energy. In return for his or her time, the participant “receives” a gift: a memorised short story.

Heman Chong is an artist and writer whose work is located at the intersection between image, performance, situations and writing. His work continuously interrogates the many functions of the production of narratives in our everyday lives.

CV

Heman Chong has presented a number of solo exhibitions all over the world including at Tate Modern, The National Museum of Art Osaka, Sharjah Art Foundation, Taipei Contemporary Art Center, Museu d'Art Contemporani de Barcelona, Nam June Paik Art Center, Thyssen-Bornemisza Art Contemporary. He has also participated in numerous international biennales including 20th Sydney Biennale (2016), 10th Gwangju Biennale (2014), Asia Pacific Triennale 7 (2012), Performa 11 (2011), Momentum 6 (2011), Manifesta 8 (2010), 2nd Singapore Biennale (2008). He also represented Singapore in the 50th Venice Biennale (2003).

www.fostgallery.com/heman-chong

www.hemanchong.com



A Short Story About ..., 2009, performance by Boris Charmatz, 'expo zero', 72-13, Singapore, photo credits: the artist

Elena Damiani (b. 1979 Lima/Peru)

What appears at first to be perhaps time lapse stills from of a volcanic eruption is in fact a series of prints made from found images of disparate eruptions. In *Prominences*, 2016, the volcanic lava could be compared to the protuberances thrown off the surface of the sun and thus the work connects the subterranean with the celestial. Damiani uses various artistic means to reinterpret how we look at the world and the evolution and history of the earth. Her research draws on geology, archaeology and cartography, and in her work science meets fiction in order to reveal how technology, however incomplete and ambiguous, shapes our view of nature. Her work explores what we truly know about the earth and how this knowledge is produced.

CV

Her work has been exhibited at among other places the IV Poly/Graphic Triennial San Juan (2015); Vienna Biennale (2015); Venice Biennale (2015); MUAC Museo Universitario Arte Contemporaneo, Mexico City (2015); MOCAD Museum of Contemporary Art Detroit (2015); Americas Society, New York (2014). She was awarded a commission for a permanent site-specific installation at the Americas Society's David Rockefeller Atrium in New York (2014) and received a Special Mention at the International Festival of Digital Arts and Cultures of Gran Canaria (2006).

www.elenadamiani.com



Prominences, 2016, installation view, photo credits: the artist and Galerie Nordenhake Stockholm

Nicoline van Harskamp (b. 1975, the Netherlands)

Nicoline van Harskamp's work considers acts of language through video, installation, and scripted performance. Since 2013, she explores the widespread use and modification of the English language by its non-native speakers. *PDGN*, 2016, is a fiction video that is neither utopian nor dystopian and that portrays a future in which the world is no longer run by national governments or global corporations. A new link language is developing between people across this world through voluntary self-instruction. It is constructed from actually spoken, non-native English with aspects borrowed from feminist fiction as well as factors of language evolution in the areas of syntax, lexicon, and phonetics. These 'distorting factors' were conceptualised with the help of academics as well as Esperantists, recreational language inventors, and the lead actors. The work addresses the political importance of linguistic developments, pointing out how our use of language is consistently entrenched in structures of class and power.

CV

Nicoline van Harskamp's works have been presented at BAK Utrecht, KW Institute for Contemporary Art, Berlin, and at the BMW Tate Live Performance Room. She took part in the Sydney Biennale; Manifesta 9, Genk; Gothenburg Biennale; Bucharest Biennale and exhibited at Witte de With, Rotterdam. Currently she holds teaching positions at Sandberg Institute, Amsterdam, and Kunstakademie Münster.

www.vanharskamp.net



PDGN, 2016, video still, photo credits: Javier Zuluaga Zilbermann

Hassan Khan (b. 1975, London, UK)

In his *Alphabet Book*, 2006, Khan wrote texts inspired by (but not describing) his dreams. He then made images that accompanied the texts and finally intuitively matched each image to a letter of the alphabet, creating a linguistic code that sheds little or no light on the nature of its sources. As the viewer is led through a labyrinth of illustrations and symbols, the dream and the work of art become increasingly confused as accurate signposts of the artist's psyche.

Working in sound, video, and performance, Hassan Khan investigates the challenges inherent in themes of identity and culture. He is interested in examining philosophical, political, and social tendencies as they become locally influential.

CV

Hassan Khan is the winner of the "Silver Lion for the most promising young artist" of this year's Venice Biennale (2017). He has had solo exhibitions: at Museum für Moderne Kunst, Frankfurt (2015); Kunsthalle São Paulo (2014); Kunsthalle Sankt Gallen (2010) and has participated in diverse group exhibitions all over the world. He has participated in the dOCUMENTA 13, Kassel (2012); Thessaloniki Biennial and Contour Biennial (both 2007); and the Seville and Sydney Biennials (2006).



Alphabet Book, 2006, 26 pages, 40 x 40 cm, photo credits: the artist and Galerie Chantal Crousel

Myriam Lefkowitz (b. 1980, France)

Since 2009, Myriam Lefkowitz' work has focused on the project ***Walk, Hands, Eyes*** which examines the relationship formed between a city and its inhabitants. Over the course of an hour's silent walk through Lund, a participant and a guide form an immersive relationship with their surroundings through the simple acts of walking, seeing, and touching. The walk is a moving observatory of the space it crosses. It consists in the study of a specific site on the basis of direct perceptions, those which precede conception.

The second performance called ***How can one know in such darkness***, 2015/2017, is the experience of a motionless body plunged into darkness. The device relies on the sense of touch and on the sound-space that spreads out around and within the body – a new relation between perceiving and imagining.

CV

Myriam Lefkowitz is the founder and the director of the *Cie Débrides*. Her work has been presented among other places at the 55th Venice Biennale, at Le Nouveau festival at the Centre Pompidou (Paris), for the Public Art Agency (Sweden), at the Center for Contemporary Art (Vilnius), and for the Buenos Aires dance festival.



Walk Hands Eyes (Hannover), Festival Theaterformen 2017, photo: Moritz Kuester

Henning Lundkvist (b. 1981, Sweden)

As artist and writer, Henning Lundkvist's main practice is not about producing art in itself, but about staging the presentation of art. *Shortchanging*, 2017, is a new sound piece consisting of a recorded voice, ranting and complaining about a series of perceived short changes.

CV

Henning Lundkvist's works and performances have been shown among other places at Skånes Konstförening, Malmö; Kunstraum, London; The Empty Cube, Lisbon; The Green Parrot, Barcelona; Moderna Museet, Malmö/Stockholm; Rollaversion Gallery, London; and Lumiar Cité, Lisbon. His first retrospective is planned in 2018 at Syntax, Lisbon.

www.inaktiv.net



SPQR (M), 2013, photo credits: the artist

Alessandro Perini (b. 1983, Italy)

Misheardpedia, 2016, is a misheard version of Wikipedia, the world's most famous archive of knowledge and, in a way, a description of our world. But it relies on quantity and not on quality. It contains errors, partial interpretations, and unverified information, but still it is often first help when retrieving knowledge in a quick way. One trusts and hopes, however, that what we read is a precise, exhaustive and objective analysis of reality.

Misheardpedia wants to question such mediated models of knowledge and visions of reality proposed by the World Wide Web. It is conceived as a hybrid – a work between internet-art, sound-art and hacktivism.

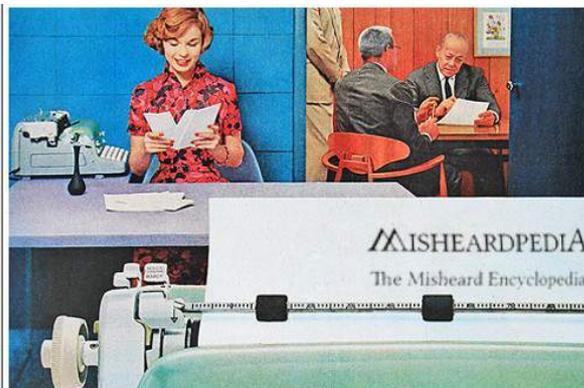
CV

Alessandro Perini's artistic production ranges from instrumental and electronic music to audiovisual and light-based works, internet-art, land-art and vibration-based works. His compositions have been played in festivals such as the Venice Biennale (Italy), Festival Futura (France), Open Spaces (Germany), Connect Festival and New Directions (Sweden), Procesas (Lithuania), UNM 2012 (Iceland), Moscow Forum and ReMusik (Russia), Tempus Fugit and Distat Terra (Argentina). His most recent prizes in composition are the 2nd prize at the Concours de Bourges 2015 (Musinfo), the Grand Prix at the Sergej Slonimsky competition (St. Petersburg) and the Jury's Prize at New Directions Festival (Piteå, Sweden).

www.alessandroperini.com



You can go to the **Live!** page and watch the real-time stream of Misheardpedia's brain reading out loud and transcribing the articles.



You can request an article you would really like to see on Misheardpedia on the **Request an article** page.



You can browse the archive of transcribed articles by clicking on **Misheard articles**.



If you really like Misheardpedia, you can get a random misheard article (at a random time of the day) by following us on Twitter or Facebook. Learn more on this feature on the **Social media** page.

Misheardpedia, 2016, computer, projector, photo credits: the artist

Raqs Media Collective

The Edge of Here and the End of Now, 2017

Site-specific interventions in Kungshuset building at Lund University

The Raqs Media Collective, founded in 1992 by Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta, have been variously described as artists, media practitioners, curators, researchers, editors and catalysts of cultural processes. Their work locates them in the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory. The work often takes the form of installations, online and offline media objects, performances and encounters. For this exhibition Raqs has produced entirely new site-specific work interacting with Kungshuset and its history within Lund University.

The first thing the mind can know is the intersection of place and time in which it stands - at the edge of here, and the end of now. This is the 'this-ness' of thought, the moments of making up one's mind. The state of being inside this decisive cusp is perhaps akin to learning to be a fly on the wall while listening to a debate between matter and consciousness in a language that seems both alive and extinct at the same time.

Or it may be akin to learning from epiphytic plants, to value the unstable and yet life-enhancing relations of dependency and heteronomy in life. Or even akin to the murmur of an ancient language (Tocharian A). Or to being able to conjure the world as filled with partial objects—objects at transient between presence and simulation, between 'has been' and 'not yet'.

When the Cognitive Sciences department (LUCS) left the building, someone left behind an injunction on a whiteboard near the pantry. It said 'Fiat Lucs', pointing both to the department's designation, and to the statement ('Fiat Lux') attributed to God in the book of Genesis of the Vulgate Bible, "Let there be Light".

Someone else annotated this fragment of graffiti with a terse Swedish statement 'Let Stå' ('Let it Stay'), perhaps making a last minute plea for letting cognitive science stay in a building that had once apparently held a fragment of the skull of Rene Descartes

Is the fly on the wall a present witness or an absent observer?

Raqs Media Collective

CV

Solo exhibitions in places such as Tate Modern, London (2016); Fundación PROA, Buenos Aires, (2015); Baltimore Museum of Art (2013); Tate Britain, London (2009). Group exhibitions in places such as the 29th Sao Paulo Biennale (2010) and the 8th Shanghai Biennale (2010). They were chief curators of the 11th Shanghai Biennale (2016) and co-curators for Manifesta 7 (2007). They participated in the 11th Gwangju Biennale (2016) and the 56th Venice Biennale (2015).

www.raqsmediacollective.net



The Edge of Here and the End of Now, 2017 (detail), site-specific intervention, Kungshuset Lund, photo: the artists

Emilija Škarnulytė (b. 1987 Vilnius, Lithuania)

Sirenomelia, 2017, is a video installation which looks into a relation between art and science and the cross sections of non-human scale systems and desire. A woman born with so-called mermaid syndrome (Sirenomelia) investigates a Cold War Arctic submarine base. The location opens to the cosmos, listening to the earth and to the sounds of quasars. Sirenomelia exposes a future liberated from the military and economic structures that oppress the present. A future in which relations between humans and nonhumans have been transfigured. A future in which the cosmic dimension of earthly coexistence is woven into the texture of the social. In the words of philosopher Timothy Morton: “We’re all mermaids already, we just don’t know it yet.”

Emilija Škarnulytė is a visual artist and filmmaker who explores questions of the beginning of the universe in relation to the geological processes, invisible structures, geo-traumas and deep-time.

CV

Emilija Škarnulytė is based in Tromsø, Berlin and Vilnius. Her films have been screened at the 15th International Venice Architecture Biennale (2016); SIART Bolivia International Art Biennial (2016); International Film Festival Rotterdam (Netherlands, 2015); Manifesta 10 (Russia, 2014), 31st Sao Paulo Biennale (2014); Pompidou Film Festival Hors Pistes (France, 2014) and International Short Film Festival Oberhausen (Germany, 2013) among others. She is also a founder of Polar Film Lab for analogue film practice located in Tromsø, which is a space for exchange and engagement of ideas around analogue and experimental film.

www.emilijaskarnulyte.co



Twin Qso, 2016, HD video still, 10min., CAC, Vilnius, photo credits: the artist

Christian Skjødt (b. 1980, Denmark)

Christian Skjødt explores the material and aesthetic interrelations between sound, bodies and memory. Working site-specifically, Skjødt sets up autonomous systems out of which immersive and often performative environments emerge. The visuals are often minimalist, investigating individual audio-technical principles that 'investigate themselves' and the space they are in. His work is based on the physicist's approach of allowing objects and materials to be what they are.

Alternating currents I-V, 2017, are a series of kinetic sculptures consisting of slowly rotating speakers (with one revolution per minute) that are connected directly to the building's electrical grid through the power outlets. They are an attempt to enlarge the unheard and/or the unwanted and to emphasize something still.

CV

Besides his solo career he has taken part in numerous collaborations, working interdisciplinarily in the fields of composition, installation, theatre, dance and performance. Group exhibitions include Ars Electronica Festival Linz, (2017); IAC, Malmö (2017); Kunsthalle Budapest (2014). Solo exhibitions include Institute of Contemporary Art, Copenhagen (2016); IHC Experimental Gallery (New Delhi) (2016); Cruce Contemporáneo Madrid (2014); Festival of 'Nordic Sound Art', Copenhagen (2013).

www.skjodt.net



Alternating currents I-IV, 2017, installation view, photo credits: the artist

Magnus Thierfelder (b. 1976, Glumslöv/Sweden)

Thierfelder's work is characterised by his interest in ordinary things, which usually do not receive much attention. With simple objects, such as a pair of shoes, nails, a metal tube or other found materials, he creates subtle installations, sculptures or videos. Some of his works like **Awaiting change**, 2010, strike the audience by their intrinsic sense of humour, which Thierfelder achieves by minimal shifts in the context of the everyday objects or by reducing their original functioning to absurdity. Although humour is an important feature, the absurd is rather a strategy to sharpen our awareness for the greatness and beauty of the ordinary and seemingly trivial.

CV

Solo Exhibitions: Museum Villa Rot, Burgrieden/Ulm (2017); Nässjö Konsthall, Nässjö (2017); Elastic Gallery, Stockholm (2016); Forever & Today, New York (2013). Selected group exhibitions: Ystads Konstmuseum, (2017); Malmö Konsthall (2014); The Trinity Museum, New York (2013); Skissernas Museum, Lund (2012); ISCP, New York (2011); LaB, Athens (2010).

www.magnusthierfelder.com



Spring, 2011, Installation view from Elastic Gallery, Malmö, photo credits: the artists and Elastic Gallery Malmö