



BA Thesis

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Teachers:

Becket Flannery

Anna Navas Dolinsek

Thesis supervisor:

Alena Alexandrova

Thesis proofreader:

Clara Sanvig

SPLiT ENDS

Aggression. The RE Prefix. Vernacular Culture

A Thesis by William Spanggaard Nielsen

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Introduction

The topics in this thesis derive from a mixture of feeling sorrowful from observations of aggression, yet hopefulness when seeing reparative acts, like repairing broken relationship between human, as well as non-human actors. Still, i^{*} guess i'm just a little worried.

^{*} i will refer to myself with small letters in order to attach a modesty to my position and to refer to its etymology connection to capitalism (central ideas). As this text will emphasis alternatives to the capital and govern while at the same time being very much written from my Scandinavian point of view, so i would like this text to be read into and along the discourse of the one in which capitalizing the narrating voice is not a tradition or "rule"

“Our” cultural identity is governed by consumer-capitalism, which constantly reproduces itself as a result of different patriarchal political structures supporting each other. The world, on a personal and local level, is getting more paranoid and polarized, while on a planetary level, the year 2023 became a record breaking one, as scientists of NOAA’s National Centers for Environmental Information (NCEI)^{*}, measured the highest global temperatures ever in NOAA’s 174-year of recording as global average land and ocean temperature. 1.18 degrees celsius above the entire 20th century. And looking ahead it doesn’t look much brighter, with a one-in-three chance that 2024 will be warmer than 2023. “We” are a result of the political structures that have been able to uphold our privilege, while destroying the life of so many cultures that due to climate crises have experienced their foundations of life being ruined. Now (finally) the political structures, have started to feel the consequences of their own actions and behaviors. Still we are experiencing a political uprising of rightist movements and a more radical left resulting in a lot of communication as the “Us/ Them” rhetorics, a kind of popular reaction that a lot of societies or communities nowadays creates its identity through.

^{*} National Oceanic and Atmospheric Administration, (Article), 2023 was the world’s warmest year on record, by far (January 12, 2024)

Then i can't say no to any hugs. All the care i can get close to i must accept

A so-called not-statement: I'm not a ____, or, we are not like ____, is meant to avoid having to define itself based on what its main goal is, and therefore it designates enemies rather than tells who its friends are, or what its purpose is. The relationship between these dualities interests me, and it makes me think of what this aggressive way we live alongside each other will have as consequences for the future?

When I reflect on the tone and timbre in our time, it seems as if the aggression has affected the way we create relationships. We meet the world with a clear definition that we are from the world, but it seems as if we are not part of it. We humans are subjects in this world, and we have made the world into our object, and no longer relate to the world as a fellow subject to live with. In other words, one can assume that our way of relating to the world is not already fixed by the fact that we are human beings, but that we are dependent on social and cultural conditions that weave us into and characterize our way of perceiving the world.

Our assumptions about the world and the beliefs of what exists in the world and what it is all about. One argument is that the world has become a series of 'points of aggression' for modern life, a term coined by the German sociologist Hartmut Rosa. A viewpoint which says: "everything that

appears, we want to master, conquer or make use of”^{*}. It sounds banal, but it shows a subtle change in our relationship to the world, which historically, culturally and economically goes way back, but in the 21st century with the technical possibilities of digitalization and with market capitalism’s political–economic compulsion for growth and optimization, has reached new radical measures. In other words, the distance between ones personal subjectivity and the encounter with this “objective” world has not necessarily increased, but it is based, perhaps as never before, on a more aggressive relationship between the subjective and what it encounters. This makes me sense a weakening of the original cultural values or vernacular cultures, the idea of culture as organic set off ideas, and the way we used to see and meet the world more open to adapt to it.

i think this idea stems from a possibly mistaken belief that the vernacular — objects we think of as having no author or single creator and, in culture, the way someone or something is referred to among a local group of people, therefore not learned or imposed by a secondary entity — are untainted by the often slow-to-adapt and elitist cultural canon. So it

^{*} Rosa, Hartmut; Det Ukontrollerbare (The Un-controlable), Eksistensen, 2018, p. 13

seems that this vernacular term has a democratizing effect, and is a uniting force, but that binding and democratizing effect has a way of both uniting and separating. Meaning that these more defined and cohesive cultural groups become increasingly separate from each other which create space for the “what they are not” rhetoric. The idea of culture as a sort of bridge that brings different folks together is naive. As we tend to we empathize with and seek fairness mainly for those in our own “group”, and so the one’s inside and therefore not the one’s outside our own so called group. But how did we get to this point? How has this organic and seemingly democratic force become a dividing force and has now mutated into a radical greenwashing of far right movements, as so called ecofascism, is a sign of?

The movement of the thesis and how it will move from different topics and researches is based on my work in the fields of visual arts and song writing. Here topics as appropriation or native sound making, local communities and the idea of working from a specific area is part of the artistic vocabulary i’m interested in exploring. On a personal, local and planetary scale i’m interested in researching different (in)equality’s while exploring its relationship and effect, or lack of, to various ecological- and social disasters. The visual language

of my artistic practice consist of gestures of different acts of care and gentle-ties in a large varieties of materials and scales, often resulting in larger installations or time based works.

One of the important references and inspirations of my work, which seems to overlap in the topics of this thesis is the 1984 – 1992 work by German artist Anna Oppermann beautifully titled “Gesture of Pathos – MLCOPD – “Make Large, Compelling Objects that Demonstrate Power!” The title articulates the empty or false pathos of society by making visibly and giving form to the manipulative power structures that exists all around us. In both an “ironic” yet gentle way the work is finding ways of double exposing modernity, economic issues and social relations by contrasting, the unfinished, the private, the everyday, the traditional, the fragmentary, as well as the sensual and the kitschy in large threatening sculptures and paintings of overwhelming occasions or concepts.

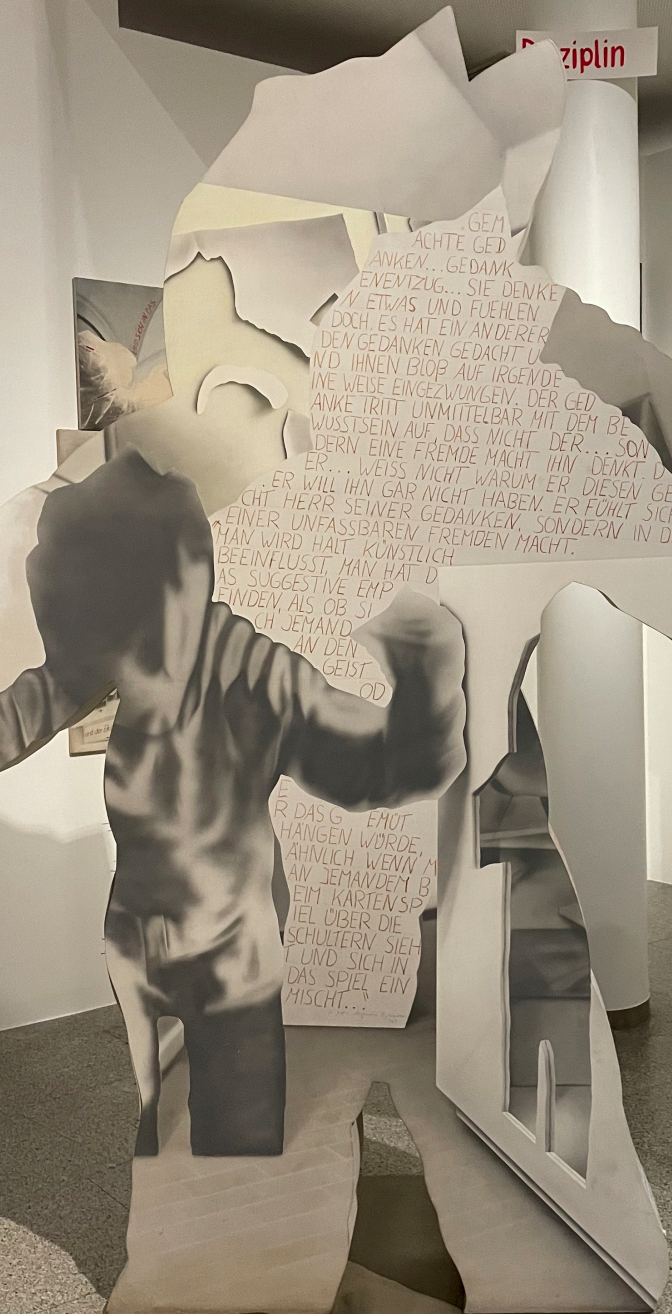
The following chapter try to verbalize different occasions of power that has formed the way in which competitive and aggressive mindsets have become “natural” and a central place from which the structures now a-day works. Unfold the aggressiveness of the world we are living in today and try to figure out how it came to be, and what complex effects it

Then, i can't postpone their tax-bills by sending them complaints, i am a student, but i can't prove it

may have on our way of understanding? And finally speculate a bit about the relationship between climate and the attachment crises to ask the hypothetical question: what is actually at stake here?

i have a bad taste in my mouth, but i can't prove it

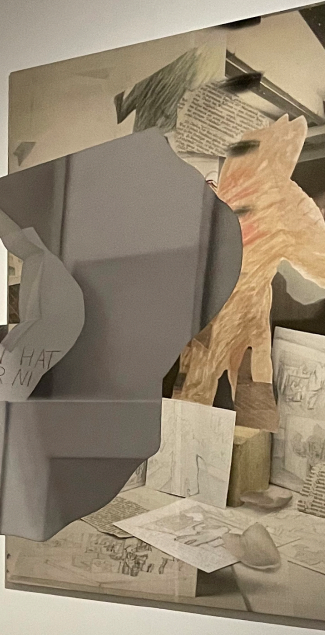
Disziplin



... GEM
... ACHTE GED
... ANKEV..GEDANK
... ENTZUG... SIE DENKE
... ETWAS UND FUEHLEN
... DOCH, ES HAT EIN ANDERER
... DEM GEDANKEN GEDACHT U
... ND IHNEN BLOß AUF IRGEWDE
... NE WEISE EINGEZWUNGEN. DER GED
... ANKE TRITT UNMITTELBAR MIT DEM BE
... WUSSTSEIN AUF, DASS NICHT DER... SON
... DERN EINE FREMDE MACHT IHN DENKT. D
... ER... WEISS NICHT WARUM ER DIESEN GED
... ER WILL IHN GAR NICHT HABEN. ER FUEHLT SICH NI
... CHT HERR SEINER GEDANKEV, SONDERN IN DER GEWALT
... EINER UNFASSBAREN FREMDEN MACHT.
... MAN WIRD HALT KUNSTLICH
... BEEINFLUSST, MAN HAT D
... AS SUGGESTIVE EMP
... EINDEY, ALS OB SI
... ICH JEMAND
... AN DEN
... GEIST
... OD

... ER DAS G... EMOT
... HANGEN WÜRD
... ÄHNLICH WENN M
... AN JEMANDEM B
... EIM KARTENSPI
... IEL ÜBER DIE
... SCHULTERN SIEH
... T UND SICH IN
... DAS SPIEL EIN
... MISCHT...

... ILLUS... SEINE... HERRN... DENN
... BEAN... BESTO... KLEINER... IN
... JÜNGER... DES... FÜR... HIM
... MENSCHEN... UND... TUKER... UND
... ZUSAMMEN... SIND... DES... OB... GEBEN
... KEINE... EINFLUSS... ISEN... VORLAUF... KEINE... EIGEN... NI
... BEWUSST... TIGKEITEN... VERLAUF... DURCH... DAS... KEINE... EIGEN... NI
... WIE... DENNET... SICH... VERSICHT... SELB... AMIT... IEM



Aggression

"If the only tool you have is a hammer, you tend to see every problem as a nail."

- "The law of the hammer" Abraham Maslow (1966)

Tracing Aggression back to the Roman Empire

Our tradition of vision is inherited from Roman poetics, which excels in exalting the hero in an often imperialistic quest for more power. Greek poetics, on the other hand is all about balance in its delivery. Both partners remain human in conflict. We must learn to recreate this balance in the narrative of the world's open-mindedness. Nemesis the concept, which was a big part of the ancient greek worldview, can in some ways be compared to the eastern concept of karma,

and is about an awareness that one's actions can have consequences, in the form of retribution or revenge, which affects both the future and the past. And it is precisely this basic idea that we lost when our culture was characterized by the Roman idea of the "Hero", which worships war and the unrestrained demonstration of power, as well as the naturalness of strength and the "Strong's" right to power and decision making. From this culture, concepts such as property rights were created, which is defined by the right to use and abuse, and in particular the right to use and abuse human beings. This is the basis for the Roman culture that we in our part of the world continue to write our stories from and perceive ourselves in relation to our fellow human beings. "Where violence and excessive use of force have no consequences."*

Today i think it's fair to define our aggressive and competitive nature the descendants of the culture from 625 BC, and its idea of the "hero". Growth, acceleration and innovation no longer appear as a hope that life will get better and better, but rather as an apocalyptic-claustrophobic threat: if we don't get better, faster, more creative and more efficient, jobs will be lost, companies will close, while spending will

* Weil, Simone, Erfaringer Fra Fabrikken (Experiences from the factory), Atlas & Gyldendal Småskrifter, 2023 p. 92

"i have a secret". You light up. but i can't prove it

increase. The will to grow is neither individually nor collectively provoked by a promise of progress in quality of life, but rather the threat of loss of what we already have. Anyone who therefore claims that modernity is driven by demands for Higher, Faster, Stronger ignores its structural reality: it is not the desire for more, but the fear of less and less that keeps growth growing.

The fact that the majority of parents in so-called "developed societies" say they are no longer motivated by the hope that their children will one day be better off than they are, but instead are motivated by the need to do everything they can to ensure that their children are not worse off.*

New studies shows that something very worrisome has happened to children's play, it's not as imaginative, free or physical as it once was. And there is even less time for it. The researcher behind the study is Ditte Winther-Lindqvist, a developmental psychologist and associate professor at the Danish Institute for Education at Aarhus University who says: "We can now establish with numbers that there is a correlation between how much children play and how well they feel. [...] The more children play – and preferably free and

*

Rosa, Hartmut, Det Ukontrollerbare (The Un-controlable), p. 14

physical play – the better their well-being, self-esteem and resilience.”* The study concludes that parents are increasingly feeling more and more insecure, resulting in over-protection to such an extent that it has become harmful for the children: “the freedom of being autonomous is exactly care”. Being exposed to imagination makes you more imaginative. Reading this i can only start to wonder about my own childhood and what kinds of systems that made me start to suppress the play and give away the free space resulting in a more guards up and closed of attitude of being and behaving.

* Danish Radio (Article), “Børn leger mindre og trives dårligere”
(Opened on the 15 November 2023)

Then, i have started to stand up and pee

Critique

“Pessimism is a masculine project [...] a focus that allows the privileged pessimist in upholding their privileges and ignore the dystopian horror that already exists today for so many people on the planet.”

- *“Klodens Fald” Mikkel Krause Frantzen (2021)*

New studies shows that something very worrisome has
One of the first things i learnt in school was to be critical. To never just accept the premise of a text as it was presenting itself, but to look for the hidden lies within it, and some of this attitude i think i started to carry around with me, even outside of text and images from the school bench. What is this criticism that we carry around with us? Is it a kind of shield that keeps us from taking unfamiliar paths and saying goodbye to the rules or norms we have so deeply ingrained in us? Is there other ways of seeing? Paul Ricœur was

a French philosopher who famously believed that the interpretational and reception-analytical approach of Marx, Freud and Nietzsche shared a similar way of searching for mistakes and false in text by calling the three "masters of suspicion". Ricœur meant that content hides deeper meanings or implications than what, at the time, critical tools created a language to explain. He therefore introduced the idea of a "trust-based critique". A critique based on trusting one's subject by delaying our judgement and taking a more empathic way of facing it less aggressively, explaining suspicion as an unlikely approach for interesting results. The idea of Ricœur cleared the way of the critical movement "post critique", which British literary scholar Rita Felski explains is a method with a clear goal to emphasize emotion and affect, and describe various of other phenomenological or aesthetic dimensions that a reader experience while facing a text.

Danish performance-theorist and writer of *Produktionsæstetik* (Production Aesthetics) Cecillie Ullerup Schmidt, suggests an aesthetic-theoretical turn away from the interest in the reception analysis and its focus on formal qualities of artworks. Instead, it is important to focus on the material and immaterial labour that goes in making the artwork: supportive relationships, economies and temporalities, as well as the

Then, i turn on my skepticism

institutional infrastructures which are laying the foundation of a cultural product. The goal is to question the structures that co-produces the artworks of the global north. Schmidt's manifesto-like pamphlet asks the question: which different factors made it possible for this text, image and work to be produced? ^{*} This provides us with a shifted analytical and theoretical interest from perception to creation, from experience to context. Hoping that new more radical constructions will be made to shelter and accommodate more radical practices. Thinking away from the aspects like talent, autonomy and beauty how could practice change? Let's start asking: Who have supported you while working on this project? Who supported you emotionally while working? And how can we see the heavy support and labour of care that has made the job possible? Roles we in reception analysis so often tends to look over as it focuses on the relation between the artwork and the viewer, which has shaped the conditions of art are the artist's naturally gifted talent and not the artist's circumstances and privileges measured in time, space, money or gender, racialisation or sexuality. Production Aesthetics is, as Schmidt writes, interested in asking questions of the mutual dependent relationships that formed the artwork.

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Schmidt, Cecilie Ullerup, Produktionsæstetik (Estetics of production), Laboratoriet for Æstetik og Økologi, 2022, p. 4

“emotional dependency, sharing partners, exchange of inspiration, sharing of tools and technical equipment, time frames, relationships between students and teachers, between students and performers, between jury and applicants, between sellers and buyers, between institutions and clients, between those who follow each other.”*

The ideas of critique I learnt in school was dominated by a certain style of interpretation and analysis influenced greatly by Immanuel Kant’s ideas of reflecting and examining a subject’s validity. The point of it is not to stand in front of a subject or a text but to get behind it, to view it with a certain suspicion, to reveal it to be something else than what it says it is, often to reveal the falsehood of what it claims. The image that is being used by many scholars to describe this way of critiquing is the image of a toolbox, and in it the most effective tool is the hammer. Very useful in breaking things into pieces, to make small fragments that can then be selected and highlighted to undergo a suspicious examination. It has proven to be efficient in registering the limitations and insufficiencies of texts, or concepts and works. The danger, as Felski points out, is that we are removing the

* Schmidt, Cecilie Ullerup, Produktionsæstetik (Esthetics of production), p. 11

space for individual references and connections to what we are analyzing and therefore the possibility that a critique can become something more. As in the way i learnt how critique worked, my individual and affective relation to a piece was not relevant in a brought discussion or criticism of a work, yet it might be something to gain if we start to allow space for personal relations into our way of critiquing, in contrast to the very dictated critique we was thought in school. As the result of a critique was already had a known answer and result, and therefor was a very uncreative process of developing a critique. i can be worried the way we have learnt to critique has had other negative consequences in ways we meet the new, and unknown to us, in relation to works and text.

“There is a point when you need to learn a receptivity and openness, rather than the stance of invulnerability and defensiveness, where your main goal is to show what the problem is to something.”*

What is the role of critique, and the reason for it? According to scholars Robert Davis and Rolands Schleifer, critique is

*

Felski, Rita (Podcast), Nordlitt, How To Postcritique 1, Delaying Judgement, (2023)

“always questioning culture”^{*}. And Felski writes: “Critique! The word flies off the tongue like a weapon” comparing this way of examining to arms, yet what is the potential danger of critique being depicted with images of weapons and hammers? How actually, do we define it? Felski’s suggestion on a definition of critique consists of five qualities. Critique is secondary – meaning critique is always a critique of something, a commentary on another argument, an idea or object. Critique is negative to engage with critique is to make a judgment of a less than favorable kind. The third point is that Critique is intellectual. People using the term try to claim to be self reflective and philosophical. Critique comes from below yet, in spite of the intellectual level, it’s “from below”. Critique claims to be speaking for the oppressed or marginalized, through the voice of the intellectual language. And lastly, critique does not tolerate rivals. Critique often chafes at the presence of other forms of thought, whose deficiencies it spells out in emphatic tones. Unwilling to admit the possibilities of peaceful coexistence or even mutual indifference, it concludes that those who do not embrace its tenets must therefore be denying or disavowing them. So how are we going to response to the current criteria of

^{*} Robert Davis, Rolands Schleifer, Criticism and culture, The Role of Critique In Modern Literary Theory, Oxford University Press, 1991, p.2.

Then, i see all abandoned objects on the street, as riddles left out for me

Then, fatigue has become a weapon. Sport is all about fatigue. People say it's about ability, which is a lie

critique? And is it still relevant when it comes to utopian practices where the context of the works are radical in itself? Can we move towards a less aggressive questioning and repair the way we interpret and analyze in order to fit new practices with more queer approaches like for example artist and theologian Tricia Hersey and her organizational work in forming “The Nap Ministry”. Using her deep experience in theology, activism, and performance art to work with rest as a form of resistance, rooted in spiritual energy and centered in black liberation, womanism, somatics, and afrofuturism. Hersey’s practice is a search for justice, and a longing for liberation from the oppressive grip of “Grind Culture”. And how do we break the habit of the hammer? Felski suggests that we instead of using and focusing on the DE prefixes (deconstruct/debunk) should think more in the ways of the RE prefixes. How works can reimagine, rethink, reintroduce ideas. The DE prefixes, as she points out, has an undermining tone that fits into an aggressive idea of suspicious examination. Instead we could examine a text, piece or work by thinking more in ways of adding rather than removing or devaluing, she continues: “We shortchange the significance of art by focusing on the “DE” prefix and its power to demystify, destabilize, denaturalize, at the expense of the “RE” prefix: its ability to recontextualize, reconfigure, or recharge

perception”^{*}. Constraining us to what it does and is, narrows our view to only see conflicts rather than seeing connection. Could one conclude that our learned and inherited suspicion is challenging our way of creating new sounding resonance and outside of the toolbox-type attachments? One can only speculate in what a continuous growing suspicion and hostility can have as consequences.

Then, we live in a great nostalgic abyss. Dammed up inside. Sunk 5 meters below sea level

*

Felski, Rita, *Limit of Critique*, 2014, p. 17

Paranoia

*“. . . it might be necessary to replace all vowels with x mxgxcxlly
txrxng prxmxtxrx txrrxr xntx pxst-pxst xrxny.”*

- *“Memnoir” Joan Retallack (2000)*

Paranoia is an unjustified suspicion or mistrust towards actions or an actor. Paranoid reading is an extension of the inherited set of hammers, or simply critique, used defensively as a response to a feeling of ‘something is out to get me’ and lures one into a type of alarming-state. The temporality of paranoia implies a certain defensive stiffness in which “yesterday can’t be allowed to have differed from today and tomorrow must be even more so”^{*}. British thinker Eve Sedgwick writes in her famous 1997 essay *Paranoid Reading and Reparative Reading*.

^{*} Sedgwick, Eve Kosofsky, *Touching Feeling*, Duke University Press, 2002 p. 147

Sedgwick links the paranoid position to a very common place of experience: “The paranoid position is always in the oscillatory context of a very different possible one; the depressive position.”* The depressive mode is connected to a terribly energy-draining alertness to the different dangers posed by everyday-objects and situations. It is a position where one defensively project hatred and envious intentions onto the world around one. The depressive and the paranoia both shares the purpose of eliminating any shapes and forms in which surprise comes, negative or positive, and is therefore an anticipatory mode with a complex relation to forward and backward temporality. Previous experiences or traumatic episodes has a way of being projected into a future which hasn’t occurred yet. Therefore there must be no bad surprises because “learning of the possibility of a bad surprise would itself constitute a bad surprise” and therefore “paranoia requires that bad news be always already known”.**

No society can survive over long term if it is based on fear, and especially not in the robust way in which modern capitalist society stays alive. There must be a positive, attractive force at stake as an alternative motivation.***

* Sedgwick, Eve Kosofsky, *Touching Feeling*, p.128

** Sedgwick, Eve Kosofsky, *Touching Feeling*, p.130

*** Rosa, Hartmut, *Det ukontrollerbare*, p. 15

It seems as if there is quite some relations between German sociologist Hartmut Rosa and Eve Sedgwick when it comes to acknowledging this worrisome consequences of this depressive and fear oriented way in which the modern world is shaping itself.

In Sedgwick's essay the term reparative reading, is argued for as a counter position to the paranoid. A point to view and read from that is about surrendering the known, anxious paranoid determination, however apparently unthinkable. And to give in to the most important feature of the reparative position. That being the necessity to experience surprises.

The RE-Prefix's Includes

Research / Re-wild (Forest preservation approach) / Re-direction / Reintroducing / Reimagine / Renegotiation / Reinforcement / Realism / Revolution / Recovery / Rebuild / Recreate / Reuse / Recognize / Reemploy / Reduce / Remain / Refuse / Recall / Regret / Rescue / Retire

A prefix is a morpheme which is attached to a word's "root" or "stem". The two primary meanings of the "re" prefix is "back" and "again" and refers to the repetition of an action and describes an action whereby a previous state occurs. And then it is a popular prefix which seemingly is occurring more and more when it comes to solving the crises of modernity.

From a reparative position, surprises are met with a different response, of course there can be terrible surprises, however, there can also be good ones and that is the “hope, often a fracturing, even traumatic thing to experience [...] among the energies by which the reparative positioned reader tries to organize the fragments and part object she encounters or create”^{*}. The desire of the reparative impulse is the one of additive acts, linking me to the way Rita Felski used the image of adding rather than removing. As the paranoid position fears of the surprise, also the reparative position has its fear and a realistic one “that the culture surrounding it is inadequate or inimical to its nurture”^{**}. That the challenge of the reparative stand is it facing the aggressive systems, and that none within that system is prepared for it, or sees the potential of such methods for modes of reading and viewing from.

When thinking in additive analogies, to take over for the hammer/nail-type ones, i got to think of the many crafts where fabric, textiles, yarn, and embroidery is used in ca-

^{*} Sedgwick, Eve Kosofsky, *Touching Feeling*, p.146

^{**} Sedgwick, Eve Kosofsky, *Touching Feelings*, p. 149

refully calculated ways of moving material and tread in and out of each other to create slowly carefully made items. And it commonly being thought for another than the makers self. i think there might be some renewable and positive effects to be found in our way of creating attachments to objects and subjects, and a critique that should be reexamined through analogies of the needle and treads. As they require another set of skills than what the hammer-position, with its masculine and aggressive associations, has created with its suspicion and paranoid readings. Using an analogy that is about adding fabric or nuances to an already existing material is for me, the opposite of breaking something into pieces and selecting one shard from another. Suggesting that multiple answers are present and that there is nothing as objective truth. That we in collective thinking can weave and attach (like large gobelins, woven by multiple people at the same time) aspects of viewpoints to the same subject, to enriching us all. And i think we all have a responsibility to work reparatively! Rethinking our skill-set is a way of repairing. In areas that demands another set of “skills” than the one provided in the previous critique analogy.

lulls us to sleep

Repairing is adding/replacing/reinforcing/isolating

Visible mending is a trend where the repair hasn't undergone a process of disguise (as in hidden mending) but is highlighted and seen on as a rich addition to an already existing item. Also it's told to create a stronger bond to the owner repairing it, as its said to create a renewed sense of ownership, as well as enhancing the experience of wearing it. "To repair something (anything) in this modern world is a defiant act, which flies in the face of consumerist values and products"* says Molly Martin, author of *The Act of Repair*, as a response to the helplessness she sees as the blame of a large part of the modern anxiety and the lack of connection its brings with it, adding "there is a lesson within the broken fibers we are sticking back together that we mice apply to ourselves."** Visible mending might be one way of approaching repairing and reconnecting. i think there is a more general or another "re" prefix, that might be useful in realizing the way in which we can prepare is for the surprises we must face as a reparative position being.

Then, it will be my birthday: Wish list; Dreaming again

*

Martin, Molly; *The Act of Repair*, Short Books, 2021, p. 14

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Martin, Molly; *The Act of Repair*, p. 140

Resonanz

A theory coined by Hartmut Rosa is a set of descriptions of what a successful relational and attachment. Rosa's sociological approach is based on an everyday life type of phenomenology, analyzing its experiences and materialities. For him real attachment or resonance can be described in four points. The point of being affected: resonating with a person or perhaps a landscape, a melody or an idea means that it reaches one's heart, that one is touched or moved. The point of self-activity: you can only speak of resonance when this touch or "calling" is followed up by one's own active response. This always manifests itself in a bodily reaction, such as goosebumps, a change in breathing or an increase of heart rate. The point of transformation: whenever we resonate with another person, a book, a piece of music, a landscape, an idea, we are transformed in the encounter, even if it happens in many different ways. But in all cases, the change in relation to the world is a constitutive element of the resonance experience. No matter when we experience resonance with the world, we are no longer the same. Lastly, the point of the uncontrollable: that resonance cannot be produced instrumentally or cannot be brought under control is the fourth point in the resonance relationship. This means, first of all,

Then, quiet = noise

that there is no method or guidance that can ensure that we can resonate with people or things. Even if we can control all subjective, social, spatial, temporal and atmospheric preconditions and all ways try to make resonant experience possible, it still happens, or perhaps precisely because of this, that the encounter "leaves us cold": we are not moved and cannot make a connection able.*

Then, i lose the desire to snuggle

The way advertising and the capitalist market work is based on our existential resonance needs, that is, our desire for relationship is translated into object desire. According to Rosa's sociological thesis modernity is culturally referred to, including its institutional framework, forced in every way to calculate, master, predict and control the world with scientific knowledge, technological mastery, political control, economic profit and so on. But resonance cannot be controlled. What follows after such realization that we can't control everything even though systems work so much to try, can be traced into the anger and aggression but one could also say that it is in fact as a result of the frustration over all that we have lost as we have tried to control and rule over it.

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Rosa, Hartmut: Det Ukontrollerbare, Eksistensen, 2018, p. 32- 35

Vernacular Culture

Vernacular culture translates into “The mouth of the folk” or simply “Folkmouth”

The vernacular, in an art historical context, became the start of what we know now as the Dada movement, by the start of using art-making as a effective treatment in various different psychiatry institutions in 1890 and 1920s in Germany, which i will return show later in the paper. The Dada movement went on to effect the 1940s Art Brut movement and the Outsider Art movement of the 1980s. They share common key-themes as: Naivety, Self-taught, No contact with or free from social conventions.

Then, it proves that bureaucracy is a mouth without ears, eyes, nose or taste buds

Then, the system doesn't ignore you, it just can't sense you! But i can't prove it

Paradoxically vernacular culture has a very different meaning. It refers to the perspective or knowledge of a large group of people or folk. A culture of shared ownership with no central objects but rather a web of many artifacts in language, historical objects and social codes, which is very much acquired as an insider. We are all part of a vernacular culture, we all have jargon and a shared values that is constantly shaped and modulated by us with others.

Vernacular was a term i first heard of when a teacher of mine told me about vernacular culture, later that week as i handed one of my Dutch colleagues a mint, who kindly refused my offer until he noticed that it was in-fact a Wilhelmina mint, in which the offer was accepted with a lovely remark "Ohh its a Wilhelmina? Those are the right ones". The collision of the remark from my teacher and the one with the mint became an example of a vernacular item which for me was loaded with underlying colonial, capitalist and right wing messages and seductive political propaganda of whiteness, i had become real paranoid over a mint pastel. To get myself out of this mode, i rolled down my list of saved music on Spotify to stunningly falling into one of my favorite Danish artist latest album from 2019 titled "Vernacular Music". i think i always saw it as a visual word, not knowing the meaning of it. i was

aware of this word, before my interest in its meaning began. As i started making the research of this chapter it was obvious to take contact to the songwriter behind the album Kristian Finne aka Chorus Grant to ask him a few questions about this paradoxical term vernacular, and what it means to him:

What is vernacular? In the term, i read a double meaning: A friction between the common shared value and the socially contactless. In the word vernacular, one relates to a geographical context that influences the intention and content of what is created. The opposite of vernacular is global, isn't it?

The word 'Vernacular' both visually (spelling) and pronounced (phonetically) possesses for me a value of being 'intellectual', 'thoughtful', 'well-considered', 'high-language-class'. It is, as a word, not a word/expression you could see being 'normal' or 'common' in the vernacular, even though it means 'vernacular'. As a

Then, the wind wakes me up in the morning

Then, i'll only be friends with you if you have longer hair than me

word, it is paradoxical in that way. I'm very interested in that kind of thought. 'Vernacular'. As a paradox (for me).*

It seems as if the term hosts a kind of uncertainty, as a paradoxical space almost. Is this space of uncertainty present on your album?

Certainly the songs on my album titled Vernacular Music are worried. Yes. Uncertain of the future.

The context of this worried term became somewhat of an opening for the development of the album, in trying to realize what vernacular contained and meant he started relating it to chamber music, and started to see the link between vernacular and chamber music as a movement "a 'movement' that brought the great, beautiful, symphonic and 'conceived' music from the theaters and music halls and into people's homes and intimate sphere through small ensembles." Resulting in the sound of depicts the movement of "the great

*

See Full Interview with Kristian Finne Aka Chorus Grant in the end of the text.

and heavenly and elitist brought into the living room, into the home, into the non-romantic or non-fantastic life. I thought that was beautiful and I could see myself in that.”

The value of the vernacular is that it has withstood the test of time. As vernacular items often remain relatively unchanged for long periods, which leads me to assume that they’re not just a fast fashion sort of item but something that is more rooted, and manage to speak into some deeper human need. “The vernacular is something that therefore evolves organically from the bottom-up rather than something that is imposed from the top-down by designated experts”^{*} says another musician and hero of mine David Byrne talking about vernacular practices and items as something very liminal, something that is very in-between and in the state of transition, but commonly vernacular objects beauty is found in their beliefs, values and practices of a particular culture, and that they display the perspective of the people living within that culture.

It is importance to recognize the power of global trends and pace of shifting consumer behavior which i can be wor-

^{*} Byrne, David: (Artikel) VERNACULAR CULTURE AND NATIONALISM. 2016

Then, i fall on my bike to be helped and held up by someone

ried has a negative effect on our urge for control within the capitalistic systems. A threatening globalization against the rich local organism which the vernacular is. Finne proposes Emic approaches and perspective which means studying and learning about culture from the native point of view, rather than in terms of existing external scheme or knowledge. Its a direct unbiased way to understand values, practices and perspectives of the people living within different cultures and i think its interesting in contrast to the international cultural, economic, and political entanglement that globalization has caused. And links me to the term vernacular, which for me has been a reminder to look into the significance of local movements and explore the richness of everyday activity.

Weaving is an polyphonic act

“We” and “Us” presupposes a common humanity which is never the case. This next section speaks from a particularly Scandinavian premise, and i am not trying to assume that universalism exists, and therefore a discrepancy will naturally arise depending on who is reading this and who is used as examples in this next chapter. i have chosen to use only Northern European artists and musicians as this is the only perspective i feel equipped to have an opinion or position towards.

Sewn around 125 years ago, stitched upon and worn by seamstress Agnes Richter during her incarceration at Dresden City Lunatic Asylum in 1893 and the Hubertusburg Asylum in 1895 where she remained for the last 26 years of her life, she kept a diary on the jacket she was wearing. The reason for her submission to the hospitals was her grew afraid that she would be robbed and therefor often contacted the police, until one day where they arrested her for disturbing the peace. Her arrest led to a diagnosis of paranoia, and to keep track of her thoughts she began working on a jacket made of brown wool and coarse linen with embroidery notes stitched in red, yellow, blue, orange, and white threads on both its inside and outside. With the most legible and private text on the inside such as “I wish to read”, “I plunge headlong into disaster”, “no cherries” and “brother freedom”. It’s a significant and emotional wearable object displaying the progress of her two decades of non-consensual institutionalization, yet the jacket diary is only one of many unrecognized artworks that connects agency and women’s needlework stitched by institutionalized women in nineteenth-century Europe.*

Identifying the historical hierarchical division of the arts into

* Rosner, Isabelle in podcast “Stitching, An interview with Isabelle Rosner”, 2021

fine arts and craft work has been a major force in the marginalization of women, maybe therefore the contemporary associations between embroidery, collectivity and political protest is evident in the movements of “Craftivism”, a term coined in 2003 by Betsy Greer to designate work that combines craft and activism, she comments; “I make international anti war cross stitch... juxtaposing the masculine ‘war’ with the feminine ‘craft’”^{*}. So how did embroidery and knitting make its way into the Dada movement? The year 1915 in Zurich, committed to combat materialism and over intellectualization, the artists involved rejected oil painting for all it connoted. Sophie Tauber, a member of the early Dada movement group was then teaching at the School of Applied Arts in Zurich. She introduced the painter Jean Arp to embroidery. They valued embroidery not for its qualities as an artistic medium but for its stereotypical associations with intuitions and nature, yet its particular burdensome tradition, the way it was characterized as “outsider culture” and its simple gender associations made it appropriate for their intentions.

Moving a hundred year forwards, is there any contemporary art left of this kind? And is vernacular art still created today?

*

Parker, Rozsiska, *The Subversive Stitch*, 2010, p 17



And how does the artists themselves feel about being associated with the art historical references of a certain “naive” visual language and style?

Contemporary artists who have been met with such claims is Swedish/Sámi artist Britta Marakatt-Labba (1951) as well as Danish artist Kenneth Rasmussen (1971).

They both are contemporary textile artists working with these same crafts as Sophie Tauber helped Jean Arp become famous with. Marakatt-Labba is one of nine children born into a reindeer-herding family in one of the northernmost regions of the world and home to the Sámi Indigenous community. She works with numerous types of media yet it is primarily her narrative embroidery using motifs from the Sámi culture and mythology creating touching works that alternate between history and the present. As well as her own artistic practice Marakatt-Labba is also a member of the Máze Group (formed in 1978). A group whose political agenda was to make art collectively to explore themes of Sámi identity, and building national awareness and acceptance of modern Sámi culture and art. As an alternative to what Marakatt-Labba sees as her fears and dangers she is experiencing when groups of people are categorized into races which is only creating more borders. Marakatt-Labba’s embroidery



titled *The Crow* depicts crows landing downhill from Sámi protestors sitting outside of their hut while the crows starts to turn into black-clad policemen and continue to march up the hill to the protestors. Marakatt-Labba uses embroidery to talk about her way of living freely in a culture that didn't believe in borders, as-well as the violence towards indigenous people.

Over the past 20 years, Kenneth Rasmussen has exhibited all over the world, but never in a Danish art museum. A reason why could be that Rasmussen is categorized by many as an "outsider artist" and is therefore mainly shown in context where he is selected for this specific reason. He is born with a general learning disability and even though he was disallowed knitting by his school and his parents he fought his way to start learning to knit from a young age. Knitting became a form of meditative practice, where his mind found its peace and placement. Initially, he worked with finger knitting, but today his knitted works are monumental and have great character of installation art. When Rasmussen is asked about his relation to the term *Outsider Art* he replies: "There is just some people that can't stand the fact that we exist. Are outside. People with learning disabilities are

seen as second-class human beings”^{*}. Rasmussen makes soft sculptures with different political indignation, he mainly uses discarded plastic bags, cuts them into pieces winds them into yarn balls he thereafter knit amorphous body sculptures and organic growths, where the material is alive and free-growing like vegetating life with a built-in political point about sustainability and consumption. Rasmussen’s singlehandedly reworks and transforms rubbish into organically shaped social criticism.

Overall, the knitted sculptures and embroidered paintings can be seen in relation to a prevailing trend in art today, where knitting, embroidery and textiles of various kinds are used as technique by a wide range of artists. In recent years, there has been a national and international focus on overlooked groups and figures and on breaking down normative boundaries between so-called normal artists and ‘outsiders’, be it people with disabilities or artists from marginalized geographical areas. As well has handwork become a more used quality of so called rebel-art, with its connections to gender stereotypes, overconsumption and its conventions about the body and the “perfect”.

^{*} Rasmussen, Kenneth in Originalerne Episode 2 (Danish Radio 2), 2024

The goal is to create space for polyphony in representation and in both Marakatt-Labba's and Rasmussen's practices they both seem to question who is accepted, acknowledged and welcome? The mediums and their artistic approach are examples of reparative acts, as working with discarded or trashed materials or by with almost activist approaches problematizing different ways in with large aggressive structures like police violence or consumerism and plastic production.

By working with the handcrafts of embroidery and knitting they demand from us to dedicate time and attention to their delicate and slowly handcrafted tactile experiences. Enormous in physical scale as well as precision and dedication.

Attention!

"Real attention is a creative act [...] To be aware of something that does not exist in the world"

- "Expérience de la vie d'usine" Simone Weil (2023)

To summarize this thesis I felt it fitting to end with statements by strong voices from different periods of time all calling for an expansive focus of our receptivity. For example, by using our ears? "To listen to a person is to put yourself in their place while they speak."^{*} And therefore it is important to distinguish between hearing and listening, and to know when one is deciding to use one or the other. Hearing represents the primary sense organ and it happens involuntarily.

^{*} Simone Weil, *Erfaringer fra livet ved fabrikken (Expérience de la vie d'usine)*, Atlas & Gyldendal Småskrifter, 2023. p. 67

Listening on the other hand is a voluntary act and a process that through training and experience can represent a heightened state of awareness and connection to all that there is. In other words what is heard is changed by the listening and this changes the listener and how we process what we hear. Listening shapes culture, locally and universally and directs attention to what is heard, gathering meaning, interpreting and decides on action. This is some of the main points of the beginning of the manifest *Quantum Listening* by American composer and performer Pauline Oliveros, who is known for experimenting with meditation, movement and activism in her compositions. In the 2022 publication of Oliveros manifest, a foreword is attached and written to the occasion by author and play-writer IONE. She beautifully touches upon how listening has a way of uniting both local and global events:

“The sound of war emanating through the television in the sitting room and from the radio in the kitchen are the antithesis of Pauline’s (Oliveros) intention for the world. At the same time, the percussive sound of jackhammers drift across the distance towards my ears. [...] I listen to the jackhammers and the sound of war meanwhile, opening up the density of the focal listening and the expansiveness of the global listening.

It is through this practice of listening, in a heightened state of awareness, that I am able to affect the listening field and bear witness to war. It is through listening that transformation is possible.”*

While listening to the sound of war isn't eradicated, but more energy is made available for harmonious actions, weather emanating from body or mind. Many of the scores made by Oliveros, are dedicated to “an end to violence”. And in reflecting gesture it makes me wonder if the violence might also can be interpreted as lack of relationship, of the aggression in which we manage or violence felt by nature rejection us? Maybe the violence is woven into the anger and powerlessness that is rooted in all that we have lost by wanting to own everything and therefore to control it? Violence might be the existential condition of lack of relationship with the world around us. Is this the project of modern human? Can we establish relationships of openness and recognition and learn to accept what we cannot control and the people we don't know in order to solve both external political and other catastrophic problems while fighting our own internal personal problems?

Then, we are all sesame seeds for each other

* IONE, “Introduction” of Oliveros, Pauline, Quantum Listening, Padstow: TJ Books, 2022, p. 19

An interesting approach to these reflections is to think along with what sociologist Bruno Latour calls Actor Network Theory (ANT). A theory that describes everything in the social and natural world, as exists in constantly shifting networks of relationships. A dynamic mode, an open mode, a mode not to be controlled and closed off. As well as describing human a social dynamics as never static, ANT challenges many traditional approaches by defining nonhumans as actors equal to humans. ANT is therefore also critical to a so called stiff national mood, or a network of relations fixed by national attunement as Bruno Latour's invites us to understand the ANT notion as not being bound by a spatial or local construction but comes with an example of its deviation: "a surface has an inside and an outside separated by a boundary. A network is all boundary without inside and outside. The only questions one may ask is whether or not a connection is established between two elements"^{*}. Creating a more dynamic image of describing social entanglements and behavior. Like you don't jump outside of your network to add another series of co-occurrences but you simply extend the network further, with one's own frame of references, definition and reasoning. Reminding me of British-Australian writer Sara

^{*} Latour, Bruno, On Actor-Network Theory: A few clarifications, Nomos Verlagsgesellschaft, 1996, p. 372

Ahmed, whom i stumbled upon while reading the foreword of danish artist Emil Elg's September 2016 speech and analysis, titled Om Racisme (About Racism) a criticism of the Social Democratic Party's immigration policy, based on an analysis of the party's occasional hymn. It was subsequently censored because it was too close to the party's right-winged agenda. The foreword by feminist commentator Nazila Kivi refers to Ahmed's essay Not In The Mood which beautiful verbalizes national moods and how citizenships is a sort of formal contract and agreement we make to always sympathize with national-emotions, to be touched by the trauma of the nations its history and to feel happy and proud when upswings of the nation, an required attunement that Ahmed problematizing: "Not to be made happy is to refuse the promise of these conversion. Not to cheer is to withdraw from the situation. Not being in the mood for happiness becomes a political action. And you know what: I am not in the mood"* . To refer back to the prospects of the ANT, i sense a political action might be found in the last statement of Latour's text: "ANT is a powerful tool to destroy spheres and domains, to regain the sense of heterogeneity, and to bring inter-objectivity back into the centre

Then, quickfixes are neon orange men

* Ahmed, Sara, New Formations: A Journal of Culture; Not In The Mood, Lawrence & Wishart, p. 28

of attention.”* Calling for hearing rather than listening, to call for attention and openness is cheering for heterogeneity. A position i think can be solution to recreate the attunement to the many relation bound by a delayed judgement and open mood i wish to strive towards, to end the silent violence towards what is outside.

This thesis has been unfolding the naturalization and acceptance aggressive behaviors and competitiveness. To explore how we nowadays create attachments, resonance and relations on various personal, local and planetary levels, in a world that is working to eliminate all form of surprise. Has different modes of aggressive behavior had an influence on how we analyze and critique? What questions we ask and what we look for in works of art and text? This lead me to exploring alternative ways of viewing by questioning how we question, as i believe we can find even stronger personal connections by practicing our attentiveness. To fix what we have worn out or revisit the works we thought we understood.

This thesis has been exploring artists and writers who are working with acts of repair or with writings to works against

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Latour, Bruno, On Actor-Network Theory: A few clarifications, p. 380

aggressive structures like consumer-capitalism and various social injustices. Reflecting on vernacular culture as a contrast to globalization, actor-network-theory and different attentive writings. While i have been writing this thesis i have also been practicing open cultural flexibility in how to encounter the surprises of what is outside my own inside. This is the beginning of becoming aware of the entanglements and “profound interdependence of all beings and all things.”* We have the responsibility to challenge the seemingly fixed structures and patterns, by using the diversity and possibility of art making as a way to stitch our opinions and believes into the large embroidery of dynamic social involvements, which is effecting the network of everyone everywhere all the time.

...

Then, how the future react, use or misuse our fragile monuments?

*

Oliveros, Pauline, Quantum Listening, 2022, p.58

*The Bayeux tapestry is the story of the conquest of England in 1066, told in embroidery, presented in a darkened space in which only the artifact itself is lit and presents the battle containing depictions of two-hundred horses and thirty-five dogs, over six-hundred men and only 3 women and 3 children. Yellow and pale blue were used to represent gold and silver to show the wealth of the winning people to the many viewers, who would've been illiterate, so visualizing this historical event in clearly defined episodes was essential. As Shirley Ann Brown writes the tapestry has become “a weapon in the ongoing propaganda battles between the French and the English”**

*

(Apendix) Full Interview with Kristian Finne Aka Chorus Grant

The first time i heard of the term Vernacular in the research and preparati-
on for this thesis i was, as i thought, the first time i have heard of the word
and the first time i learned the meaning of the word, yet somewhere in the
back of my mind i felt as if i had seen the word before without understand-
ing it or reading it. And then it occurred that it was in the form of a titel
and in fact of one of my favorit danish musicians and songwriters that have
used the word as titel of his latest albums from 2019. Vernacular Music is
the titel of the masterpiece of an album spanning 39 minuts and consisting
of 12 songs, i have never understood the titel just heard the sound of
what vernacular meant, at least how Chorus Grant understood it. To make
a respond to the uncontrollable collision of interest i wrote Finne and
asked if he would be interested in helping me understand the term and his

perspectives on the term, and here are a the mail-correspondence in its full length:

When I search for the meaning of the word Vernacular, in an art historical context, I am thrown back to one of the origins of the Dada movement, for example the use of art-making in psychiatry in 1890 to 1920s Germany, now exhibited under the name Prinzhorn Sammlingen. The word leads me to the Art Brut movement (1940) and the Outsider Art movement of the 1980s. These movements use terms such as: Naivety, Self-taught, No contact with/free from social conventions. However, when I hear Vernacular Music, I am more struck by a sense of something folky, a folky enchantment? An exploration of what it means to have/be in a vernacular speech? In other words, this friction between the popular (common property) and the socially contactless (individual detachment). Can the term also mean/contain that for you?

The two "sides" you outline are the two "poles" that attracted me and that I wanted to work with on my album.

On the one hand, what I perceived (without in-depth research) as an elitist and lofty term (expression) represented and presented in defined artistic movements (Dadaism, Art Brut- Outsider Art)

AND on the other hand, "the ordinary, everyday, local, and perhaps

"non-scholarly-defined" or "trained". I remember, very early on, coming across the fine and perfectly square explanation of Vernacular Music as a term: Vernacular Music- Ordinary everyday kind of music.

The word "Vernacular" both visually (spelling) and pronounced (phonetically) possesses for me a value of being "intellectual", "thoughtful", "well-considered", "high-language-class". It is, as a word, not a word/expression you could see being; "normal" or "common" in the vernacular, even though it means "vernacular".

As a word, it is paradoxical in that way. I'm very interested in that kind of thought. "Vernacular". As a paradox (for me).

((It also strikes me that the three artistic movements you mention that a search on Vernacular leads you towards all have some kind of raw, unfiltered, "just-do" kind of thought at their centre I don't know why I'm stumbling over it now. I think it's because Vernacular Music for me perhaps took shape because I wanted to "compose", write something, lay something down and not just "jam", improvise, have a "Just-do" approach.

(Anyway - parentheses on the whole thing...))

Vernacular as a word has an ancient feel to it - something that a traveling medicine man might carry in his suitcase. Something you would find in a "tabernacle" - or in a pharmacy - or at the foot of an "obelisk". I write these words to "show/imply" which eco-system of words I think the word Vernacular is part of. And that particular eco-system (which I was trying to explore musically) seemed to me somehow "new" or "uninhabited" in the world I was living in and the musical context I was in. It (the idea of "Vernacular" as a headline and gateway to something old and unexplored) was

uncool in an inviting and mesmerizing way and (maybe yes!) seemed to me to be a kind of anti-thesis to what I thought I was surrounded by musically - AND also a kind of "anti" to what I had made in the past in terms of songs and music.

For me, it's important to feel that I'm moving, developing, exploring and reflecting on new things. Here, "Vernacular" became a door to something new (although I also use the word to explain or be a heading for something that will express: "that's just how I talk and think")

Is the album a display of collected data? A form of research that is presented through the medium of music.

It is a testimony of a kind that somehow assumes a kind of familiarity perhaps- And perhaps the neighborhood title suggests that if "we all" (all "us") were given the opportunity to create this document (album, painting, sculpture) then we would see a common thread and a commonality in what we express. Something similar - something that characterises this vernacular. Something we all, somewhere deep down, have in common.

Vernacular

1: a vernacular language, expression, or mode of expression : an expression or mode of expression that occurs in ordinary speech rather than formal writing

2: the mode of expression of a group or class

The word also relates to the geographical (geopolitical) context

that influences the intention and creation of the work. And thus be the reason why certain instruments are chosen over others?

Alongside my fascination with the word Vernacular and the ideas of what it could represent for me, I was also searching in a musical context where I felt a need to find new forms of expression. And I think (for me) the essential thing with this album was the meeting between the ideas of what Vernacular contained and/or meant, the mystification of 'the old old old' and then finally (related to) my ideas about 'chamber music' and what instruments could be included in such a context for me on an idea level. Where I saw the link between Vernacular and chamber music was quite simply the idea and understanding that chamber music came to stand for me as a "movement" that brought the great, beautiful, symphonic and "conceived" music from the theatres and music halls and into people's homes and intimate sphere through small ensembles. The great and heavenly and elitist brought into the living room, into the home, into the non-romantic or non-fantastic life. I thought that was beautiful and I could see myself in that.

One factor that led to my fascination with the symbiosis between Vernacular/folk/chamber music was that at the time, musically and socially, I was in a place where the impulsive and improvised was very much in vogue. It was considered to be the ultimate if you could proclaim that "we didn't know what would happen - it was impulsive and improvised" (APROPOS "Just-Do"). I started to see it as very important to come up with something directly opposed to that mindset. I kind of wanted to fight the

improvised with the composed. So yes, in the idea of chamber music I also found that here the music could be carefully conceived and written down and then performed reverently with respect and love for what was composed and written by candlelight.

Is Vernacular a reconnection with the local?

These are very interesting thoughts. Perhaps a kind of appropriation to say: "I" am also the local. I love the local and the local is not only outside me but also inside me. You (previous generations) don't have exclusive rights to the definition of what it means to be local here.

Is music's responsibility to change our normative and dominant cultural ideas? To rewrite, or project details we have lost or lost? Or is Vernacular Music, for you, the sound of a culture we should be in, one you want to create in the future (a utopia) or a collection of unattractive omens and scary claims (dystopia)?

For some, maybe. Some people are great at using music like that. I don't feel I'm competent to do that at all - maybe one day. But maybe TO PRESCRIBE DETAILS as you put it I think is very very nice and I can see myself in that in some way maybe. As life is right now, I think the important thing is to sing about / and really care about / and find exciting breathtaking angles on / is "the sound of a culture we should be in" Not as a utopia- but focus on the light and life and the fine things between us humans- Seen through an artistic prism that somehow manages to stage

an excitement and a "mission" without falling into unattractive omens and scary claims.

((I feel (with my own songwriting and poetry if nothing else) that dystopia is the darkness is the "easy" place to go artistically or lyrically and that it must stop. Maybe just a big parenthesis about this - but there is something in it that I mean - just formulated a little square and a little stupid here)))

For example, the title Changing forever, does it go against what the album title conveys?

Changing Forever was and is one of the titles I really liked and where the title kind of acted as a catalyst for the "story" in the song.

I think one of the things it did was to pretend to say "something" at first glance but "something else and more right" at second glance.

At first glance: IM CHANGING FOREVER FOR YOU: Meaning, I'm always/all the time changing for you. At second (and more "right" glance) : I am changing my perception or preconceived notion of what "forever" should contain or mean for us.

Finally, is vernacular music concerned?

Certainly the songs on my album titled Vernacular Music are worried Yes. Uncertain of the future. VERY MUCH LIKE A "Rite Of Passage" or "LIMINAL PHASE"- (NOTE I actually considered the title LIMINAL SONGS or LIMINAL MUSIC) "Liminal" in the sense: No longer "at home" in the old, but not yet

”adapted” to the new. (Something like that...)

What is a liminal state? Liminality is defined as the state of being in-between or something that is in a state of transition. A common example of liminality is the short time between life and death or between sleep and being awake. Liminality can refer to the physical, emotional and metaphorical transitions that occur in life.

My approach to ”Vernacular” could perhaps be called Emic Research? What is the emic approach to research? The emic approach is an insider perspective that looks at the beliefs, values and practices of a particular culture from the perspective of the people living within that culture.

Kristian waow Thank youuu! That’s so much to take in for me, and a new term for my little dictionary! It’s more than I had dared to dream of. With kind regards William

How good it is!

Please feel free to ”correct” and optimize my sentences linguistically and spelling-wise if needed! So great if you can brainstorm on some of the thoughts. Promise me that you will share with me what you end up doing.

Very exciting!

Have a great day! All the best Kristian

...

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as they follow the THE DEVIL PIKACHU HAT and safely exits the theater leaving all the Scandinavian Men and Horses behind

THE END?

*PIKACHU HAT puts it on, and with a little flick to both men cast
the spell*

Fertility!

*And the Scandinavian Men became white and red blood cells
before they morphed into small porcelain shards with no edges
able to line up.*

The devil, now The Devil Pikachu Hat started to recite

THE DEVIL PIKACHU HAT

Balloons was forgotten

As no one celebrated anymore

When people saw balloons they could only think of sperm cells

Glue don't exist in a world of insecurity

Scandinavia is based on anxiety and fertility

The motif of a flock of Scandinavian Man is easily forgotten

*THE DEVIL PIKACHU HAT enters the crowd who starts to col-
lectively sing what they remember from "Song From A Dream"*

and LYING (Horse)#4 to the sound of a brass fanfare

Flutes are great defense mechanisms!

Precisely aiming at the exhausted Scandinavian Man he delivers a throw with a flute and disappear fro the stage again.

SCANDINAVIAN MAN #3

Now exhaling yet with a flute in his hand starts pointing it at the man threatening honest note taking. He starts to play these awfully loud sound using his extreme exhaling

SCANDINAVIAN MAN #1

Argghhg!

He takes up his guitar and tries to mimic the sound of the flute, but with little effect

SCANDINAVIAN MAN #3

Guitar music is easily forgotten!

THE DEVIL

The devil enters to stop the harmful sound battle. Picks up the

*High V / Spread Eagle / 2 x Lunge
3 x Pencil Jump / Touchdown
In-Twist / Side Hurdler
(CLAP, CLAP)*

Exhales after the challenging choreography

SCANDINAVIAN MAN #1

Enters the stage eating a Cloudy liquid wearing a guitar and a t-shirt depicting a wildfire. Looking at the exhaling Scandinavian Man, and pulling up his notebook from his back-pocket and starts to write.

I take these honest notes to fight the forgotten!
And to invent the bank-box (whisper)

SCANDINAVIAN MAN #3

Still exhausted. Looks up at the man. As 2 horses pulling a Scandinavian Man on a 2-wheeled carriage is hesetently galloped onto the stage

SCANDINAVIAN MAN #2

Galloping in circles around the two Scandinavian Men on SUR-PRISINGLY HESITANT (Horse) #1

Act 6

Relationships are easily forgotten / Guitar music is easily forgotten / A world is toppled / My heart is made of flutes / I take insecure notes

The curtains now pulverised. In the center of the stage the Pikachu hat is thrown, as it opens its mouth the voice of the reciter is heard. While the text is read from the hat Scandinavian Man #3 enters and start his awkward yet very precise choreography

PIKACHU HAT / RECITER

And so the world toppled. When days disappears all become work, nothing is communicated. Question marks were forgotten. This is how the Devil got its low voice. Memory was forgotten. All important dates were forgotten resulting in all relationships being forgotten.

SCANDINAVIAN MAN #3

(CLAP, CLAP)

Broken T / Spread Eagle / Pivot Turns

4 x Lunge / Low V

Side Hurdler / Tabletop

Herkie Jump / In-Twist / 4 x T

Remember that George Orwell's '1984' was a warning – not a guide!

I know that it seems controversial to a lot of people, but that's just the way it goes sometimes.

Now Mads Mikkelsen (The Devil?) starts to get worked up and yell things that don't immediately make sense.

WHO DANCES??

I DON'T WANT IT TO BE A PHYSICAL THING.

IT IS SOMETHING MUCH BIGGER THAN THAT.

WE MUST REMEMBER THAT WE WANT TO MOVE PEOPLE, AND IF PEOPLE ARE MOVED, THEN THE MISSION IS ACCOMPLISHED.

I BELIEVE THAT MY WEAKNESS IS ALSO MY STRENGTH.

TO SIT AND GET IDEAS FROM SCRATCH, I DON'T HAVE THAT ABILITY.

The curtain goes down. As it covers the entire stage, (and Mads Mikkelsen's chaotic and mumbling outbreaks is getting more and more distant), it also ignites, leaving the audience to look at a wildfire melting the black molleton curtains.

We carefully weave our lips and we exhale Scandinavia

What we swallow causes applause

Though we often drown in fear and something is removed!

But from light comes language

We get closer to the present

As we take insecure notes

Cause after all, we are real together

W – E

A – R – E

R – E – A – L

T – O – G – E – T – H – E – R

WE ARE REAL TOGETHER!

A sudden distribution is happening. The backdrop ignites. Scandinavian man #3 loses his voice as he leaves the stage running away from the flaming backdrop. Coughing is heard from behind the stage. Mads Mikkelsen (The Devil?) enters the stage.

MADS MIKKELSEN (THE DEVIL?)

Act 5

The collapse of morning. The childish cloudy liquid. Something is removed. After all, we are real together. The soft sun. The yellow courage.

The curtain goes up. Someone is singing. No one is seen on stage. The singing voice is deep, dark and rusty in a beautiful way. No words is heard, only humming. Intimacy is the feeling conveyed to the audience; like a parent singing a lullaby or reading out loud from a fantasy book.

The humming slowly fades in to words being sung as Scandinavian man #3 walks upon the stage. A backdrop is lowered. It has text on it that says: "THIS A SONG ONLY SUNG AND HEARD BY THE SCANDI-MEN IN THEIR DREAMS / THIS REPRESENTS ALL OF WHAT THEY DON'T HAVE ACCESS TO IN THEIR AWAKENED STATE OF MIND"

SCANDINAVIAN MAN #3 (SONG FROM A DREAM)

Miniature porcelain, cardboard balloons
Cloudy liquids, soft mirrors,
Glass crosses and the sun

Wildfire!

We are self-pollinating, we are cutting down consciousness

Singing in loops, increasingly becoming louder and louder

S – s...sun D – d...down S – U – N – D – O – W – N (Clap, Clap)

SCANDINAVIAN MAN #4

WHAT A HOAX, THE SUN NEVER SETS!

Lipstick and the scandinavian exhales and enters, as a backdrop is lower showing the insight of a huge beautyproduct marked

LIPSTICK HORSE

Lipstick starts to gallop towards the Blush section takes up the first product within reach and reads from the product description

WAOW! Blush!

This product promises to give that beautiful orange glow all horses are seeking

UUUHhh Roll it, now shake it. Victory, let's take it!

Plz can we share this?

SCANDINAVIAN MAN #4

Lipstick havent you seen the latest weather reports? that the UV levels are continuing to rise sharply, and no one really knows what to do to make it drop? I just don't think it makes sense to share the blush product, as I can barely go outside without getting all sore, red and rough in my sensitive Scandinavian skin

Outside the store a loud cheering is heard, sounding like the voice of a pikachu

PIKACHU VOICES

long he has walked (not far).

Small marked fronts art wheeled into the stage and passes Lipstick and the scandinavian man selling all kinds of goods and food. Two Scandinavian food stall owners seams to compete in who can get the next customer. Both Shouting in loops:

SCANDINAVIAN MAN #2

GOOEY MIRROR SALT WITH CAPITAL RICE! ONLY 1 2 1 2 4

SCANDINAVIAN MAN #1

FLOWERWATER MIXTURE AT BOILING POINT AND RICE TOO! 4 2
5 6!

Two other competing stalls with lage signs are trying to catch attention. One is saying CROCHET THE CONSPIRACY next to the KITE HELP ME! shop. As they pass a new backdrop is lowered showing the front of a small beauty salon. Lipstick and the scandinavian man looks at it as a deep voice is spoken:

THE DEVIL

Now you shall show your loyalty by exhaling Scandinavia!

LIPSTICK HORSE

YEESSSS!

SCANDINAVIAN MAN #4

Clap Clap

LIPSTICK HORSE

Clap Clap

A new backdrop is lowered from the ceiling as Lipstick and the Scandinavian man starts to mimic walking yet they don't move at all. There are many small porcelain pieces painted on the bottom of the backdrop, that features a dessert-like color palette.

LIPSTICK HORSE

Walking with its head between its legs looking down on its hooves in an unrhythmic way backed up by percussion and flutes

SCANDINAVIAN MAN #4

Looking straight forward seemingly not noticing Lipstick's troubled walk. Looking like he has lost track of time and how

Act 4

Blush. Men exhaling Scandinavia

The curtains goes up. The scene is on the left half a barn and right side a kitchen divided equally in to two halves. Brass instruments plays farm like sound, while strings and percussion mimics the kitchen. On the floor sits a Scandinavian man as a horse enters and asks:

LIPSTICK HORSE

I have been thinking Purhhr
If you have been thinking Purhhr
If Purhhr

Clears its throat before continuing

Sorry..
If your going shopping today?
And if your going do you need some one to walk with?

SCANDINAVIAN MAN #4

Looking like he hasent been thinking at all softly response

Hmmmmm Yeah. Yeah

Speed isn't what matters. Progress is progress.

What if everything worked out? What if everything went right?

We hold space for you.

Unclench your jaw. Loosen your shoulders.

You don't always have to keep it together.

THE DEVIL

Has an almost dead look on its face and starts mumbling a series of numbers.

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610, 987, 1597, 2584, 4181, 6765, 10946, 17711, 28657, 46368, 75025, 121393, 196418, 317811, 514229...

PIKACHU HAT MADS MIKKELSEN

Makes a face resembling this emoji: 🙄

Then this: 😜

Followed by this: 😬

And finally his vibe gets stuck very close to the vibe that this emoji is trying to communicate: 😏

THE SCANDI-MEN (in unison)

Addresses the Devil.

If all you did today was wake up, that's enough, and we're proud of you.

Be kind to yourself; you deserve it.

all about you, you know.

We're so sorry you were left out of the big party. That would hurt our feelings, too. It probably doesn't help a lot right now, but we think you're kind, smart, funny, and wonderful—and we know you're going to find true friends who see all that, too. No advice here. Just us. Thinking of you. Hoping for you. Wishing you better days ahead. We love you no matter what. This is tough, but you're tougher. Keep the faith. You know how often we think of you? Always. You got this.

A backdrop with the following message falls down and fills out the back of the stage behind all the men:

“Pro tip: Do you know your recipient well enough to be fairly sure of what they will find cute or funny? If in doubt, then stick to more serious and heartfelt messages”

PERSON WITH THE APPEARANCE OF MADS MIKKELSEN

Starts peeling of what seemed to be his face but turns out to be a mask made out of a skin-like material.

An androgynous and non-human looking face is revealed. All the men gasp. There seems to be a consensus that the person which a moment ago appeared as Mads Mikkelsen is actually the devil.

a ball right next to me somewhere. I don't need to wear funny hats or put on sunglasses or anything like that. I ask a million questions, and I insist on having answers. I always try to find something I like about the bad guys and then try to find the mistakes and the flaws in the good guys.

Pikachu hat Mads Mikkelsen enters the stage and sits down on the chair to the left.

PIKACHU HAT MADS MIKKELSEN

Makes a wacky grimace with his face.

PERSON WITH THE APPEARANCE OF MADS MIKKELSEN

...

The scandi-men (consisting of four men) enters the stage and tries to collectively sit down on the last available chair (to the right). A bright and powerful spotlight lights up the scandi-mens faces to such an extent that they almost turns completely white.

THE SCANDI-MEN (in unison)

We just wanted to send you a smile today.

You and bacon are in our thoughts a lot these days. Hey, it's not

Act 3

What men swallow causes applause. (Yet they drown in fear). From light comes language. Systems: a tired act.

The curtain goes up. Silence. An empty scene besides from three darkgrey chairs placed in a symmetrical system; one in the middle, one on each side of the stage. A person with the appearance of Mads Mikkelsen enters the stage and sits down on the middle chair.

PERSON WITH THE APPEARANCE OF MADS MIKKELSEN

I was a gymnast as a kid, and there was a choreographer who went out and saw us and asked if we wanted to be part of this musical – they needed somebody in the background to do jumps and flips and shit. And then she asked me later on if I wanted to learn the craft of dancing. So, I did the math: there were a lot of really hot chicks, and not a lot of boys around.

Pauses for moment to think. Then, in a serious tone of voice, he says:

I'm a beer man. I tried to drink whiskey and Scotch but I don't get it. It smells like a girl who didn't shower and just splashed a lot of perfume on. I do a lot of racing bikes, a lot of tennis; I play handball, some boxing, whatever pops up. There's always

This is a plea to ask for a blow-molded excuse for the emotional defense of a man

A large loom is lowered from the factory sealing

SCANDINAVIAN MAN #1

Weaving is an industry! Boom boom boom!

tired in his arms

Hey man! Squat! Like your about to sit on a chair!

SCANDINAVIAN MAN #3

Bends his knees and presses his hips back

Whaoow whwyyyyyhh..!

*He falls into the kettle which milky yellow liquid turns too blue.
Turning on the sirens sung by choir*

SCANDINAVIAN MAN #2

Leans over the rail and shouts

Allegation! Allegation boom!

While he leans the comb buried in his hair falls out

Statement comb!

RECITER

*Speaking in the range of the double-bass accompanied by a
double-bass*

Act 2

Lips of slur, woven carefully by men

The curtain goes up. 3 oboe's plays an industrial sounding note sliding slowly upwards overlapping each-other. The decoration is depicting metallic knots of pipes in a spray painted silver color mimiqing a plastic factory. One Scandinavian man are standing in front of 4 large kettles of each brewing on the colors blue, red, white and yellow (the colors of Scandinavia).

SCANDINAVIAN MAN #1

*Stirring in the red kettle looking into the blank space (zoning out). Stirring in the kettles a movement that spells
L O O M repeatedly.*

SCANDINAVIAN MAN #2

Standing on a railing looking down on his 9,500 employees.

Segment profit depreciation and amortization ... Boom boom boom HAHAAH!

SCANDINAVIAN MAN #1

The sound of meaningless sound catches his attention and he looks at one of his neighbor kettle stirrers who starts to look

I don't have time for new friends. People tend to listen to me. I go to the pub, hang out with my family – that's pretty much it. I also do a lot of sports when I get the chance. I'm actually a pretty mellow guy.

SCANDINAVIAN MAN #2

Stands up from the bench and Tuck Jumps followed by doing a Low V with his arms. In the end of his spontaneous routine he does a In-Twist with his legs and then Pivot Turns while shouting:

We make the noise!!

MADS MIKKELSEN

Suddenly puts on a Pikachu hat.

PIKACHU HAT MADS MIKKELSEN

Gets a weird (though cute!) look on his face and starts mumbling a long line of seemingly random words:

aliqueness, idealesse, masklike, maleness, aligned, denial, disease, islands, milkmen, misname, sideman, ankles, diesel, kissed, misled...

MADS MIKKELSEN

Feels Insecurity pulling in the direction of the two Scandinavian men sitting and drinking a cloudy liquid on a bench. He looks at the men and cheekily says:

Good evening. Feeling all snuggly and fussy together?

SCANDINAVIAN MAN #1

S - C - A - R - E - D

SCANDINAVIAN MAN #2

Bubble gum is tutti-fruity,
We've got the power to whip your bootie
Yee Ha whip your bootie,
Yee Ha whip your bootie.

MADS MIKKELSEN

I'm not looking for a challenge, necessarily. There is a tendency to underestimate the power of what we can do without words.

Mads Mikkelsen doesn't really feel like the Scandinavian men pay enough attention to him. Provoked, he says:

Act 1

Miniature porcelain, cardboard balloons, asymmetrical hearts

The curtain goes up. Flutes and guitars are playing in the background awkwardly. The decoration depicts an urban environment. Concrete walls all around are spray painted with asymmetrical hearts in different colors. There are cardboard balloons laying around on the ground in a fragmented and unpredictable order. Two Scandinavian men sit on a bench drinking a cloudy liquid from tiny porcelain cups. They start conversing.

SCANDINAVIAN MAN #1

All we need are fans.

SCANDINAVIAN MAN #2

Boom boom boom

Mads Mikkelsen rides confidently through the streets on Insecurity (a horse owned by Scandinavian man #2) with a smirk on his face.

SCANDINAVIAN MAN #2

Whistles for Insecurity

Spread Eagle: Hopping up and spreading your feet apart as far as possible

Side Hurdler: One knee bent, foot out to the side with the other leg stretched out in front.

Herkie Jump: One foot kicks back with the knee bent while the other leg extends straight up and out in front

LEGS

Squat: Bend your knees and press your hips back like you're about to sit on a chair.

Lunge: Step one foot forward and bend that knee.

In-Twist: Drop one knee in to the center, then straighten your leg and drop the other, alternating sides.

High Kick: Kick your foot up as high as possible to the front or side.

Pivot Turns: Step your right foot forward and rotate half a turn to your left, stepping forward with the left. This can be performed on either side.

LIST OF MOVEMENTS

ARMS

Low V: Arms extended straight down and out to the sides at a 45-degree angle

High V: Arms extended up and out to the sides at a 45-degree angle

Broken T: Elbows stretched out to the sides at shoulder level, with hands at the edge of your chest

T: Arms stretched out to the sides at shoulder level

Tabletop: Elbows tucked tightly into your ribcage with your hands facing one another at shoulder level

Touchdown: Arms extended straight up, hands shoulder width apart

Claps: A clap where you connect palms and wrap your fingers around the outside of your hands

Clean: Arms drawn straight down and pulled tightly to the sides of your body.

JUMPS

Pencil Jump: Jumping with your feet together under your body, so that you resemble the shape of a pencil

Tuck Jump: Drawing your knees up toward your chest during your jump

LIST OF HORSES

SURPRISINGLY HESITANT (Horse) #1

INSECURITY (Horse) #2

LIPSTICK (Horse) #3

LYING (Horse) #4

LIST OF MEN

RECITER

THE SCANDI-MEN

SCANDINAVIAN MAN #1

SCANDINAVIAN MAN #2

SCANDINAVIAN MAN #3

SCANDINAVIAN MAN #4

PIKACHU HAT MADS MIKKELSEN (<https://vm.tiktok.com/ZGe64gNeR/>)

MADS MIKKELSEN

THE DEVIL

ACTS

(1) *Miniature porcelain, Cardboard balloons, Asymmetrical hearts*

(2) *Lips of slurs, woven carefully by men*

(3) *What men swallow causes applause. (Yet they drown in fear). From light comes language. Systems: a tired act*

(4) *Blush. Men exhaling Scandinavia*

(5) *The collapse of morning. The childish cloudy liquid
Something is removed*

After all, we are real together

The soft sun

The yellow courage

(6) *Relationships are easily forgotten/Guitar music is easily forgotten. A world is toppled. My heart is made of flutes. I take insecure notes*

A TOPPLED WORLD

Libretto

*A play written by William Spanggaard Nielsen
and Gustav Hedemann Christensen*

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A ToppLed

World

