

TRANSFORMER - POSSESSION VERSION 2
ARCHITECTURAL INSTALLATION - TEXT - AUDIO CD
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INTRODUCTION
THE ENTRANCE
INSIDE THE ROOMS • •
THE INTERIOR
THE HUMAN BEING, INFINITY AND THE BREAKDOWN OF THE SENSE OF LOCALITY
THE PRINCIPLE OF MOVEMENT
THE MOVEMENT
THE TWO ROOMS BEING THE PERFECT MIRROR IMAGE OF EACH OTHER
THE INSTALLATION VIEWED FROM THE BACK
CONTACT US/PARTICIPANTS

MAIN SPONSORS OF THE PROJECT



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TRANSFORMER - POSSESSION VERSION 2.0

The exhibition TRANSFORMER is the second version of the artist group AVPD's project POSSESSION realised in Copenhagen in October 2001. This project took the phenomena of demoniacal possession and exorcism as its starting point.

POSSESSION Version 1.0 consisted of two parts: PossessionTheWORD, the publication of a book with enclosed Audio CD, and PossessionTheROOM, an installation.

TRANSFORMER consists of a reprint of PossessionTheWORD and the Audio CD, and the installation PossessionTheROOM rebuilt for the exhibition in June 2002 at Trapholt, Museum of Modern Art.

BACKGROUND

Our preoccupation with what may be described as "marginal phenomena" has been a recurrent motive for our artistic practice. We think that one way to examine, describe, and question the culture we share with others is by taking to the periphery of the society and from this point explain, test, and bring up for discussion the multiplicity, the diversity, and the complexity characteristic of contemporary culture.

During the winter of 2000 we were over a longer period able to register that stories and features dealing with demoniacal possession and with ministers of religion carrying out exorcism and casting out devils, increasingly appeared in the media.

Our curiosity and fascination were heightened by the fact that these phenomena formed the basis of a broader debate of the relationship between the religious philosophy of life and the scientific world outlook, and further raised questions about the definitions of good and evil, and threw doubt on the distinction between reality and fiction.

On this background we started the art project POSSESSION in a collaboration with student of theology David Varming Winsløw.

POSSESSION

In order to come as close as possible to this phenomenon we chose to make contacts with religious, scientific and artistic milieus. This work lasted nearly a year. After this we had a big archive comprising articles, television programmes, books, and a series of unique conversations with people who had had experiences with possession, their own or that of their next of kin. The conversations were collected in the book PossessionTheWORD which also enclosed an Audio CD edition. Another aspect of our interpretation manifested itself in the installation PossessionTheROOM.

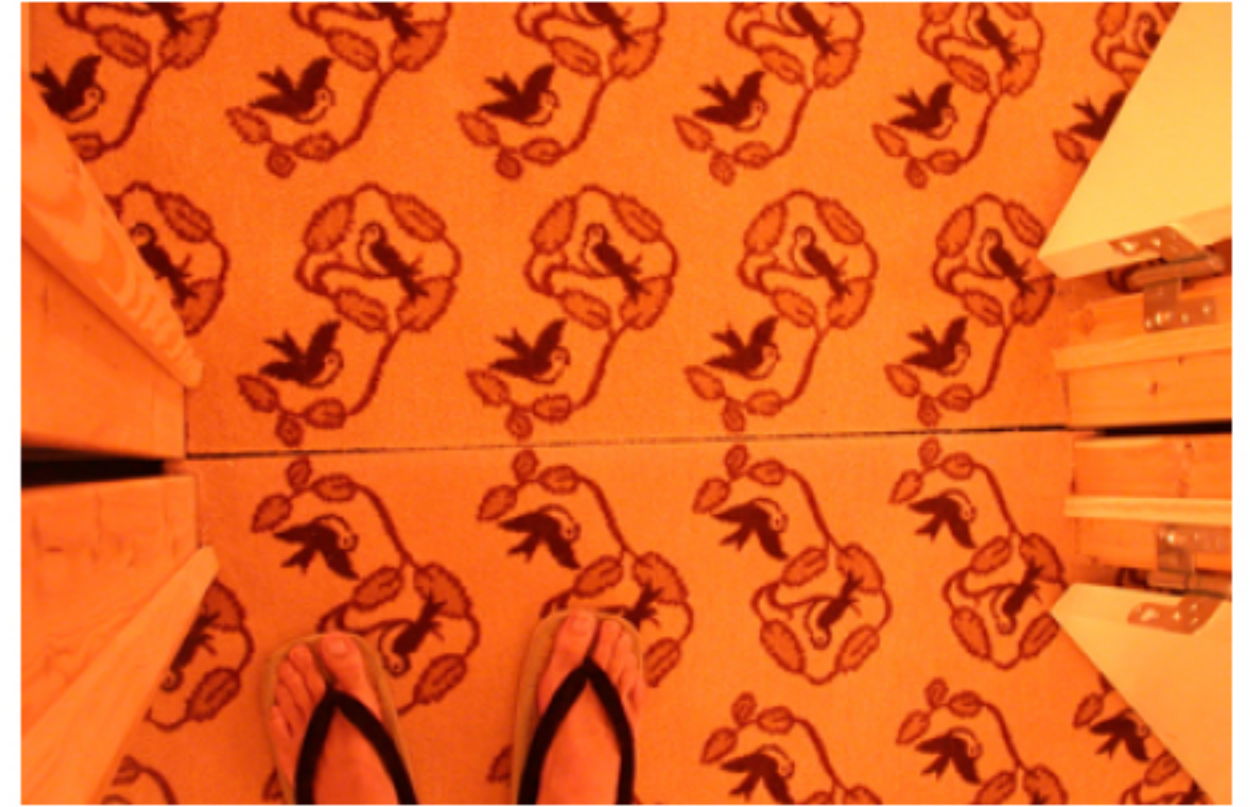
THE ROOM AND THE BODY

The room or the home is security itself (an icon of security), the demarcation of the outside that we do not want to be confronted with. In the literature, in the visual arts, and in the cinema-from Hitchcock passing Stanley Kubrick to David Lynch-the home is exposed to a penetrating force coming from the outside and that is putting a strain on and attacking the room.

Analogously one may consider the human body and mind as a similar room that can be taken aback and be possessed by something coming from the outside. This is precisely how people after their demons have been casted out is describing it. Their free will is strained to a such extent that their personality did change.











THE HUMAN BEING

POSSESSION is taking as its starting point, the human being conceived as a subject consisting of body and intellect. The subject first enters the entrance, or rather mounts it since it is elevated slightly above floor level. Here she is met by a person who shortly presents the project to her and offers her a portable CD-player and a book to bring with her on her way further into the project.

The subject's idea of the phenomenon of the project, demoniacal possession, is intensified and extended through her attentive listening to conversations with people who, in some way or the other, have had demoniacal possession close to them. The subject's room of representation widens and is intensified while another force is starting its operation.

INFINITY

After a while the subject experiences a tremor—a movement of the floor, the ceiling, and the walls—that she can neither identify nor perceive the direction of. Her body is being exposed to an unknown physical action, and she is caught by strong anxiety. Just as sudden as the impact started, just as sudden it stops, and the subject now only has the wish to leave the room, to return to the entrance, pick up her handbag, and hurry to the kindergarten to fetch her children. But when the subject leaves through the door through which she entered the room—and that ought to have brought her back to the entrance—she is presented with another room. This room is completely identical to the room she has just left, only everything, the pattern of the carpet, the lamps, the seats, are laterally reversed. The door shuts behind her, and inside the new room she again registers a tremor. She waits a little while, then goes back through the door and enters a room which is once more the mirror image of the room she came from, except that the persons who were present in the first room when she left it, are now gone. Another laterally reversed room. And yet another laterally reversed room—even the scratches on the wall that she notices are found again in the next room.

THE SENSE OF LOCALITY AND THE COLLAPSE OF THE FREE WILL

The mental navigation map that safeguards the subject against the unknown, is defective. The impossibility of the rooms' indefinite multiplication has reduced the subject as a human being with the freedom of the will to an object of a mechanical, architectural huge contraption.

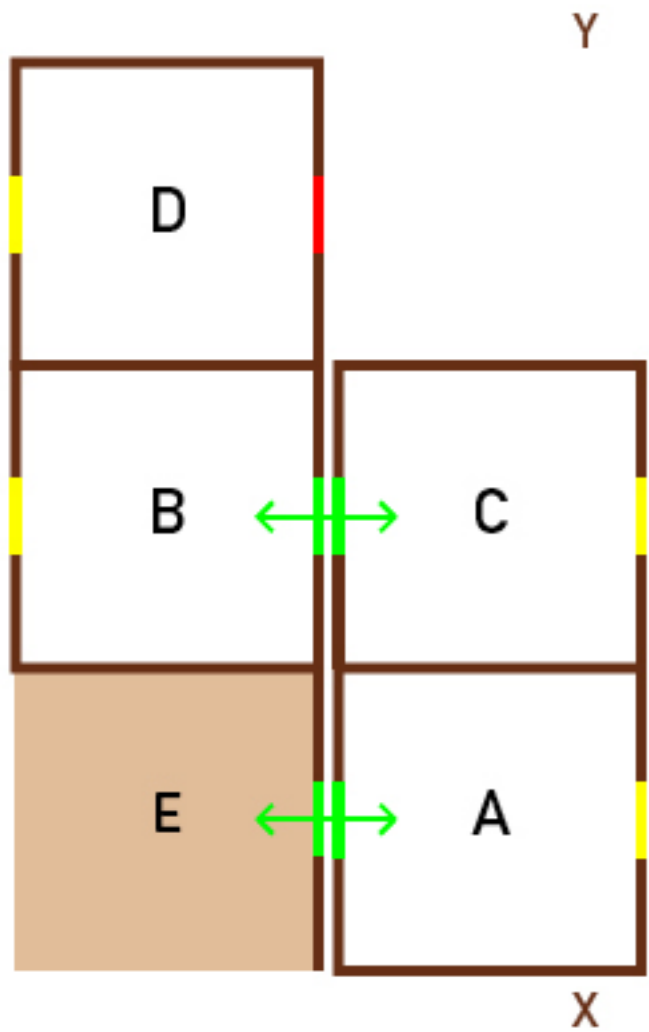
THE PRINCIPLE OF MOVEMENT

E - entrance
 A - room A
 B - room B
 C - room C
 D - room D

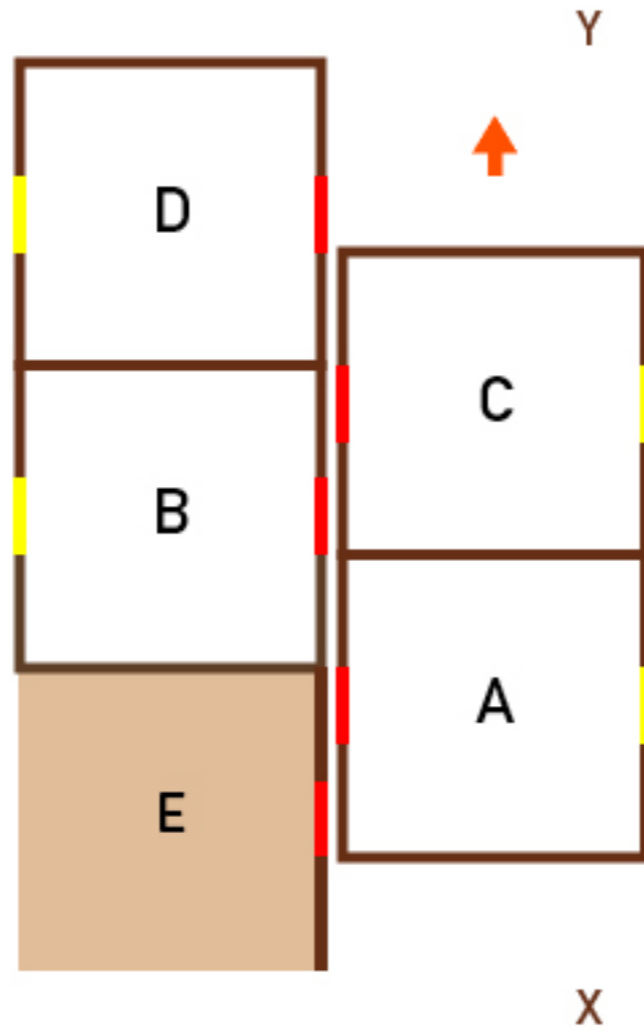
— open door
 — locked door
 — emergency exit
 □ wall/ground-plan of room
 ■ floor/ground-plan of the entrance

↔ passage between two rooms
 ↓ ↑ moving rooms

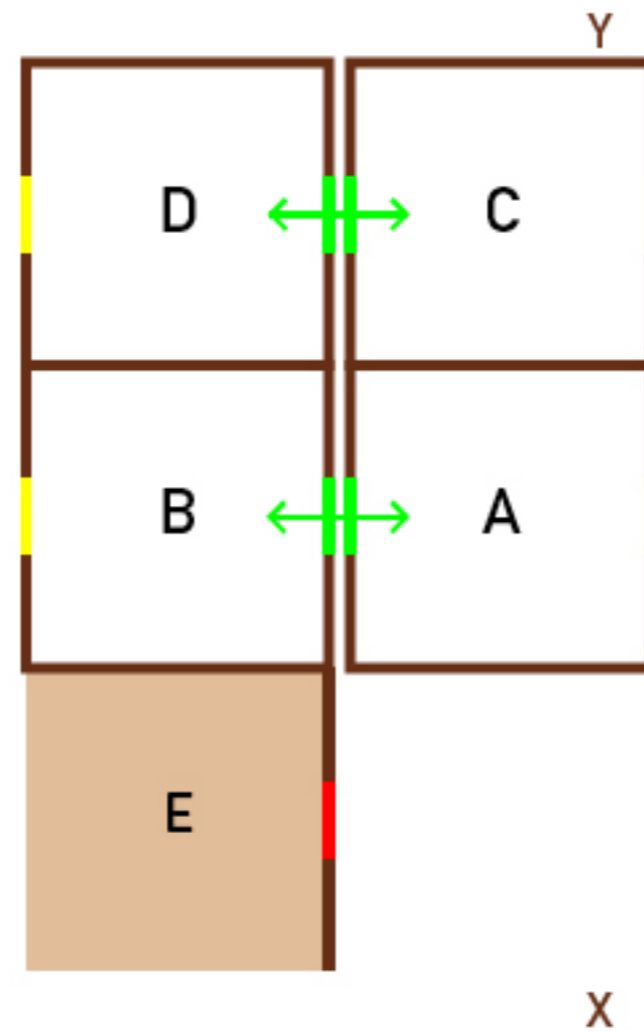
POSITION X - 60 seconds
 • passage between ENTRE and A
 • passage between B and C
 • D locked



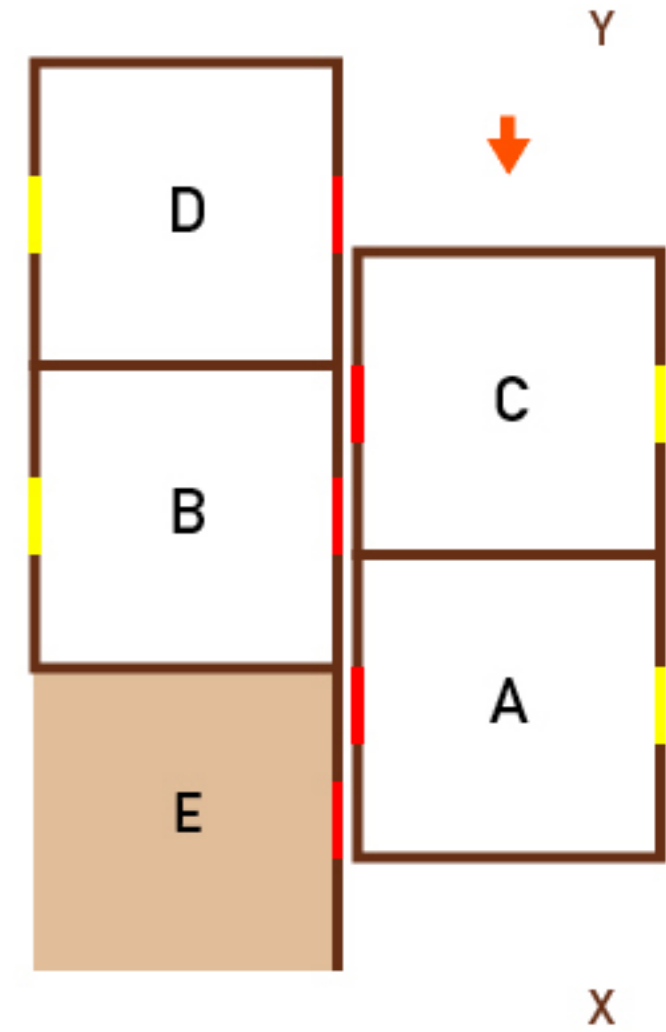
MOD Y - 30 seconds
 • no passage
 • E, A, B, C, D locked



POSITION Y - 60 seconds
 • passage between A and B
 • passage between C and D
 • E locked

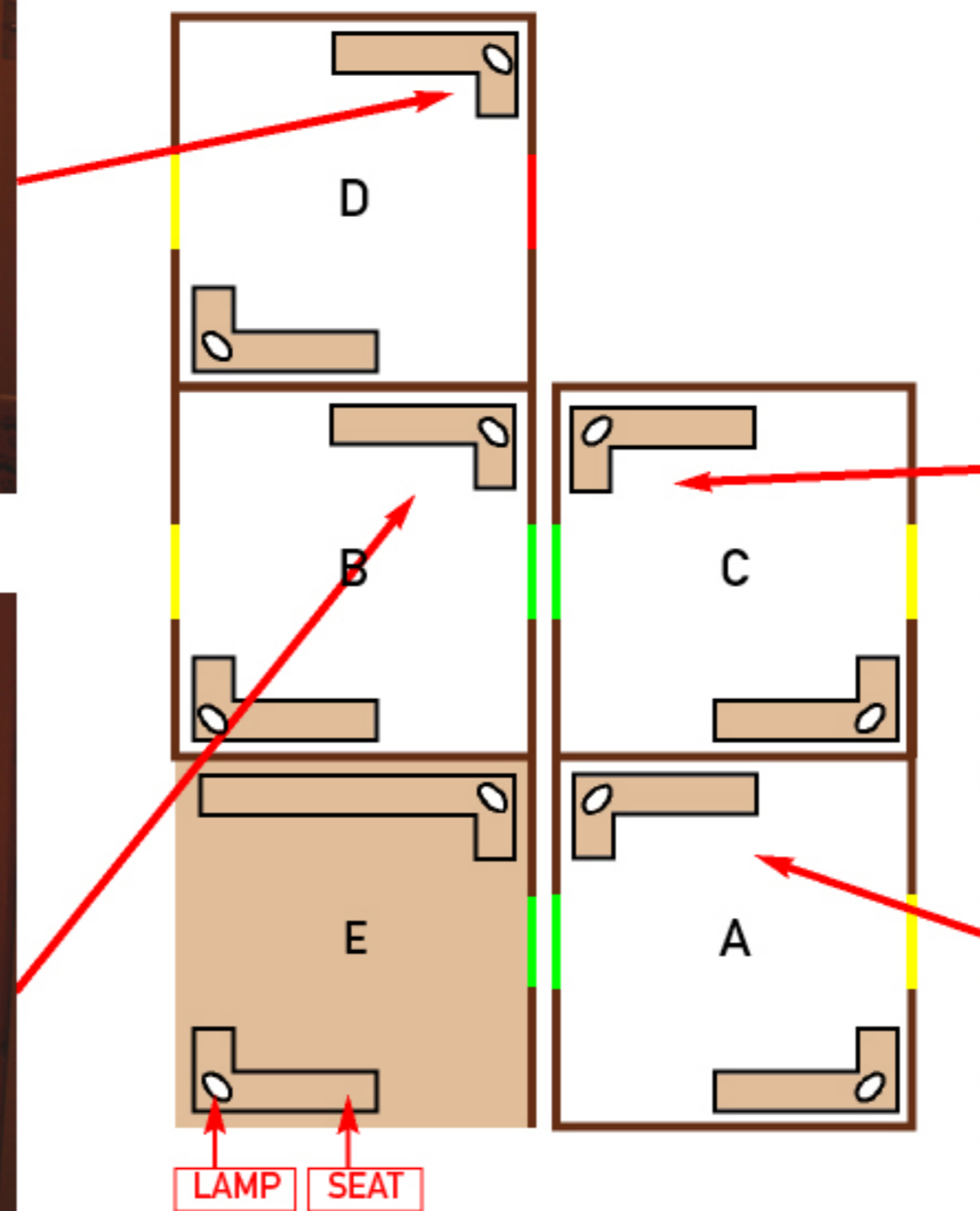


MOD X - 30 seconds
 • no passage
 • E, A, B, C, D locked





THE ROOMS' COMPLETE REVERSION OF EACH OTHER



THE INSTALLATION VIEWED FROM THE BACK



AVPD

NJALSGADE 27
DK-2300 COPENHAGEN S
DENMARK

CELL

ASLAK VIBAEK +45 2812 2427
PETER DOESSING +45 4036 2688

E-MAIL

avpd@avpd.net

WEB

avpd.net

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Trapholt • David Varming Winsløw • Søren Find Madsen, BEng
Esben Larsen, BEng, Technical University of Denmark • Jonas K Bovin, BEng,
Technical University of Denmark • Steven Mygin Pedersen, Translator
Per Smedegaard, Director • Ise Klysner, Sound Technician
Lai Yde Frostholt, Actor • Lene Tiemroth, Actress • Carsten Bjørnlund, Actor
Morten Staugaard, Actor • Lars Junggren, Actor • Lisbet Funch
Ling & Anne-Birthe Døssing • Rasmus Danø, Visual Artist • Mikkel Weischelfeldt
David Albertsen • Thomas B Frandsen • Kristian Rønn • Sebastian Rahbek
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