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INTRO- DUCTION

Vincent Pécoil, Dijon.

JENS HAANING

According to Edward W. Said, "*as the twentieth century moves to a close, there has been a gathering awareness nearly everywhere of the lines between cultures, the divisions and differences that not only allow us to discriminate one culture from another, but also enables us to see the extent to which cultures are humanely made structures of both authority and participation, benevolent in what they include, incorporate and validate, less benevolent in what they exclude and demote.*"¹ Borders are a recurring issue in Jens Haaning's art, and it is precisely on a border, the legislative border between what can be represented and what cannot, that he usually chooses to work. His series of photographs of first generation immigrants living in Copenhagen (*Antonio, Deniz*, etc., 2000), for example, or of mentally ill people, which take on the look of trendy fashion pictures (the kind that affects a certain realism), or his calendar of pictures representing refugees (*The Refugee Calendar*, 2002), are instances of an eruption, in the field of familiar images, of the massive cultural repressed which generally excludes these people from the field of representation.

041, 043

071

*"The main battle in imperialism is over land, of course; but when it came to who owned the land, who had the right to settle and work on it...—these issues were reflected, contested, and even for a time decided in narrative. As one critic has suggested, nations are narrations. The power to narrate, or to block one narrative from forming and emerging is very important to culture and imperialism, and constitutes one of the connections between them."*² This of course also applies to visual representations. Borders between countries and cultures overlap or reproduce the legislative borders within representation dividing what can and what cannot be represented... In 1961, it was still possible for Jean-Paul Sartre to declare, in his attack written as a preface to Frantz Fanon's *The Wretched of the Earth*, that "*not so long ago, the earth numbered two billions inhabitants, i.e. five hundred million men and one billion five hundred million natives. The former owned the Word, the latter borrowed it.*"³ After decolonization and a few billions extra human beings, one doesn't speak about natives anymore, but in many regards "the others" are still borrowing the Word. The very legitimacy of the powers that be is premised on their capacity to inscribe themselves within the dominant system of representation they organize, and consequently on excluding from representation the others, such as

the immigrant communities, who are forced to live within it. We are a far cry from the end of the subjection of the ex-colonies to the West, on the cultural but also on the social and economic level. The new modalities of this renewed subjugation are de-localization and the immigration of labor.

In Haaning's work, the legislative border evoked above can also take on a more literal (juridical) meaning, with pieces pointing the legal difficulties facing migrants or staging illegal activities, such as the manufacturing of weapons (*Weapon Production*, 1995), or the display of psychotropic substances (*Candy-bag*, 1993). Here, the limit between what is lawful and what is "outside the law" stops being a metaphor, art truly operates on the border between what is allowed and what is not. Other pieces, such as *Office for Exchange of Citizenship* (1997) simultaneously integrate the economic dimension that goes along with citizenship and its understanding as a merchandise that can be sold. This state of affairs is also alluded to, metaphorically, in works like the *Copenhagen-Texas (light bulb exchange)* or *Klub Diplomat - Galleri Nicolai Wallner (Chair Exchange)* (2001), which evoke the imbalance of economic exchanges implicit in diplomatic state relations...

007

001

025

039, 070

082, 069

The *Office for Exchange of Citizenship*, the transformation of the Chouakri Gallery into a travel agency, the importation and sale at lower cost of regular consumer goods within an art center, or the de-localization of a factory within an art institution... All these pieces deal primarily with economic relations, and while they do of course function on a symbolic level, appear to simultaneously deny aesthetic apprehension. *Foreigners Free - Biel Swimming Pool*, for example, consisted in establishing free entry for foreigners to a public swimming pool. This followed another comparable project, *Foreigners Free* (1997-2001), where foreign visitors to art centers were also granted free entry for the duration of the exhibition. Establishing free access for foreigners in these projects invalidates the traditional mechanism of the constitution of value in art. What is free is literally what has no value. This contradiction generates a suspension of esthetic and economic judgement. Art is generally only understood as such by virtue of this supplement, the added value which constitutes it qua art. This supplement (value) is bestowed on objects or actions by a judgement pertaining to their rarity, their quality, speculation, etc. Haaning always proceeds in reverse, by subtraction, removal, or displacement, to the detriment of the added value. In this particular case, moreover, the free nature of the entry is ambiguous—it's a favor and therefore can be interpreted as condescension: one usually grants free entry to the underprivileged (the disabled, the elderly, or infants...). Haaning's project says nothing directly about foreigners themselves, but reveals a lot about the way society sees them. Moreover, the swimming pool is an emblematic space for

065

024

being-together, and not a space for solitary esthetic enjoyment like an art center. This being-together is problematic when it comes to immigrants (this is where *Foreigners Free - Biel Swimming Pool* is not aimed only at foreigners), whose status is the object of violent debates ripe with racist undertones in most European countries. Here again, it is a question of borders, since racism has less to do with the fear of the foreign than with that of the violation of a space protected by a border. In addition, to benefit from the free entry one must also accept representing oneself as foreign. This category must have been previously internalized, something which is far from natural in Western societies where this notion belongs to a kind of perpetual jurisprudence rather than to positive law. Who is foreign and who isn't? Proceeding by detours, Haaning's project investigates the constitution of the very idea of the foreign.

030, 031

018, 019

Super Discount (Fribourg, Fri-Art, 1998) and *Travel Agency* (Mehdi Chouakri gallery, 1997) were also projects articulated around the concept of "value" and its determination. *Travel Agency* used art, with its legal particularities (in this case the tax rebates it receives), as a means, and not an end, again denying the idea of a disinterested reception of the art object. The project consisted in offering real plane tickets as art objects, selling them cheaper than a travel agency by using the German tax differences between this type of product on the one hand and art objects on the other. This play on the different workings of two a priori separate worlds was also a principle for *Super Discount*, a project which temporarily turned the Fri-Art art center into a supermarket that sold food and various kinds of imported products 35% cheaper than local stores. The entire budget of the exhibition had been invested to import these products from just over the French border.

014

In de Vleesal (*Middelburg Summer 1996*), Jens Haaning completely displaced a textile factory (infrastructures and employees) inside the Kunsthalle. For the entire duration of the show, one could watch the immigrant workers of the garment company Maras Confectie going about their daily business. The displacement wasn't only metaphorical, integrating assembly-line production methods as a condition of artistic activity in general (Wahrol's Factory), but literally exhibited a fragment from this economic and social reality. The producer of a "real" added value, the company is displaced inside an institution which only creates a symbolic supplement. This however puts the latter at the center of representational power, a power which precisely rests on the capacity to authorize some representations and to repress others. In Middelburg, and with pieces like *Flag Production* Haaning was in fact inviting the art center's visitors to witness the return of this repressed reality—normally kept at distance both symbolically and geographically.

011

Each of these projects, by refusing to be apprehended on an aesthetic level, frustrate the spectator's conventional expectations of art, redirecting his attention to the potential use value of the works. The latter are valuable for what they do, and not just for what they are saying on a purely discursive level. From this perspective, Jens Haaning's work can be understood as a catalytic agent, to borrow a concept from Adrian Piper: "*The work is a catalytic agent, in that it promotes a change in another entity (the viewer) without undergoing any permanent change itself. The value of the work may then be measured in terms of the strength of the change, rather than whether the change accords positively or negatively with some aesthetic standard.*"⁴

As catalytic agents, Haaning's works confront the viewer with realities that can potentially change his perception of his cultural and social environment, and make him question his own prejudices, his perceptual habits and thought patterns. In this sense his art is critical, but it is never a form of agit-prop; the works never propose ideological counter-contents against existing representations, they contain no messages or slogans. Thus their functioning, in relation to "political" art, could be compared to the difference between ethics and morality. The former evaluates an action for its capacity to increase or strengthen life, while the latter utters slogans and norms that can actually hinder it. Pieces like *Middelburg Summer 1996* or *Foreigners Free - Biel Swimming Pool* did more than simply test the limits of their field (art), they were more than purely formal exercises (a form of institutional critique). They also exposed the cultural other bursting into the economic and social reality, instead of just giving a (counter)-representation of it.

Other projects by Jens Haaning also foreground the figure of the cultural other, not through univocal representations or one-sided statements and denunciations, but by making the receiver's expectations and prejudices one of the principal subjects of the work: *Arabic Jokes* (1996), *Turkish Jokes* (1994), *Ma'lesh* (2000). Again, these were direct interventions in social and political reality which did not expressly designate their (inter)locutors. In *Arabic Jokes*, a megaphone installed on top of a car broadcasted jokes in Turkish in Oslo's Turk district. In *Ma'lesh*, a big lightbox spelling out the title word in Arabic — i.e. "who cares?", an expression which can have a series of different meanings and can be used both to apologize and to understand resentment — was installed on the façade of a building (located in a very ethnic neighborhood in Besançon). Formally reminiscent of the logos on corporate headquarters yet written in a language incomprehensible to most people and bringing no decisive meaning to those capable of deciphering it, Jens Haaning's lightbox has no commercial function. It only retains the generic symbolic dimension of this type of signs, thus bringing it to the fore. Symbols of specific private powers,

010, 005

064

here the corporate logotype becomes anonymous, only revealing its function through its bareness. The use of Arabic typography also pointed to the generalized lack of representation of the culture it is associated with—if only in a virtual fashion, since the Mayor of the city ended up forbidding the hanging of the sign on the day before its inauguration, declaring the project to be a provocation on the eve of the municipal elections. In these two projects, as in Arabic Jokes—posters in the city displaying jokes in Arabic opposite a photo of a blond pin-up, a generic image of the “typical”—Danish girl—both the sender and the receivers of the messages seemed again to be missing.

Although his pieces can sometimes be seen as disturbing, provocation is never an end in itself in Jens Haaning’s actions. They resemble, for example, Joseph Beuys’ project to raise the Berlin wall by one centimeter for “aesthetic” (proportional)—reasons—as a way to subvert it, to overcome it “with interior laughter”, to displace the viewers’ attention towards its conceptual dimension, beyond the physical wall. Like the wall which was first internal, the objects Jens Haaning concentrates on in his work are fundamentally conceptual: borders, nationalities, cultural differences... so many conceptual constructions subverted by a similar form of laughter. Critics have often neglected to point out one of the most obvious and immediate aspect of Haaning’s practice, its humor, both in terms of form and content. *Turkish Jokes*, *Arabic Jokes*... Joke rather than slogans, a very Spinozian kind of joy rather than Adornian melancholia. “It’s important to me” Haaning once explained to Lars Bang Larsen *“that the work always shows that it is the product of the humor and imagination of an individual, in order to avoid turning artistic practice into an essentially analytical and administrative model, as in institutional critique’s systematic attacks against galleries.”* Spinoza’s ethics are probably a more relevant reference here than Adorno’s morality. Adorno’s aesthetic theories are responsible for bringing a melancholy tone to art theory and criticism, excluding all type of humor and making lamentation the only authorized mode of receiving art. Exactly opposite this overestimation of sadness lies Spinoza’s ethics, based on joy and laughter. According to him, joy is not directly bad, but good, and it is sadness which is “directly bad”. *“Demonstration: joy . . . is a feeling which increases or facilitates the body’s power to act. Sadness, on the contrary, is a feeling which diminishes or contradicts the body’s power to act. Thus. . . joy is directly good, etc. QUED”*. Laughter, like joking, is defined by Spinoza as “pure joy”, in opposition with mockery, which Haaning never uses and which is an expression of resentment, thus intrinsically bad. A joke like the one in Turkish Jokes—printed and displayed as a poster in the city of Geneva (2002)—can be understood on different levels: in relation to the particular status of immigrants in the field of representation, but also to another form of

marginality, madness, since it is about an insane character. Displayed as a poster which could maybe announce a political meeting or a conference, the work nonetheless retains, as often in Haaning's work, an allusion to something private yet expressed in a form that is more than personal. Jens Haaning's work almost always contains autobiographical traces or clues, but they are always very discreet and ungraspable, at least for those viewers who do not know him personally.

Rejecting personal forms of expression in favor of collective, more than personal utterances, Jens Haaning's work implicitly affirms a close interrelation between the personal and the political. Speaking about foreigners, for instance, Jens Haaning has once compared the position of artists in society, and his own in particular, to the position of immigrants. This is a personal feeling, but inside his work it translates into more than a personal statement. Jens Haaning: "*In a certain way, the artist is a kind of marginal figure, and he has things in common with other marginal figures, such as immigrants. The great difference is that the artist, unlike the immigrant, works as a medium for society. One thus pays a lot of attention to what he wants to say with his work or his discourse, while a Muslim, for example, is rarely asked for his opinion about society.*"⁶

Jens Haaning turns what at first can be perceived as a weakness into a strength, a potentially productive resource. He uses this marginal position as a privileged critical point of view from which to perceive more clearly the conventions, the perceptual and conceptual habits that constitute the power relations running across the art institution and society as a whole. Michel Foucault wrote that "*a critique is not to say that things are not the way they should be. It involves seeing on what kind of obvious facts, familiar things, innate and unreflected modes of thinking the practices we accept are grounded.*"⁷ Power does not lie outside discourse and representation, in a few clearly identified and institutional authority figures — public (the State and its institutions) or private (the corporation) power — as the art which uses agit-prop assumes. Disseminated on all levels of society, what we call power also lies in the way people speak or are silent, in the way we look at the other sex, the insane, or the foreign...

Modernist art has accustomed us to a certain kind of idealization of the figure of the Other, under the guise of the foreign, the primitive, the child, the insane, etc. It is a recurrent and constitutive representation of modernist art and criticism. A certain number of these figures — such as the mentally ill, the outlaw, the alien — return insistently in Jens Haaning's work. But while foreigners, especially in Europe, are the objects of a form of taboo within representation, which excludes them as subjects,

they nonetheless return, during the entire history of modernism, as objects for representation: Oriental fantasies, idealization of the Primitive... Jens Haaning's art is clearly distinguished from this history, drawing practical conclusions from the theoretical rejection of representation as a device of power. Never to speak for others, but to let them speak for themselves. While the issue is not to be a spokesperson for anybody, a voice nonetheless expresses itself, anonymous, impersonal, like a clamor...

The confrontation of difference, the making present (and not the representation) of the other, are thus opposed to the mechanisms of recognition, of identification:

033

I feel so alive when I am confronted with the fact / feeling that I do not understand anything at all (1999)... What's the point of making art about things we already know? Gilles Deleuze said, that writing necessarily encounters by itself, when it is not official, some "minority", about which the author does not write, in the sense of taking them as object, but within which, on the contrary, he ends up being caught because he is writing. *"The fact that the writer is a minority signifies. . .that writing always encounters a minority which does not write, and it does not take it upon itself to write for this minority, in its place or about it, but that there is a meeting where each pushes the other, dragging it in its line of flight, in a conjugated deterritorialization."*⁸ Take Rimbaud's "Bad Blood" for example: *"I lived everywhere. Not one family in Europe that I don't know. – I hear families like mine, which owe everything to the declaration of Human Rights. . . It's very obvious to me that I've always come from an inferior race. . .I've never been one of this people. . .I'm a beast, a nigger..."*⁹ Or, to say it in a different tone, inspired from Rimbaud's prose poem, Patti Smith in "Rockn'Roll Nigger": *"any man who extends beyond the classic form is a nigger-one sans fear and despair.....translating new languages new and abused rock and roll and love lashing from the tongue of me nigger..."*¹⁰ By comparing his own marginal situation in society to that of immigrants, and by affirming the privileged position of this situation for his activity, Haaning affirms his practice as an art of the becoming-minor, such as it was defined for a certain kind of literature. Rather than an expression in a minor language, it is the expression of a minority inside a majority language (the feeling of being alien from his own culture) — dragging the latter toward a becoming minor of language (or of forms).

Translated from French by Mai-Thu Perret, Geneva.

- 1 Edward W. Said, *Culture & Imperialism* (London: Chatto & Windus, 1993), p. 15.
- 2 Ibid., p. xiii.
- 3 Sartre, "Foreword" to Frantz Fanon, *Les Damnés de la Terre*, 1961 ; reprinted by Gallimard, Folio, 1991, p. 37.
- 4 Adrian Piper, "Art as Catalysis", August 1970, reprinted in *Out of Order, Out of Sight* (Cambridge, Mass.: MIT Press, 1986), vol. I, p. 32.
- 5 Spinoza, *Ethics*, proof of proposition XLV.
- 6 Jens Haaning, from an interview with Nicolas Bourriaud, *Documents sur l'art* n° 8, 1996.
- 7 Michel Foucault, interview with Didier Eribon, *Libération* 30 May 1981, reprinted in Foucault, *Dits et Ecrits*, vol. IV. Gilles Deleuze, *Dialogues avec Claire Parnet* (Paris: Flammarion, 1977), pp. 55-56. On this question, see also Gilles Deleuze and Felix Guattari, *Kafka — Toward a Minor Literature* (Minneapolis and London: University of Minnesota Press, 1986) and *A Thousand Plateaus* (Minneapolis and London: University of Minnesota Press, 1987), notably the chapter "Postulates of linguistics".
- 8 Gilles Deleuze, *Dialogues avec Claire Parnet* (Paris: Flammarion, 1977), pp. 55-56. On this question, see also Gilles Deleuze and Felix Guattari, *Kafka — Toward a Minor Literature* (Minneapolis and London: University of Minnesota Press, 1986) and *A Thousand Plateaus* (Minneapolis and London: University of Minnesota Press, 1987), notably the chapter "Postulates of linguistics".
- 9 Arthur Rimbaud, "Mauvais sang", in *Une Saison en enfer*, 1873. Quoted from the Garnier edition, 1960, pp. 213-219. ("j'ai vécu partout. Pas une famille d'Europe que je ne connaisse. — J'entends des familles comme la mienne, qui tiennent tout de la déclaration des Droits de l'Homme. [...] Il m'est bien évident que j'ai toujours été de race inférieure. [...] Je n'ai jamais été de ce peuple-ci ; [...] Je suis une bête, un nègre...")
- 10 Patti Smith, "Rockn'roll Nigger", from *Easter*, Patti Smith Group, Arista Records, 1978.

SELECTED WORKS 1993-2002



001 CANDY-BAG 1993

Edition of plastic bags with second hand medicine, each approximately 50 grams.

- EDITION CAMPBELLS OCCASIONALLY, Copenhagen, Denmark, 1993. [Catalogue]
- JENS HAANING, Lxx, Aarhus, Denmark, 1995.
- AMATEURS, Goeteborg Art Museum, Goeteborg, Sweden, 2000. [Catalogue]

Private collections.

→ VPD - P.007 NFA - P.114

002 SAWN-OFF 1993

Sawn-off shotgun with ammunition in plastic bag.

- ARE YOU READY - ON THE COUNT OF ZERO, Galleri Nicolai Wallner, Copenhagen, Denmark, 1993.
- WILD AT HEART, Galerie Jousse Seguin, Paris, France, 1995. [Catalogue]
- POWER, Casino Luxembourg, Luxembourg, 2002. [Catalogue]

Collection of Aarhus Kunstmuseum, Aarhus, Denmark.



003	TRAP	1994
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"Empty" space with sliding metal door, which shuts off the room for approximately 45 seconds, when somebody enters.

- JENS HAANING: TRAP, Lageret, Kunstforeningen GL. Strand, Copenhagen, Denmark, 1994.
- GERMINATIONS 8, De Beyerd, Breda, The Netherlands, 1995. (Catalogue)
- GERMINATIONS 8, Zacheta, Warsaw, Poland, 1995.
- GERMINATIONS 8, The Factory, Athens, Greece, 1996.
- GERMINATIONS 8, The National Museum of Modern Art, Madrid, Spain, 1996.
- W 159, Amsterdam, The Netherlands, 1996.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ JAB - P.106 NFA - P.114



004 | WATCH OUT | 1994

(in collaboration with Magnus Wallin, Malmö, Sweden)
Two alsatian dogs were chained in opposite corners of the room — not able to reach each other. The dogs were reacting on each other and the visitors.

→ MAGNUS WALLIN/ JENS HAANING, Galleri Nicolai Wallner, Copenhagen,
Denmark, 1994. (Catalogue)
→ FRI-ART, Fribourg, Switzerland, 1997. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ NFA - P.114



005 TURKISH JOKES 1994

In the Turkish area of central Oslo a tape-recording of jokes, told by Turks in their native language, was played. The recording was broadcasted through a loudspeaker attached to a light pole.

- P.I.G. Public art project in Oslo, Norway, 1994.
- JENS HAANING: TURKISH JOKES, Public art project by Alfiks, Lund Sweden, 1995.
- HVIS DET VAR MIG..., Public art project in Aarhus, Denmark, 1998. (Catalogue)
- DOCUMENTA 11, Kassel, Germany (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD – P.009 NBP – P.104 JAB – P.106 HHP – P.144

006 TURKISH JOKES (ANNOUNCEMENT POSTER) 1995 P.021

Poster produced to announce the work *Turkish Jokes*.

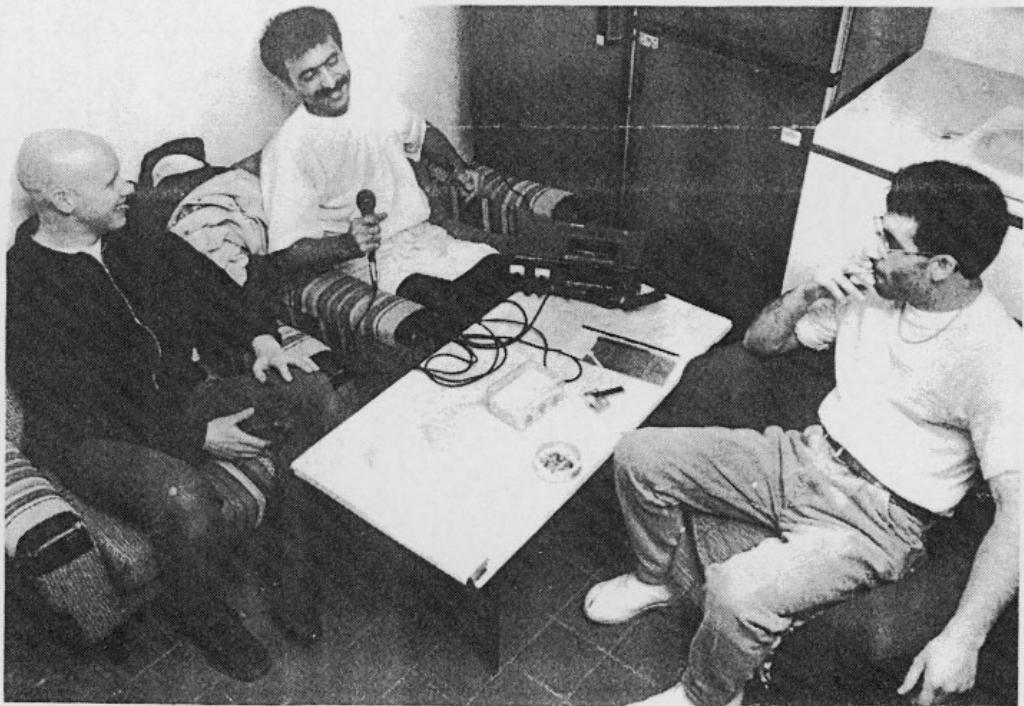
- JENS HAANING: TURKISH JOKES, Public art project by Alfiks, Lund Sweden, 1995.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

AFFIKS

presenterar

ETT VERK AV JENS HAANING



STORTORGET LUND 30.03 - 02.04 09-21

VERNISSAGE TORSDAG 30 MARS 17 - 21 STADSHALLENS FOAJÉ

Affiks



007 WEAPON PRODUCTION 1995

At the exhibition site of the kunsthalle Portalen a production of street weapons such as slingshots, tube bombs, cable batons etc. took place. The production lasted for two weeks. In the following period the exhibition space was displayed as a working site without activity.

→ RAM, Portalen, Hundige [Copenhagen], Denmark, 1995. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD – P.007 NBP – P.104 JAB – P.109 HFB – P.123

008 UNTITLED 1995

Approximately 200 invitations to 'the private view' of the exhibition, were handed out to foreigners living in Copenhagen.

→ 5+1 I NORDFLØJEN, Charlottenborg, Copenhagen, Denmark, 1995. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ HFB – P.123

009 UNTITLED 1996

(in collaboration with Peter Land, Copenhagen, Denmark.)
A 4-hour video of partly empty rooms was shot in a closed down section of a mental hospital outside Copenhagen. The video was filmed with a camera in fixed position and projected in a specially built room in the exhibition - each clip has a duration of 10 minutes. The soundtrack consists of a looped piece of modern classical music played on the violin.

→ WHEN THE SHIT HITS THE FAN, Overgaden, Copenhagen, Denmark, 1996.
[Catalogue].

→ CAN YOU HEAR ME ? - 2ND ARS BALTICA, Stadtgalerie Kiel, Kiel, Germany,
1999. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark.



عملية جراحية

ذات مرة ذهب رجال عراقيين بعثة من التهاب مداري الى الوزير الى الطبيب، وبعد فحصه قرر الطبيب أن حالت تتطلب عملية جراحية لاستئصال الورم في فروة الرأس على ذلك وطلب التهاب على الفور من مساعدته ان يجهز غرفة العمليات وارسل الرجال الرأس من موظفته، فدخل لرجل الطبيب وزاد للطبيب ليس من المفترض أن تفضل المرأة على المرأة في عليه الطبيب مستعيناً بالغير لأنها يستطيعون فعل في المرأة

حبة قمح

أسيب جهاز في فمه وافتقداته حبة قمح وذكر ذلك رأى دجاجة أسرع عرضاً من أن ذلك يذوقه مستشفى الأمراض العقلية لملاجئه، وندى ذلك الأطباء من شفائه، سمحوا له بالخروج على زيارته إلى منزله، رأى مجموعة من الدجاج في الشارع التي تحولت إلى تفاحات،
- الدجاج .. يا .. الدجاج تزيد أكثر، أنت
بالرأت أخفيت يا عزيزة، قد جداً،
- هل عدت الى مرتكب ياها؟ ألم تذهب
عجا ففع؟ ذات أوردة
- ليس لهم أن أتيهم أنا أتيتهم أن
لست حنة فتح، فالجهاز

الضيق

قبل إلزامه من الإشراف كانت من التهاب
- ما بالك مع جدك وشريك الأكتين مع زوج
ومن الصعب حتى ينظفها
- الرجال يحبون الفتيات، صدق، يحبون
فقط المرأة



010 ARABIC JOKES 1996

+P.024

At Vesterbro, the red light district and ethnically mixed area of Copenhagen, a poster campaign took place for the duration of a couple of months. The posters combined the image of a blonde Danish pin-up girl taken from the yellow press with three Arabic jokes written in Arabic.

→ CITY SPACE, Public art project in Copenhagen, Denmark, 1996. [Catalogue]
→ PERSONNE SAIT PLUS, Villa Arson, Nice, France, 1998. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.009 NBP - P.104 JAB - P.106 JAB - P.108

011 FLAG PRODUCTION 1996

At the exhibition site a production of flags for a non-existing state took place. Some of the flags were hung around Bordeaux City from the balconies of private apartments. The production lasted for ten days. During the following period the exhibition space was displayed as a working site without activity.

→ TRAFFIC, CAPC, Bordeaux, France, 1996. [Catalogue]
→ THE INVISIBLE TOUCH, Kunstraum Innsbruck, Innsbruck Austria, 2000.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.008 JAB - P.109 HFB - P.124



In a multicultural area of Bordeaux City a tape-recording of jokes, told by Arabs in their native language, was played. The recording was broadcasted through a loudspeaker attached to a light pole.

→ TRAFFIC, CAPC, Bordeaux, France, 1996. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ NFA - P.117

Poster draft for Assununu Copenhagen (Danish-Arab association). On the poster the following text is written (translated from Danish):

Danish Egyptian Cultural Days
(Danish joke in Arabic): "But you have always claimed not to have any racial preferences!"

Participating artists: Rasmut Mugamba, Knud Olsen, Memet Amir, Asrahn Markut, Henning Havn, Dan Ottesen, Marianne Krogh, Christian Olsen, Claus Friss, Dirk Reinertz, Bo Sørensen, Antuin Leman, Florian Morlat, Frans Bolt, Maria Christiansen, Benny Poulsen, Tommy Greve.

The Association Assununu
Nørrebrogade 13, 1. 2200 Copenhagen N.
Tel: 3536 8045. Giro: 0137 618. Fax: 3135 1196.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

Dansk Egyptiske Kulturdage



Medvirkende Kunstrnere: Rasmut Mugamba, Knud Olsen, Memet Amir, Asrahn Markut, Henning Havn, Dan Ottesen, Marianne Krogh, Christian Olsen, Claus Friss, Dirk Reinertz, Bo Sørensen, Antuin Leman, Florian Morlat, Frans Bolt, Maria Christiansen, Benny Poulsen, Tommy Greve.

Sammenslutningen Assununu

Nørrebrogade 13, 1. 2200 København N. Tel: 35368045.
Giro 0137618 Fax 31351196



Amidst

- انت الذي تدعى داناً بامض خال من الرفاه المستينة !

The Turkish owned clothing factory Maras Confectie, located in the same region as the kunsthalle, was relocated into the exhibition space. The relocation included the whole factory: The production section, the office and the lunchroom. In the exhibition hall the Turkish, Iranian and Bosnian employees proceeded with their production of towels, summer dresses, bed cloth etc. according to their normal schedule.

→ JENS HAANING: MIDDDELBURG SUMMER 1996, De Vleeshal, Middelburg, The Netherlands, 1996.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.008 JAB - P.109 LBLG - P.134





015 UNTITLED 1996

The lamps in the staircase of the kunsthalle were filled up with Whisky, Campari and Pisan Ambon, which turned the light respectively yellow, red and green.

→ 9 DIMENSIONAL THEORY, Nikolaj - Copenhagen Contemporary Art Center, Copenhagen, Denmark, 1996. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

At the ticket counter of Kunstnernes Hus in Oslo it was possible, along with catalogues and posters, to buy salami, beer, ham, snaps, wine, sweets etc. The goods were purchased in Denmark and legally imported as art objects, thereby making it possible for visitors of the exhibition to shop 40% cheaper than in the Norwegian supermarkets.

→ BREKT BEIN - NY DANSK KUNST, Kunstnernes Hus, Oslo, Norway, 1996.
(Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ JAB - P.108 HFB - P.126





017 TURKISH MERCEDES 1996

In Kreuzberg, an area in Berlin dominated by Turkish immigrants, a Mercedes Benz with Turkish license plates and loudspeakers on the roof, drove around, broadcasting a tape-recording of jokes, told by Turks in their native language.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ HFB – P.125



018 TRAVEL AGENCY 1997

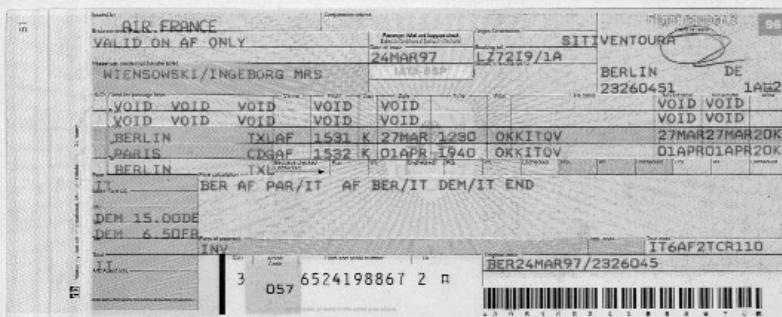
By moving the gallerist from his office into the exhibition space and establishing collaboration with a travel agency, the gallery was transformed into a functioning travel agency with the gallerist working as a travel agent. The visitors of the exhibition had the possibility to buy flight tickets, train tickets, travel insurance etc. These services were sold cheaper than in other travel agencies, since they were sold as art objects, which in Germany are taxed lower than if the travels etc, were sold as normal services from a travel agency.

→ JENS HAANING: TRAVEL AGENCY, Gallery Mehdi Chouakri, Berlin, Germany, 1997. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.008 HFB - P.046 NBP - P.102 JAB - P.107

CERTIFICATE



JENS HAANING
BERLIN-PARIS-BERLIN
Flight Ticket
Approximately 8 X 20 cm

THIS WORK HAS ORIGINALLY BEEN PRODUCED DURING THE EXHIBITION AT THE GALLERY OF MEHDI CHOUAKRI IN BERLIN (7 MARCH. - 19 APRIL. 1997)

THIS IS AN ARTWORK BY JENS HAANING VALID ONLY IF THE TICKET IS NOT USED.

IN THE CASE OF A FLIGHT TICKET, PLEASE CANCEL THE RESERVATION.

Jens Haaning
JENS HAANING

019 | BERLIN – PARIS – BERLIN (TRAVEL AGENCY)

1997

In connection with the work Travel Agency at Gallery Mehdi Chouakri, the sale of travels as art objects (with lower tax than in normal travel agencies), was made possible by selling the travels together with certificates. On the certificate the following text is written:

CERTIFICATE
JENS HAANING
BERLIN-PARIS-BERLIN
Flight Ticket
Approximately 8 x 20 cm

THIS WORK HAS ORGINALLY BEEN PRODUCED DURING THE EXHIBITION AT THE GALLERY OF MEHDI CHOUAKRI IN BERLIN (7 MARCH. – 19 APRIL. 1997)

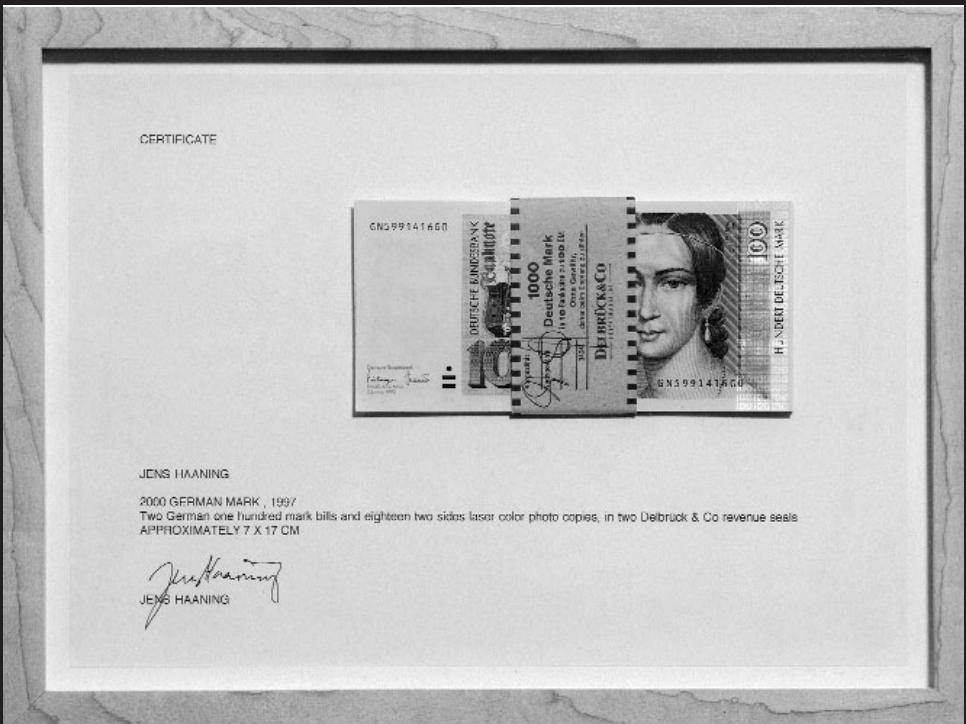
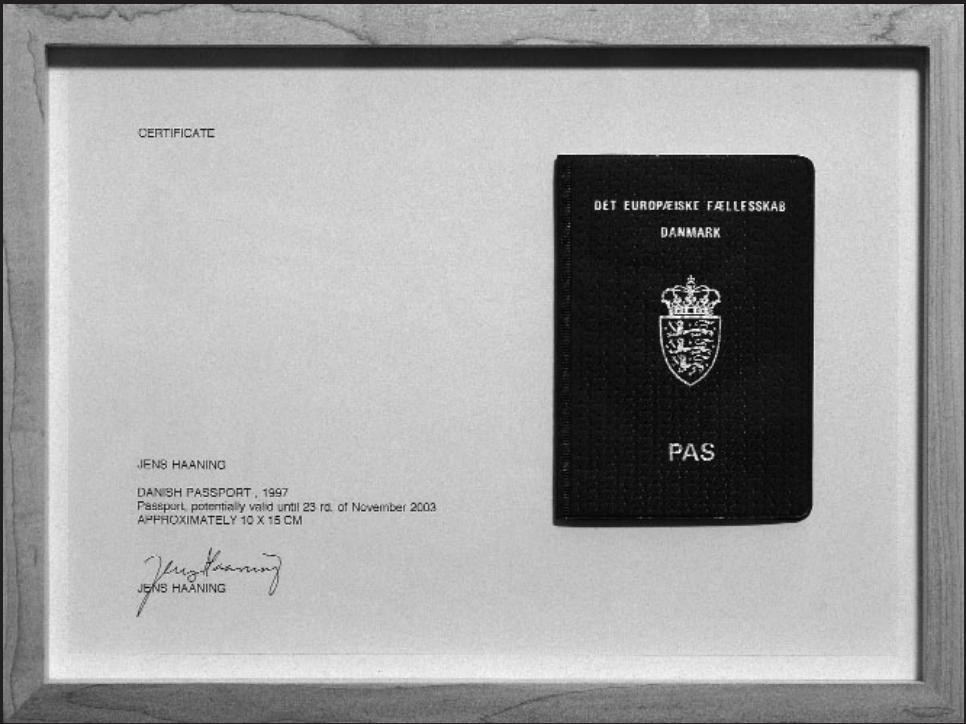
**THIS IS AN ARTWORK BY JENS HAANING VALID ONLY IF THE TICKET IS NOT USED
IN THE CASE OF A FLIGHT TICKET, PLEASE CANCEL THE RESERVATION.**

JENS HAANING

→ JENS HAANING: TRAVEL AGENCY, Gallery Mehdi Chouakri, Berlin, Germany, 1997. (Catalogue)

Private collection.

→ VPD – P.008 HFB – P. 046 NBP – P.102 JAB – P.107



020 DANISH PASSPORT 1997

P.035

Passport on certificate.

On the certificate the following text is written:

CERTIFICATE

JENS HAANING

DANISH PASSPORT, 1997

Passport, potentially valid until 23 rd. of November 2003

APPROXIMATELY 10 X 15 CM

JENS HAANING

→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany,
1998. (Catalogue)

→ INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. (Catalogue)

→ NEW LIFE, Mizuma Art Gallery, Tokyo, Japan, 1999.

Private collection.

→ NBP - P.105

021 2000 GERMAN MARK 1997

P.035

Money bills on certificate.

On the certificate the following text is written:

CERTIFICATE

JENS HAANING

2000 GERMAN MARK, 1997

Two German one hundred mark bills and eighteen
two sides laser color photo copies, in two Delbrück & Co
revenue seals

APPROXIMATELY 7 X 17 CM

JENS HAANING

→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany,
1998. (Catalogue)

→ INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. (Catalogue)

→ NEW LIFE, Mizuma Art Gallery, Tokyo, Japan, 1999.

Private collection.

022 UNTITLED 1997

Tray, wall object.

On the certificate of the work the following text is written:

CERTIFICATE

JENS HAANING

UNTITLED , 1997

Flower and fruit tray (wall object) (CE Mega Diamant)

APPROXIMATELY 32 X 43 X 3,5 CM

JENS HAANING

→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany,
1998. (Catalogue)

→ INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. (Catalogue)

→ NEW LIFE, Mizuma Art Gallery, Tokyo, Japan, 1999.

Private collection.



CERTIFICATE



JENS HAANING

THE CONCEPT OF HISTORY IS BASED ON A REGRESSIVE MISUNDERSTANDING,
1997

Broken CD in CD-cover with booklet (CD 261 316)
APPROXIMATELY 14 X 15 X 1 CM



JENS HAANING

023 THE CONCEPT OF HISTORY IS BASED ON A REGRESSIVE MISUNDERSTANDING | 1997

CD on certificate. On the certificate the following text is written:

CERTIFICATE

JENS HAANING

THE CONCEPT OF HISTORY IS BASED ON A REGRESSIVE MISUNDERSTANDING, 1997

Broken CD in CD-cover with booklet (CD 261 316)

APPROXIMATELY 14 X 15 X 1 CM

JENS HAANING

→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 1998. [Catalogue]

→ INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. [Catalogue]

→ NEW LIFE, Mizuma Art Gallery, Tokyo, Japan, 1999.

Private collection.

→ LBLG - P.133

내 표소 Tickets

INFORMATION

Opening Hours: 10am - 6pm

Closed Mondays

Admission: Adult 4000Won

Student 2000Won

Foreigners FREE

갤러리 입장 안내

개관시간 : 오전10시-오후 6시

휴관 : 매주 월요일

입장 요금 : 일반4,000원 단체2,000원(10인이상)

초·중고생: 2,000원 단체1,000원(10인이상)

외국인 무료



024 FOREIGNERS FREE 1997 - 2001

Free entrance for foreigners at art institutions.

- DES HISTOIRES EN FORMES, Le Magasin, Grenoble, France, 1997. [Catalogue]
- ONTOM, Galerie für Zeitgenössische Kunst, Leipzig, Germany, 1998. [Catalogue]
- MOMENTUM, Moss, Norway, 1998. [Catalogue]
- "IT ALL STARTED IN ..." Mishkan le'omanut Museum of Art, Israel, 1998.
- SOMETHING ROTTEN, Museum Fridericianum, Kassel, Germany, 1998. [Catalogue]
- WELCOME TO THE ART WORLD, Badischer Kunstverein, Karlsruhe, Germany, 1999. [Catalogue]
- I BELIEVE IN DÜRER, Kunsthalle Nürnberg, Nürnberg, Germany, 2000. [Catalogue]
- MY HOME IS YOURS – your home is mine, Rodin Gallery, Seoul, Korea, 2000. [Catalogue]
- MY HOME IS YOURS – your home is mine, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue]
- EFTERÅRSUDSTILLINGEN, Charlottenborg, Copenhagen, Denmark, 2001. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.007 JAB - P.107 LBLG - P.129 HHP - P.144



025 OFFICE FOR EXCHANGE OF CITIZENSHIP | 1997 - 1998

The exhibition space was turned into an office crewed with a legal expert, who worked and did research on the possibilities of swapping citizenship between citizens from different countries.

- X-SQUARED, Wiener Secession, Vienna, Austria, 1997. [Catalogue]
- ONTOM, Galerie für Zeitgenössische Kunst, Leipzig, Germany, 1998. [Catalogue]
- DAS JAHRHUNDERT DER KÜNSTLERISCHEN FREIHEIT, Wiener Secession, Vienna, Austria, 1998. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.007 JAB - P.106

026 OFFICE FOR EXCHANGE OF CITIZENSHIP (HAND OUT PAPER) | 1998 P.039

Hand-out paper from the work Office for Exchange of Citizenship at the Wiener Secession.

- DAS JAHRHUNDERT DER KÜNSTLERISCHEN FREIHEIT, Wiener Secession, Vienna, Austria, 1998. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

OFFICE FOR EXCHANGE OF CITIZENSHIP
P.O.BOX 160, 1043 VIENNA
AUSTRIA

Falls Sie Ihre Staatsbürgerschaft tauschen wollen, schreiben Sie bitte an unser Postfach.
Ihr Brief sollte folgende Angaben enthalten:
- welche Staatsbürgerschaft Sie momentan besitzen
- welche Staatsbürgerschaft oder Staatsbürgerschaften Sie sich wünschen
- was Sie gewillt und/oder fähig sind, für den Austausch Ihrer Staatsbürgerschaft zu bezahlen
Wir können nicht garantieren, daß Ihre Staatsbürgerschaft ausgetauscht werden kann, aber wir versprechen, daß wir unser Bestes tun werden.

Die Ziele des Office for Exchange of Citizenship's (Büro für Staatsbürgerschaftstausch) sind:
- Tausch von den Staatsbürgerschaften zu ermöglichen
- Menschen im Verkehr mit den entsprechenden Behörden beizustehen, die ihre Staatsbürgerschaft gerne tauschen wollen
- den Bedarf nach Staatsbürgerschaftstausch zu erforschen
- die Idee von OEC (Staatsbürgerschaftstausch) bekanntzumachen
- den Kontakt herzustellen zwischen den Personen, die ihre Staatsbürgerschaft tauschen wollen
- Wissen zu erarbeiten, das OEC möglich macht

Diese Arbeit ist Teil der Ausstellung "Das Jahrhundert der künstlerischen Freiheit"
© Jens Haaning 1997/98

OFFICE FOR EXCHANGE OF CITIZENSHIP
P.O.BOX 160, 1043 VIENNA
AUSTRIA

*If you are interested in exchanging your citizenship, please write to our post box.
Your letter should include:
- what citizenship you have at the moment
- what citizenship or citizenships are you interested in
- what are you willing and/or able to pay for the change of your citizenship
We cannot guarantee that you will have your citizenship exchanged, but we promise that we will do our best.*

*Office for Exchange of Citizenship's aim is:
- to arrange the exchanges of citizenship
- assist people who want to exchange their citizenship; and arrange contact with the relevant authorities
- investigate the need for the exchange of citizenship
- promote the idea of OEC - exchange of citizenship
- to establish contact between people who want to exchange citizenship
- to accumulate knowledge that is relevant to the idea of OEC.*

*This work is part of the exhibition "The Century of Artistic Freedom"
© Jens Haaning 1997/98*





027 DAS FASERSTOFF PROJEKT (ARCHITECTURAL PROPOSAL) 1998 P.040-042

(Architectural design and visuals by Vertex Arkitekter m.a.a., Aarhus, Denmark).
Proposal for redeveloping a derelict factory ground into a holiday estate.
The factory grounds are located next to a former concentration camp.

- JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 1998. [Catalogue]
- DEMO 1998/2, Aarhus Kunstmuseum, Aarhus, Denmark, 1998.
- LA FUNDACIÓ "LA CAIXA", Lleida Spain, 1998.
- SOMETHING ROTTEN, Museum Fridericianum, Kassel, Germany, 1998. [Catalogue]
- EXHIBITION WITHOUT EXHIBITION, Project by Tilo Schulz, Germany, 1999. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ NBP - P.104 JAB - P.110



028	DAS FASERSTOFF PROJEKT (OPTION TO PURCHASE)	1998	P.043
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In relation to Das Faserstoff Project, a number of 'Option to Purchase' were produced in order to approach the people who could be interested in buying a time share apartment, when and if the holiday estate was realised.

- JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 1998. [Catalogue]
- DEMO 1998/2, Aarhus Kunstmuseum, Aarhus, Denmark, 1998.
- LA FUNDACIÓ "LA CAIXA", Lleida Spain, 1998.
- SOMETHING ROTTEN, Museum Fridericianum, Kassel, Germany, 1998. [Catalogue]
- EXHIBITION WITHOUT EXHIBITION, Project by Tilo Schulz, Germany, 1999. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

- NBP - P.104 JAB - P.110

OPTION TO PURCHASE

No. _____

Background

On the area "Das Faserstoffgelände" Fürstenberg/Havel, Germany, Jens Haaning plans to build a timeshare estate (Das Faserstoff Projekt).

The project has been developed and designed by VERTEX Architects m.a.a., Aarhus, Denmark, and is described in detail in the prospect material Das Faserstoff Project.

Apart from a number of shared facilities etc. the estate consists of 400 apartments, which will be offered on a timeshare basis.

On the assumption that the project is realised the present document gives the holder option to purchase a timeshare part in the estate, on the conditions stated below.

The present document is a bearer security which freely can be made the object of transference, disbursement etc.

Conditions in case of purchase

The present option to purchase is conditional on the above mentioned timeshare estate be built with Jens Haaning as client, without significant alterations in relation to the prospect.

Provided the project be built, the present option to purchase admits the holder to purchase a timeshare part in the estate on those conditions, and at that price, the timeshare parts be offered.

All options to purchase to the timeshare parts in the estate are numbered, and the option to purchase can alone be claimed with reference to this, thus a lower number precedes a higher.

Conditions on expiry

In case the option of purchase is not used none of the parties have obligations to each other on occasion of the present option to purchase.

As client:

Jens Haaning

Project text for Das Faserstoff Project by Harald Fricke Berlin.

- JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 1998. [Catalogue]
- DEMO 1998/2, Aarhus Kunstmuseum, Aarhus, Denmark, 1998.
- LA FUNDACIÓ "LA CAIXA", Lleida Spain, 1998.
- SOMETHING ROTTEN, Museum Fridericianum, Kassel, Germany, 1998. [Catalogue]
- EXHIBITION WITHOUT EXHIBITION, Project by Tilo Schulz, Germany, 1999. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ NBP – P.104 JAB – P.110

Harald Fricke, Berlin

A CAMP FOR THE GLOBAL PLAYER

JENS HAANING'S PROPOSAL FOR REDEVELOPING THE OLD SYNTHETIC FIBRE FACTORY GROUNDS IN FÜRSTENBERG AM HAVEL.

Connections to Fürstenberg are favourable. There is a train from Berlin almost every hour. From West Berlin it takes just under two hours, from Lichtenberg Station in East Berlin only one hour, and by car it takes about the same time. Fürstenberg am Havel lies in the midst of the Mark Brandenburg lake district, less than 100 kilometres from the new German capital. By the turn of the century it had already become a popular recreational resort for Berliners: Theodor Fontane wrote his most famous novellas in Fürstenberg, and today Günther Grass has retired to his country seat there. It has ancient 13th-century monasteries, endless footpaths for leisurely walks and a museum park where old steam engines and workshops are exhibited.

All this is described in the Fürstenberg tourist guide. Ever since the end of the Second World War, however, the town has also represented the very embodiment of Nazi brutality, for not far away is Ravensbrück, between 1938 and 1945 the largest concentration camp for women and children, where more than 120,000 women were interned. After the Russian army had liberated the camp, the government of Eastern Germany set up a memorial in 1959. Since then, exhibitions have been arranged, usually on the general theme of forced labour under National Socialism. Not until 1997 was an exhibition mounted — entitled "We were just nobody" — to document the particular fate of 1,100 prisoners who were transferred in the autumn of 1944 to the Daimler-Benz factory in Genshagen. Siemens was another big German firm that recruited forced labour from Ravensbrück.

Numerous artists have exploited the concentration camp theme, many of them former prisoners who have used their own experiences as a starting-point —

during the period of the German Democratic Republic, the SED (Sozialistische Einheitspartei Deutschlands) erected a sculpture in the area as a memorial. In January 1998, a landscape planning competition decided the future shape of Ravensbrück. Three architects are now to draw up a new plan to convert the 50,000-acre area into a memorial; the locations of the prisoners' barracks (which no longer exist) in the main camp are to be indicated by expanses of black clinker, and where the Siemens workshops formerly stood, the flooring slabs (which have been preserved) are to serve as a reminder of forced labour. The architects have decided on a field of blue flowers to represent the grounds of the so-called youth concentration camp, and the area occupied by the extermination camp established in 1944 will also be left open.

Whereas the concentration camp area is to be retained as a memorial, the future of another site is uncertain. The industrial area that also lies on the outskirts of Fürstenberg is in a state of delapidation. Although originally established in 1911 for the manufacture of synthetic fibres for petroleum wicks and worsted cloth, munitions were being manufactured here even before 1933 in violation of the demilitarization of Germany imposed after the First World War. During the Nazi period, this continued on a huge scale, the largest company being Montan AG, which mainly used forced female labour from Ravensbrück. After the war the Soviet army set up a repair workshop for military vehicles on the site.

So what is to be done with it? Within the framework of a project organized by the Berlin curator Christoph Tannert, the Copenhagen artist Jens Haaning has explored the possibility of redeveloping it. Unlike Ravensbrück, Haaning is trying to reorganize the grounds, not merely as a monument or locality in which to remember National Socialist rule, but also to incorporate the notion of seeing Fürstenberg as having an identity of its own and of restoring to it a function in its own right beyond that of just representing horror. Will it be possible? Or does the tremendous historical stain leave no other interpretation open?

Haaning's proposal, which he has entitled *Das Faserstoff-Projekt* and drawn up in co-operation with VERTEX, a group of architects in Århus, envisages converting the district into a time-share estate. People from all over the world should be able to come here to work, live and relax together. The plan is to build 400 apartments, swimming-pools, half-a-dozen restaurants, discotheques, tennis courts and a marina down by the lake. The proposed transition is undeniably stark: from a factory run on forced labour to an international resort, a camp for holiday-makers from all over the world...

014

However, those who are familiar with this Danish artist's other works know that Haaning's interest lies neither in transfiguration nor in preservation of the status quo: most of his projects are rather more closely linked to the question of how social intervention influences an infrastructure. In 1996, for example, in the Dutch town of Middelburg, he placed, in the local Kunsthalle, a sewing workshop where handkerchiefs, towels, summerdresses etc. were produced throughout the duration of the exhibition. However, the employees of the workshop were immigrant workers, with the result that the project also shed light on the problems of a world market undergoing radical changes. As Dutch firms have goods manufactured in low-wage countries, the resultant unemployment in their own country becomes linked up with the granting of political asylum to foreign workers. In this way, government animosity towards foreigners conceals the deregulating interests of multinational companies.

018-019

In 1997, in an exhibition in Berlin Haaning similarly linked this dovetailing of market and discrepancy models: a *travel agency* was set up in the Gallery Mehdi Chouakri, which as a result of the tax laws only needed to deduct 7 per cent in sales tax on its bookings — after all, the office was a work of art and as such not subject to the full rate of 15 per cent. Haaning based his creation on this difference in price: suddenly the air ticket was a ready-made art object though liable to lose its artistic value the moment a customer actually used it. However, with every ticket, a certificate could be issued confirming that the purchase did indeed represent a work of art. In this way the art value became relative, whereas the corresponding commercial value of the air ticket was made all the more tangible.

These various considerations have come to the forefront once more in Das Faserstoff-Projekt. The work takes advantage not only of the site-specific revaluation of the district by way of art, but also demonstrates the extent to which problems imposed by history affect the present. For the very reason that Fürstenberg labours under such a historical burden, the quality of the memory or recollection must be apparent in everyday life. After all, the town tries to advertise itself in brochures and postcards as a "lakeside town". This is its only perspective. When the Soviet army withdrew, the business life of Fürstenberg came to a standstill. Many shops had to close, because all the soldiers, their potential customers, had returned to Russia.

Against this background, the time-share estate project fits in with local conditions and at the same time redefines them. During the National Socialistic period, nobody took offence from the fact that the town was right next to a concentration camp, but

now it must adjust itself to the changes that have taken place in Eastern Germany since the transition to reunification. Suddenly, even this idyllic spot, with its murky past, could find itself exposed to a situation in which external conditions — a united Europe under the influence of globalization — might affect this small town's life. After reunification, despite all the national euphoria, Germany must come to terms with its European neighbours. In this way a particular paradox has struck Haaning: although there is much talk of a reawakened national identity, there is very little the Germans seem to be able to do with their country. For example, he finds the lack of promotion of domestic tourism strange. This is furthermore a symptom of monumental schizophrenia — the more strongly one's national mentality is fixated on an imaginary centre, the more one's own reality must be suppressed from the field of vision. For this reason, holiday-makers in search of the exotic are probably often the most rabid racists.

In factual terms, this redefinition in the form of a time-share estate concept represents a change of awareness. Seeing that the number of offences committed against foreigners has increased enormously in recent years, especially in the former German Democratic Republic, a town like Fürstenberg also has to learn, through redevelopment of the fibre factory grounds on an international scale, to disassociate itself from this regrettable racism, which is now almost a normal state of affairs in the provincial atmosphere of Eastern Germany. The process itself is the goal: all of a sudden the integration of foreigners would become a necessary process in order for the town to retain its own, newly established infrastructure — otherwise its self-definition as a business location would be endangered.

Jens Haaning is aware of the smouldering conflicts between international and nationalistic opinion-making that exist in a reunited Germany. By calling his project a time-share estate he makes this contradiction in the present a focal point. However, his proposal also reflects the debate about raising monuments and memorials. After all, living with memories depends above all on the ability to come to terms with everyday life. Every injustice that takes place here and now within this framework also reveals whether one has learnt anything from history or not. Not until the project has been realized will it emerge whether *Das Faserstoff Projekt* will be perceived as a helping hand for reconciliation or as a bone of contention. One could wish that any memorial intended to make us remember the terrors of National Socialism would possess this quality.

Translated from German by David Hohnen, Copenhagen.



030 | SUPER DISCOUNT | 1998

A garage-sale alike supermarket was established in the exhibition space, which among other goods offered salami, cleaning products, biscuits, canned food, pasta, cheese, cat food, cakes, and sweets. The goods were purchased in France, taxed at the border and imported to Switzerland. Hereby it was made possible for the visitors of the exhibition to shop 35% cheaper than in Swiss supermarkets.

→ JENS HAANING: SUPER DISCOUNT, Fri-Art, Fribourg, Switzerland, 1998.
(Catalogue)

→ FRI-ART, Liste, Basel, Switzerland, 2000.

Different variations of the work have been made for the following exhibitions:
→ THE PYRAMIDS OF MARS, The Fruitmarket Gallery, Edinburgh, Scotland , 2000.
→ THE PYRAMIDS OF MARS, Barbican, London, England, 2001.
→ THE PYRAMIDS OF MARS, Trapholt, Denmark, 2001.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ VPD - P.008 NBP - P.103 JAB - P.106 HFB - P.126 LBLG - P.129

031 | SUPER DISCOUNT (FLYER / POSTER) | 1998 P.049

In relation to the Super Discount exhibition at FRI-ART a couple of thousand flyers and a poster in a limited edition were produced.

→ JENS HAANING: SUPER DISCOUNT, Fri-Art, Fribourg, Switzerland, 1998.
(Catalogue)

→ THE PYRAMIDS OF MARS, The Fruitmarket Gallery, Edinburgh, Scotland , 2000.

Courtesy: FRI-ART, Fribourg, Switzerland.

→ VPD - P.008 NBP - P.103 JAB - P.106 HFB - P.126 LBLG - P.129

SUPER DISCOUNT

FRI-ART PETITES RAMES 22 FРИБОРГ



Farine de Blé
TABLIER BLANC
Cuisine & pâtisserie, 1 Kg

1.-



Farine de Blé
1 Kg

0.60



AJAX
Formule action rapide, multi usage
1 litre

2.50



SANDWICH BISCUITS

Biscuits fourrés au parfum chocolat

2.20

Le petit Marseillais

6 x 100 gr



3.-



WHISKAS

Gout & équilibre
400 gr

1.50



MOUTARDE MAILLE

Moutarde fine de Dijon
380 gr

1.40

GIN GORDON'S

Spécial London Dry Gin
1 litre



>25.-



Café AURORE

Mélange raffiné, café en grain
250 gr

1.75



Olives vertes
BARRAL

500 gr

1.70

SENSATION
DE LA SEMAINE

Noix de coco offerte



pour un achat
de plus de Fr. 25.-

Ma-Ve: 14-18 h / Sa-Di: 14-17 h / Nocturne jeudi: 20-22 h

Entrée: Fr. 4.- / Jeudi soir entrée libre

**SUR PRÉSENTATION DE CE BON
ENTRÉE GRATUITE
POUR 2 PERSONNES**

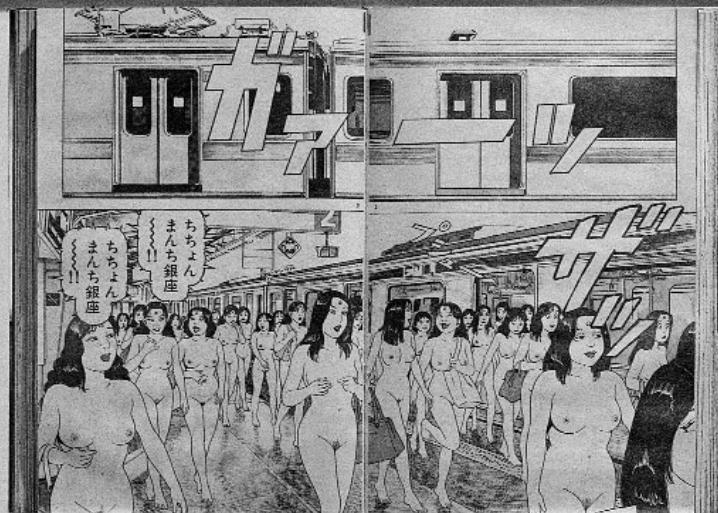
CERTIFICATE

<http://www.jenshaaning.com>

JENS HAANING

TO SEE THE INTERNET ONLY AS AN EXTENSION OF THE POSSIBILITY OF COMMUNICATION IS AN EXTREME
SIMPLIFICATION, SEEN FROM AN EXISTENTIAL POINT OF VIEW THE INTERNET GIVES US A POSSIBILITY TO BE ALONE
TOGETHER WITH OTHER PEOPLE, 1999
Unfinished homepage address

jenshaaning.
JENS HAANING



CERTIFICATE

JENS HAANING

TOKYO 1999, I FEEL SO ALIVE WHEN I AM CONFRONTED WITH THE FACT / FEELING THAT I DO NOT UNDERSTAND ANYTHING AT ALL., 1999
Double page in Japanese magazine ("Upperc" 1999.2.17 No.4)
APPROXIMATELY 25.5 X 34 CM

jenshaaning.
JENS HAANING

TO SEE THE INTERNET ONLY AS AN EXTENSION OF THE POSSIBILITY OF COMMUNICATION IS AN EXTREME SIMPLIFICATION, SEEN FROM AN EXISTENTIAL POINT OF VIEW THE INTERNET GIVES US A POSSIBILITY TO BE ALONE TOGETHER WITH OTHER PEOPLE

Unfinished homepage address on certificate. On the certificate the following text is written:

CERTIFICATE

http://www.....com

JENS HAANING

TO SEE THE INTERNET ONLY AS AN EXTENTION OF THE POSSIBILITY OF COMMUNICATION IS AN EXTREME SIMPLIFICATION, SEEN FROM AN EXISTENTIAL POINT OF VIEW THE INTERNET GIVES US A POSSIBILITY TO BE ALONE TOGETHER WITH OTHER PEOPLE, 1999

Unfinished homepage address.

JENS HAANING

- NEW LIFE, Mizuma Art Gallery, Tokyo, Japan , 1999.
- INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

I FEEL SO ALIVE WHEN I AM CONFRONTED WITH THE FACT/FEELING THAT I DO NOT UNDERSTAND ANYTHING AT ALL

Magazine on certificate. On the certificate the following text is written:

CERTIFICATE

JENS HAANING

TOKYO 1999, I FEEL SO ALIVE WHEN I AM CRONFRONTED WITH THE FACT/FEELING THAT I DO NOT UNDERSTAND ANYTHING AT ALL, 1999.

Double page in Japanese magazine ("Uppers" 1999.2.17, No.4).

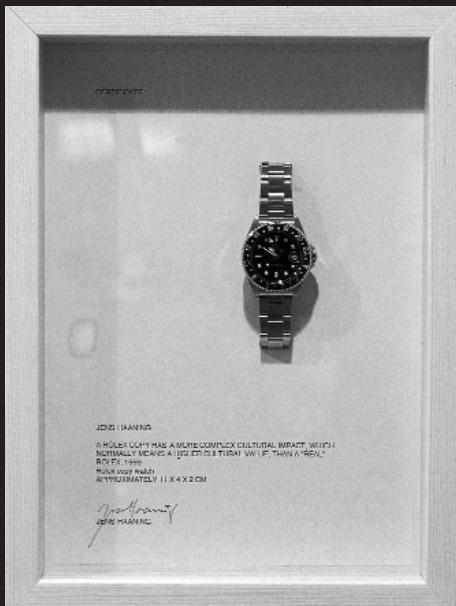
APPROXIMATELY 25.5 X 34 CM

JENS HAANING

- NEW LIFE, Mizuma Art Gallery, Tokyo, Japan , 1999.
- INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. (Catalogue)

Private collection.

→ VPD - P.012



A ROLEX COPY HAS A MORE COMPLEX CULTURAL IMPACT, WHICH NORMALLY MEANS A HIGHER CULTURAL VALUE, THAN A 'REAL' ROLEX

Watch on certificate.

On the certificate the following text is written:

CERTIFICATE

JENS HAANING

A ROLEX COPY HAS A MORE COMPLEX CULTURAL IMPACT, WHICH NORMALLY MEANS A HIGHER CULTURAL VALUE, THAN A "REAL" ROLEX, 1999.

Rolex copy watch

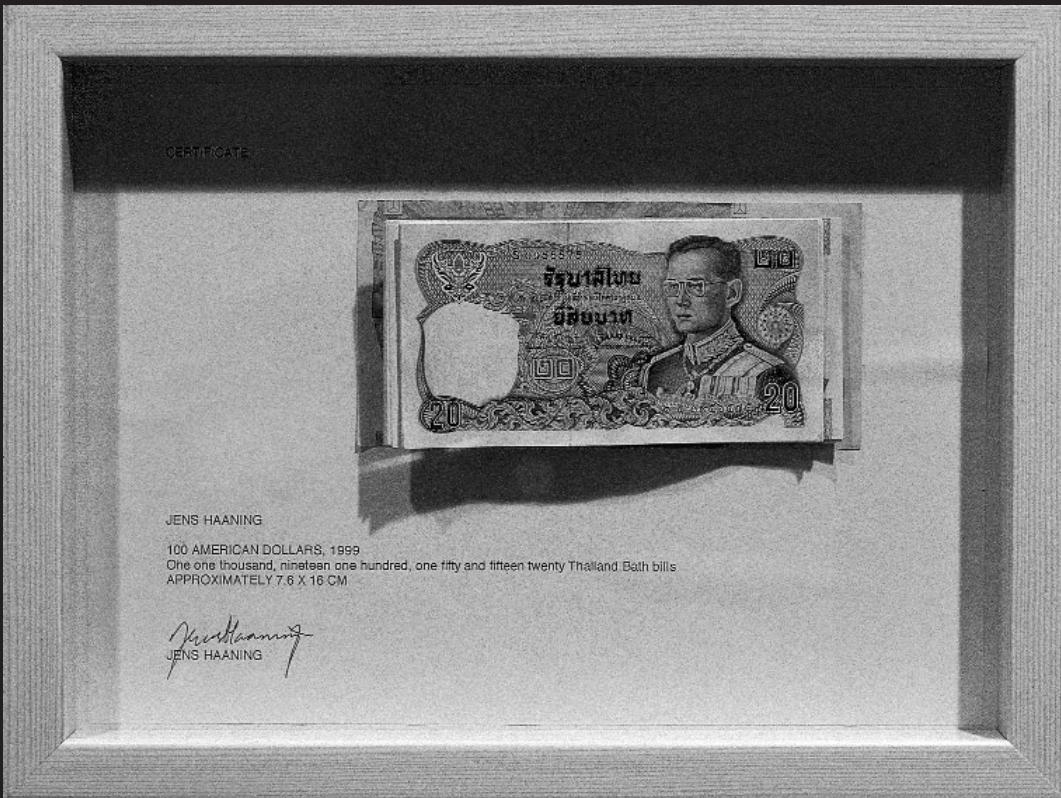
APPROXIMATELY 11 X 4 X 2 CM

JENS HAANING

- NEW LIFE, Mizuma Art Gallery, Tokyo, Japan, 1999.

Courtesy: Mizuma Art Gallery, Tokyo, Japan.

→ HFB - P.127



035	100 AMERICAN DOLLARS	1999
-----	----------------------	------

Money bills on certificate.

On the certificate the following text is written:

CERTIFICATE.

JENS HAANING.

100 AMERICAN DOLLARS, 1999.

One 1000, nineteen 100, one 50 and fifty 20 Thailand Bath bills.

APPROXIMATELY 7.6 X 16 CM.

JENS HAANING.

→ NEW LIFE, Mizuma Art Gallery, Tokyo, Japan, 1999.

→ INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

CERTIFICATE



JENS HAANING

230.000 JAPANESE YEN, 1999
One Japanese ten thousand Yen bill and twentytwo two sides photo copies, in one Nippon Ginko (The National Bank of Japan) revenue seal
APPROXIMATELY 7.6 X 16 CM

Jens Haaning
JENS HAANING

036	230.000 JAPANESE YEN	1999
-----	----------------------	------

Money bills on certificate.
On the certificate the following text is written:

CERTIFICATE.
JENS HAANING.
230.000 JAPANESE YEN, 1999.
One Japanese 10.000 Yen bill and twentytwo 2 sides photo copies, in one Nippon Ginko [The National Bank of Japan] revenue seal.
APPROXIMATELY 7.6 X 16 CM.
JENS HAANING.

→ INSIDE OUT, Overgaden, Copenhagen, Denmark, 1999. [Catalogue]
Private collection.



037 | AISHA | 1999

Banner portraying a Turkish girl living in Denmark.
The banner was hung on a building in the city of Aarhus
for 6 weeks.

→ MODULE 2, LXX, Public art project in Aarhus, Denmark, 1999. [Catalogue]
→ WELCOME TO THE ART WORLD, Badischer Kunstverein, Karlsruhe, Germany,
1999. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ HFB - P.126



038 JAPANESE PUNS 1999

In the red light district of Amsterdam, a poster campaign was made for a couple of months. The posters combined the image of a girl taken from a fashion photo archive and a couple of Japanese puns written in Japanese.

→ MIDNIGHT WALKERS & CITY SLEEPERS, Public Art Project, Amsterdam, The Netherlands, 1999.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.



039**COPENHAGEN – TEXAS (LIGHT BULB EXCHANGE)**

1999

P.056

Swapping of a fluorescent tube from the exhibition space Overgaden, Copenhagen with a fluorescent tube from the Vietnamese owned food store Luther King Food Store, situated in a black neighbourhood in Houston, Texas.

→ INSIDE OUT, Overgaden, Copenhagen, Denmark. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD – P.007 NBP – P.104 JAB – P.109

040**FAYSAL 2000**

P.058

Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:

FAYSAL - Army trousers by Jack & Jones 400 DKK. Shirt and vest by Nike 400 DKK and 350 DKK. Shoes by Jack & Jones 500 DKK. White tennis socks, cap and boxer shorts, all three presents. Mobile phone by Motorola (Star TAC) 3000 DKK.

→ ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue]
 → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000.
 → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000.
 → ON THE SPOT, Public art project in Bern, Switzerland, 2000.
 → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000.
 → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000.
 → BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue]
 → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000.
 → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001.
 → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue]
 → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue]
 → FOKUS PÅ FREMMEDÆ, Statens Museum for Kunst, Copenhagen, Denmark, 2002.
 → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue]

Collection of Migros Museum, Zürich, Switzerland.
 Collection of Statens Museum for Kunst, Copenhagen, Denmark.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ NFA – P.117

041**ANTONIO 2000**

P.059

Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:

ANTONIO - Second-hand work trousers by Kansas 35 DKK at Red Cross. Check patterned shirt 49 DKK at Bilka. Shoes by Vagabond 600 DKK at Birk Sko. Woollen socks 40 DKK at Føtex. Underwear by Calvin Klein 250 DKK. Mobile phone by Motorola (CD 930) 500 DKK.

→ ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue]
 → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000.
 → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000.
 → ON THE SPOT, Public art project in Bern, Switzerland, 2000.
 → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000.
 → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000.
 → BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue]
 → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000.
 → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001.
 → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue]
 → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue]
 → FOKUS PÅ FREMMEDÆ, Statens Museum for Kunst, Copenhagen, Denmark, 2002.
 → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue]

Collection of Migros Museum, Zürich, Switzerland.
 Collection of Statens Museum for Kunst, Copenhagen, Denmark.
 Privat Collection.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD – P.006 NFA – P.117



FAYSAL

Army trousers by Jack & Jones 400 DKK. Shirt and vest by Nike 400 DKK and 350 DKK. Shoes by Jack & Jones 500 DKK. White tennis socks, cap and boxer shorts, all three presents. Mobile phone by Motorola (Star TAC) 3000 DKK.



ANTONIO

Second-hand work trousers by Kansas 35 DKK at Red Cross. Check patterned shirt 49 DKK at Bilka. Shoes by Vagabond 600 DKK at Birk Sko. Woollen socks 40 DKK at Føtex. Underwear by Calvin Klein 250 DKK. Mobile phone by Motorola (CD 930) 500 DKK.



DENNIS

Track suit trousers by Kappa 400 DKK.
Shirt by Versace 1400 DKK. White
T-shirt 20 DKK at Toj Eksperten. Shoes
by Art 900 DKK. Tennis socks 25 DKK.
Underwear by Calvin Klein 199 DKK.

042 | DENNIS | 2000

P.060

Photograph of a first generation
refugee living in Copenhagen.

On the photo the following text is written:

DENNIS - Track suit trousers by Kappa 400 DKK. Shirt by Versace 1400 DKK. White T-shirt 20 DKK at Toj Eksperten. Shoes by Art 900 DKK. Tennis socks 25 DKK. Underwear by Calvin Klein 199 DKK.

- ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue]
- JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000.
- PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000.
- ON THE SPOT, Public art project in Bern, Switzerland, 2000.
- WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000.
- AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000.
- BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue]
- THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000.
- DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001.
- IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue]
- MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue]
- FOKUS PÅ FREMMÆDE, Statens Museum for Kunst, Copenhagen, Denmark, 2002.
- TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue]

Collection of Migros Museum, Zürich, Switzerland.

Collection of Statens Museum for Kunst, Copenhagen, Denmark.

Privat Collection.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ NFA - P.117

043 DENIZ 2000

P.063

Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:

DENIZ - Track suit trousers by Adidas 200 DKK. Sweatshirt by Benetton bought in Turkey for the equivalent of 80 DKK. White T-shirt 20 DKK. Shoes by Fila 600 DKK. Nylon belt purse, present. Socks by Adidas 30 DKK. Underwear 30 DKK at Føtex.

- ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue]
- JENS HAANING, Galeri Nicolai Wallner, Copenhagen, Denmark, 2000.
- PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000.
- ON THE SPOT, Public art project in Bern, Switzerland, 2000.
- WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000.
- AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000.
- BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue]
- THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000.
- DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001.
- IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue]
- MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue]
- FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002.
- TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue]

Collection of Migros Museum, Zürich, Switzerland.
Collection of Statens Museum for Kunst, Copenhagen, Denmark.
Privat Collections.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.004 NFA - P.117



DENIZ

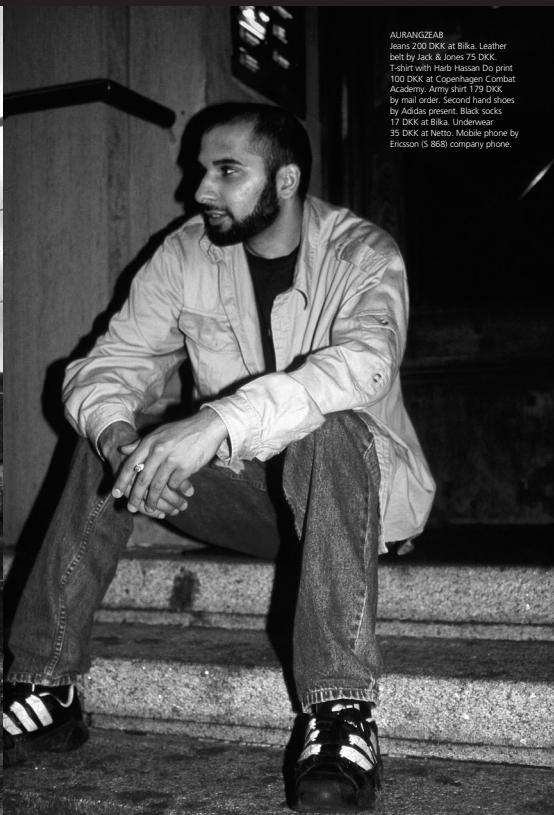
Track suit trousers by Adidas
200 DKK. Sweat shirt by Benetton
bought in Turkey for the equivalent of 80 DKK. White T-shirt 20
DKK. Shoes by Fila 600 DKK.
Nylon belt purse, present. Socks by
Adidas 30 DKK. Underwear 30
DKK at Føtex.

044	SHABEER	2000	P.065
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>SHABEER - Track suit trousers by Adidas 200 DKK at Sport Master. Hood sweatshirt 300 DKK at H & M. Black T-shirt with Ice T Syndicate print 150 DKK. Shoes by Reebok 400 DKK. White tennis socks 25 DKK at Daells Varehus. Underwear 20 DKK at H & M. Belt purse 75 DKK at Glostrup Centeret. Golden watch by Rado and silver necklace, both presents. Mobile phone by Nokia (6110), 500 DKK.</p>			
<ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. (Catalogue) → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. (Catalogue) → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. (Catalogue) → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. (Catalogue) → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. (Catalogue) 			
<p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark. Privat Collection.</p>			
<p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p>			
<p>→ NFA - P.117</p>			
045	AURANGZEAB	2000	P.065
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>AURANGZEAB - Jeans 200 DKK at Bilka. Leather belt by Jack & Jones 75 DKK. T-shirt with Harb Hassan Do print 100 DKK at Copenhagen Combat Academy. Army shirt 179 DKK by mail order. Second hand shoes by Adidas present. Black socks 17 DKK at Bilka. Underwear 35 DKK at Netto. Mobile phone by Ericsson (S 868) company phone.</p>			
<ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. (Catalogue) → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. (Catalogue) → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. (Catalogue) → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. (Catalogue) → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. (Catalogue) 			
<p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark.</p>			
<p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p>			
<p>→ NFA - P.117</p>			
046	ECEVIT	2000	P.065
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>ECEVIT - Jeans by Levis 549 DKK at Deres. Jacket by Red & Green 3800 DKK. T-shirt by Martinique 599 DKK at In Wear. Shoes by Björn Borg 600 DKK. Socks by Adidas 79 DKK at Sport Master. Underwear by L.O.G.G. 59 DKK at H & M. Gold bracelet bought in Turkey for the equivalent of 1500 DKK.</p>			
<ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. (Catalogue) → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. (Catalogue) → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. (Catalogue) → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. (Catalogue) → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. (Catalogue) 			
<p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark. Privat Collection.</p>			
<p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p>			
<p>→ NFA - P.117</p>			
047	RADOVAN	2000	P.065
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>RADOVAN - Trousers by Iceman 700 DKK at Deres. T-shirt by Iceman 100 DKK. Boots by Art 1200 DKK. Cap by Diesel 200 DKK. White tennis socks 30 DKK. Silver bracelet and necklace 800 DKK and 1200 DKK. Watch by G-shock 700 DKK.</p>			
<ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. (Catalogue) → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. (Catalogue) → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. (Catalogue) → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. (Catalogue) → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. (Catalogue) 			
<p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark.</p>			
<p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p>			
<p>→ NFA - P.117</p>			



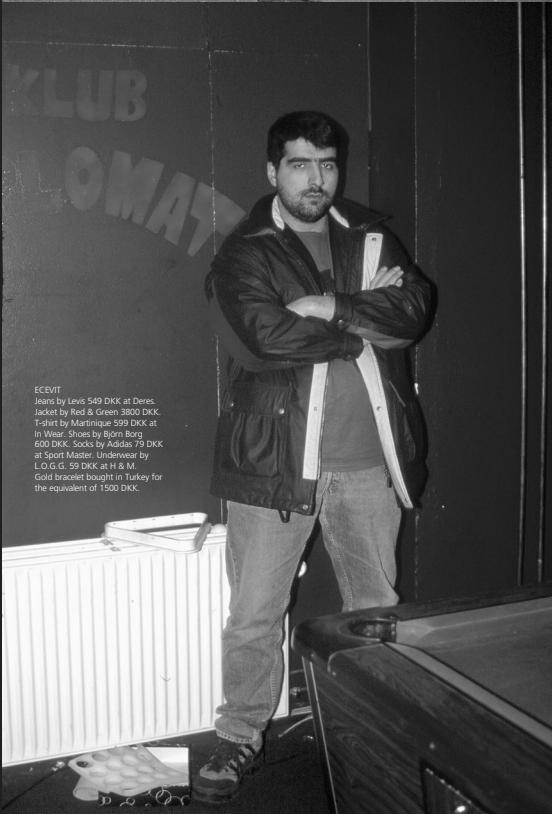
SHABER

Track suit top worn by Adidas 200 DKK at Sport Master. Hoodie by H & M 300 DKK. H & M Black T-shirt with 'The Syndicate' print 150 DKK. Shoes by Reebok 400 DKK. White tennis socks 25 DKK at Duell's Varehus. Underwear 20 DKK at H & M. Belt purse 75 DKK at Glöstrup Centeret. Gold bracelet and Rashid necklace, both presents. Mobile phone by Nokia (6110), 500 DKK.



AURANGZEAB

Jeans 200 DKK at Bikila. Leather belt by Jack & Jones 75 DKK. T-shirt by Helt Helt Hassan Dov 100 DKK at Helt Helt Hassan Combat Academy. Army shirt 179 DKK by mail order. Second hand shoes by Adidas present. Black socks 110 DKK at Netto. Mobile phone 35 DKK at Netto. Mobile phone by Ericsson (5 868) company phone.



ECEVIT

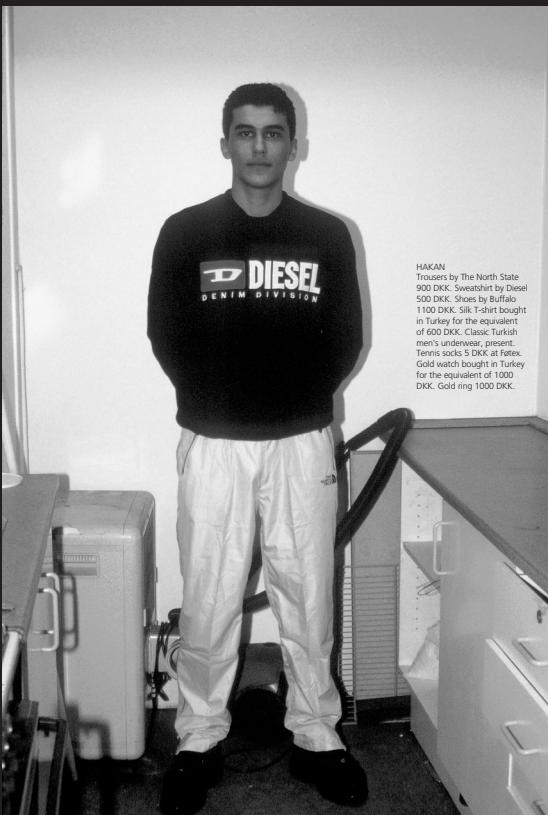
Jeans by Levi's 549 DKK at Deres. Jacket by Red & Green 3800 DKK. T-shirt by Marimekko 599 DKK at In-World 100 DKK at Netto 200 DKK. 600 DKK. Socks by Adidas 79 DKK at Sport Master. Underwear by L.O.G.G. 59 DKK at H & M. Gold bracelet bought in Turkey for the equivalent of 1500 DKK.



RADIOVAN

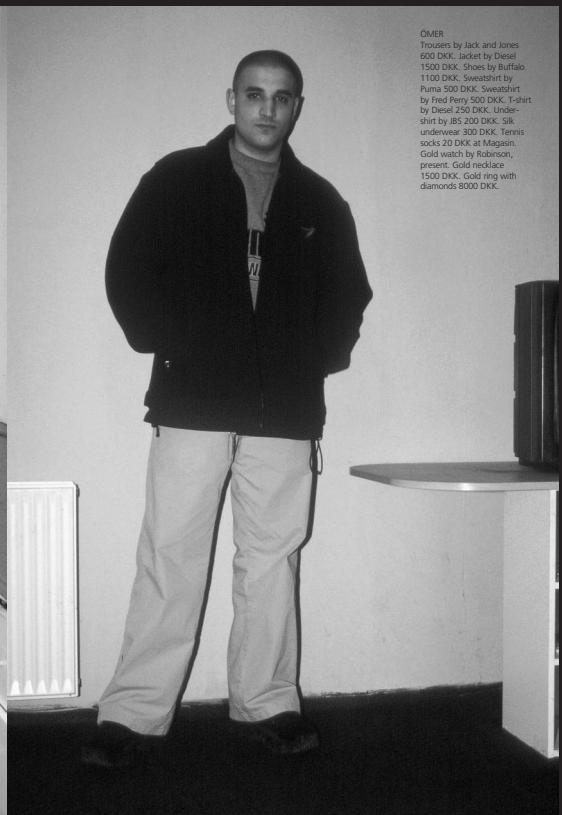
Trousers by Iceman 700 DKK at Deres. T-shirt by kremain 100 DKK. Boots by Art 1200 DKK. Cap by Helt Helt Hassan 100 DKK. White tennis socks 30 DKK. Silver bracelet and necklace 800 DKK and 1200 DKK. Watch by G-shock 700 DKK.

048	HAKAN	2000	P.067
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>HAKAN - Trousers by The North State 900 DKK. Sweatshirt by Diesel 500 DKK. Shoes by Buffalo 1100 DKK. Silk T-shirt bought in Turkey for the equivalent of 600 DKK. Classic Turkish men's underwear, present. Tennis socks 5 DKK at Føtex. Gold watch bought in Turkey for the equivalent of 1000 DKK. Gold ring 1000 DKK.</p> <ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue] → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue] → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue] → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue] → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue] <p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark.</p> <p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p> <p>→ NFA - P.117</p>			
049			
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>ÖMER - Trousers by Jack and Jones 600 DKK. Jacket by Diesel 1500 DKK. Shoes by Buffalo 1100 DKK. Sweatshirt by Puma 500 DKK. Sweatshirt by Fred Perry 500 DKK. T-shirt by Diesel 250 DKK. Undershirt by JBS 200 DKK. Silk underwear 300 DKK. Tennis socks 20 DKK at Magasin. Gold watch by Robinson, present. Gold necklace 1500 DKK. Gold Ring with diamonds 8000 DKK.</p> <ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue] → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue] → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue] → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue] → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue] <p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark.</p> <p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p> <p>→ NFA - P.117</p>			
050	SAMBAS	2000	P.067
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>SAMBAS - Trousers 500 DKK. Jacket by Saint Martin 1300 DKK at Levis Shop. Sweatshirt by O'neil 500 DKK at Magasin. Shoes by Acupuncture 900 DKK at Invasion. T-shirt by Levis 200 DKK. Tennis socks 50 DKK at Sport Master. Underwear by Calvin Klein 49 DKK at Netto. Gold king bracelet and necklace bought in Turkey for the equivalent of 2000 DKK. Mobile phone by Nokia 1000 DKK.</p> <ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue] → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue] → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue] → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue] → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue] <p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark.</p> <p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p> <p>→ NFA - P.117</p>			
051			
Photograph of a first generation refugee living in Copenhagen. On the photo the following text is written:			
<p>MURAT - Jeans by Levis 699 DKK at Deres. Sweatshirt by Champion at Tre Krone Sport. Shoes by Art 799 DKK. T-shirt by Levis 199 DKK at West House. White tennis socks 49 DKK at Deres. Pants by Bjørn Borg 199 DKK. Danish designer watch, present. Gold necklace with name pendant 2000 DKK.</p> <ul style="list-style-type: none"> → ORGANISING FREEDOM, Moderna Museet, Stockholm, Sweden, 2000. [Catalogue] → JENS HAANING, Galleri Nicolai Wallner, Copenhagen, Denmark, 2000. → PERSONAL BRANDSCAPE, Migros Museum, Zürich, Switzerland, 2000. → ON THE SPOT, Public art project in Bern, Switzerland, 2000. → WONDERFUL COPENHAGEN, Stadtgalerie Kiel, Kiel, Germany, 2000. → AMBASSADEN, Koerners kontor, Copenhagen, Denmark, 2000. → BIENNALE DES ARTS, Dakar, Senegal, 2000. [Catalogue] → THE PYRAMIDS OF MARS, The Fruitmarket, Edinburgh, Scotland, 2000. → DU ER HELT NY - DU ER RETRO, Trapholt Kunstmuseum, Denmark, 2001. → IDEOLOGIA - THE NORDIC ART BIENNIAL, Goteborg, Sweden, 2001. [Catalogue] → MY HOME IS YOUR HOME - YOUR HOME IS MY HOME, Tokyo Opera City Art Gallery, Tokyo, Japan, 2001. [Catalogue] → FOKUS PÅ FREMMEDÉ, Statens Museum for Kunst, Copenhagen, Denmark, 2002. → TOUCH - RELATIONAL ART FROM THE 1990s TO NOW, San Francisco Art Institute, San Francisco, USA, 2002. [Catalogue] <p>Collection of Migros Museum, Zürich, Switzerland. Collection of Statens Museum for Kunst, Copenhagen, Denmark.</p> <p>Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.</p> <p>→ NFA - P.117</p>			



HAKAN

Trousers by The North State
900 DKK. Sweatshirt by Diesel
500 DKK. Shoes by Buffalo
1100 DKK. Silk T-shirt bought
in Turkey for the equivalent
of 600 DKK. Gold chain
men's underwear, present.
Tennis socks 5 DKK at Petex.
Gold watch bought in Turkey
for the equivalent of 1000
DKK. Gold ring 1000 DKK.



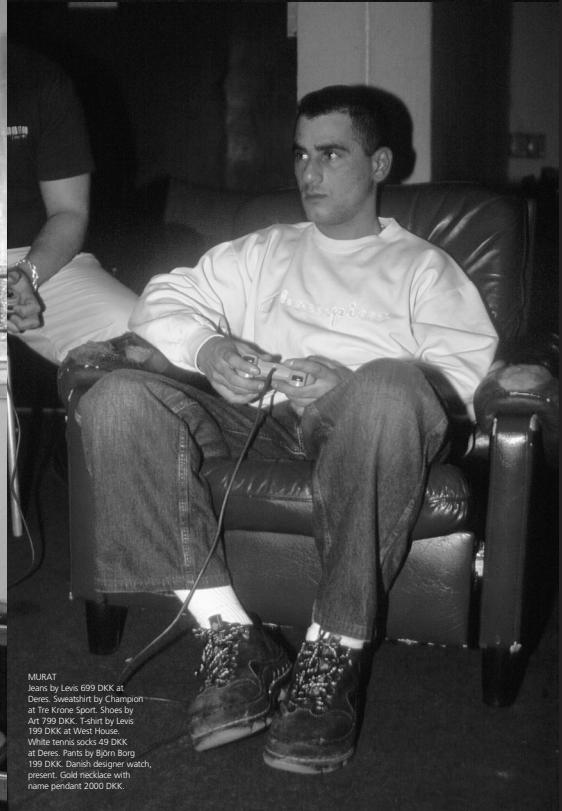
OMER

Trousers by Jack and Jones
600 DKK. Jacket by Diesel
1500 DKK. Shoes by Fred Perry
1100 DKK. Sweater by Puma
500 DKK. Sweatshirt by Fred Perry 500 DKK. T-shirt
by Diesel 200 DKK. Underwear
by JBS 200 DKK. Silk
underwear 300 DKK at Magasin.
Gold watch by Robinson,
present. Gold necklace
1500 DKK. Gold ring with
diamonds 800 DKK.



SAMBAS

Trousers 500 DKK. Jacket by
Saint Martin 1500 DKK at Jysk
Shop. T-shirt by Acupuncture 500 DKK
at Mandarin. Shoes by Acupuncture
900 DKK at Invasion. T-shirt by
Levi's 200 DKK. Tennis socks 50
DKK at Petex. Men's Underwear
by Calvin Klein 49 DKK at Netto.
Gold Ring Bracelet and necklace
bought in Turkey for the equivalent
of 2000 DKK. Mobile phone by
Nokia 1000 DKK.



MURAT

Levi's 899 DKK at
Dives. Sweatshirt by Champion
at Tre Krone Sport. Shoes by
Art 799 DKK. T-shirt by Levi's
199 DKK at West House.
Underwear by Acupuncture 40 DKK
at Dives. Pants by Björn Borg
199 DKK. Danish designer watch,
present. Gold necklace with
name pendant 2000 DKK.

052	KNUD	2000	P.069
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Photograph of a mentally ill person living in Copenhagen.
On the photo the following text is written:

KNUD - Royal blue trousers 500 DKK at Regent. Black fabric braces 200 DKK. Black leather shoes by Jacoform 850 DKK. White tennis socks 5 DKK. Long johns by JBS 160 DKK. Vest by JBS 100 DKK. Chinese cotton work shirt 200 DKK. Titanium watch with rubber strap 1000 DKK.

→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue]
→ ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000.
→ AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ NFA - P.117

053	ERIK	2000	P.070
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Photograph of a mentally ill person living in Copenhagen.
On the photo the following text is written:

ERIK - Jeans by Lee 600 DKK at Tøj Eksperten. Black leather shoes 190 DKK at shop run by immigrants. Jacket 10 DKK at Kaktussen. Patterned sweater 50 DKK at Føtex. Shirt 20 DKK at Kvickly. T-shirt 10 DKK at Daells Varehus. White socks 10 DKK at Netto. Glasses 350 DKK at Nordisk Urimport. Silver bracelet and necklace 300 and 100 DKK. Engagement ring 250 DKK at Frederiksberg Centeret. Ring 3 DKK by mail order. Underwear 15 DKK at Netto. Leather belt, present.

→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue]
→ ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000.
→ AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ NFA - P.117

054	BRIAN	2000	P.071
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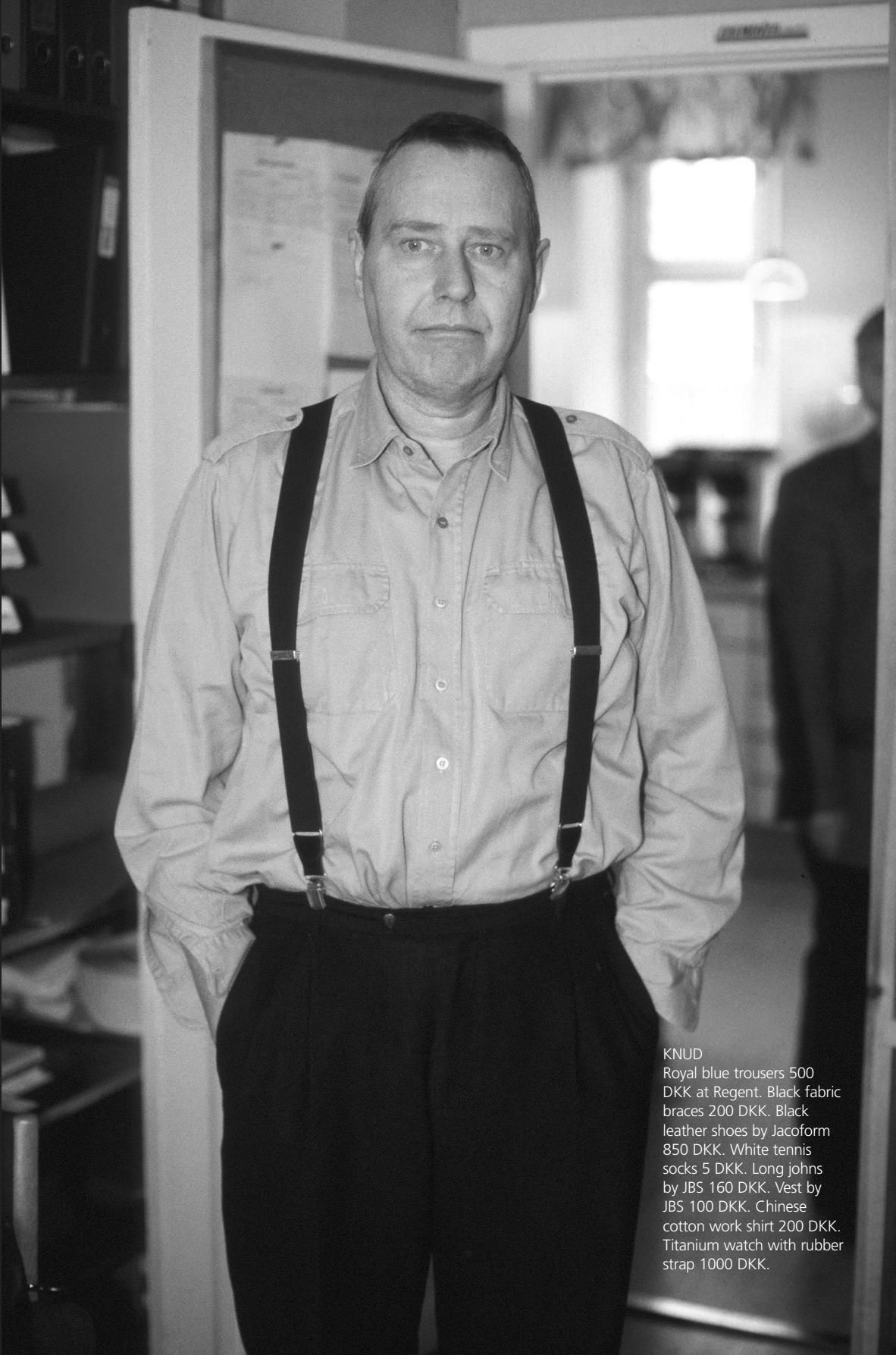
Photograph of a mentally ill person living in Copenhagen.
On the photo the following text is written:

BRIAN - Green trousers 150 DKK. Second-hand leather jacket, present. Grey polo neck shirt 150 DKK at Bristol. T-shirt by JBS 50 DKK at Bristol. Leather belt, present. Boots by Adidas, present. White tennis socks 20 DKK at Bristol. Long johns 50 DKK at Bristol.

→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue]
→ ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000.
→ AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ NFA - P.117



KNUD

Royal blue trousers 500
DKK at Regent. Black fabric
braces 200 DKK. Black
leather shoes by Jacoform
850 DKK. White tennis
socks 5 DKK. Long johns
by JBS 160 DKK. Vest by
JBS 100 DKK. Chinese
cotton work shirt 200 DKK.
Titanium watch with rubber
strap 1000 DKK.

ERIK

Jeans by Lee 600 DKK
at Tøj Eksperten. Black
leather shoes 190 DKK
at shop run by
immigrants. Jacket
10 DKK at Kaktussen.
Patterned sweater 50
DKK at Føtex. Shirt
20 DKK at Kvickly.
T-shirt 10 DKK at Daells
Varehus. White socks
10 DKK at Netto.
Glasses 350 DKK at
Nordisk Urimport.
Silver bracelet and neck-
lace 300 and 100 DKK.
Engagement ring
250 DKK at Frederiksberg
Centeret. Ring 3 DKK
by mail order. Underwear
15 DKK at Netto.
Leather belt, present.



BRIAN

Green trousers 150 DKK.
Second-hand leather jacket,
present. Grey polo neck shirt
150 DKK at Bristol. T-shirt by
JBS 50 DKK at Bristol.
Leather belt, present. Boots
by Adidas, present. White
tennis socks 20 DKK at Bristol.
Long johns 50 DKK at Bristol.



055	NINA	2000	P.073
Photograph of a mentally ill person living in Copenhagen. On the photo the following text is written:			
NINA - Black trousers 99 DKK at Kvickly. Leather boots 600 DKK at Sko Ringen. Tennis socks 10 DKK. Sweater with South American patterns 250 DKK at street seller. Long sleeved ribbed T-shirt 99 DKK at Frederiksberg Centeret. Underwear 10 DKK at Daells Varehus. Homemade earring and necklace with pendant. Digital watch by Casio 165 DKK.			
→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue] → ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000. → AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue]			
Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.			
→ NFA - P.117			

057	JEANETTE	2000	P.073
Photograph of a mentally ill person living in Copenhagen. On the photo the following text is written:			
JEANETTE - Trousers with pockets 200 DKK. Black leather boots 300 DKK at AJ Sko. Grey aerobic socks 30 DKK. Second-hand polo neck sweater 25 DKK at Genbrugsen. Silver necklace with gold bar pendant inscribed K.W. 8500 DKK. Gold bracelet 5500 DKK. Gold engagement ring 3000 DKK. Green neon T-shirt 30 DKK. White bra 100 DKK. Underwear and nose ring, not disclosed.			
→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue] → ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000. → AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue]			
Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.			
→ NFA - P.117			

056	MIKAL	2000	P.073
Photograph of a mentally ill person living in Copenhagen. On the photo the following text is written:			
MIKAL - Black trousers 600 DKK at Tøj Eksperten. Deck shoes 799 DKK at Frederiksberg Centeret. White tennis socks 10 DKK. Long sleeved polo neck shirt 100 DKK at Føtex. Ear ring 100 DKK. Black boxer shorts 150 DKK at H & M. Gold engagement ring 2000 DKK. Black leather jacket 2100 DKK at Tøj Eksperten.			
→ JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue] → ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000. → AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue]			
Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.			
→ NFA - P.117			



059	KLAUS WERNER	2000	P.075
Photograph of a mentally ill person living in Copenhagen. On the photo the following text is written:			
KLAUS WERNER - Jeans by Levis 500 DKK. Black leather shoes 600 DKK. White tennis socks 15 DKK. Norwegian wool sweater and white undershirt, both presents. Watch by Omega 40000 DKK. Gold necklace with eagle pendant 4600 DKK. Eighteen-carat gold necklace with crucifix 6000 DKK. Ear ring with kings crown 1000 DKK. Ear ring with brilliant 700 DKK. Gold engagement ring 3000 DKK. Bum-bag, present. Underwear 45 DKK at Netto.			
<ul style="list-style-type: none"> → JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue] → ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000. → AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue] 			
Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.			
→ NFA - P.117			

060	HENRIK	2000	P.075
Photograph of a mentally ill person living in Copenhagen. On the photo the following text is written:			
HENRIK - Jeans by Wrangler 200 DKK. Italian leather shoes 280 DKK at Sko Ringen. Tennis socks 30 DKK. Jacket 250 DKK at H & M. Sweater, present. Polo shirt 100 DKK. Second-hand T-shirt with Gary Moore print 5 DKK at Den Gule Butik. Watch by Timex with velcro strap, present. Underwear 35 DKK. Brown second-hand leather belt 50 DKK at flea market.			
<ul style="list-style-type: none"> → JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue] → ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000. → AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue] 			
Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.			
→ NFA - P.117			

061	PIA	2000	P.075
Photograph of a mentally ill person living in Copenhagen. On the photo the following text is written:			
PIA - Stretch trousers by Crème Fraîche 200 DKK. Black leather hiking boots 300 DKK at Føtex. Blazer 300 DKK at H & M. Second-hand blouse, present. Black knee socks 80 DKK at H & M. Off-white bra and underwear 300 and 200 DKK both at Lingeri Kæden. Rings 20 and 30 DKK. Ear ring by DK 300 DKK.			
<ul style="list-style-type: none"> → JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue] → ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000. → AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue] 			
Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.			
→ NFA - P.117			

062	DORTHE	2000	P.075
Photograph of a mentally ill person living in Copenhagen. On the photo the following text is written:			
DORTHE - White slippers 128 DKK. Black stretch trousers 169 DKK at shop run by immigrants. Sweatshirt with Black Mania print by Martinique, present. Underwear by Sloggi 21 DKK at Føtex. White gold necklace with various pendants 700 DKK. Glasses by Sting 3000 DKK.			
<ul style="list-style-type: none"> → JENS HAANING, Gallery Mehdi Chouakri, Berlin, Germany, 2000. [Catalogue] → ORGANISING FREEDOM, Charlottenborg, Copenhagen, Denmark, 2000. → AMATEURS, Goteborg Art Museum, Goteborg, Sweden, 2000. [Catalogue] 			
Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.			
→ NFA - P.117			

KLAUS WERNER

Jeans by Brax 150 DKK. Black leather shoes 500 DKK. White t-shirt 200-150 DKK. Norwegian wool sweater and white undershirt both presents. Watch by Omega 40000 DKK. Gold necklace with eagle pendant 4500 DKK. Eighteen-carat gold necklace with crucifix 6000 DKK. Ear ring with kings crown 1000 DKK. Ear ring with brilliant 700 DKK. Gold engagement ring 3000 DKK. Bum-bag, present. Underwear 45 DKK at Netto.

**HENRIK**

Jeans by Wrangler 200 DKK. Italian leather shoes 280 DKK. Bag and belt 100 DKK. Gold necklace 30 DKK. Jacket 250 DKK at H & M. Sweater, present. Polo shirt 100 DKK. Second-hand jacket with Gap Moore print 5 DKK at Den Gule Budik. Watch by Timex with velcro strap, present. Underwear 35 DKK. Brown second-hand leather belt 50 DKK at flea market.

**PIA**

Stretch trousers by Crème Fraîche 200 DKK. Black leather jacket 300 DKK at Fotex. Blazer 300 DKK at H & M. Second-hand blouse, present. Black knee socks 80 DKK at A/S. Off-white bra and underwear 300 and 200 DKK, both at Lingeri Kæden. Rings 20 and 30 DKK. Ear ring by DK 300 DKK.

**DORTHE**

White slippers 128 DKK. Black leather trousers 169 DKK at shop run by immigrants. Sweatshirt with Baby Maria print by Martinique, present. Underwear by Sløjgi 21 DKK at Fotex. White gold necklace with various pendants, 700 DKK. Glasses by Sting 3000 DKK.



Live transmission from one of the exhibition spaces at the art institution De Appel to the mental hospital De Gelderse Roos. At the Hospital the transmission was broadcasted through the hospitals internal AV network, which made it possible to view the broadcast on all televisions and computers at the institution. Both De Appel and De Gelderse Roos are located in Amsterdam.

- PLAN B, De Appel, Amsterdam, The Netherlands, 2000. [Catalogue] Variations of the work have been made for the following exhibitions:
- I PROMISE IT'S POLITICAL, Museum Ludwig, Köln Germany [Untitled (Museum Ludwig - Klinik und Poliklinik für Psychiatrie und Psychotherapie)], 2002. [Catalogue]
- ARQUITECTURAS PARA EL ACONTECIMIENTO, EACC, Castelló Spain [Sensetitol (Espai d'art Contemporani de Castelló - Hospital Provincial de Castelló)], 2002. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ NBP - P.103 JAB - P.110 NFA - P.116

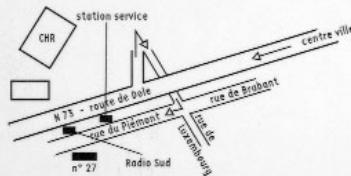




JENS HAANING, مَعَايِش

«MA'LESH»

27, rue du Piémont,
Besançon (Planoise)
11 mai - 11 juillet 2000
Inauguration : 10 mai



CENTRE D'ART MOBILE
BP 76 133 - 25 014 BESANÇON CEDEX 6
TEL: 06.07.66.02.79 FAX: 03.81.50.87.26

Jens Haaning, «Ma'lesh», 2000 - production centre d'art mobile. Avec le soutien de la DRAC Franche-Comté, de la Ville de Besançon, et l'ormale autorisation de l'Office Municipal d'Urbanisme.

064 MA'LESH 2000

7 x 3 meter size light sign with the Algerian Arabic expression Ma'lesh (who cares). The sign was designed to hang on a housing estate in a suburb of the French city Besançon, but was censored by the local authorities just before the light sign was to be hung. (The project was later carried out in Pascara, Italy in a smaller version).

→ JENS HAANING: MA'LESH, Centre d'Art de Mobile, Besançon, France, 2000.
→ FUORI USO, Pascara, Italy, 2000. (Catalogue).

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.009 NBP - P.104 HHP - P.144





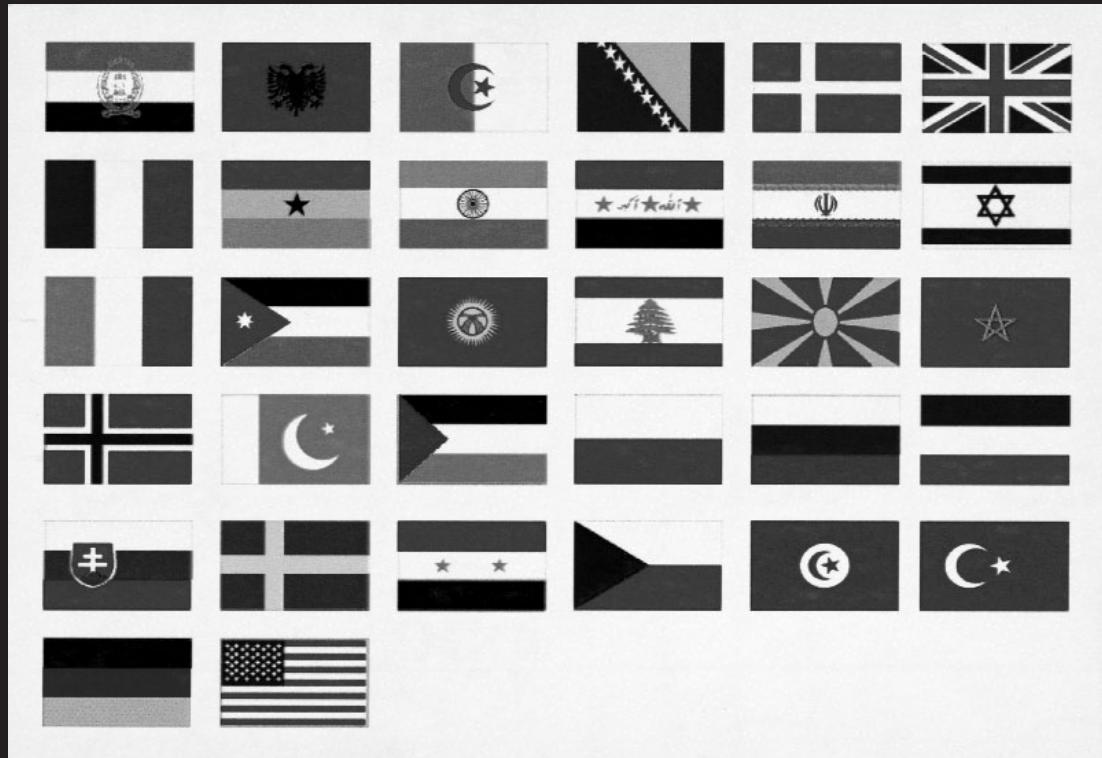
065 FOREIGNERS FREE (BIEL SWIMMING POOL) 2000 +P.078

Free entrance for foreigners at the public swimming pool of Biel.

- TRANSFERT, Public art project in Biel, Switzerland. [Catalogue]
A variations of the work have been made for the following exhibition:
- SCULPTURA 02, Public art project, Falkenberg, Sweden [Foreigners Free
(Klitterbadet)]. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD – P.007 NBP – P.104 NFA – P.118 HFB – P.125 LBLG – P.129



066 | THE EMPLOYEES OF TAXA 4X35 | 2000

A sticker was placed on a number of taxiwindows in Copenhagen. The sticker presented the flags of all the native countries of the employees of the taxi company 4x35. The employees where born in the following countries: Afghanistan, Albania, Algeria, Bosnian-Herzegovina, Denmark, England, France, Ghana, India, Iraq, Iran, Israel, Italy, Jordan, Kyrgyz Republic, Lebanon, Republic of Macedonia, Morocco, Norway, Pakistan, Sudan, Poland, Russia, Ex-Yugoslavia, Slovakia, Sweden, Syria, Czech Republic, Tunisia, Turkey, Germany and United States of America.

→ TAXA, Navin Gallery Bangkok and Onepercent Copenhagen,
Public art project in Copenhagen, Denmark.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

→ NBP – P.104 HFB – P.126



067 TURKISH JOKES 2001

A number of loudspeakers broadcasting jokes told by a Turk in her native language were permanently installed in the park surrounding the National Museum of Ethnology in Leiden.

→ GARDEN OF EDEN, National Museum of Ethnology Leiden, the Netherlands, 2001-. [Catalogue]

068 ARABIC JOKE 2001

Around the city of Milan, a poster campaign was on display for the duration of a couple of months. The posters presented an Arabic joke written in Arabic.

→ MILANO - EUROPA 2001, Bovisa Art Centre, Milan, Italy, 2001. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.





069 KLUB DIPLOMAT - GALLERI NICOLAI WALLNER (CHAIR EXCHANGE) 2001

Swapping of one of the chairs of the gallery with a chair from the private foreigners club Klub Diplomat. Both places are located in Copenhagen.

→ GALLERI NICOLAI WALLNER, Copenhagen, Denmark, 2001.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

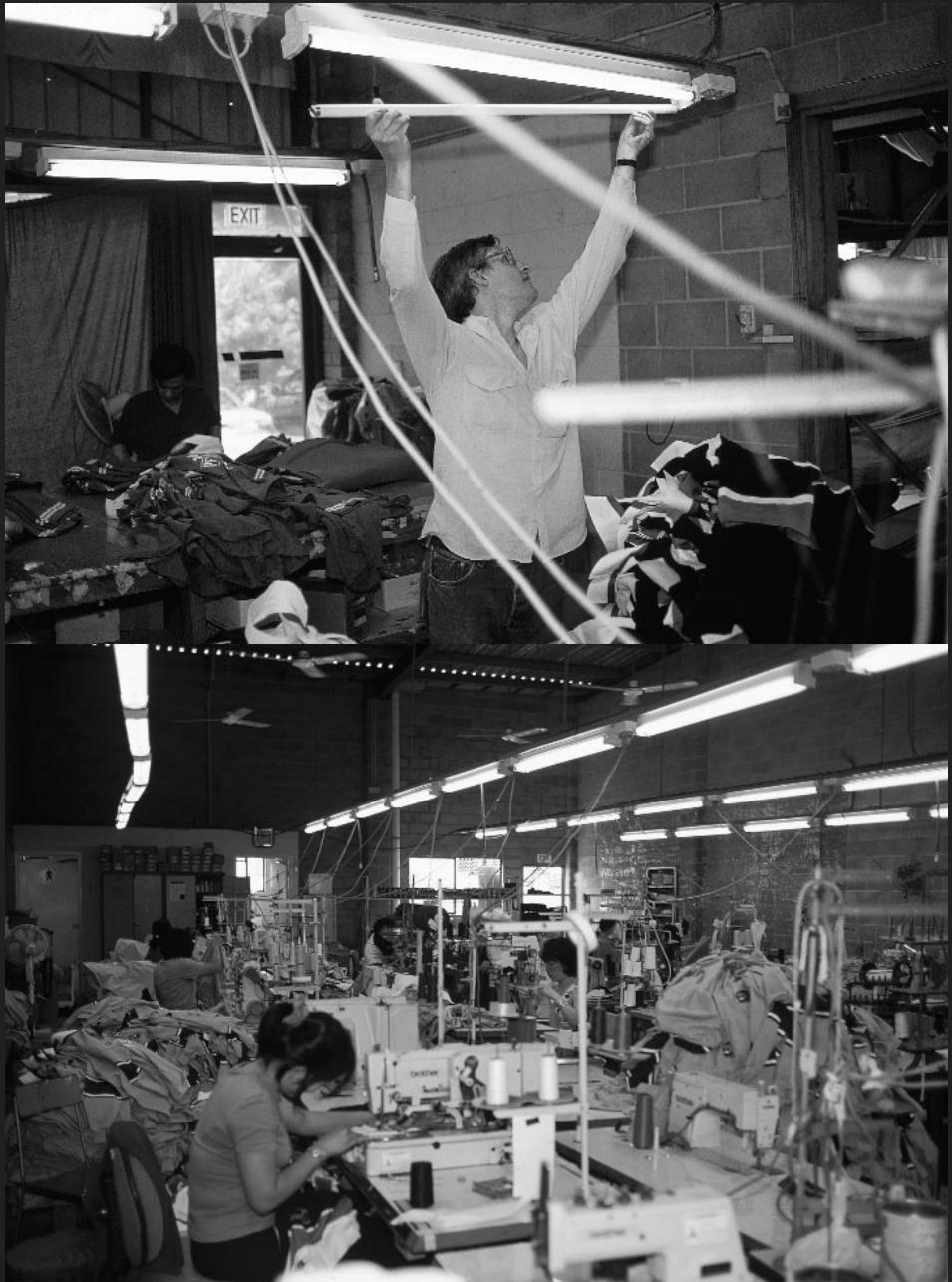
→ VPD - P.007 NBP - P.105

The fluorescent tubes of one of the exhibition spaces at 60 Merivale Street were swapped with the fluorescent tubes at the workplace of the Vietnamese owned clothing manufacturer Vinamaus Company Pty. Ltd. Both places are located in Brisbane, Australia.

→ PARALLEL STRUCTURES, 60 Merivale Street / David Pestorius, Brisbane, Australia, 2001.
→ PARALLEL STRUCTURES, Gertrud Contemporary Art Space, Melbourne, Australia, 2002.

Collection Haubrok, Düsseldorf, Germany.

→ VPD - P.007 HFB - P. 127



The Refugee Calendar 2002

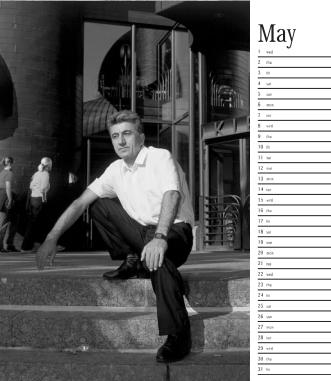


071 THE REFUGEE CALENDAR 2002 +P.085

Wall calendar for the year 2002 with photographs of asylum seekers living in Tampere while waiting for the outcome of their application for asylum in Finland.

Courtesy: Nifca, Helsinki, Finland / Jens Haaning.

→ VPD – P.006 NBP – P.105 JAB – P.109 NFA – P.117

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072 GWANGJU – IMGINGAK (WATER EXCHANGE) | 2002

Swapping of water between the exhibition site of the Gwangju Biennale and the city of Imgingak. At both locations the water was tapped from the public water system and poured into the public drain. The water was transported in a water truck. Gwangju is a city in the Southern part of South Korea (Republic of Korea), and Imgingak is the last civil South Korean city, before the border with North Korea (Public Democratic Republic of Korea).

→ PAUSE, GWANGJU BIENNALE 2002, Gwangju, South Korea 2002. (Catalogue)

Courtesy: David Pestorius, Brisbane, Australia.

→ NFA - P.118



073 ARABIC JOKE 2002

In the center of Geneva, a poster campaign took place for the duration of a month. On the posters where written an Arabic joke in Arabic (translated):

A Grain of Wheat.

When Guha lost his mind, he started to believe that he was a grain of wheat. His biggest fear was that a chicken would eat him. His wife became tired and persuaded him to see a doctor, which he did. The doctor sent him to a mental hospital. After a short while, it seemed as Guha had recovered and regained his sanity. His wife fetched him from the hospital and walked him back home. On the way home, Guha saw some chickens walking on the road. He became very frightened and tried to hide behind his wife. The wife could not understand what had got into him as they had just left the hospital and shouted at him: "What the hell do you think you are doing? Don't you understand that you're not a grain of wheat anymore?" Guha replied in anguish, "It doesn't matter what I think! The important thing is whether these bloody chickens understand that I am not a grain of wheat."

→ JENS HAANING: ARABIC JOKE, Planet22, Geneva, Switzerland. 2002.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.010 HHP - P.145

074

REFUGEE PORTRAIT 1

2002

P.089

Photograph of a family living in Tampere, Finland.
The family were awaiting the outcome of their application
for asylum when the photo was taken.

→ FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen
Denmark. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

075

REFUGEE PORTRAIT 2

2002

P.090

Photograph of a family living in Tampere, Finland.
The family were awaiting the outcome of their application
for asylum when the photo was taken.

→ PROTEST RESPECT, Kunsthalle St. Gallen, St.Gallen, Switzerland.
→ FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen
Denmark. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

076

REFUGEE PORTRAIT 3

2002

P.091

Photograph of a man living in Tampere, Finland.
He was awaiting the outcome of their application for
asylum when the photo was taken.

→ PROTEST RESPECT, Kunsthalle St. Gallen, St.Gallen, Switzerland.
→ FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen
Denmark. [Catalogue]

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.











077

REFUGEE PORTRAIT 4

2002

P.092

Photograph of a couple living in Tampere, Finland.
They were awaiting the outcome of their application for asylum
when the photo was taken.

- PROTEST RESPECT, Kunsthalle St. Gallen, St.Gallen, Switzerland.
- FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen Denmark. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

078

REFUGEE PORTRAIT 5

2002

P.093

Photograph of a mother and daughter living in Tampere,
Finland. They were awaiting the outcome of their application
for asylum when the photo was taken.

- PROTEST RESPECT, Kunsthalle St. Gallen, St.Gallen, Switzerland.
- FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen Denmark. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

079

REFUGEE PORTRAIT 6

2002

P.095

Photograph of a young girl living in Tampere, Finland.
She was awaiting the outcome of their application for
asylum when the photo was taken.

- PROTEST RESPECT, Kunsthalle St. Gallen, St.Gallen, Switzerland.
- FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen Denmark. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

080

REFUGEE PORTRAIT 7

2002

P.096

Photograph of a mother and her son living in Tampere,
Finland. They were awaiting the outcome of their application
for asylum when the photo was taken.

- PROTEST RESPECT, Kunsthalle St. Gallen, St.Gallen, Switzerland.
- FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen Denmark. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

081

REFUGEE PORTRAIT 8

2002

P.097

Photograph of a mother and her two children living in
Tampere, Finland. They were awaiting the outcome of their
application for asylum when the photo was taken.

- FUNDAMENTALISMS OF THE NEW ORDER, Charlottenborg, Copenhagen Denmark. (Catalogue)

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König,
Berlin, Germany.

OLVI



MAITO KERMA
KYLMATASO







082 COPENHAGEN - BANGKOK (LIGHT BULB EXCHANGE) 2002

Swapping of the fluorescent tubes from the exhibition space of Galleri Nicolai Wallner, Copenhagen, with fluorescent tubes from the 24-7 store V-shop at Samsan Road, Nakorn, Chaisri Dusitin, Bangkok Thailand.

→ JENS HAANING: COPENHAGEN - BANGKOK (LIGHT BULB EXCHANGE), Galleri Nicolai Wallner, Copenhagen, Denmark.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

→ VPD - P.007



083 | KASSEL - HANOI (LIGHT BULB EXCHANGE) | 2002

Swapping of the light bulbs of all the street lamps of the street Trappen Strasse in Kassel Germany with light bulbs from some of the street lamps of the street Hoang Quoc Viet in Hanoi Vietnam.

→ DOCUMENTA 11, Kassel, Germany 2002.

Courtesy: Galleri Nicolai Wallner, Copenhagen, Denmark / Johann König, Berlin, Germany.

TEXTS

JENS HAANING : ILLEGAL WORKER

Style once used to be enough to define the identity of an artist. But in the contemporary world, identity is never much more than an access code, a logo (at best) or a sales pitch (at worst). Surveying a formal territory understood as a private property thus isn't the issue anymore. The work of many artists today is carried out in a succession of aesthetic "moves" apparently isolated from one another. These operators produce exhibitions which are often very disparate formally, since they only consider forms as a tool, rather than an end for their work. Among them, one could name Maurizio Cattelan or Gianni Motti, Henrik Plenge Jakobsen, Kendell Geers, Matthieu Laurette, Christian Jankowski, Wim Delvoye and finally, Jens Haaning. Neither can their practice be described as "experimental" (i.e. this is not what makes it particular) since it is not rooted in the image of a studio-cum-laboratory. Rather than investigating a given issue (through a vertical, drilling process), this type of practice unfolds on a horizontal line where recurring elements end up defining a personal universe, in other words a specific toolbox designed to process a similarly specific mass of information.

With respect to this re-centering of aesthetics towards a mode where forms are instrumental, how can the quality of the works thus produced be measured? It is of course understood that the issue isn't only whether a work functions or not; a lot of art that "functions well" turns out to be disastrous, or simply boring. The concept of "accuracy" seems more convincing. What, for want of a better word, one often calls the "beauty" of an artwork is only in most cases the translation in everyday language of a feeling of accuracy which strikes us: the adequate form to convey a singular vision of the world, a precise handling of one's tools. Relevance in the current aesthetics debate, relevance in the period in which it arises. And potentially sustainable as well, if the various elements which "hold" it together persist in their association, which is not always the case, as the perusal of any catalogue from the '80s would easily demonstrate.

Jens Haaning's artworks function, in real time moreover. They demand our participation, not from a theoretical point of view (as the notion of "participation" implied in 50s happenings), but in order to verify the concrete hypothesis they materialize. The travel agency he set up at the Chouakri gallery in Berlin delivered

real plane tickets; in his supermarket of imported goods in Fribourg, the public could really compare the prices and purchase the products (*Super Discount*, 1998). Far from an esthetic of the reconstitution (as with Guillaume Bijl, who transformed exhibition spaces into trompe-l'œil figures), Haaning constructs structures whose functioning is the very object of his practice, beyond any consideration of the nature of art or the museum. This attitude towards the art system is actually typical of the art of today: while the exhibition space was a medium in itself for conceptual artists, an exemplary space from which one could start questioning society as a whole, today it has become a space like any other, an almost neutral space, since all social spaces have been homogenized by the neo-liberal economy. Why work specifically on the museum or the gallery since they are only elements in a chain of inter-dependent spaces? The issue is less to analyze or criticize this space than to define its site within wider systems of production, whose relations have to be established and codified by the artist himself. In short, it is the *socius* (the complex of channels distributing information, goods and human relations) which has become the real space of the exhibition for the artists of this generation. The art center or the gallery are particular cases which nonetheless belong to the totalizing whole one could describe as the "public place". This is for example the case with *Untitled (de Appel — de Gelderse Roos)*, 2000, a work where Haaning installed a live transmission from an art center to a psychiatric hospital. This was no exploitative model of exchange, since the connection worked only one way, turning the exhibition space into a human zoo. Where one would have expected a commentary on the art institution, Haaning made us reflect on that of psychiatry.

Society, seen through the work of Jens Haaning, is a body divided into lobbies, quotas or communities. But it principally appears as a vast catalogue of narrative frameworks governed by the audiovisual model of editing. His work asks a question: is this edit in which we live the only one possible? From the same material (the everyday), it is always possible to produce different versions of reality. His work thus functions like an editing suite, reorganizing social forms by producing alternative scenarios. Haaning de-programs and re-programs, he suggests that other uses of collective space are possible. His pieces hint at these uses while materializing them.

One of his favorite models is the immigrant community. In any society, for an important part of the "national" population, immigration is seen as a kind of foreign body. This image is further reinforced in the collective imagination by the fact that immigrants are generally denied any positive representation, any space of inscription. Off-screen in relation to the social imagination, it is a "margin" without images

which we generally only perceive through politically coded representations. In various works, Haaning has attempted to materialize these semi-invisible communities: for example, *Turkish Jokes* (1994) or *Arabic Jokes* (1996), where he injected a foreign language into the city's body, letting it bring together those who could speak it, thus for once excluding the "natives", leaving them without any ability to read the message. *Turkish Jokes* functions like those chemicals which, once inoculated into the patient's body, temporarily make the network of his veins visible under X-rays. To make visible: stickers on their cars reveal the nationality of taxi

drivers (*The Employees of Taxa + 4 x 35*, 2000). Enabling all foreigners to go to the city pool for free is an inversion of regular privileges but also lets an image of their

presence arise (*Foreigners Free – Biel Swimming Pool*, 2000). Haaning has repeated this gesture on various occasions, giving totally free access to immigrants in the museums and art centers where he has been invited, thus electing a "people" as the ideal spectator of his works: the alien victim of racism and misunderstanding, the economic nomad produced by ultra-liberalism and third-world poverty. More generally, Jens Haaning's work points out the way in which any artwork generates a certain type of behavior, but also a micro-community of viewers. Thus, for the Western spectator *Ma'lesh* (2000) will look like an elegant light-box in black and white, while those who read Arabic will also find a strange sign of complicity: "Who cares?"

Haaning's work enters the theoretical framework of relational aesthetics, since it first evolves in the inter-human field, producing social relations and negotiations before any other aesthetic considerations. But what is important is that Haaning never considers the universe of human relations as an innocent space. Far from some of the well-wishing social and cultural caricatures which are all too often associated with "relational" practices, Haaning takes the contradictions and the violence of social space into account. Sometimes he even stages them in unbearable situations, forming a team of workers to produce real weapons (*Weapon Production*, 1995), or, in a more subtle fashion, proposing to turn a bankrupt factory located next to the site of a concentration camp into a holiday resort (*Das Faserstoff Project*, 1998). Nazism, Taylorism, leisure industry: a similar root? Not every community is good.

Exchange, or rather substitution, is one of the principal figures of this practice founded on establishing forced connections: thus a neon tube from a Danish exhibition space ended up hanging on the ceiling of the Luther King food store in Houston, Texas (*Copenhagen-Texas (Light Bulb Exchange)*, 1999). Or this chair from gallery Wallner which was exchanged with another from the Klub Diplomat, a space for foreigners in Copenhagen. The everyday objects thus displaced

function like inverted readymades: the mass-produced object does not change status, but materializes a pairing; it links two places together and creates a space which is the very form of the work. This very particular form (a space in-between two places, a movement between two situations) also plays a very important role in many contemporary artworks: Rirkrit Tiravanija recreated the dimensions of his New York apartment at the Kunsthalle in Cologne, Maurizio Cattelan exhibited the loot of a burglary committed a few meters away from the De Appel Foundation, Pierre Huyghe worked on the distance separating a lived experience from a Hollywood fiction... The art of today follows the tracks of a border zone, and Haaning is one of its most stubborn explorers. Matthieu Laurette, proposing to become a citizen of a tax haven, formulates a similar problem like in Haaning's piece, *Danish Passport* (1997). Composed of his passport placed under glass: both are premised on the idea that we live in a commodified space, where nationality is only one type of property amongst others and thus also has a price.

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This tendency to insert humanity within abstract structures is certainly the central figure of Jens Haaning's activities. The space of exchange does of course constitute their place and form, but most of the time, what is at stake is an openly displayed substitution that in turn exposes normative codes (ethnic, social, aesthetics). Hence his *Refugee Calendar* is a calendar like any other which simply replaces the customary images of desire with those we refuse to face, pictures of the alien living a few blocks away from us, "in irregular situation", as one calls the illegal workers and immigrants, the families or individuals herded in refugee camps. The artist claims a similarly "irregular situation" for himself within the field of contemporary art-working in the cellars of aesthetics.

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Translated from French by Mai-Thu Perret, Geneva.

THE ART OF BELONGING

Getting together. Coming apart. The push and pull of belonging runs throughout Jens Haaning's work. *Trap* (1994), invites people to enter an empty room, only to have a sliding door close behind them, which temporarily isolates them from others. *Turkish Jokes* (1994), and *Arabic Jokes* (1996), are enjoyed by Turkish and Arabic speaking immigrants in Europe; their laughter binds them while cutting them off from the native speaker in their adoptive countries who simply cannot understand why they are laughing. *Office for Exchange of Citizenship* (1997-98), brings together citizens of different origins to trade their nationalities, thereby reaffirming the original difference between them. The refugees living in Copenhagen, photographed by Haaning, belong through the name brands and prices of their clothing, although they are barely Danish citizens. *Super Discount* (1998), allows Swiss consumers to buy French goods duty-free while reminding them that the prices are lower just across the border. Even Haaning's assessment of the internet — "a possibility to be alone together with other people" — presents community as puzzle with no hope for a solution.

By creating communities — at once inclusive and exclusive —, Haaning underscores what most art historians, theorists and critics have chosen to ignore: aesthetics is about people, not objects. Museums may hold vast collections of art, but they are places designed to orchestrate a sense of community, membership, belonging. Along with the French Revolution, which established the public museum as a right of the people, Kantian aesthetics offers the clearest expression of the community realised by the public museum. In the third critique, the Critique of Judgement — published in 1790, just three years before the opening of the Muséum National in the former Palais du Louvre —, Kant sets out to prove what initially appears as a rather curious proposal: people can create a community, not by voting, nor by speaking the same language, but simply by judging beauty.

How does it work? When judging a "presentation" — Kant uses the term *Darstellung* to give aesthetic judgements the widest possible range of application —, one must be convinced that anyone in the same position would also judge the presentation to be beautiful. Beauty has no concept and knows no definition but rather gives rise to a particular form of pleasure: the individual enjoys the presentation and yet at the

same time remains completely disinterested. A presentation with a purpose, such as a personal interest or a practical use, may taint the objectivity, universality and communicability of the individual's pleasure. Indeed, presentations marked by a definite purpose can never be beautiful but remain merely "agreeable." Once these conditions have been met, the individual has the right to require the same pleasure from everyone and can therefore claim universal assent. As Kant elaborates, "*the principle of judging validly for everyone from subjective bases is correct.*"¹ By making aesthetic judgements, the individual can claim to be part of a universal community.

Reflecting Haaning's description of the internet, the subject of Kantian aesthetics remains "alone together with other people." Since the ability to judge beauty is a shared sense, there is no need to ask other people if they agree that the given presentation is indeed beautiful. Similarly, individuals can wander through a public museum and simply assume that others share their aesthetic judgements and pleasure without directly questioning them. The public museum also promotes judgements and pleasure by cutting off the "presentations" from any purpose with frames, pedestals, security guards and "do not touch" signs. The Kantian subject, however harmless it appears, should not be underestimated since Kant effectively makes beauty the exclusive property of a universal community. Judgements and pleasures that prove to be tainted by particular tastes do not describe "beautiful" presentations but merely "agreeable" ones. By extension, the community realised automatically loses its universality, although many will continue to exercise their right to claim assent from others.

II.

In many ways, Haaning's work can be seen as an elaborate attack on the program of Kantian aesthetics, both from within and beyond the walls of the public museum. Occasionally, Haaning seems to play both sides, systematically reaffirming Kant's arguments while refuting their universal claims. First, as a proponent of relational aesthetics,² Haaning replaces the art work — the "presentation" in Kantian terms — with a set of active relations. One may consider the project *Foreigners Free* (1997, 2001), which waived entrance fees for foreign visitors at several museums, or even *Travel Agency* (1997), which transformed a gallery into a sales office for aeroplane tickets. In this case and others, the art work involves an interaction and actually remains incomplete without the participation of several individuals. The singular judging subject becomes a plurality of individuals who are forced to interact, to speak with each other and even to exchange opinions, if not goods. The moment of

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tacit agreement in Kant — of being "alone together with other people" — is replaced by direct confrontation.

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Ultimately, these confrontations do not lead to consensus but introduce differences that remain radically incommensurable. Instead of realising a universal community, each person is left with a limited community and a particular sense of belonging that simply cannot be shared beyond the community's immediate members. The universality of aesthetic judgements and pleasure — which partly depends upon the absence of a concept for beauty — proves to be an illusion that is suddenly broken by the real specificity of ethnicity, nationality, language and cultural practises. In *Foreigners Free*, the foreign museum visitor is set apart from locals while enjoying special privileges at their expense. Haaning's joke series provides yet another example. In particular, *Arabic Jokes* (1996), paired three jokes written in Arabic with an image of a topless Danish pin-up girl, which were placed on posters and distributed throughout Vesterbro, a red light district and ethnically mixed area in Copenhagen. Danes may be attracted by the naked woman, but the majority of them cannot understand the jokes, which, again, can be enjoyed only by the Arabic speaking immigrants who live in the area. The topless woman, offensive to many Muslims (whether Arabic speaking or not), reaffirms the "openness" and "liberal" attitudes of Denmark, but these local Danish customs are clearly not extended to the foreigners who live there and only serve to exploit women for pornography. While the Arabic jokes are not pointedly racist, the laughter of Arabophones among each other echoes the laughter of every racist who has made fun of them in the past for their cultural specificity. Much like the subject of Kantian aesthetics, the individual who tells racist jokes always claims assent from others by assuming that the joke will not be offensive to them.³

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While curtailing the universal claims of the Kantian subject — whatever his or her origins —, Haaning also undermines the public museum's attempts to facilitate aesthetic judgements and pleasure. By selling consumer goods in the museum and gallery at discount prices, Haaning exploits the autonomy of the art work, only to destroy it. Super Discount and Travel Agency as well as *Trade Bartering* (1996), encourage people to satisfy personal needs instead of pursuing "disinterested pleasure" by tempting them with an array of objects that have a specific use and purpose. *Trade Bartering* perhaps best reflects the equivocal status of an object that oscillates between art work and commodity. Haaning purchased everything from salami to schnapps in Denmark, imported the goods to Norway and then sold them as art works at the ticket counter of the Kunstsnernes Hus in Oslo. As vehicles for creating community, art works are not subject to the import taxes levied on

other goods and thus could be sold at a 40% discount. Yet consuming the purchases as commodities would evidently destroy them as art works and thus constitute a form of vandalism. Travel Agency gave rise to a similar predicament by selling travel tickets as art works and thus at a lower rate of sales tax. Each purchaser was left with a choice: either enjoy the ticket as an art work or use the ticket to make a trip. By choosing the trip, the individual transforms a "beautiful" presentation into a merely "agreeable" one. While gaining a trip, the individual misses a chance to realise a universal community.

In a similar vein, Haaning seems to exaggerate the universal claims of the public museum as a place. The museum's attempts to be comprehensive in its collection and inclusive in its public are taken to an extreme in projects such as *Weapon Production* (1995), *Middelburg Summer 1996* (1996), *Flag Production* (1996, 2000), which transformed exhibition spaces into factories for producing, respectively, handmade weapons, clothing articles and flags for imaginary states. In the case of Middelburg Summer, an entire factory — the Turkish-owned company Maras Confectie — moved into the exhibition space of De Vleeshal in Middelburg, the Netherlands. For the duration of the exhibition, Turkish, Iranian and Bosnian employees continued to produce their wares while museum visitors looked on and asked questions. Here, the "exotic" and "international" nature of the museum presentation proves to have a local flair since the Maras Confectie is situated in the neighbouring town of Vlessingen. For *Copenhagen – Texas (light bulb exchange)*, Haaning took the exhibition space of Overgaden in Copenhagen to an unexpected foreign location by exchanging the fluorescent light bulbs from the space with those in a Vietnamese-owned food store in Houston, Texas. In these projects, a familiar object — be it clothing or a light bulb — suddenly gains an uncanny status, being local and foreign, familiar and strange. The ubiquity of the public museum does not produce the transcendence of a universal community but rather leads to a local immigrant factory or a corner grocery store.

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III.

As a house built for the subject of Kantian aesthetics, the public museum may have been domesticated by the nation-state, but it still enjoys a high degree of autonomy while promoting national and international culture. Haaning's work links the public museum with other state institutions that have a special status because they are also both inside and outside society, abiding to its rules while creating different ones. Haaning's photographs of refugees living in Copenhagen as well as *The Refugee Calendar* (2002), which features photographs of refugees in Tampere,

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Finland, both evoke the asylum centre where people reside in a country without enjoying the full benefits of citizenship. The photographs of mentally ill individuals living in Copenhagen recall the mental hospital. With *Untitled (De Appel – de Gelderse Roos)* (2000), Haaning went so far as to establish a direct link between the public museum and the mental institution; a camera set up in the exhibition space of De Appel broadcast images of museum visitors for residents at the mental hospital de Gelderse Roos, both located in Amsterdam. Finally, *Das Faserstoff Projekt*, (1998), implicates the concentration camp as the project proposes to build a holiday estate out of abandoned factory grounds located near a former concentration camp at Fürstenberg in Germany.

While the asylum centre, the insane asylum and the concentration camp may initially appear as distinct from the public museum, all of these institutions have been founded by the nation-state as part of a larger "biopolitical" project. Coined by Foucault,⁴ the term biopolitics reflects the nation-state's peculiar mixture of life and politics, its attempt to control the population by disciplining the body through a wide range of practices and institutions, from health care to education, from sanitation to statistics, from the army to the prison. In his archaeology, Foucault tended to focus on oppressive institutions, such as the prison and the insane asylum. The public museum presents the experience of community as a form of pleasure, a pleasure it promotes and protects through its own disciplinary practises, including those familiar "do not touch" signs. Where the school educates, the hospital heals, the prison reforms, the public museum gives individuals a sense of community and culture. A sense of belonging.

More than any other of Haaning's works, *Foreigners Free* highlights the biopolitical dimension of the public museum. At each institution where the work was realised, certain members of the public were already enjoying a discount in their entrance fees: students, school children, veterans, the unemployed, the handicapped and friends of the museum. While friends of the museum and veterans are rewarded for having contributed something to the nation-state, the other groups are being offered an opportunity to enjoy an experience without being excluded for economic reasons. On the one hand, the reduced entrance fees are populist because they make aesthetic judgement and pleasure available to everyone. On the other hand, the fee scale is elitist because it also serves to guarantee the public museum's claim to give rise to a universal community. If the poor, the young, the unemployed and the untrained could not participate, the community realised by judging subjects would lose its universality. More significantly, the collection might suffer a fall in status, from being "beautiful" objects admired by the people to being merely

"agreeable" ones that reflect the tastes of an elite ruling class. The fee scale, while benefiting marginalised groups, also serves as a guarantee for full paying visitors that they will be seeing works that can be judged by everyone and thus can be rightfully called beautiful. The fee scale, however inclusive, encourages the state of being "alone together with other people."

Once again, Haaning exaggerates the public museum's universal claims by letting foreigners in for free. Why not? Why shouldn't foreigners enjoy the same privilege as students, school children, the unemployed and the handicapped? Of course, the public museum assumes that foreigners are tourists who can pay the full fee since they paid for their trip. And what about the foreigners who live as immigrants in the country alongside nationals? It seems that their aesthetic judgements and pleasure do not count; the possibility of their exclusion in no way threatens the universality of the community realised through aesthetics. Like the interns in an asylum centre, a mental hospital or a concentration camp, they are part of society but do not belong. Far from celebrating the public museum, Haaning's fee scale actually underscores its uncanny brand of xenophobia which amounts to nothing less than a fear of foreign locals, difference in the same. One would have thought that "difference in the same" would be an apt description of community. But, then again, it all depends where someone is standing.

1 Immanuel Kant, *Kritik der Urteilskraft* (1790; Frankfurt am Main: Suhrkamp, 1974), 222.

2 For an elaboration, see Nicolas Bourriaud, *Esthétique relationnelle* (Dijon: Les presses du réel, 1998). In the book's glossary, Bourriaud offers the following definition of relational aesthetics: "Set of artistic practises that take as a theoretical and practical point of departure the entirety of human relations and their social context rather than an autonomous and privative space." *Ibid.*, 117.

3 An example also lies in Nella Larsen's 1929 novella "*Passing*," the story of an African-American woman who passes for white in the era of segregation. When her white husband tells a racist joke about "black scruffy devils" to her friends, who are also passing, they laugh with him, albeit for very different reasons. By withholding their difference, they respect his right to claim universal assent. Nella Larsen, *Passing* (1929; New York: Penguin Books, 1997), 39-40.

4 For a description of biopolitics, see the final section in Michel Foucault, *La Volonté de savoir* (Paris: Gallimard, 1976).

Nina Folkersma, Amsterdam.

ADMITTED

1. HE WAS THERE FOR ONE YEAR. TWELVE MONTHS, TWO WEEKS AND ONE DAY, TO BE EXACT.

He tells me that it went wrong in Paris. That then he had gone back to Denmark. And that there he was admitted to the psychiatric ward of a hospital in Copenhagen. The Rigshopitalet. The same hospital where the Danish filmmaker Lars von Trier had made his twelve part soap-slash-horror television series, *The Kingdom*. I can imagine how he wandered through the labyrinthian corridors of that enormous building, which once was the most advanced hospital in the Kingdom of Denmark. And I wonder if he, too, heard the screams of the dead girl, Mary, the illegitimate daughter of one of the hospital's founders, the infamous Dr. Krüger — the girl who people here say was murdered by her own father in 1919. They say that the psychiatric patients in *The Kingdom* can still hear her screaming to this day.

He tells me more. Says that in retrospect he realized that it had in fact already started at the age of five. The ups and the downs. By the time he was admitted at the age of 32, his condition was, as he himself puts it, 'pretty heavy'. The light tone in which he states this makes me suspect that the term is rather euphemistic at that. Again I try to imagine it. What it must be like to feel like Superman one moment — flying above the earth in your red and blue suit, cape waving — and crashing to the ground the next. Feeling pulverized by a world that is suddenly as dark and obscure as Batman's Gotham City. I am reminded of my own adolescent years, the period in which I went through a heavy identity crisis and identified with — "himmelhoch jauchzend, zu Tode betrübt" — the young Werther or with Madame Bovary.

His Sturm-und-Drang periods usually recurred once every six months. In a 'good year' each of these periods lasted for two, three months. The energetic periods were fantastic, naturally. The things that he could do then! His production was phenomenal. Those phases more than compensated for the lethargic months when nothing emerged from his hands. Again I see him flying, the world at his feet. And I try to imagine that one perfect moment, right before the fall. That moment when the air falls out from beneath your wings, but you still remain floating. That serene peace, when time seems to stand still for an infinite moment. But then comes the fall, inevitably.

*"The art is to fall so fast
that you fly past yourself
and are just in time
to catch yourself."*

wrote the Dutch poet K. Michel. Most people do not fall so fast. Often they manage to recover their balance in time.

Jens fell. In Paris, in 1997. And Jens was no longer capable of catching himself. The Danish hospital made the diagnosis: manic depressive psychosis. And that was it, then: a clinical picture, a label, a method of treatment, medication. Suddenly he was a patient. Someone who had been pigeonholed. And then tidily locked away in a little room and temporarily placed outside the society. Powerless and dependent, because of something that was beyond his control. The way back lasted one year. It might have been worse, runs the thought through my mind. But then he says, in the same soft tone of voice, that he once calculated he had spent a total of ten years in bed and that for approximately half of his life he has been severely depressed.

2. NATURALLY, HE READ FOUCAULT.

He was already interested in the workings of power and its influence on the individual during high school — although at the time he did not yet use those terms. Then it was simply called 'who belongs' and 'who's an outsider'. As a teenager he was involved with political activities. There he noticed how some people were able to readily adapt to the system, how others were shut out and how some of them subsequently tried to overcome their underdog position by exercising power over others. Yet that was not the reason why he left politics and later on took up art. As a political activist, he too often felt forced to come up with concrete solutions, whereas art offered him more room for analysis and the formulation of reflective questions. That freedom appealed to him: he wanted to create frameworks that other people could use in order to investigate and sharpen their own views of the world. At the art academy, he again became engrossed in Foucault and his ideas about power and control. Like Foucault, he was not interested in power itself, but in its opposite: powerlessness — the mainspring behind every form of extremism. He was particularly interested in different forms of resistance, in groupings — often minority movements — which were outside the law or the social system.

I dig into my memory, rummage through my bookcase and try with all my might to unearth the remnants of my knowledge about Foucault. I recall Foucault's preoccupation with prisons, hospitals and lunatic asylums — institutions where the

invisible mechanisms of power are visible in the architecture. And I remember Foucault's *Madness and Civilization* and *Birth of the Clinic*, in which he describes how madness has been regarded throughout the ages. Up until the 19th century, madness was not considered to be a mental illness. Only in modern times — when the morality of the church were replaced by that of science — was the idea of insanity as a psychic disorder born. From that moment on, lunatics were hidden away in institutions, under the pretext of letting them recover in peace, but in fact in order to protect society against them, says Foucault. And so the new scientific disciplines of psychology and psychiatry are at the service of society, which aims at excluding those who do not conform to the 'normal', according to Foucault.

Had Jens recognized himself in this? He says that in Foucault he recognized his own fascination for the subject, but not his own condition. He simply never had put two and two together, he declares laconically. In his first years at the art academy, in and around 1990, he indeed made work that dealt with a kind of psychological angst or a feeling of oppression. Life-sized objects they were, exactly the size of his own body, pressed-together pieces of wood or heavy metal, with soft foam rubber in between. A Danish art critic, Anne Ring Petersen, noted with due propriety that this work was about "existential confinement, bodily torment and psychological pain". And in 1993 he made a series of multiples of plastic bags filled with medication that could only be obtained by prescription. Hand-me-down pills, 50 grams to a bag (*Candy Bags*, he called them). Exactly enough for an "extremely long lasting flight from reality", as Ann Ring Petersen put it.

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After he had studied for a year at the Academy of Visual Arts in Munich, his work became more aggressive, more outwardly directed. Instead of creating a representation of a feeling of oppression, he tried by means of installations and actions in public spaces to arouse a direct, psychological reaction in the spectator. By using threats and intimidation, for example — like the *Watch Out* piece he made in collaboration with Magnus Wallin in the gallery of Nicolai Wallner. The only thing he exhibited there was a pair of German shepherds on long chains. Try staying cool and collected when two such animals start barking dangerously at you. Or the installation *Trap*, which I 'fell into' in 1994 during an international exhibition of young artists in Breda. I stepped into the empty space through a sliding metal door, which slammed behind me with enormous force and then remained shut for roughly 45 seconds. Talk about psychological angst in relation to confinement.

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Analytically inclined people often have a blind spot toward their own condition. Doctors ignore their own diseases, psychiatrists deny their own neuroses, and Jens

overlooked the fact that an artist can also be the subject of his own work. His first confrontation with the personal nature of his work was head-on. He crashed into a trusted but unknown world, with new insights and significance. Only after his stay in the hospital did he realize the full import of what he had made all those years. He asks if I would like to examine his work from this angle now, because he believes it also throws a new light on his other work. But, he impresses upon me, his work is certainly not autobiographical. Please, no self-therapy! Now, I am not an adherent of the view that the artist is a tormented soul who expresses the innermost stirrings of his or her being. But how do you describe the psychic dimension without crawling into someone's psyche? Without identification, without heart and soul?

3. "THE IDIOT IS THE HUMAN BEING OF THE FUTURE; RELEASING THE IDIOT WITHIN YOU IS THE KEY TO HAPPINESS."

In the film *The Idiots* by the same Lars von Trier mentioned earlier, Stoffer at one point asks: "What you do about a society that grows richer and richer, but in which no one grows any happier?" To make it easy, he gives the answer himself: "You play the fool." The film is about a group of people led by Stoffer who decide to resist society and its social norms by pretending that they are mentally handicapped, and by acting like idiots. Lunacy as a form of liberation and as a model for resistance — also a beloved theme of philosophers. Bataille described — or, to put it better, personally understood — madness to be a borderline experience, an experience of the disorderly alien. Foucault described madness as that which is always excluded, as the dangerous Other. And Deleuze & Guattari relate the subversive to schizophrenia. For them, the schizophrenic is a radical, revolutionary figure who resists the repressive power of the capitalistic system.

Two years ago, the curators of "Manifesta 3" in Ljubljana took the notion of 'borderline syndrome' as their departure point. They construed that notion, which derives from psychiatry and indicates a personality that has severe problems in defining its own identity, as a metaphor for Slovenia's position in the new Europe. And, more generally, for our present culture, which posits, crosses or eradicates borderlines at all possible levels of discussion. I like metaphors. Preferably as personal as poetry, as intimate as a dream. But to my mind, it remains a delicate question to treat a severe psychiatric disorder as a metaphor and, as in the case of "Manifesta 3", to transpose it to a concrete political situation. In the case of Deleuze & Guattari, the question — notwithstanding the charm of their radical schizophrenic — is how a figure like that can resist capitalism. Even if he does not take part in "the hyper-consumption of late capitalism", he can hardly be termed a revolutionary. With Lars von Trier, too, the use of a mental handicap as metaphor has something

decadent about it. In *The Idiots* — certainly his best film, says Jens — Stoffer drops his role as idiot at one point. Frustrated by the reactions of the surrounding world, he proposes that the group go home and give up the experiment. At that moment, it becomes clear that this group of 'idiots' can throw off their aberration and return to ordinary society whenever they wish. A luxury that Jens does not have.

Nor do the patients in the psychiatric hospital De Gelderse Roos in Amsterdam have the possibility of voluntarily stepping out of their situation. However, Jens did offer them the opportunity — via a live hook-up — to take a peek into the art institution De Appel in Amsterdam. As his contribution to the "Plan B" (2000) exhibition, he

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placed a small video camera in one of the rooms of De Appel, that broadcast directly to De Gelderse Roos, where the images could be seen on all of the hospital's televisions and computers via its internal audiovisual network. A connection between one white sterile space where the observing 'clinical gaze' reigns supreme, and another. Two institutions where something is placed outside society and rendered 'harmless'. The parallels are clear. But what about the metaphors? Does Jens treat his own psychic history as a figure of speech? Perhaps he uses his work — if it is not autobiographical — in a metaphorical sense: to make clear that the artist, like the psychiatric patient in an institution, is confined and excluded. That his transgressive or subversive actions are also isolated and neutralized.

4. HARDLY ANY IMMIGRANTS LIVE IN DENMARK.

Everyone always thinks that Denmark is such a friendly country. Small and orderly. Cities, expressways, streets — yes, even nature — all neatly arranged. A trim little Legoland. But what many people do not know is that the current government is planning to make salaries contingent upon a person's national origin. I hear my own dismay reflected in his voice. He speaks of an ultra right-wing government, which judges on the basis of skin colour, which tramples upon the UN conventions, which is tacitly creating a country full of eerily normal xenophobes. And I hear his silent, intense anger.

Often he is typified as 'that artist who specializes in migrants, refugees and asylum seekers'. He himself prefers to see it in a broader sense, look a bit past that. After all, you see things better when you look at what lies beyond the borders. Think of Foucault, who was able to define modern society sharply by training his gaze precisely on what it excluded; that which does not fit within the order of the rational and the 'civilized'. Jens also looks at the outsiders and the excluded. At those who live at the edge of society — often literally: at the edge of the city, in safely fenced-off buildings, in asylum centres or psychiatric institutions.

Right before Christmas last year, I received a package in the mail from him. A calendar for the coming year. Very simple, almost businesslike in design. A separate page with photo for each month: a portrait of a young couple in the park, a family at a playground, two young men on the porch. Normal people, nothing exceptional. But the title of the calendar reveals a snake in the grass: *The Refugee Calendar* (2002). It proves to be portraits of people who have asked for asylum in Finland, and at the moment of being photographed are still waiting for the answer to their request. A year earlier, he had made a comparable series of photographs. Portraits of first generation refugees in Copenhagen. Each photo is accompanied by a short text: a detailed description of the clothing and accessories that the subjects are wearing, plus the price that they paid for them in Danish krones. Antonio wears a pair of secondhand pants by Kansas (35 DKK), underwear by Calvin Klein (250 DKK) and his mobile telephone is a Motorola (500 DKK). Deniz has also 'adapted well' to 'our Western dress codes': he wears Adidas training pants costing 200 DKK and a Benetton sweater that he picked up in Turkey for the equivalent of 80 DKK.

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I leaf further through the documentation and come across Brian, Knud and Caya. The same portraits, the same facial expressions. And neither do I discover any appreciable differences in clothing or price. Yet this is a different group of people here. The caption declares that they are psychiatric patients who live in Copenhagen. Suddenly an uncomfortable feeling comes over me. Migrants and 'the mentally disturbed' may indeed both be kept outside the system — but ranking them together is going too far for me. Doubts that I had had earlier now return. Sometimes I have difficulties with artists who are actively engaged with — to put it in a generalized way — certain minorities. Every once in a while I suspect these artists of being stuck in thinking in antithetical terms. Or worse yet: that they uphold and maintain opposites and contribute to polarisation. Every now and then I also feel this in Jens, the overly rigid antithesis between power and powerlessness, between haves and have-nots, those in authority and outsiders. I catch myself relating such antithesis to his bipolar disorder. Would that have something to do with it? No, now that I write this, I realize how presumptuous the thought is. And I realize that this is the danger in naming the unnameable. In reducing the 'disorderly alien' to the familiar. Captured in words, in paper theories, his projects can indeed seem like a simple matter of addition. One plus one soon adds up to a category. From personal experience, I know that in reality his work is more confusing and ambiguous, even more light-hearted. I recall Bordeaux, where on a street corner in the Arab district I was confronted with my own assumptions about the Arabian culture. Through a loudspeaker that Jens had mounted on a lamppost, I heard different Arab inhabitants of the district telling jokes in their own language. Thus, completely unintelligible to

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me. Were the jokes good or insipid, racist or sexist? The only reference that I had was my own pattern of expectations. And that was exactly what Jens was pointing out with this project. Ha!

5. THE HUMAN WORLD IS A SYSTEM OF CONTRADICTORY MOVEMENTS.

Human thought occurs by way of antitheses, to which we add mutually hierarchical relationships. But thought cheats. It secretly assumes that those hierarchies also actually exist, whereas in fact they are a succession of perspectives, telescoping into or over one another. Often smoothly, sometimes by fits and starts and every once in a while in head-on confrontation. Our thinking is driven by these confrontations, not so much by the antitheses themselves as by the insolvable tensions between the various positions. Normal, healthy, rational, civilized. Or is it irrational, criminal, fugitive, alien? Bataille called it 'human'. He noted: "the notion of the human therefore never implies (...) an unambiguous position, but a precarious balance, specific to the quality of 'humanness'. Human dignity always allows a combination of mutually contradictory movements."

After a long while, I see Jens again in South Korea. It is the end of March 2002, and he and I are here for the occasion of the opening of the 4th Gwanju Biennial. He has just come from Thailand. The Asian spring sun has added an extra ruddiness to his already freshly ruddy face. He has made a new work especially for the Biennial:

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a water exchange project between the cities of Gwangju and Imgungak. On the day of the opening, he and a Korean chauffeur depart from the Biennial terrain in a large freight truck filled with water. The journey to the North will take about eight hours. In Imgungak the truck will empty its contents in the public water system, to be filled again with local water. Upon returning to the Biennial terrain, this water will then be dumped into the drainage system of Gwangju. Clear, simple. But the undertaking is less innocent than you might think. Imgungak is the last South Korean city before the border with North Korea. Jens tells me that just hearing the name of that city evokes mixed feelings in the South Koreans, who officially are still at war with the Communist North. Again he knows how to touch a sensitive political nerve.

Yet even so. Even so, I feel that this work is sooner poetic than political. In any case, I have the impression that his work has become friendlier, gentler in the last few years. Weapons, flags and dogs — attributes in the earlier work — have made way for water, foodstuffs and free admission. Such as in *Foreigners Free — Biel Swimming Pool*, a project in the Swiss city of Biel, where he arranged for the local swimming pool to grant foreigners free admission. Or in *Super Discount*, at the Centre d'Art Contemporain FRI-ART in Fribourg, where he offered for sale at

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tax-free prices foods such as salami, cheese, cake and pasta. He had bought the foodstuff in France, paid taxes at the border, and imported it to Switzerland. In FRI-ART, visitors to his exhibition could do their grocery shopping at prices 35% less than normal. These actions throw a mischievous wink at social structures and economic systems, but ultimately they are sooner generous than conflict-arousing.

Back in Gwangju. Jens and the Korean chauffeur have safely returned from their ride to Imgungak. Twice they have shared each other's company for eight hours, cooped up in the cabin of a truck. I try to imagine how they communicated. Jens, who knows nothing of the Korean language or signs, with a head full of questions about the country passing him by; and the Korean chauffeur, who does not speak one word of English, full of thousands of questions about the artist's work. Both of them cut off from each other's world. How do you bridge the distance, the contradictions? I can picture it before my eyes. The chauffeur making gestures, pointing left and right, miming the words. Jens nodding his head and answering with his eyes. Empathizing, sympathizing.

Translated from Dutch by Jane Bemont, Amsterdam.

Harald Fricke, Berlin.

UNDER A FOREIGN FLAG

BUILDING WEAPONS, CHANGING BULBS: STRATEGIES OF CULTURAL EXCHANGE IN THE WORK AND PROJECTS OF JENS HAANING

Nothing must be forced to happen when everything is working. The way to perfect unity in the social realm is via symbols of culture: that is how the German philosopher Friedrich Schiller conceived the combination of society's forces in his *Erziehung zum Menschengeschlecht* (*Education Towards the Human Race*). In his view, this combination resembled a dance, in which couples always move to the place that has just been vacated by another couple so that there is always enough space for everyone. Today, this principle reoccurs in the belief that society's manifestations are based on a differentiated system where all places and positions from the margin to the centre can vary or are at least flexible. The same holds true for art. Since Marcel Duchamp's "urinary," there is no longer only one place of art that elevates art works to the status of museum objects; since Andy Warhol's "Marilyn Monroe" silk screen prints, there is no longer only one clientele that acquires its "distinctions" (Pierre Bourdieu) through its knowledge of how to deal with art; rather, a large number of consumers is more or less well-informed about the art market and oscillates between high, low and no-brow.¹

Conversely, the theoretical approaches defining the system of art start out from different and varying forms of reception. The guidelines that reflect the system's coherence and differentiate it from other areas are constantly changing. At times, it's the history of art that sets the agenda and enables interactions; then again, the semiotic character of art allows for relations and comparisons on the level of codes. The sociology of art has different parameters than art psychology, and the former can complement the latter. Anthropology, for its part, provides interfaces, which prove to be manageable in relation to cultural studies, as far as the essentials of artistic production are concerned — not to mention their applicability in terms of architecture/urbanism or media/technologies. Last but not least, one also needs to agree on what consequences economics or politics, for instance, have on the production, perception and interpretation of art. The connections between these fields make cultural knowledge and cultural production resemble each other, and the transitions between description, theory and artificial realisation are fluent

anyway. Due to these links, new specialists such as art biologists, eco-designers, economy performers, etc., appear. Becoming flexible is in itself an expression of a globalisation that the french curator Hou Hanru outlined as follows in an essay on the consequences of September 11: "More and more, people wander around the planet at a speed as of yet unknown. Their motives are different, ranging from those of economic refugees to those of the politically exiled, from cheap labour to the jetset of the political, economic and intellectual élite. Yet what all of these groups have in common is the logic of global capitalism. They are both the symptom and the catalyst of this irreversible trend."²

In this process, the definition of what makes art art has become a complex discourse, which cannot be reduced to a sum of statements, but which constantly produces new approaches. Hans Ulrich Obrist therefore presupposes a "laboratory" where all disciplines complement one another.³ Art always produces a surplus of communication — even though the concrete object of communication does not speak about art — because the system of art negotiates models that communicate artistic practice. This system transforms concrete objects into semiological attributes. Art that does not allow one to make a statement is no art. The opposite is equally true, if we think of Ad Reinhardt's dictum: "Art is art as art, and everything else is everything else."⁴ Yet, even this statement exists only as an additional definition by Reinhardt; it makes art communicable by translating Reinhardt's demands on the work of art into language.

This kind of exegesis surrounding the correct definition of art reached its climax in the 1990s. "But is it Art?" The rhetorical question that Nina Felshin used in the title of her study *The Spirit of Art as Activism* (1995) clearly reflects that it is not the legitimisation, but rather the authorisation to interfere that determines what is being negotiated as art. Since the 1960s, projects are shifting from the institutional to the public space so as to create "social commitment".⁵ Yet, if one considers the ensuing art production in the course of developments during the 1990s, this utopia seems dubious: Scientific discourses surrounding genetic engineering, for instance, are reproduced merely as illustration in artistic practice; at the same time, art interventions in socially weak or socially charged milieus (drugs, homelessness, migration etc.) have trouble freeing themselves as an advanced project from the reproach of being conventional social work which acts as a quasi-Ersatz for what the state has failed to do. The Hamburg critic Roberto Ohrt therefore complains that such projects burden cultural realms "to compensate for gaps in the social realm".⁶

The conflict has its root in its relation to reality: the production of art is always already

part of the reality that grants this art legitimacy — the artist makes visual offers to a society that reacts by demand or by lack of interest. Every work of art pre-exists as a possibility of staging reality, its realisation is nothing but a formal confirmation. One may also put it as follows: Art is a claim, which, as a work of art, must retrospectively assert itself in discourse. However, as this discourse is always led within one of the aforementioned sub-systems, which differentiate themselves in the social context, all art belongs to one kind of society or another; it is therefore dependent on the specific definition of the frame in which art takes place. An example: Rikrit Tiravanija's kitchenette, which he installed in Berlin in 1992, not only changed because visitors entered the white cube; due to its social implications, it also varied from one place to another. Berlin, New York and Paris, or São Paulo, Yokohama and Johannesburg — all of these cities mirror communities that vary in themselves and to whom Tiravanija's art necessarily had to appear as a project coded even within one's own culture. In other words: Even if all those cities have a similar idea of tea-as-drink, the idea of tea-as-art is in the end determined by the different status of culture.⁷ It is, therefore, neither the artist nor his production that defines the work, but the specific cultural context in which this work is interpreted. This is the kind of exchange that is happening in times of biennials and migration movements. Hou Hanru, again, made the following decisive observation concerning globalisation: "Every city, every region and every nation-state is undergoing decisive change due to the departure of groups from the local community and the arrival of others in society. The prerequisites, discourses, ideologies and values in producing localities have become a completely unknown adventure."⁸

This situation has consequences. Merely authorizing what wants to be art does not work by claiming that art represents the expression of a social counterpart, let alone of a social whole. A work of art is not in itself the Other; it only enacts otherness — and it refers to otherness, which is again determined by the respective counterpart: the US or Asia, religious or multi-cultural state, small town or metropolis, liberal or conservative — one is always dealing with diverging circumstances. From the beginning, therefore, art exists in a state of dependence upon one of those sections, where society must have long before differentiated itself. There is no gap in the system which was not already intended for art. The sociologist Niklas Luhmann insistently proved this relation: "The artist himself, therefore, must observe the emerging work in a way so that he can discern how others will observe it. In doing so, he cannot know how others — what others? — will take from the work into their consciousness. But he will include in the work itself something that guides the expectations of others and will try to surprise them. Only in this way can the work of art produce astonishment, to put it in the old-fashioned way. Only in this

way can it surprise one and provide information about itself. Only in this way can the self-created paradox of illusion and disappointment develop. And only in this way can it contain that very blind spot, its very own unity as developed paradox, which makes the work of art become incomprehensible when the observer looks at it."⁹ In order for the world to understand art, first of all, art has to understand the world.

From this intertwining, an old problem emerges in a completely new light: How should art change society, or rather, is art really capable of changing society if it always already represents social formations? Is there an outside from which one could operate artistically — or doesn't all art take place exclusively in the heart of society? Precisely this question — the conscious handling of the immanent inter-twinings of artistic and social praxis as well as the desire for the resolution of this almost "eternal" separation of art and life — led to an immense growth during the late 1990s in participatory art (right up to services and management art). Yet again, the change from site-specific to socio-specific was unable to spare the "all-over" of projects from being institutionalised. Commenting on the self-appointed services exhibition "ONTOM^{TWC}" in Leipzig, Dorothea von Hantelmann summarised the movement as follows: "The question of social relevance has given way to the claim to social integration. Social contexts are used to turn the exhibition into a social space. Communication is not only being initiated — a central postulate of recent years —, but it is also being aestheticised as event. The context becomes the generating tool for the (re-)conquest of art as a space of event and experience."¹⁰ What's being offered at the recently opened Palais de Tokyo demonstrates that this approach is not only communicable, but also marketable in a museum. The entire ambience of this institution is tailored to events — right up until midnight.

The works of Jens Haaning, too, have been displayed and discussed in connection with participation. Haaning approaches a border that seems insurmountable in view of the totality of links and models of difference: Are his interventions, projects, installations and objects still socially acceptable, or are they not?

Already the *Weapon Production* project initiated by Haaning in 1995 was "anything but art," to use Ad Reinhardt's words. Young people from Copenhagen's Hundige quarter were producing different kinds of weapons in a workshop furnished by Haaning at Portalen Kunsthalle. The weapons they produced were the same models that are used by gangs fighting in the streets. The arsenal ranged from slingshots and tube bombs to cable batons. In another work, Haaning distributed some hundred invitation cards to foreigners living in Copenhagen for the private viewing of a group show in which he was participating. In 1996, the artist initiated

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a similar project called *Flag Production* in Bordeaux where fantasy flags for an imaginary state were sewn by local migrants and then hung in the city.

It would certainly be easy to interpret these projects as testifying to the social praxis of the 1990s. And why not? By making art accessible to a specific group, Haaning simultaneously transfers artistic production to an accepted social frame. The result is: integration. Yet flags are also symbols of national identification, and weapons serve a state's ability to defend itself. Nevertheless, both projects generate the opposite of assimilation: The arms of gangs serve to cope with one's own conflicts beyond social regulations — they are simply illegal. Flags, too, undermine the supposed attachment to a specific state, as the national affiliation is replaced by a multitude of imaginary states.

In fact, *Weapon Production* and *Flag Production* elude social control because they do not stage themselves as their Other in the first place. In both cases, there is no translation; flags and weapons express a certain autonomy of each group — the threat of a "state within the state", so-to-speak. They certainly do not signal the possibility of integration, but rather incarnate a right to self-determination. At the same time, the artist does not dissolve this obstinacy in representation: Haaning leaves the project of self-representation to the groups without introducing himself artistically. He also escapes the trap of supplying his audience with a social share in the Other via his artistic praxis.

It is true that Haaning has also been reproached for not having changed anything in the social situation of his participants, but of having "exploited" their already miserable situation as an exotic event. This line of argument may be valid when one considers the works of Santiago Sierra, who chooses his guinea pigs to have them do mindless work bereft of any content whatsoever for a few dollars. Yet, this sort of criticism always presupposes an art that is interpreted positively, without being less functional; at best, it represents better alternatives to society's status quo. It is a naive concept that is only looking for its own tolerance in projects with minorities. Once the exhibition is over, this attention, too, is over and done with. Haaning, by contrast, is not concerned with being acceptable, but with the tension that produces the simultaneous presence of different models: *Weapon Production* and *Flag Production* disturb the given structure because they do not conform to the general conditions for art in public space. His works are precisely not adjusted to the spectator, who judges the competence, the "social commitment" of the artist. Instead, Haaning confirms divergence by demonstrating how much the protagonists in the art project differ from the viewers. His is the opposite of participatorial

approaches, which are precisely about having the audience participate in the process of the work.

Haaning, by contrast, creates space within the aesthetic field for concerns from the outside. He never turns projects into a representation of his artistic praxis. For *Turkish Mercedes* (1996), he had a Mercedes with license plates from Turkey drive through Berlin's Kreuzberg district, whose population is largely Turkish. One could hear Turkish jokes from loudspeakers on top of the Mercedes. The whole project referred to the daily life of a specific ethnic group that otherwise does not participate in Berlin's art discourse; at the same time, it was impossible, in the internal context of art, to communicate even linguistically the jokes – the object of *Turkish Mercedes*. Together and at the same time beyond each other: In relation to Haaning's works, it is precisely this formula that represents the paradox of the "blind spot," where social differences are irreconcilably pitted against one another as cultural differences, without having art transform them into some kind of integration. Instead of eliminating contradictions, Haaning really activates them for the first time. It is not the solution, but the conflict that counts since only conflicts make clear in what ways exclusion continues to exist at the heart of social systems that, supposedly, are carefully differentiated according to all interests. Here lies the border of social acceptability at which Haaning tries to work away.

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But is society really so perfect that it accepts the integration of everything and everyone? The parameters seem to have shifted here. Neoliberal Europe has grown closer to form an economy-oriented zone; it is becoming stunted and turning into a fortress that allows for no space for the Other. The Schengen Agreement determines who is part of it and who must stay outside. Europe has long become a profit-oriented satellite in the global "Empire" (Toni Negri). Living in Copenhagen, Haaning experienced these changes particularly with the political turn of Denmark. After the swing to the right under the populist Anders Fogh Rasmussen in January 2002, the country tightened its laws for foreigners and asylum seekers; the minimum stay required for obtaining a permanent residence permit went from three to seven years. Danes wishing to bring their foreign husband or wife to Denmark have to pay a security deposit of 50,000 DKK to the authorities. Those who benefit from social services or took advantage of them up to a certain point in time will in principle not receive the permit to live in Denmark. Without going into these specific setbacks, Haaning made the presence of migrants the subject of several projects in the past four years by making them visible in the cultural context — as human beings who do not only participate in art, but in reality. Haaning pursues concrete services: between 1997 and 2001, *Foreigners Free* granted foreigners free entrance to

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institutions in various cities — it was Haaning's contribution to the given exhibition. The emphasis on non-affiliation as the criterion for free entrance was simultaneously the criterion according to which the rest of the audience was excluded from the project. The world was turned upside down; the realisation of work suddenly depended on existing social and societal regulations instead of covering them up by softly integrating one community into the other.

066 Meanwhile, Haaning has continued to work on this visibility: For *The employees of Taxa 4x35*, a project realised in Copenhagen in 2000, he had taxi stickers produced showing the flags of the country from which all the employees of the taxi company originated. In 1999, *Aisha* featured a large format photo portrait of a Turkish girl in the city. But since any logo or reference to advertising was missing, the picture was deprived of its customary function of image transfer. Given the large format, all attention suddenly shifted to the position of foreigners in Danish society. Haaning was attacked for this transfiguration because, according to critics, even those from the art scene, he was pursuing a kind of reversed racism against "normal Danes."

037 What is interesting about this reaction is that it perceives his strategy as a threat while Haaning only really shows a possible representation of foreigners for the first time. The new balance of power which makes a distinction between real Danes and tolerated foreigners seems to have had such an effect upon perception that the acknowledgment and representation of foreigners is already considered an affront to a seemingly eternally valid social model.

016 So far, the change of climate is barely felt culturally, not even as resistance. In contrast to its reactionary politics, art from Denmark is received enthusiastically in international exhibitions especially since it still incarnates the myth of the socially open-minded, liberally acting country of the 1970s. Haaning counters the reproduction of these clichés by consciously stressing economy as the factor that either unifies or relativises local cultural attributes; in his view, even the folklore of regional particularities is rigorously controlled by the market. The paradoxical intensification of these macro-economic conditions can be found in several of Haaning's works. In 1996, during his *Trade Bartering* project, people had the possibility of buying groceries at the ticket counter of an Oslo cultural institution; the price of these groceries was 40 % less than the price of goods in Norwegian supermarkets. Haaning had imported the consumer goods as art objects from Denmark and thus tricked customs regulations. A similar project, *Super Discount*, took place in Fribourg (Switzerland) in 1998 with products from France that Haaning had imported as art at 35 % less than in border traffic. The exclusive status of art in view of global trade relations (and their restrictions) becomes a paradoxical

picture of cultural import. At the same time, Haaning insists on art's commodity character by putting art works on the market as a product of economy.¹¹

Ideological criticism is, however, best captured in the expression Haaning added to the imitation of a Rolex watch used as a readymade: "*A Rolex copy has more cultural impact, which normally means a higher cultural value, than a real Rolex.*" This parody of the de luxe article reflects what Marx called the "fetish character" normally attached to art; and yet the context of this statement again refers to the different perception of cultural production, which is mostly ignored in the real value. As copies, these watches are an economic factor in poorer countries, who undercut the mostly gigantic exchange value of the original to compete in the global economic struggle. The "cultural impact" which concentrates in the production of fake Rolex watches is thus in fact enormous. It documents that the border between First and Third World may be recognised, but it is simultaneously undermined on the level of products. In re-evaluating these products, Haaning is interested in exposing the supposedly free exchange of cultural experiences as a temporary measure that is simply to cushion real conflicts (import duties, economically protected zones). Society's entanglement is purely economic in nature: The common denominator does not exist because, but as long as, money flows across the border. In a similar intervention, Haaning last year exchanged light bulbs between the room of a gallery in Brisbane (Australia) and a clothing factory residing in the same place. Both were places of work; both companies produced goods that represent culture in a specific context. However, the artistic intervention underscored that this relation is not based on the abstraction of goods, but on their realisation. Haaning accepts the existence of different social contexts that do not relate to one another by themselves, but through cultural processes. They are what keep his art alive — from situation to situation, at the edge of social appropriations.

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Translated from German by Claudia Kotte, Berlin.

1 For the definition of this distinction, see also John Seabrook's *No Brow: The Culture of Marketing, the Marketing of Culture* (London: Methuen Publishing, 2000).

2 Hou Hanru, "Zu einer neuen Lokalität," in Heinz Peter Schwerfel [ed.]: *Schwerfel, Kunst nach Ground Zero*, (Cologne: Du Mont Verlag, 2002), p. 197.

3 Hans Ulrich Obrist, *Laboratorium*, exhibition catalogue (Antwerp/Belgium), 2001.

4 Ad Reinhardt, *Schriften und Gespräche* (Munich: Verlag Silke Schreiber, 1984), p. 136–140.

5 See also Claudia Büttner, *Art Goes Public. Von der Gruppenausstellung im Freien zum Projekt im nicht-institutionellen Raum* (Munich: Verlag Silke Schreiber, 1997), p. 199f.

- 6 Roberto Ohrt in *Die Beute* (neue Folgen) (Hamburg, 1998), p. 197.
- 7 In his book *The Idea of Culture*, the British philosopher Terry Eagleton insists on separating "civilisation" from "culture" for the simple reason that, historically, their conceptual meaning underwent completely different developments in most countries; agrarian societies think of culture as something that, in industrial nations, is traded under the name of civilisation. See Terry Eagleton, *The Idea of Culture* (Oxford, 2000), p. 16ff.
- 8 Hou Hanru: "Zu einer neuen Lokalität", in Heinz Peter Schwerfel (ed.), *Kunst nach Ground Zero*, (Cologne: Du Mont Verlag, 2002), p. 197 ff.
- 9 Niklas Luhmann, *Die Kunst der Gesellschaft* (Frankfurt/Main, 1995), p. 71.
- 10 Dorothea von Hantelmann: "Just do it — Performative Ästhetiken in der zeitgenössischen Kunst" in *ONTOM^{IWC}*, exhibition catalogue, Leipzig 1998.
- 11 Several limited series, in which Haaning, in analogy to the net value, had real banknotes framed and sold in the art market, belong to this work group. His Travelling Agency, a project in which the Berlin gallery Chouakri Brahms offered airplane tickets as works of art that continued to be valid as travel documents, similarly emphasized the commodity form.

Lars Bang Larsen, Glasgow.

MANIFESTOES OF RENUNCIATION

ON THE METAPHYSICS OF JENS HAANING

"Since 'society doesn't exist', its ultimate unity can be symbolized only in the guise of an empty signifier hegemonized by some particular content - the struggle for this content is the political struggle. In other words, politics exists because 'society doesn't exist': politics is the struggle for the content of the empty signifier which represents the impossibility of Society. The worn-out phrase 'the politics of the signifier' is thus fully justified: the order of signifier as such is political and, vice versa, there is no politics outside the order of the signifier."

Slavoj Zizek, The Ticklish Subject

Art occupies a privileged position within culture. In order to get to the margin, from which one may look back at civilisation, those ideas that provide art and culture with their justification must be challenged and developed from within as well as from without. Jens Haaning's works and projects constitute a commentary on the present era as much being contemporary art. In their own way, they transgress the codes which often turn art into being a limited sociology, because their readability share an everyday experience, as much as their point of departure remains the forms and strategies of visual art.

To Haaning, it is a question of a mixture between opportunism and radicalism, where the activities of the entrepreneur and of the activist merge into a higher unity. Here art as institution provides an opportunity for exploring how significations and economies may be given new directions, stressed, or dissolved by an artistic counter-power. In the *Foreigners Free* series, artistic autonomy was used to favour a certain group within society, as non-citizens in various countries gained free admission to art exhibitions or swimming pools. In *Super Discount*, a commercial measure was also given a subversive slant through pirate imports of everyday consumer goods being used to exploit warring trade zones close to each other. The most developed version of this work was enacted in the town of Fribourg in Switzerland, where goods imported from France were sold from an exhibition venue in the form of a garage sale. This was an improvised supermarket, but it was also a transformation of a surplus of material goods into a situation of scarcity and

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an emptying of meaning. *Super Discount* largely appealed to thrifty or less well-off citizens like housewives or pensioners, but was, with its nomadic history, also a symptom of our individual destinies being dependent on the fluctuations of the world trade market. The spatial logic of the project was a visible and gradual reduction, since the goods sold were not replaced by new products on the shelves. At the closure of the exhibition, the unwanted goods remained behind in isolated stacks, whereas scattered price tags in neon colours lay on the wooden floor, speaking of the absence of the more attractive consumer goods — or about the ideological space of the gallery venue.

But despite the enrootedness of these projects in materialist economies, they also, or especially, hold a moment of silence, a dimension of transgression. I once asked Haaning to formulate a policy for his art. He replied, perhaps in honesty, maybe in jest, "Actually, it's a religious project." This came as a surprise, not least because he had earlier commented particularly on alienation, powerlessness, and aggression. The realist (and anarchist) Courbet used to sign his paintings '*sans religion et sans idéal*'. One can hardly read Haaning's works in any other way, and yet he claimed that they constitute a religious project. What follows is a series of thoughts initiated by Haaning's remark, concerning 'the religious' within his work as a dimension without divine attachment and which may consequently be translated with various significations and perspectives derived from this fact. Hence our concern is primarily with utopias and with the dynamics between the particular and the universal; metaphysical considerations, insofar as these relations lie at the limits of possible, actual experiences.

To have the religious element pulled out of the hat implies an unrehearsed encounter, but also one of attentiveness. The most interesting reason for that is probably that we have reached a point in our treatment of the insights of post-modernism where we realise that the particular cannot do without some form of universality and vice versa:

*"Does this mean that this death of the universal, with the impossibility of emancipation as its necessary corollary, leaves us in a purely particularistic world in which social actors pursue only limited objectives? One moment of reflection is enough to show us that this is not an adequate conclusion. 'Particularism' is an essentially relational concept: something is particular in relation to other particularities and the ensemble of them presupposes a social totality within which they are constituted. So, if it is the very notion of a social totality that is in question, the notion of 'particular' identities is equally threatened. The category of totality continues haunting us through the effects that derive from its very absence."*¹

We have to remember that it was the political dimension which initially made Haaning mention the religious. So although, with his statement, he is clearly in a contrary position to what other contemporary artists would want to say about their projects — most of his Danish colleagues would, so to speak, cross themselves were one to enquire about the religious element in their works — ‘the religious’ is hardly a kind of correction of ‘the political’, but is rather supplementary to it as a further qualification of a particularised and localised everyday living within the framework of globalised capitalism. With Haaning, the well-known elements always invite their contraries; together with presence, absence appears; with the heavy, lightness, with the concrete, the speculative; with the local, the global; with the logical, the absurd; with the serious, the funny; with the determined, the emancipated. Hence it seems almost inevitable that ‘the political’ should also invoke ‘the religious’.

We might conceive of Haaning’s ‘religious’ dimension as humorous in Kierkegaard’s sense of the term. To Kierkegaard, humour denotes that stage where one attempts to reconcile oneself with reality while being conscious of the fact that this is not possible. ‘The humorist’ is hence not careless, but realises human limitations. The humorist has put irony behind him, but does not believe that through remorse one might reconcile life with its ideals. “If guilt is to be relieved, this must take place through supernatural means — through the intervention of a divinity. The humorist has realised the existential need for such a transgression..., but he dares not believe in the possibility thereof. He thus attempts, through humour to establish that reconciliation and harmony in life of which remorse was incapable, knowing quite well that this will never be possible. He is hence a *tragic figure*”.² The ‘religious’ element within Haaning’s work is thus not tied to the scriptures, but is rather a negative print, coding it with sympathy for human kind in its moments of defeat.

It is crucial when Kierkegaard stresses that human kind is incapable of overcoming its guilt by its own means. To Kierkegaard’s humorist, this was an indication of the impossibility of God; to the humorist at the turn of the millennium, for whom the loss of God cannot be such an enormous and terrible surprise, one could say that the humorous consists in a sense of solidarity between human beings. Within the inter-human space, the subject invariably undergoes painful experiences, and the subject does transmit pain on others. The recognition of the difficulty or impossibility of handling certain experiences on one’s own is probably what one might today call taking upon oneself a sense of guilt. Secondly, and this is probably the most interesting when speaking of processes of subjectification in the context of Haaning’s art, the global modernisations that animate human kind — the historical

powers of politics, conflicts, and economics — will always demand human material in order to function, and they will interfere, positively or negatively, in the course of individual living. This situation calls for developed tools of thinking that may comprise collective subjectivities and recognise forms of surplus such as conversation, play, and sympathy. Just like the humorist is a tragic figure, so is the ‘solidarist’ in particular, since solidarity about something is a sign of the impossible fullness of society.³

‘The religious’ may also be that, among the phenomena, that has no name as yet, but which still addresses one. When Tony Smith, as a preamble to minimalist art, went for a drive on the not yet completed New Jersey Turnpike, he experienced a sense of presence that was ‘socially unrecognised’, and had not yet found its expression within art. Likewise one might see, with Haaning, how the actual situation of the works transgress the established media of art and ideological superstructures. It is as if the ambition is here to let something ‘socially unrecognised’ — some dynamic, cultural transitional forms — arise within the overlappings between the various spheres of civilisation. To be able to, or wanting to, look further than what has been recorded in history or mapped by socialisation, one can write into a tradition of avantgarde. In Haaning’s case one must, however, be careful about embracing this without reserve. For although the forms and strategies that his works invoke are unconventional, seen from the linear, art historical point of view, he is basically an artist working with the fundamental conditions of the subject. At a time when the changing of terms pertaining to our lives take place at such speed that one can hardly speak of a common ground for any length of time, Haaning’s works challenge the sustainability of our representational systems.

The human rights declarations of modernism, proclaiming a global freedom, equality, and fraternity for all, arose in cultures that — despite all declared intentions to the contrary — often retained specific markings regarding gender, ethnicity, the insane, etc. Janet Lyon wrote that manifestoes appear historically near political crises and moments of social transition involving the definitions of citizenship and political subjectivity. For the political and artistic avantgarde movements have made manifest the function of anchoring a certain vocabulary and creating certainty regarding the justification of collective movements. In this way, the manifesto aspires to a concrete form of cultural work, although it rarely keeps its promises:

“The manifesto is not always — indeed, not often — to be understood as a causal agent in history, and though it assumes the voice of vatic authority, it does not create new social conditions by fiat. My claim for the genre is considerably more modest: the manifesto occupies a distinct generic space in the arena of public discourse,

*and thereby aspires to a concrete form of cultural work even if it rarely performs that work. More specifically, the manifesto provides a foothold in a culture's dominant ideology by creating generic speaking positions; the nascent audience interpellated by "we" is then held together as a provisional constituency through a linguistic contract."*⁴

Foreigners Free or Super Discount carry out a piece of concrete cultural labour when they intervene among material economies or overthrow the functionality and cultural tolerance of a given space. Their cultural labour consists of temporary visual, spatial, and political contracts rather than linguistic ones. In addition, the 'we' to whom the works address themselves is not presupposed as a generic entity, but comprises only those that reflect on the work or come into touch with it. Throughout modernism, the manifesto has always been bound by a concept and by the destiny of this concept: Haaning's works rather valorise *development* taking place on our collective body and which have no aim.⁵

This is to say that his work so to speak *works against* historical causality as determined by the world economy or by ideological superstructures. Or they are narratives about the wish to create new views, economies, and affective shifts *without* discounting in advance a 'mass' or a 'people' — neither as political subjects, consumers, or other given definitions — on behalf of which they speak. For the same reason, *Super Discount* was not an installation intended to serve anybody, but showed that those who did shop in the exhibition hall are subjects whose daily lives are determined by certain financial regulations that during the exhibition period were suspended or circumvented. This is an artistic complexity where the ongoing deconstruction of meaning has political consequences, while at the same time meaning has a vanishing point in the world. Thing and meaning are separate, and the way in which they are combined will never be inevitable, and will be a result of the exercise of power or counter-power.

The Concept of History is based on a Regressive Misunderstanding is a psycho-dynamic work, a manifesto that dispels the meaning of history through a continual affirmation of the world. The work consists of a deep wooden frame with glass, in which there is a piece of paper — a 'certificate' — with the title, year, and signature of the artist. On the certificate, there is a CD with Massive Attack, *Blue Lines*, the cover of which carries the warning sign of easily combustible gasses — a flame on a red background. Between the title and artist's signature, one finds the specifications of materials: 'Broken CD in CD-cover with booklet (CD 261316 / approximatley 14 x 15 x 1 cm'. Haaning's name is repeated three times: twice on the print itself and once as a signature.

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The question is what this is a certificate for — what the 'linguistic contract' attests. The work is paranoid in its own way, a visual nonsense poem. In a certain sense, religiosity is to the believer what paranoia is to the insane. Just like the paranoid *is always right* — the conspiracy fits, every detail is indicative — so is God to the believer in all respects. Perhaps the artist's signature is just as damaged as the CD, a biographical ego where the record is scratched? Based on the linguistic logic of the work, the certificate refers to the CD itself and the title the artist has given it — which however does not explain the connection between title and object, or for that matter the title itself. Does the title have anything to do with the CD as a mass-produced (and here broken and concealed) object; or is it the name of the group, Massive Attack, now understood as a declaration of war, that creates the connection?

From within its thick frame, it is as if the work says, "Don't let me out, terrible things might happen, history itself might be set ablaze in a world conflagration". *The Concept of History...* is an event that undermines history understood as retroactive definitions of the 'lessons' of history and the ideological fantasies that these definitions conceal. The archival nature of the work is deceptive, since it functions like a mole within the records of history: Although it looks well sealed behind glass and frame, the work will, when reproduced in catalogues and archives or is shown at exhibitions, be accompanied by yet another sign carrying the artist's name and specifications of materials... and the framing of the statement will yet again have moved outwards, and the dissolution will have spread like a regress towards an empty centre. *The Concept of History...* is a work within a work, awaiting its reception and its changing context, in order to cancel the 'historical misunderstanding' of this very context. The interpretation made in the work becomes constitutive of an empty presence, as opposed to the manifesto's stable reading of history and its promise of an empire lasting a thousand years. The world becomes a Chinese box, whose concentric frames again and again open towards that event which is the continual dissolution pertaining to the work of any meaningful continuity within history, as an artefact seen from position and time perspective of the viewer.

Haaning's event, *Middelburg Summer 1996* situates itself within a tradition of modernising sculpture. The work is a displaced balance of power. It is said that it was a tableau by natives from Tahiti that Gauguin saw at a world exhibition in Paris and that inspired him to his ornate style of signature. *Middelburg Summer 1996* was also an exhibition of strangers, this time in Holland. In this case it was the Muslim owned textile factory, Maras Confectie, from the neighbouring town of Vlissingen that was moved with workers, sewing machines, and canteen to an art venue in Middelburg, where production was continued for the duration of the

exhibition. But here a reversal took place. The Tahitians were the object of a colonising gaze, while the viewer in De Vleeshal — marginalised and intrusive, not just into a place of work, but actually into a place where *foreigners* work — became the object of his or her own short-cut view. Cultural visibility becomes an involuntary mirroring of self in order then, perhaps, to be entirely dissolved. One saw oneself choke in one's expectations of the spatial control around which the experience of art is usually organised. There was hardly room enough for oneself, as one was channelled into the exhibition venue/textile factory, through a narrow passage between the office and the canteen, finding oneself among stacks of tea-towels and a group of male sewers.

It was a question of aesthetics of gesture, that within 20th Century art history consists of asking whether actual activity within the artistic space always equals representational activity. Brian O'Doherty has written that gesture is perhaps not art, but art-like, and therefore has a meta-life in and around art. It was a gesture par excellence when the Danish artist Palle Nielsen in October 1968, together with a group of activists, transformed *Moderna Museet* in Stockholm into an adventure playground entitled *Model for a Qualitative Society*. Along with the appropriation of an entire factory, the gesture is also indicative of which part of the tradition Haaning wants to belong to – and a deliberate use of these as a recognition of the rules of the game within the world of art. One can only make pronouncements about the artificiality of structures of a given symbolic system from within, and Haaning's practice is precisely dependent upon the representational forms of the institutions of art; this is not activism. The dual movement of the works consists in them making this system of rules visible by pointing them out as their conditions of possibility and by making use of this system as their very artistic DNA, in order then to dissolve it as a fictive and ultimately arbitrary – perhaps even illusory in a Buddhist sense?

Just like metaphysical systems, ideologies are not noteworthy so much as systems of ideas, but rather as the power through which something is realised. It is within this terrain that the 'religious' and the 'political' meet. Whereas politics is a means to further the interests and decision-making power of a certain group within the confines of negotiation, the 'religious' in Jens Haaning's work tests the boundaries of everyday knowing as a historically determined reading of the world and perspectives of development regarding how we might orientate ourselves in relation to our everyday material living. Haaning's works make use of the world of art in its capacity of being an international, non-ideological space in order to project new ideas along the boundaries of everyday material living, legislation, market, and

capitalist economy; ideas that initiate a progressive politicisation, while at the same time loosening the ties that keep together ideological constructions. This is not a question of a normative idealism, since the understanding of the fictionality of the legislative structures does not as such preclude their possible coinciding with authentic, concrete processes of subjectivisation. Haaning's brinkmanship along boundaries is rather an attempt to consider what possibilities one might extrapolate from the immanent logic of structures and from the antagonistic character of the social sphere.

Slavoj Zizek maintains that the New Left should join Kierkegaard's paradoxical claim that Christianity is on the side of modernism regarding the tension between tradition and modernity. The central element of Kierkegaard's militant advocacy in favour of the inner religious feeling was that authentic faith could only occur when it takes leave of the humanist Christianity found within the cosiness of the parishes. Faith remains exclusively an inner concern, which the believer is incapable of sharing with others. While faith can thus not be mediated within the social sphere, the religious calling comes in a radical sense from without as God's inexorable demand. Abraham is incapable of sharing God's terrible demand on him that he sacrifice Isaac, since this in no way expresses Abraham's 'inner nature', but is rather a traumatic intrusion attacking the believer from without and which he is incapable of internalising, identifying himself with, or finding any sense in. Zizek writes that Kierkegaard overcomes the 'modern' opposition between outer, lifeless ritual and the pure inner emotional conviction by recognising the paradox of authentic faith in which radical outwardsess coincides with pure inwardness.⁶

Kierkegaard calls this paradox the teleological suspension of faith. Zizek maintains that the Left must make a similar leap of faith in order to get out of its deadlock, namely the political suspension of the ethical. The political suspension could, roughly speaking, be termed the necessary strategy of the victim. Here guilt as an obligation of solidarity enters the picture yet again. Zizek's example is the war in Bosnia, where it was impossible not to be partial, since pacifist neutrality effectively implied approval of humanitarian atrocities. There is no neutrality, and antagonism resides within universality itself:

"...the Left legitimizes its suspension of the Ethical precisely by means of a reference to the true Universality to come. Or — to put it another way — the Left simultaneously accepts the antagonistic character of society (there is no neutral position, struggle is constitutive) and remains universalist (speaking on behalf of universal

*emancipation]: in the leftist perspective, accepting the radically antagonistic — that is, political — character of social life, accepting the necessity of 'taking sides', is the only way to be effectively universal."*⁷

Middelburg Summer 1996 was an episodic mobilisation of the cultural Other directing itself towards the dissolution of representational identity in order to assume direct negotiations instead. The persons 'exhibited' in the *Middelburg* work were, to the visitors, no longer mere representatives of 'multi-cultural' society. They were persons actually present that one could not deny as subjects. It was up to the viewer to interact with them, just like Haaning who, during the preparation of the project, was in personal contact with the fifteen employees of the company.

Is *Middelburg Summer 1996* 'critical art'? Again there are two contrary moves in play with Haaning, a construction and dissolution of the 'critical'. In relation to the dialectical logic that often organises critical art, *Middelburg Summer 1996* goes further than the modernist clichés that have eased their way in during the re-politicisation of art and the fetishisation of service during the 1990s. Often the work is referred to as 'the sweatshop piece'. But Maras Confectie was, according to Haaning's research, a thriving company offering its employees good conditions and a monthly wage above minimum pay. To be sure, the work was constructed around an industrial form of production associated with Asia rather than Western Europe, but financially this was a viable Dutch company, albeit with a 'foreign' work-force and management. As such, *Middelburg Summer 1996* was a phantasm and had nothing at all to do with [re]presentations of alienated labour or 'multi-culturalism'. Indeed, it was a mobilisation of a group of workers in formal and political accordance with marginal and revolutionary politics in factories and in universities. But it was not a staging or a representation of a 'spontaneous uprising' of an ethnic or political kind.

Marx wrote, "As the chosen people bore in their features the sign that they were the property of Jehovah, so the division of labour brands the manufacturing worker as the property of capital."⁸ In *Middelburg Summer 1996*, no one was branded, neither as saved or doomed; an enormous soccer banner was the only unequivocal sign of status and identity. Surely, the movement of the work is initiated by reference to the idea of a culturally underprivileged group, the 'foreigners', especially the Turks, a group that during modernism incorporates the conflict between European and Arab culture, and which has been marginalised in Western Europe as an unwanted surplus population after they were recruited as a workforce during the 1970s. But the

subjectivising representational field of the work was nothing other than a group of people working in an art venue. The work suspends the particular content of the "foreign worker doing the work nobody else wants" — and any other particular content with which one might want to invest it. Its critical 'contents' do not ultimately fit any transcendental scheme, and this is precisely the critical attitude of the work. The point of identification of the passion of true universalism is the empty space in society resulting from the mechanisms of exclusion of culture. One could say, "Show me your poor, dysfunctional, outlawed, and I shall tell you what kind of society you live in". The multi-culturalist would say that *Middelburg Summer 1996* is about the conditions of immigrants under the disrespect for ethnic and cultural difference of a eurocentric culture or that it is an instance of an exploitative relation due to the cultural subject/object-relations ('foreign worker put on display'). Against these standard readings within the critiques of ideology, we posit the more radical one, that the work is about society as that which it is and may become as a whole *by virtue* of the work (re)presenting the idea of those that are part of this totality without really belonging to it.

In connection with *Middelburg Summer 1996*, Haaning quoted the German 18th Century philosopher Arthur Schopenhauer's dictum "Die Welt ist meine Vorstellung". One could read the quotation on the homepage of the exhibition venue, together with other of the artist's adopted relatives, including a Beavis and Butthead strip. What did this statement mean to the Middelburg project? The self-scrutiny of the artist, or an attempt at explaining? An indication of the unreality of the world market, its organisation of fundamentally fictional value systems? The Schopenhauer quotation cuts into the solipsist (the world is nothing but an idea that I have concocted), the schizophrenic (I am incapable of verifying the world), or quite simply the lonely (my powers of representation comprise the totality of my world). With the Schopenhauer quotation, Haaning first and foremost suggested a thinking of the will as being one of the components of the project, and that sort of thing is always a spanner in the works of pure materialist world-views ("If ever there were phantasts devoid of fantasy, it would be Marxists." wrote the German anarchist Gustav Landauer in 1919).?

Middelburg Summer 1996 is as light and brittle as a soap bubble, floating across the world, reflecting it with changing colours. The utopian is other than a vision about a future society, or the advent of truth that would once make this society happen. The utopian is a vision, purely and simply, or a willingness to use expansive notions to view reality and its possibilities. In 1929, the Hungarian sociologist Karl Mannheim wrote:

*"The disappearance of utopia brings about a static state of affairs in which Man himself becomes no more than a thing... After a long, tortuous but heroic development, just at the highest stage of awareness, when history is ceasing to be blind faith and is becoming more and more man's own creation, with the relinquishing of utopia, Man would lose his will to shape history and therewith his ability to understand it."*¹⁰

The world petrifies if the utopian disappears, and our historical understanding breaks down. In a Danish context, the founder of the folk high schools, N.F.S. Grundtvig (1783-1872), and the artist Poul Gernes (1925-1996) were other figures of the 19th and 20th Century who made the connection between democratisation and a-political utopia. Both men's thought had a foundation that one could call fundamentalist: Grundtvig's regarding the popular enlightenment insisting on the Nordic and Christian element, Gernes' in its structuralism organised around the popular anchoring of the monument. On a micro-level, Haaning's art continues to work - without making statements on behalf of generic populism – on the project of finding a privileged position for the individual within the perspective of the larger, popular movement.

It is a well-established postmodern truism that within the vacuum generated by promises of the large political narratives, the universal has been cancelled in favour of a flourishing plurality of life-styles and negotiations in and of the local. But this insight limits the possibility of being able to re-politicise the globalised world. Although 'society does not exist', as Slavoj Zizek says in the opening quotation, we necessarily act on the basis of a horizon kept together by the idea of a social totality, be it our very human rights or — more speculatively but no less important — the utopian as an absence we must bear in mind in order to be stimulated as historical beings. If we are to imagine the world anew, and if the universal is not to end, like in totalitarianism, as the horizon of the political, we have to place our solidarity behind that which is excluded and that fundamental emptiness of those representations which are continually being created by our joint actions, through which we also ourselves come to appear in conversation and mutual sympathy.

Translated from Danish by Michael Münchow, Copenhagen.

1 Ernesto Laclau: *Emancipations*, Londo, Verso, 1996, p. 13.

2 *Politikens Filosofleksikon*, Politikens Forlag, Copenhagen, 1983, p.240.

3 Slavoj Zizek, *The Ticklish Subject*, Verso, London, p. 178.

- 4 *Manifestoes. Provocations of the Modern*, p. 24. Cornell University Press, New York 1999.
- 5 Jean-Francois Lyotard writes in *The Inhuman*, Standford University Press, 1991, p. 7: 'The striking thing about this metaphysics of development is that it needs no finality. Development is not attached to an Idea, like that of the emancipation of reason and of human freedoms. It is represented by accelerating and extending itself according to its internal dynamic alone. It assimilates risks, memorizes their informational value and uses this as a new mediation necessary to its functioning. It has no necessity itself other than a cosmological chance.' One could say that what in philosophy was to Lyotard soulfully inhumane has, to Jens Haaning nearly 15 years later within the visual arts become a cool postmodernism. Both insist on complexity, but there is something else at stake then merely a question of degrees of pathos, since Lyotard reduces the political through his belief in a pre-political ethics. The field of the philosophical critique of the subject's access to itself is, within art, now the terrain of considerations regarding new ways of constructing rights and value.
- 6 Zizek, *ibid.*, p. 212.
- 7 Zizek, *ibid.*, p. 223.
- 8 *Capital*, I, p. 482. Harmondsworth, Penguin, 1976.
- 9 Marxism in a philistine. In: *Anarkismen, en antologi*, p. 94. Bibliotek Rhodos, Copenhagen 1970.
- 10 Quoted by Kenan Malik, in: *The Death of Ideas*, New Statesman, April 22, 2002, p. 54.

INTERVIEW WITH JENS HAANING, COPENHAGEN

HHP: The current situation on the Danish political scene reveals a profound problem in the European society: how to deal with the increasingly growing immigrant community and the transformation of our society towards a multicultural one? As an artist dealing with the issue, what is your opinion on the situation? and what is your opinion on the general relationship between art and social reality?

JHC: Even though I have always been very critical towards the Danes, the political scene and the mentality among the citizens, I was shocked the day in 2001 when Denmark elected the ultra right wing government. Lately, I flew back to Denmark and what welcomed me home was a Danish paper with a front page story about the Parliament seriously discussing to make a law stating that "foreigners" should get a lower salary than Danes, when they do the same job, and another front page story was trying to prove statistically that foreigners commit 80 percent of all rapes in Denmark.

The situation in Denmark actually confirms that there are some major cultural difficulties that I have been aware of for many years and dealt with in my artistic praxis. It is nice to find out that these things are actually happening in the "objective reality" and not only in my sick brain, but I am very worried about how far the Danes are going to take the consequence of their populist and neoliberal ideas. I have never agreed with the political, cultural or economical construction in the country I live in, but my criticism towards the present situation is mainly based on ethic and humanistic points of view. No human beings should be treated like the foreigners are treated in Denmark, it is from my point of view unacceptable. Concerning my opinion about the general relationship between art and social reality, I am not really interested in putting up any overall views. Artists can talk about whatever they like, some artists talk about and deal with their personal subjective stories. I am occupied with multiculturalism, inter-human relations and cultural critique or to put it in another way; I do not believe in any general values like "it is important that artists take active part in the debate in the society", I just do what is right for me in the hope that my activities can work as a frame for reflection for some other human beings.

HHP: then why have you chosen art to convey this kind of message and express your cultural and social concerns? How do you think about art's particular position in the society?

JHC: My choice to work in the art field is not a choice in which I have been looking for the right place to express my cultural and social concerns. In my life, I have been occupied with 3 different main interests: 1. existential questions 2. cultural, political and social issues and 3. the pleasure by creating and making things. Before I started making art, I was shifting fields quite often. I was a brick layer apprentice, involved in political activities, working in a kindergarten and reading psychology, philosophy and history. My awareness of art started in a period when I was very occupied with personal existential questions. My father died in 1987 and short after, I started making art and studying at the art academy in Copenhagen. The art field was the first area where I was able to combine and work with my three interests at the same time. My artistic practices are mainly perceived and seen as dealing with cultural, social and political implications, because these topics are presently very debated in the media, society and art field, but I also think it can be seen as an existential practice with a big interest in psychology.

There are quite a few things about the art's position in the society that I have the need to take distance from. I have a problem with the fact that the art field in Western Europe - where I live and do most of my projects - is dominated by a white upper class culture for rich people which among other things confirm the belief that the white western culture is in charge of the world. One of the qualities of the art world that makes me stay in, is the fact that I am welcome to "speak" even though I do not come with solutions but mainly am posing questions to the topics I am interested in. The art field is one of the cultural structures where questioning and criticisms are welcome. Even questions and critic towards the field itself.

HHP: Your projects have essentially been dealing with the question of immigration in the Western society. While their presence provoke some controversial reactions in the society, how do you expect the society can adapt to a new reality which is increasingly multicultural?

JHC: Some days I believe that the Western society will be able to adapt to the increasing multicultural situation and some days I don't. The increasing multicultural situation is often limited to a question of different cultures, religions and skin

colours – seen from my point of view, it is also a question about economy and the relationship between materially rich and poor people and countries.

In Western society there is a lot of focus on the Arabs, Africans and Muslims, but the main question is whether the people in the west are ready for a redistribution of the resources of the world. It is a fact that most European countries do not have their colonies anymore, but still the economical aspects, dependencies and the relationship between the countries in the world have not changed.

I would like to turn your question into: will the rich people like to share with the poor? To be honest, I really don't know, how the western society can adapt to a new reality which is increasingly multicultural, of course I would like it to happen. I could say: Yes, I am working on it, but I am doubting whether the situation in society is making any progress.

HHP: Also, most of your projects not only involve immigrants in Western society. They also, through introducing the "marginalized" social groups into the "mainstream" art institutions, challenge the social role of art and art institutions. I am particularly interested in this kind of provocative actions. Can you describe them more in detail?

JHC: I have never operated with the term provocation; it has been mentioned more than once in relation to projects I have done, but I have never been working with provocation as a criteria, term or tool. I am interested in establishing a confrontation, a confrontation with some of the facts, which are part of the construction we live in. I have made quite a few projects which have involved immigrants in the Western society, and this is the topic in our society that I am most concerned with, but not only because of the social and political implications. Seen from an existential point of view, the immigrants are put in a very difficult situation, and I will go so far as to say that the immigrants in the society I live in, are the ones who are under the biggest pressure from the divergences in the culture. Some of the moves I make challenge the social role of art and art institutions, but I do not really know how to start talking about it, maybe you could give me a more detailed question to start from ?

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HHP: Obviously, your work, if not provocative, critically questions the notion of legality, or the legal system. Your works, very often challenge the borderline between the established legal system and the legally marginalized activities considered

"illegal" by the establishment. By turning the museum into an underground factory for immigrants or selling goods cheaper than the "legal" prices in the public market, you introduce interventions of those "illegal" elements in the legally sanctioned institutions and economic structures. Can you explain more on the issue?

JHC: It is a little difficult for me to talk about the works I have done including aspects of illegality, because that aspect of my praxis now is a closed chapter, but lets give it a try: If you do something illegal, you are stepping out of the frame given by the society you are surrounded by, and since this frame is quite important for your identity and how you understand yourself, an illegal act can be a very important existential act. When I have installed something in a museum which dealt with the aspect of illegality, the intention was to put up a model for self-liberation and self-reflection. I will not recommend illegal activities, but I would like to support the idea of questioning the structures that individuals are participating in on all levels, from the laws that we have agreed to follow in society to the conventions we are following and building up in our more intimate human relations. One statement that has motivated the works is: The structures you participate in only exist because you accept them. Or: Think yourself. I would like to mention an example from the reality outside the art world: The way I see it the Baader-Meinhof - though they have caused a lot of blood-sheds and wounds especially in the West German society — has been extremely important for many peoples' self-definition and some societies' development. Their activities have for example had a positive influence on the German society by putting up a model which has questioned the whole idea of society and how we organize our co-existents.

HHP: in the meantime, the confrontation between two systems that you create in your works also lead to the issue of cultural difference. Examples can be seen in the projects like *Foreigners Free*, etc. In *Turkish Jokes* and *Ma'lesh*, you focus on the linguistic difference and its social effects. Can you develop your understanding of the language?

JHC: One of my interests in language is based on the psychological, therapeutical effect of contacting people in a language they do not understand. Language is basically a tool for communication between people. If you are confronted with a language you do not understand, the human brain is working in a certain way; it wants to understand, to come to a conclusion based on the information it is given and the knowledge already contained in the human being. I would like to compare

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the public works, where I have used Turkish or Arabic languages, with the abstract drawings Sigmund Freud was using in his therapy. The abstract communication with the viewer who does not understand the used language, speak to the material which is already stored in the receiver. Some reactions have been that racist people were sure that it was a racist work, — "he is making fun of the foreigners". And some anti-racist people have been sure that the intention was anti-racist — "can you please come to our university and put up your work as a campaign against the nazi skinheads". Of course I am aware of the danger of misunderstanding these works, but due to the intentions behind the works, I will take the same position as Freud: "It is ok that you see a hairy monster eating a little girl since this is not a conclusion or an end point, but a part of process where we progress as human beings by looking at what we contain." I am also interested in the language as a power tool, because when I have been putting up works using language only understandable by minorities in the given context, the street becomes more dominated by the culture using the used language. Oslo became more Turkish because of the work "Turkish Jokes" 1994, Geneva became more Arabic because of the work "Arabic Joke" 2002.

073

HHP: Your work is increasingly dealing with global economy and migration as a new reality. By "minimal" interventions such as exchanging lighting systems between Western and "third world" cities. Or like in your new project in Korea, to exchange water from the south and the north, you are trying to evoke debates on the most urgent questions of globalisation. Can you elaborate this issue?

JHC: As I said just now, I am basically just talking about the issues that I am concerned with. They happen to be very urgent questions in the debate concerning globalisation. In fact they are urgent enough in the Western Society to even enter the art-field.

Back in 1994 when I did the first works related to the aspects of multiculturalism and immigration, I had the feeling that many people were introduced to issues they had not given many thoughts. Now, nine years later, I find myself in the eye of a general discussion, but this doesn't really change my motivation: I am still not really interested in approaching questions just because they are urgent. The fact that some of the topics I am dealing with in my work have become very present in society and in the art world, gives me double feelings. It is a good thing because I get attention. On the other hand, I really dislike the feeling of belonging. Somehow I prefer to be beside, behind or even ahead of things, rather than being part of them. I wouldn't be surprised if one day I would develop what I am doing

towards the direction of introducing people to other angles of human life than the ones I am occupied with today.

HHP: during our email interview process, France is suddenly put on the side of countries like Austria, Italy and Denmark where far right wing is gaining enormous influences and threatening democracy because of the fact that the Front National candidate entered the second tour of the presidential election. it's a real political, social and cultural earthquake in France. I believe it is time for everyone of us to re-think the relation between art and society. it is true that some people are getting anxious and even pessimistic about the future of Europe and European culture. What is your reaction to this?

JHC: I have been if not pessimistic then sceptical about European culture for years, and I am the kind of person who can rethink everything every day, and the current situation does not give me an extended need to do this. I am not really interested in putting myself in the position of saying: yes, now everyone of us has to rethink the relation between art and society. I can understand that some people are getting anxious and even pessimistic about the future of Europe and European culture because of what is happening in France and other European countries but I must admit that I am much more concerned about how our co-existing on the entire globe is going to work out.

**TEXTS IN
ORIGINAL
LANGUA-
GE**

JENS HAANING

Les dernières années du XXe siècle, a avancé Edward W. Said, " ont vu s'aiguiser à peu près partout la conscience des frontières entre les cultures, des divisions et différences qui nous permettent non seulement de les distinguer entre elles, mais aussi de constater à quel point elles sont des mécanismes d'autorité et de participation créés par l'homme. Bienveillantes pour ce qu'elles incluent, intègrent et glorifient, moins bienveillantes pour ce qu'elles excluent et dévalorisent."¹ Il est souvent question de frontières dans le travail de Haaning, et c'est précisément à une frontière, la frontière législative entre ce qui peut être représenté et ce qui ne peut pas l'être, qu'il intervient généralement. Ses séries de photographies d'immigrés de première génération vivant à Copenhague (*Antonio, Deniz*, etc., 2000), par exemple, ou de malades mentaux, présentées comme des photos de mode branchées (du type de celles affectant un certain " réalisme "), ou encore le calendrier de photos représentant des réfugiés (*the Refugee Calendar*, 2002) relèvent de cette irruption, dans le champ des images familiaires, du refoulé culturel massif qui exclut ordinairement ces personnes du champ de la représentation.

041, 043

071

"Dans l'impérialisme, l'enjeu suprême de l'affrontement est évidemment la terre ; mais, quand il s'est agi de savoir à qui elle appartenait, qui avait le droit de s'y installer et d'y travailler (...) ces problèmes ont été transposés, débattus et même un instant tranchés dans le récit. Comme l'a suggéré un auteur, les nations elles-mêmes *sont* des narrations. Le pouvoir de raconter ou d'empêcher d'autres récits de prendre forme et d'apparaître est de la plus haute importance pour la culture comme l'impérialisme, et constitue l'un des grands liens entre les deux"², ce qui vaut bien évidemment aussi pour les représentations visuelles. Les frontières entre les pays et les cultures recoupent, ou coïncident avec les frontières législatives à l'intérieur de la représentation départageant ce qui peut être représenté et ce qui ne le peut pas... En 1961, Jean-Paul Sartre pouvait déclarer, dans l'attaque de sa préface aux *Damnés de la Terre* de Frantz Fanon, qu'" il n'y a pas si longtemps, la terre comptait deux milliards d'habitants, soit cinq cent millions d'hommes et un milliard cinq cent millions d'indigènes. Les premiers disposaient du Verbe, les autres l'empruntaient."³ La décolonisation et quelques milliards d'êtres humains plus tard, on ne parle certes plus d'indigènes, mais " les autres " empruntent toujours

le Verbe, à bien des égards, et particulièrement s'agissant des populations immigrées, qui vivent dans un système de représentation visuelle (mais aussi parlée ou écrite) qui s'ordonne sous le regard central de pouvoirs qui se légitiment en s'y représentant — et corolairement en les laissant à son seuil ; les rapports de sujexion des anciennes colonies vis-à-vis de l'Occident n'ont pas cessé, loin s'en faut, non seulement du point de vue culturel, mais encore aux niveaux social ou économique. La délocalisation ou l'immigration de travail forment les nouvelles modalités de cette sujexion renouvelée, économique et non seulement culturelle.

Dans le travail d'Haaning, la frontière législative évoquée précédemment peut aussi prendre un sens plus littéral (juridique), avec les pièces pointant les difficultés juridiques relatives à l'immigration, ou mettant en scène des activités illégales, comme la production d'armes (*Weapon Production*, 1995) ou encore l'exhibition de médicaments psychotropes (*Candy-bag*, 1993). Ici, la limite entre la légalité et ce qui est " hors-la-loi " cesse d'être métaphorique, et l'art opère véritablement à la frontière de ce qui est autorisé et de ce qui ne l'est pas. D'autres pièces, comme *Office for Exchange of Citizenship* (1997) intègrent simultanément la dimension économique impliquée dans la citoyenneté, entendue comme un bien négociable ; un état de fait auquel renvoie aussi, sur un mode métaphorique, des pièces comme les *Light Bulb exchanges* ou *Klub Diplomat (chair exchange)* (2001), évoquant l'inégalité des échanges économiques impliquée dans les relations diplomatiques entre les nations...

007

001

025

039, 070

082, 069

065

024

L'Agence pour le changement de citoyenneté, la transformation de la galerie Chouakri en agence de voyage, l'import et la vente à moindre coût de biens de consommation courante dans un centre d'art, ou la délocalisation d'une usine dans une institution artistique... Toutes ces pièces portent avant toute chose sur des relations économiques et, si elles opèrent bien à un niveau symbolique, paraissent simultanément dénier leur appréhension esthétique. *Foreigners Free – Biel Swimming Pool*, par exemple, qui consistait à instaurer la gratuité pour les étrangers dans une piscine publique ; réalisé à Bienne à l'été 2000, *Foreigners Free...* fait suite à un autre projet directement comparable, pour lequel les visiteurs étrangers de centres d'art bénéficiaient également de l'entrée gratuite durant toute la période de l'exposition. La mise en place de la gratuité pour les étrangers dans ces projets infirme le mécanisme normal de constitution de la valeur en art. Ce qui est gratuit est littéralement ce qui n'a *pas* de valeur. Cette contradiction provoque une mise en suspens du jugement esthétique et économique. L'art n'est reçu comme tel, communément, que par ce supplément, cette valeur *ajoutée* qui le constitue en tant qu'art. Un supplément ou valeur accordée à des objets ou des actions par un jugement

portant sur leur rareté, leur qualité, la spéculation, etc. Haaning procède, à l'inverse, presque toujours par soustraction, retrait, ou déplacement, au détriment de la valeur ajoutée. La gratuité, est par ailleurs, dans ce cas particulier, ambiguë — c'est une faveur et, de ce fait, elle peut être interprétée comme une offre descendante : l'entrée libre est ce que l'on accorde généralement aux gens défavorisés (handicapés, personnes âgées, ou enfants en bas-âge...). Si le projet de Haaning n'énonce rien sur les étrangers à proprement parler, il en dit ainsi plus, en creux, sur la manière dont les étrangers sont considérés au sein de la société. Par ailleurs, la piscine est un lieu emblématique de l'être-ensemble, et non un espace destiné à la délectation esthétique solitaire, comme dans un centre d'art. Un être-ensemble problématique dans le cas des immigrés (par où également *Foreigners Free* n'est pas destiné aux seuls étrangers), dont le statut, dans la plupart des pays européens, fait l'objet de débats violents impliquant des sous-entendus xénophobes — une question de frontières, là encore, la xénophobie relevant moins de la peur de l'étranger en tant que tel que de la peur de la violation d'un espace protégé par une frontière. Par ailleurs, la possibilité de bénéficier de l'entrée gratuite suppose encore d'accepter de se représenter soi-même comme étranger. Il est nécessaire d'intérioriser au préalable cette catégorie, qui est loin d'aller de soi dans les sociétés occidentales, où cette notion relève d'une jurisprudence perpétuelle plutôt que du droit positif. Qui est étranger et qui ne l'est pas? La proposition de Haaning interroge par détours la constitution de cette idée-même d'étrangeté.

031

018, 019

Super Discount (Fribourg, Fri-Art, 1998) et *Travel Agency* (Galerie Mehdi Chouakri, 1997) étaient également des projets s'articulant autour de la notion de " valeur " et de sa détermination. *Travel Agency* utilisait l'art, avec ses particularités juridiques (en l'occurrence, les abattements fiscaux qui lui sont accordés) comme un *moyen*, et non comme une *fin*, déniant là encore l'idée d'une réception esthétique désintéressée de l'objet d'art. Le projet consistait à proposer des billets d'avion réels comme objets d'art, en les vendant moins cher que ne l'aurait fait une agence de voyage, du fait de la différence de taxation existant en Allemagne sur ce type de produits d'une part et sur les objets d'art d'une autre. Ce jeu sur la différence de fonctionnement de mondes *a priori* séparés était également au principe de *Super Discount*, projet pour lequel le centre d'art Fri-Art avait été provisoirement transformé en supermarché vendant de la nourriture et divers types de produits importés 35% moins cher que dans les supermarchés locaux, tout le budget de l'exposition ayant été investi dans l'importation de ces mêmes produits de la France voisine.

014

A de Vleesal (*Middelburg Summer 1996*), Jens Haaning avait déplacé entièrement (infrastructures et personnel) une usine de production textile à l'intérieur de la

Kunsthalle. Pendant toute la durée de l'exposition, ce qui était donné à voir consistait en l'activité habituelle des ouvriers immigrés au sein de l'entreprise de confection textile Maras Confectie. Un déplacement qui n'était pas seulement métaphorique, intégrant les modes de production à la chaîne comme condition générale de l'activité artistique (la Factory), mais exhibait encore littéralement un fragment de cette réalité économique et sociale. Productrice d'une valeur ajoutée "réelle", l'entreprise est déplacée dans une institution ne créant, elle, en termes de valeur, qu'un supplément symbolique. Mais en tant que telle, cette dernière est située au centre du pouvoir représentationnel — pouvoir reposant précisément sur cette capacité à autoriser certaines représentations et à en refouler d'autres. Et c'est à l'événement du retour de cette réalité refoulée — tenue à distance géographiquement et symboliquement, auquel Haaning conviait les visiteurs du centre, à Middelburg de même que dans des pièces comme *Flag Production*.

011

Chacun de ces projets, en déniant son appréhension sur un plan esthétique, déjouait les attentes conventionnelles du spectateur envers l'art, en redirigeant son attention sur la valeur d'usage potentielle des œuvres. Ces dernières valent pour ce qu'elles font, et non pas seulement pour ce qu'elles disent à un niveau purement énonciatif ; dans cet ordre d'idées, l'art de Jens Haaning peut être envisagé comme un agent catalytique, au sens où l'entend Adrian Piper : "L'œuvre est un agent catalytique, en ceci qu'elle provoque un changement dans une autre entité (le regardeur) sans subir elle-même de changement permanent. La valeur d'une œuvre pourrait donc être mesurée en termes de force dans le changement, plutôt que dans le fait que le changement s'accorde positivement ou négativement avec un standard esthétique."⁴

Les œuvres d'Haaning confrontent, en tant qu'agents catalyseurs, le regardeur avec des réalités susceptibles de modifier sa perception de son environnement social et culturel et de s'interroger sur ses propres présupposés — habitudes perceptuelles, habitudes de pensée. En ce sens, son art est bien un art critique, mais il ne relève en aucun cas d'une forme d'agit-prop ; ses œuvres n'opposent pas de contre-contenus idéologiques aux représentations existantes, ne contiennent pas de "messages" ou de mots d'ordre. Leur manière de fonctionner vis-à-vis de l'art "engagé" pourrait s'apparenter, dès lors, à la différence existant entre une éthique et une morale. Evaluation d'une action en fonction de sa propension à accroître ou grandir la vie d'un côté, énonciation de mots d'ordre ou de normes susceptibles de l'entraver de l'autre. Des pièces comme *Middelburg Summer 1996* ou comme *Foreigners Free* n'éprouvaient pas seulement les limites de leur champ d'origine (l'art), en quoi ils resteraient des exercices purement formels (une critique de type institutionnelle), mais exposaient l'autre culturel en faisant irruption dans

le réel économique et socio-politique, et non en en donnant une représentation (ou une contre-représentation).

010, 005

064

D'autres projets de Jens Haaning mettaient également en avant la figure de l'autre culturel, sans en donner pour autant de représentation univoque, ni énoncer ou dénoncer quoique ce soit, mais en faisant des attentes et des présupposés du récepteur un des sujets principaux de l'œuvre : *Arabic Jokes* (1996), *Turkish Jokes* (1994), *Ma'lesh* (2000)). Là encore, il s'agissait à chaque fois d'interventions directes dans le réel social et politique, sans (inter)locuteurs expressément désignés. *Turkish Jokes* consistait à diffuser des blagues en langue turque à l'aide d'un mégaphone monté sur le toit d'une voiture, dans le quartier turc d'Oslo ; *Ma'lesh* consistait à installer sur une façade d'immeuble (situé dans un quartier à forte population immigrée de Besançon) un grand caisson lumineux, sur lequel est inscrit en langue arabe *Ma'lesh* (soit "tant pis", "c'est pas grave", "peu importe" — une expression d'origine égyptienne particulièrement polysémique, pouvant s'employer aussi bien pour dire pardon que pour sous-entendre, éventuellement, une certaine rancœur). Constituant un rappel formel de la signalétique des sièges sociaux d'entreprises, mais écrite dans une langue incompréhensible pour la plupart des gens, et ne possédant pas non plus de sens déterminé dans ce contexte pour ceux qui sont en mesure de la déchiffrer, l'enseigne de Jens Haaning perd toute fonction commerciale directe, pour ne conserver que la dimension symbolique générique de ce type de signes, qu'elle fait apparaître par cette occasion. Symboles de pouvoirs privés spécifiques, la signalétique d'entreprise devient ici anonyme, ne laissant apparaître que sa fonction dans sa nudité. En utilisant une typographie arabe, Jens Haaning rendait également sensible l'absence généralisée de représentation publique de la culture qui s'y rattache (potentiellement du moins, l'accrochage en ayant été interdit par le maire la veille du jour prévu à cet effet, ayant perçu le projet comme une provocation, peu de temps avant les élections municipales). Et dans les deux projets sus-nommés, ainsi que pour *Arabic Jokes* (qui consistait en une campagne d'affichages de plaisanteries écrites en arabe mises en vis-à-vis de la photo d'une pin-up blonde, image générique possible de "la "danoise-type"), l'émetteur comme les destinataires des messages faisaient là encore défaut.

Si ses pièces peuvent parfois être perçues comme dérangeantes, les actions de Jens Haaning ne prennent pourtant jamais la provocation comme finalité. A l'instar, par exemple, du projet de Joseph Beuys qui consistait à surelever d'un centimètre le mur de Berlin pour des raisons "esthétiques" (de proportions) — une manière de le désamorcer, de le surmonter "par un éclat de rire intérieur" ; de déplacer

l'attention des regardeurs vers sa dimension conceptuelle, au-delà du mur physique. Et au même titre que le mur était avant tout dans les cœurs, les objets dont se préoccupent Jens Haaning dans son travail sont foncièrement des objets conceptuels : frontières, nationalités, différence culturelle... autant d'édifications conceptuelles désamorcées par le même type d'éclat de rire. On n'a peut-être pas assez souligné jusqu'ici l'une des choses les plus évidentes, les plus immédiates présente dans ses réalisations, soit leur humour, tant dans la forme que dans leur contenu. *Turkish Jokes, Arabic Jokes...* Des mots d'esprit au lieu de mots d'ordre, une joie toute spinoziste, au lieu de la mélancolie adornienne. " Il est important pour moi ", expliquait Haaning à Lars Bang Larsen, " que l'œuvre contienne toujours une indication qu'elle est le produit de l'humour et de l'imagination d'un individu, afin de préserver le modèle artistique d'être essentiellement un modèle analytique et administratif, comme dans les versions de dénigration systématique des galeries de la critique institutionnelle ". L'*Ethique* spinoziste plutôt que la morale d'Adorno, pourrait être ici convoquée. Les théories esthétiques d'Adorno ont banalisé dans la critique et la théorie de l'art un ton mélancolique, excluant toute forme d'humour et imposant la déploration comme seul mode de réception autorisé de l'art. Une survalorisation de la tristesse à l'opposé exact de l'*Ethique* spinoziste, qui met la joie et le rire à son fondement. La joie n'est pas directement mauvaise, explique-t-il, mais bonne, et c'est la tristesse, au contraire, qui est " directement mauvaise " . " DEMONSTRATION : La joie [...] est un sentiment par lequel la puissance d'agir du corps est augmentée ou aidée ; la tristesse, au contraire, est un sentiment par lequel la puissance d'agir du corps est diminuée ou contrariée ; et par conséquent [...] la joie directe est bonne, etc. C. Q. F. D. ».⁵ Le rire, comme la plaisanterie, sont définis par Spinoza comme « pure joie », à la différence de la moquerie (don't n'use jamais Haaning), qui est une expression du ressentiment, et est donc intrinsèquement mauvaise. Une plaisanterie comme celle de *Turkish Joke* imprimée et diffusée sous forme d'affiche à Genève (2002) peut s'entendre à plusieurs niveaux : vis-à-vis de cette situation particulière des immigrés dans le champ de la représentation, déjà évoquée, mais aussi relativement à une autre forme de marginalité, la folie (la plaisanterie en question raconte l'histoire d'un personnage atteint de démence). Présentée sous la forme d'une affiche qui pourrait servir, peut-être, à annoncer un meeting politique ou une conférence, la pièce conserve néanmoins, comme souvent chez Jens Haaning, une allusion à quelque chose de privé, mais exprimé sous une forme plus que personnelle. Le travail de Jens Haaning est ainsi presque toujours parsemé de traces, ou d'indices autobiographiques, mais toujours d'une manière très discrète, insaisissable en tous les cas pour les spectateurs qui ne le connaissent pas personnellement.

073

En renonçant à une énonciation individuée au profit d'une énonciation collective, plus que personnelle, le travail de Jens Haaning affirme implicitement une interdépendance étroite du personnel et du politique. S'agissant des étrangers, notamment, Jens Haaning a en fait comparé à plusieurs reprises la situation des artistes au sein de la société à celles des immigrés, et la sienne en particulier. Un sentiment personnel, donc, mais traduit dans son travail sous la forme d'énoncés plus que personnel. Jens Haaning : " D'une certaine façon, l'artiste est une sorte de marginal, et il présente des similarités avec les autres marginaux que sont les immigrants, mais la grande différence, c'est que l'artiste, contrairement à l'immigré, travaille comme un média pour la société. On accorde beaucoup d'attention à ce qu'il a à dire avec son travail ou son discours, mais il est rare, par exemple, qu'on demande à un musulman de s'exprimer sur la société. "⁶

Jens Haaning transforme ce qui est *a priori* susceptible d'être considéré comme une faiblesse en une force, ou une ressource potentiellement productive, en se servant de cette position marginale comme d'un point de vue critique privilégié pour percevoir plus clairement les conventions, les habitudes perceptuelles et conceptuelles qui constituent les rapports de pouvoir qui traversent non seulement l'institution artistique, mais encore la société dans son ensemble. " Une critique ", a avancé Michel Foucault, " ne consiste pas à dire que les choses ne sont pas bien comme elles sont. Elle consiste à voir sur quels types d'évidences, de familiarités, de modes de pensée acquis et non réfléchis reposent les pratiques que l'on accepte."⁷ Le pouvoir n'est pas situé en-dehors du discours ou de la représentation, dans quelques figures bien identifiées et institutionnelles de l'autorité, puissance publique (l'Etat et ses institutions) ou privée (l'entreprise), comme le présuppose l'art recourant aux principes de l'agit-prop. Disseminé à tous les échelons de la société, ce que l'on appelle le pouvoir réside aussi dans la manière dont les gens prennent la parole ou se taisent, dans la manière dont on regarde l'autre sexe, les fous, les étrangers...

L'art moderniste nous a habitué à une certaine valorisation de la figure de l'Autre, que ce soit sous les traits de l'étranger, du primitif, de l'enfant, de la folie, etc. Il s'agit d'une représentation récurrente et constitutive de l'art et de la critique modernistes. Un certain nombre de ces figures — comme le malade mental, le hors-la-loi, l'étranger — reviennent avec insistance dans le travail de Jens Haaning. Mais si une forme d'interdit pèse effectivement sur les étrangers, en Europe notamment, au sein de la représentation, qui les exclut en tant que sujets, ils y font toutefois retour, tout au long de l'histoire du Modernisme, en tant qu'objet pour la représentation : l'Orient fantasmé, le Primitif idéalisé... L'art de Jens Haaning se distingue singulièrement de cette histoire, en tirant les conclusions pratiques du rejet théorique de la représentation en tant que dispositif de pouvoir.

Ne pas parler pour les autres, mais que ceux-ci parlent pour eux-mêmes. Si il ne s'agit pas, donc, de se faire le " porte-parole " de qui que ce soit, il y a une voix, assurément, qui s'exprime, mais une voix impersonnelle, anonyme — comme une clameur...

La confrontation à la différence, la mise en présence (et non représentation) de l'autre s'opposent ainsi aux mécanismes de la reconnaissance, ou de l'identification : *I feel so alive when I am confronted with the fact/feeling that I do not understand anything at all* (1999)... Quel intérêt y aurait-il faire de l'art à propos de ce qu'on sait déjà ? Gilles Deleuze disait de l'écriture qu'elle rejoignait nécessairement par elle-même, lorsqu'elle n'était pas officielle, des " minorités ", sur lesquelles l'écrivain n'écrit pas, au sens où il les prendrait pour objet, mais en revanche dans lesquelles il est pris, bon gré mal gré, du fait qu'il écrit. " Que l'écrivain soit minoritaire signifie (...) que l'écriture rencontre toujours une minorité qui n'écrit pas, et elle ne se charge pas d'écrire *pour* cette minorité, à sa place ni à son propos, mais il y a rencontre où chacun pousse l'autre, l'entraîne dans sa ligne de fuite, dans une déterritorialisation conjuguée. "⁸ Rimbaud, " Mauvais Sang ", pour exemple : "...j'ai vécu partout. Pas une famille d'Europe que je ne connaisse. — J'entends des familles comme la mienne, qui tiennent tout de la déclaration des Droits de l'Homme. (...) Il m'est bien évident que j'ai toujours été de race inférieure. (...) Je n'ai jamais été de ce peuple-ci ; (...) Je suis une bête, un nègre... "⁹ Ou, pour le dire sur un autre mode, inspiré du poème en prose de Rimbaud, Patti Smith, " Rockn'roll Nigger " : " *any man who extends beyond the classic form is a nigger-one sans fear and despair.....translating new languages new and abused rock and roll and love lashing from the tongue of me nigger...* "¹⁰ En comparant sa propre situation de marginalité au sein de la société à celle des immigrés, et en affirmant la position privilégiée de cette situation pour son activité, Haaning affirme sa pratique comme art ou devenir-mineur, tel qu'on a pu en définir les traits à propos d'une certaine littérature : non pas expression dans une langue mineure, mais plutôt expression d'une minorité dans une langue majeure (le sentiment d'être étranger au sein de sa propre culture) — entraînant cette dernière dans un devenir mineur de la langue (ou des formes).

033

Dijon/Copenhague, 21-29 avril 2002

1 Edward W. Said, *Culture et Impérialisme*, Fayard, 2000, p 51.

2 Edward W. Said, *Culture et Impérialisme*, Fayard, 2000, p 13.

3 Sartre " Préface " à Frantz Fanon, *Les Damnés de la Terre*, 1961 ; réed. Gallimard, p. 37 Folio, 1991.

- 4 Adrian Piper, "Art as Catalysis", août 1970, repris in *Out of Order, Out of Sight*, MIT Press, vol. I, p. 32. ('The work is a catalytic agent, in that it promotes a change in another entity [the viewer] without undergoing any permanent change itself. The value of the work may then be measured in terms of the strength of the change, rather than whether the change accords positively or negatively with some aesthetic standard.')
- 5 Spinoza, *Ethique*, démonstration de la proposition XLV.
- 6 Jens Haaning, extrait d'un entretien avec Nicolas Bourriaud, *Documents sur l'art n° 8*, 1996.
- 7 Michel Foucault, entretien avec Didier Eribon, Libération 30 mai 1981, repris in Foucault, *Dits et Ecrits*, vol. IV.
- 8 Gilles Deleuze, *Dialogues avec Claire Parnet*, Paris, Flammarion, 1977, pp. 55-56. Sur cette question, on pourra également se référer à Gilles Deleuze et Félix Guattari, *Kafka — pour une littérature mineure*, Paris, ed. Minuit, passim et *Mille Plateaux*, Paris, Minuit, 1980, notamment le chapitre « Postulats de la linguistique ».
- 9 Arthur Rimbaud, « Mauvais sang », in *Une Saison en enfer*, 1873. Cité d'après l'édition Garnier, 1960, pp. 213-219.
- 10 Patti Smith, « Rockn'roll Nigger », sur *Easter*, Patti Smith Group, Arista Records, 1978.

Harald Fricke, Berlin

EIN CAMP FÜR GLOBAL PLAYER

JENS HAANINGS VORSCHLAG ZUR UMGESTALTUNG DES FASERSTOFFGELÄNDES IN FÜRSTENBERG/HAVEL.

Die Verbindungen sind günstig. Fast jede Stunde fährt täglich ein Zug von Berlin nach Fürstenberg. Wer über das Westzentrum in die Kleinstadt nördlich von Berlin reist, braucht knapp zwei Stunden; vom Bahnhof Lichtenberg in Ostberlin geht die Fahrt noch eine Stunde schneller, mit dem Auto dauert es genauso lang. Keine 100 Kilometer von der neuen Hauptstadt entfernt liegt Fürstenberg an der Havel, mitten im Seengebiet der Mark Brandenburg. Bereits zur Jahrhundertwende diente die Gegend als Naherholungsgebiet für Berliner Bürger: Theodor Fontane schrieb hier seine berühmtesten Novellen, heute lebt Günther Grass dort zurückgezogen auf seinem Landsitz. Es gibt altertümliche Kloster aus dem 13. Jahrhundert, endlose Wanderwege und einen Museumspark, wo Dampfmaschinen und historische Werkstätten ausgestellt sind.

Das alles erfährt man aus dem Touristikführer von Fürstenberg. Andererseits ist die Stadt seit Ende des Zweiten Weltkriegs der Inbegriff für den Terror der Nazis: In unmittelbarer Nähe zum Ort war zwischen 1938 und 1945 das größte Konzentrationslager für Frauen und Kinder angelegt worden. Im KZ Ravensbrück waren mehr als 120.000 weibliche Häftlinge interniert. Nachdem Ravensbrück von der russischen Armee befreit wurde, ließ die DDR-Regierung auf dem Lagergelände 1959 eine Gedenkstätte errichten. Seitdem werden dort Ausstellungen vor allem über die Zwangsarbeit während der NS-Herrschaft eingerichtet. Erst im November 1997 fand unter dem Titel „Wir waren ja niemand“ eine Ausstellung statt, die das Schicksal von 1.100 Häftlingen dokumentierte, die im Herbst 1944 in das Daimler-Benz-Werk in Genshagen überstellt wurden. Zu den Firmen, die ihre Zwangsarbeiter aus Ravensbrück rekrutierten, gehörte unter anderem auch die Siemens AG.

Zugleich haben sich zahlreiche Künstler mit dem KZ beschäftigt, oft waren es ehemalige Gefangene, die mit der Kunst ihre eigene Lagervergangenheit aufgearbeitet haben. Außerdem ließ die SED-Partei zu DDR-Zeiten eine Skulptur als Mahnmal

auf dem Gelände errichten. Im Januar 1998 wurde in einem landschaftsplanerischen Wettbewerb die zukünftige Gestaltung von Ravensbrück entschieden. Nun sollen drei Architekten das rund 200 Hektar große Areal als Gedenkstätte neu entwerfen: Für die Hauptlager ist vorgesehen, die Standorte bereits verschwundener Häftlingsbaracken mit schwarzer Schlacke sichtbar zu machen; wo früher die Siemens-Werkstätten waren, sollen die erhalten gebliebenen Bodenplatten an Zwangsarbeit erinnern. Für das Gelände des sogenannten Jugend-KZ haben die Architekten ein blaues Blumenfeld vorgesehen; und das Areal des 1944 errichteten Vernichtungslagers soll ausgespart bleiben.

Während das KZ-Gelände als Gedenkstätte erhalten wird, ist die Zukunft eines zweiten Areals ungewiß: Das ebenfalls am Rande von Fürstenberg gelegene Faserstoffgelände verfällt. Ursprünglich als Fabrik für synthetische Fasern wie Petroleumdichte und Kammgarn 1911 konzipiert, wurde dort schon vor 1933 Munition produziert - ein Verstoß gegen die Entmilitarisierung Deutschlands als Ergebnis des Ersten Weltkriegs. In der Nazizeit wurde hier eine gewaltige Rüstungsproduktion mit der Montan AG als dem Hauptunternehmen aufgebaut, für die hauptsächlich Zwangsarbeiterinnen aus Ravensbrück benutzt wurden. Nach dem Krieg richtete die Sowjetarmee sich auf dem Gelände eine Reperaturwerkstatt für Militärfahrzeuge ein.

Was soll mit dem Faserstoffgelände geschehen? Im Rahmen eines von dem Berliner Kurator Christoph Tannert organisierten Projekts hat sich der Kopenhagener Künstler Jens Haaning mit der Möglichkeit beschäftigt, das Areal neu zu gestalten. Anders als in Ravensbrück versucht Haaning, den Ort nicht allein als Mahnmal oder als Stätte der Erinnerung an die NS-Herrschaft anzulegen. Für ihn geht es auch um die Möglichkeit, die Identität von Fürstenberg eigenständig zu betrachten und der Stadt eine Funktion über die Repräsentation des Schreckens hinaus wiederzugeben. Kann das gelingen? Oder lässt die enorm belastete Geschichte keine andere Interpretation zu?

Haanings Entwurf, den er gemeinsam mit der in Aarhus ansässigen VERTEX-Architektengruppe konzipiert hat, sieht vor, auf dem Gelände ein „Time-Share-Estate“ einzurichten. Aus aller Welt sollen Menschen hier arbeiten, wohnen und leben können. Dafür sind 400 Appartments, Swimming-Pools, ein halbes Dutzend Restaurants, sowie Diskotheken, Tennisplätze und ein Segelhafen unten am See geplant. Der Übergang ist zugegebenermaßen brutal: Von der Fabrik für Zwangsarbeiter zum globalisierten Aufenthaltsort - ein Camp für global player ...

Wer andere Arbeiten des dänischen Künstlers kennt, weiß allerdings auch, daß Haaning weder an der Verklärung noch an dem Status Quo interessiert ist. Ein Großteil seiner Projekte ist vielmehr an die Frage geknüpft, wie sich soziale Intervention auf die Infrastruktur auswirkt. So hatte er für das niederländische Middelburg 1996 eine Nähfabrik im lokalen Kunstverein plaziert, die während der Zeit der Ausstellung Handtücher, Sommerkleider etc. produzierte. Die Angestellten des Betriebs waren jedoch Wirtschaftsemigranten, so daß mit dem Projekt auch Probleme eines Weltmarkts im Umbruch sichtbar wurden. Immerhin lassen niederländische Firmen in Billiglohnländern produzieren, die damit verbundene Arbeitslosigkeit im eigenen Land wird jedoch zum Asylthema gemacht. Dabei verdeckt die Ausländerfeindlichkeit von Staats wegen deregulierende Interessen multinationaler Firmen.

Eine Berliner Ausstellung knüpfte 1997 an diese Verzahnung von Markt und Differenzmodellen an: In der Galerie Mehdi Chouakri war ein Reisebüro installiert worden, das seine Angebote aufgrund der Gesetzeslage nur mit 7 Prozent versteuern mußte - schließlich war das Büro ein Kunstwerk und als solches nicht zur vollen Abgabe von 15 Prozent Umsatzsteuer verpflichtet. Aus diesem Differenzbetrag schöpfte Haaning seine Arbeit: Plötzlich war das Flugticket ein *readymade*, das allerdings seinen künstlerischen Wert in dem Moment verlor, wo es durch den Kunden tatsächlich benutzt wurde. Umgekehrt bekam man mit jedem Ticket ein Zertifikat, das den Kauf eines Kunstwerkes bestätigte. Der Wert der Kunst blieb dadurch relativ, der Gegenwert des Reisetickets wurde umso konkreter.

Im Projekt für Fürstenberg kommen die verschiedenen Überlegungen nocheinmal zusammen. Die Arbeit nutzt sowohl die site-spezifische Aufwertung des Ortes durch die Kunst, und zeigt zugleich, wie sehr die Probleme mit der Geschichte in die Gegenwart hineinreichen. Denn gerade weil Fürstenberg historisch dermaßen aufgeladen ist, muß sich die Qualität des Gedenkens oder der Erinnerung auch am Alltag messen lassen können. Immerhin versucht die Stadt selbst ja schon in Broschüren und Prospekten als „Wasserstadt“ für sich Werbung zu machen. Eine andere Perspektive hat sie nicht: Nach dem Abzug der Sowjet-Armee liegen die Geschäfte in Fürstenberg brach, viele Läden wurden geschlossen, weil die Soldaten als potentielle Kunden zurück nach Rußland gegangen sind.

Vor diesem Hintergrund paßt sich *Das Faserstoff Projekt* in die lokalen Gegebenheiten ein und definiert sie zugleich um. Die Stadt, in der während der NS-Zeit niemand daran Anstoß nahm, daß in direkter Nähe ein Konzentrationslager existierte, muß sich nun den Veränderungen stellen, die im Osten nach der Wende

entstanden sind. Plötzlich könnte sogar die Idylle mit der dunklen Vergangenheit einer Situation ausgeliefert sein, in der die Bedingungen von außen - ein vereintes Europa unter dem Einfluß der Globalisierung - das kleinstädtische Geschehen mitbestimmen. Nach der Vereinigung muß sich Deutschland entgegen allem nationalen Taumel mit seinen europäischen Nachbarn arrangieren. Dabei ist Haaning ein Paradox besonders aufgefallen: Obwohl stets von der neuerwachten Identität die Rede ist, können die Deutschen mit ihrem Land nur wenig anfangen. Für ihn ist es zum Beispiel befremdlich, wie wenig der inländische Tourismus genutzt wird. Auch in diesem Fakt liegt eine gewaltige Schizophrenie - je stärker die nationale Mentalität auf ein imaginiertes Zentrum fixiert ist, desto mehr muß dabei die eigene Realität aus dem Blickfeld verdrängt werden. Vermutlich sind Exotik-Urlauber deshalb oft die größten Rassisten.

Konkret bedeutet die Neudefinition durch *Das Faserstoff Projekt* eine Veränderung des Bewußtseins. Nachdem in den letzten Jahren die Zahl der ausländerfeindlichen Delikte gerade in der ehemaligen DDR enorm angestiegen ist, müßte eine Stadt wie Fürstenberg durch die Neuansiedlung auf dem Faserstoffgelände im internationalen Maßstab auch lernen, sich vom beklagenswerten Rassismus loszusagen, wie er momentan in der Provinzwelt Ostdeutschlands fast schon normal ist. Der Weg ist das Ziel: Plötzlich wäre Integration von Ausländern ein notwendiger Prozeß, um die eigene, neu entstandene Infrastruktur zu bewahren - sonst käme die Selbstdefinition als Wirtschaftsstandort in Gefahr.

Jens Haaning weiß um die gerade im wiedervereinigten Deutschland schwelenden Konflikte zwischen den globalen Märkten und der nationalistischen Meinungsmache. In dem er sein Projekt *Das Faserstoff Projekt* nennt, fokussiert er diesen Widerspruch in der Gegenwart. Sein Entwurf wirkt aber auch auf die Debatte um die Repräsentation von Mahnmalen und Gedenkstätten zurück. Immerhin lebt der Umgang mit Erinnerungen vor allem in der Fähigkeit fort, sich mit dem Alltag auseinanderzusetzen. Jedes Unrecht, das sich in diesem Rahmen hier und jetzt ereignet, sagt auch etwas darüber aus, ob man aus der Geschichte gelernt hat oder nicht. Erst mit der Realisierung des Projekts wird sich zeigen, ob „Das Faserstoff Projekt“ als Handreichung zur Versöhnung wahrgenommen wird oder als Stein des Anstoßes. Eine solche Qualität wäre allerdings auch jedem Mahnmal zu wünschen, das an den Terror der Nationalsozialisten gemahnen soll.

Nicolas Bourriaud, Paris

JENS HAANING: TRAVAILLEUR CLANDESTIN

Le style suffisait jadis à définir l'identité d'un artiste ; mais l'identité, dans le monde contemporain, n'est plus guère qu'un code d'accès ou un logo (au mieux) ou un argument de vente (au pire). Il ne s'agit plus, donc, d'arpenter son territoire de formes considéré comme une propriété privée. Aujourd'hui, beaucoup d'artistes procèdent ainsi par une succession de "coups" esthétiques apparemment isolés les uns des autres : ces opérateurs produisent des expositions qui présentent souvent une grande disparité formelle, dans la mesure où ils considèrent les formes comme autant d'outils, plus que comme l'aboutissement de leur travail. Parmi eux, on pourrait citer Maurizio Cattelan ou Gianni Motti, Henrik Plenge Jakobsen, Kendell Geers, Matthieu Laurette, Christian Jankowski, Wim Delvoye, et enfin Jens Haaning. Leur démarche ne peut pas davantage être qualifiée d'expérimentale (du moins, ce n'est pas leur particularité) dans la mesure où elle ne se fonde pas sur l'image d'un laboratoire-atelier. Elle approfondit moins une problématique (par une démarche verticale, de forage) qu'elle ne se déploie sur une ligne horizontale où certains éléments récurrents finissent par définir un univers personnel, c'est-à-dire un outillage spécifique apte à traiter une masse d'informations tout aussi spécifiques.

En fonction de ce recentrement de l'esthétique vers le mode d'usage des formes, comment mesurer la qualité des œuvres ainsi produites ? On laura compris, il ne s'agit pas simplement de savoir si "ça marche" ou pas ; beaucoup d'œuvres qui "fonctionnent bien" s'avèrent désastreuses, ou tout simplement ennuyeuses. La notion de justesse semble plus convaincante. Ce que l'on appelle par commodité la "Beauté" d'une œuvre n'étant, le plus souvent, que la traduction en langue courante d'une impression de justesse qui nous saisit : la forme adéquate pour véhiculer une vision du monde singulière, une manipulation précise des outils. Pertinente dans le débat esthétique en cours, pertinente pour l'époque qui la voit naître. Et possiblement durable, si les divers éléments qui y "tiennent" ensemble persistent dans leur association, ce qui n'est pas forcément le cas, comme on s'en persuadera aisément en feuilletant le moindre catalogue d'exposition des années quatre-vingts.

Les œuvres de Jens Haaning fonctionnent, et en temps réel. Elles appellent notre participation, non pas d'un point de vue théorique (comme l'impliquait la notion de "participation" dans les happenings des années cinquante), mais afin de vérifier l'hypothèse concrète qu'elles matérialisent. Lorsqu'il monte une agence de voyages à la galerie Chouakri à Berlin, celle-ci délivre des billets d'avion réels ; lorsqu'il installe un supermarché de produits importés à Fribourg, le public peut véritablement comparer les prix et acquérir lesdits produits (*Super Discount*, 1998). Loin d'une esthétique de la reconstitution (comme c'était le cas avec Guillaume Bijl, qui transformait les lieux d'exposition en figure de trompe-l'œil), Haaning construit des structures dont le fonctionnement est l'objet même de sa pratique, au-delà de toute considération sur la nature de l'art ou du musée. Cette attitude envers le système de l'art est d'ailleurs emblématique de l'art d'aujourd'hui : tandis que le lieu d'exposition constituait un médium en soi pour les artistes conceptuels, un lieu exemplaire à partir duquel il était possible de questionner la société dans son ensemble, il est aujourd'hui devenu un lieu de production parmi d'autres, un espace quasiment neutre, puisque l'ensemble des espaces sociaux a été homogénéisé par l'économie néo-libérale. Pourquoi travailler spécifiquement sur la galerie ou le musée, puisque ceux-ci ne font qu'appartenir à une chaîne d'espaces interdépendants ? Il s'agit désormais moins d'analyser ou de critiquer cet espace que d'en situer la position à l'intérieur de systèmes de production plus vastes, dont les relations doivent être établies et codifiées par l'artiste lui-même. En résumé, c'est le *socius*, (l'ensemble des canaux qui distribuent l'information, les marchandises et les relations humaines), qui devient pour les artistes de cette génération le véritable lieu de l'exposition. Le centre d'art ou la galerie sont des cas particuliers qui appartiennent néanmoins à cet ensemble totalisant que l'on pourrait appeler la *place publique*. Pas d'*In situ*, des projets *In socius* ; pas d'œuvre *site-specific*, mais des œuvres *time specific*. C'est le cas, par exemple, d'une œuvre de Haaning comme Untitled (*de Appel — de Gelderse Roos*), 2000, pour laquelle l'artiste instaure une liaison vidéo depuis un Centre d'art vers un hôpital psychiatrique : il ne s'agit pas d'un modèle d'échanges démagogique, puisque cette connexion est univoque, transformant une salle d'exposition en spectacle ou en zoo humain. Là où l'on attendrait un commentaire sur l'institution artistique, c'est sur l'institution psychiatrique que Haaning nous donne à réfléchir.

018, 019

030

063

La société, telle qu'elle apparaît dans les travaux de Jens Haaning, est un corps divisé en lobbies, quotas ou communautés. Mais elle représente avant tout un vaste catalogue de trames narratives qui fonctionne sur le modèle audiovisuel du montage. Son œuvre pose la question : ce montage dans lequel nous évoluons est-il le seul possible ? À partir du même matériau (le quotidien), il est toujours possible de

réaliser différentes versions de la réalité. Son travail fonctionne ainsi comme un banc de montage qui réorganise les formes sociales, en produisant des scénarios alternatifs. Haaning dé-programme et re-programme, suggérant qu'il existe d'autres usages possibles de l'espace collectif, usages que ses travaux suggèrent tout en les matérialisant.

L'un de ses modèles privilégiés est la communauté immigrée. Dans n'importe quelle société, pour une forte partie de la population "nationale", l'immigration représente une sorte de corps étranger, d'autant plus forte dans l'imaginaire collectif qu'elle se voit en général privée de toute représentation positive, dénuée de tout champ d'inscription : un hors-champ par rapport à l'imaginaire social, une « marge » sans images, si l'on excepte les représentations codées politiquement par lesquelles on les perçoit le plus souvent. A travers plusieurs travaux, Haaning a tenté de matérialiser ces collectivités semi-invisibles : par exemple, avec *Turkish jokes* (1994) ou *Arabic Jokes* (1996), pour lesquelles il injecte une langue étrangère dans le corps de la Cité afin qu'elle assemble autour d'elle ceux qui la pratiquent, excluant les « autochtones » pour une fois privés de toute possibilité de lecture du message. *Turkish jokes* fonctionne comme ces produits chimiques que l'on inocule dans le corps d'un patient, rendant temporairement visible le réseau de ses veines sous les rayons X. Rendre visible : des stickers posés sur leur voiture dévoilent la

005, 010

nationalité des chauffeurs de taxi (*The employees of Taxa + 4 x 35*, 2000). Le fait de permettre à tous les étrangers d'accéder gratuitement à la piscine municipale renverse la donne des priviléges, mais permet aussi de produire une image de leur présence (*Foreigners free — Biel swimming pool*, 2000). Haaning reproduit plusieurs fois ce geste entre 1997 et 2000, décrétant la gratuité totale pour les immigrés dans les musées et centres d'art dans lesquels il est invité, élisant ainsi un "peuple" qui serait le spectateur idéal de ses travaux : le déraciné en butte au racisme et à l'incompréhension, le nomade économique produit par l'ultralibéralisme et la paupérisation du tiers-monde. Plus généralement, le travail de Jens Haaning pointe le fait que toute œuvre produit non seulement un certain type de comportements, mais également une micro-communauté de regardeurs. *Ma'lesh* (2000)

066

sera ainsi perçu comme une élégante lightbox noir et blanc par son spectateur occidental ; celui qui peut lire l'arabe y verra un étrange signe de connivence : "who cares?".

065

Le travail de Haaning s'inscrit dans le cadre théorique de l'esthétique relationnelle, dans la mesure où il évolue dans le champ de l'interhumain, producteur de socialités et de négociations, avant toute autre considération esthétique. Mais ce qui est saillant, c'est que Haaning ne considère pas l'univers des relations humaines comme un

064

espace angélique, c'est le moins qu'on puisse dire. Loin de certaines caricatures socio-culturelles et pleines de bonne volonté auxquelles on réduit trop souvent les pratiques « relationnelles », Haaning prend en compte les contradictions et la violence de l'espace social, allant même parfois jusqu'à les mettre en scène à travers des situations insoutenables : c'est le cas lorsqu'il monte une équipe de travailleurs dans le but de construire des armes de combat (*Weapon production*, 1995), mais aussi, plus subtilement, lorsqu'il propose de transformer en camp de vacances une usine en faillite située à proximité d'un ancien camp de concentration (*Das Faserstoff projekt*, 1998). Nazisme, taylorisme, industrie du loisir : une même racine ? Toute communauté n'est pas bonne.

007

027-029

L'échange, ou plutôt la substitution, est l'une des figures dominantes de cette pratique de mise en relations forcée : ainsi un tube de néon provenant d'un espace d'expositions danois se retrouve-t-il installé au plafond du Luther King food store à Houston, Texas (*Copenhagen-Texas (Light Bulb Exchange)*, 1999). Ou une chaise de la galerie Wallner est échangée avec une autre appartenant au *Klub Diplomat*, un lieu pour les étrangers à Copenhague. Les objets usuels ainsi déplacés fonctionnent comme l'inverse d'un *readymade* : l'objet manufacturé ne change pas de statut, mais matérialise un jumelage ; il lie entre eux deux lieux, créant ainsi un espace qui est la forme même du travail. Cette forme très particulière (un espace entre deux *places*, un va-et-vient entre deux situations), s'avère par ailleurs très importante dans nombre d'œuvres contemporaines : Rirkrit Tiravanija recrée les dimensions de son appartement new yorkais à la Kunstverein de Cologne, Maurizio Cattelan expose à la fondation De Appel les produits d'un cambriolage réalisé à quelques dizaines de mètres de là, Pierre Huyghe travaille sur la distance qui sépare une expérience vécue d'une fiction hollywoodienne... L'art actuel évolue sur la ligne d'un espace frontalier, dont Haaning est l'un des plus obstinés explorateurs. Matthieu Laurette, lorsqu'il se propose de devenir citoyen d'un paradis fiscal, pose un problème qui n'est pas éloigné de la pièce de Haaning, *Danish passport* (1997), constituée par le passeport de l'artiste mis sous verre : tous deux entérinent l'idée que nous vivons dans un espace de marchandises, dans lequel la nationalité n'est qu'une possession parmi d'autres — c'est-à-dire monnayable.

039

069

Cette manière d'incruster de l'humain dans des structures abstraites est certainement la figure centrale des activités de Jens Haaning. L'espace de l'échange est bel et bien le lieu, la forme de celles-ci, mais il s'agit le plus souvent d'une substitution ouvertement affichée, qui met en évidence des codes normatifs (ethniques, sociaux, esthétiques) : Ainsi son *Refugee calendar* est-il un calendrier analogue à n'importe quel autre, qui se contente de substituer les images habituelles du désir à celles que l'on refuse de regarder en face, celles de l'étranger qui habite à quelques rues

020

071

de la mienne, "en situation irrégulière", comme on le dit des sans-papiers, des travailleurs clandestins, des familles ou des individus parqués dans des camps de transit. Cette "situation irrégulière" est aussi celle que revendique l'artiste dans le champ de l'art contemporain : le travail dans les caves de l'esthétique.

ADMITTED

1. Eén jaar heeft hij er gezeten. Twaalf maanden, twee weken en één dag, om precies te zijn. Hij vertelt me dat het misging in Parijs.

Dat hij vervolgens terugkeerde naar Denemarken. En dat hij daar werd opgenomen, op de afdeling psychiatrie van een ziekenhuis in Kopenhagen. Het Rigshospitalet. Hetzelfde ziekenhuis waar de Deense filmmaker Lars von Trier zijn twaalfdelige soap-slash-horror televisieserie *The Kingdom* heeft opgenomen. Ik stel me voor hoe hij dwaalde door de labyrinthische gangen van dat enorme gebouw dat eens het meest geavanceerde ziekenhuis van het koninkrijk Denemarken was. En ik vraag me af of hij 's nachts ook het gehuil hoorde van het dode meisje Mary. De onwettige dochter van één van de oprichters van het ziekenhuis, de beruchte Dr. Krüger, die hier naar verluid in 1919 door haar eigen vader werd vermoord. Ze zeggen dat de psychiatrische patiënten van The Kingdom haar gekrijs nog altijd kunnen horen.

Hij vertelt verder. Zegt dat hij zich achteraf realiseerde dat het eigenlijk al op zijn vijfde begon. De pieken en dalen. De ups en downs. Toen hij werd opgenomen, op zijn tweehonderdste, was zijn toestand zoals hij zelf zegt behoorlijk "heavy". De lichte toon waarop hij het vertelt, doet vermoeden dat dit waarschijnlijk nog eufemistisch is uitgedrukt. Opnieuw probeer ik me er een voorstelling van te maken. Hoe het moet zijn om je het ene moment Superman te voelen - vliegend boven de aarde in je roodblauwe pakje met wapperende cape - en vervolgens neer te storten. Je verpletterd te voelen door de wereld die ineens zo donker en duister is als Batmans Gotham City. Ik moet denken aan mijn eigen jaren als adolescent, de periode waarin ik in een hevige identiteitscrisis belandde en me - "himmelhoch jauchzend, zu Tode betrübt" - identificeerde met de jonge Werther of met Madame Bovary.

Zijn Sturm-und-Drang perioden wisselden elkaar gewoonlijk om de zes maanden af. In een 'goed jaar' duurden ze elk zo'n twee à drie maanden. De energieke periodes waren natuurlijk fantastisch. Wat hij dan allemaal wel niet voor elkaar kreeg. Zijn produktie was fenomenaal. In zo'n fase compenseerde hij ruimschoots de lethargische maanden waarin er niets uit zijn handen kwam. Ik zie hem weer vliegen, de wereld aan zijn voeten. En ik probeer me dat een perfecte moment voor te stellen, vlak voor de val. Dat moment waarop de lucht onder je vleugels vandaan valt, maar

je nog even blijft zweven. Die serene rust, waarin de tijd een oneindig ogenblik lijkt stilgezet. Maar dan komt de val, onvermijdelijk.

*"De kunst is om zo snel te vallen
dat je voorbij jezelf vliegt
en nog net op tijd bent
om jezelf op te vangen"*

schreef de Nederlandse dichter K. Michel. De meeste mensen vallen niet zo snel. Vaak weten ze op tijd hun evenwicht te hervinden.

Jens viel wel. In Parijs, in 1997. En Jens was niet meer in staat om zichzelf op te vangen. In het Deense hospitaal werd de diagnose gesteld: manisch-depressieve psychose. En dat was het dan: een ziektebeeld, een etiket, een behandelingsmethode, medicijnen. Ineens was hij een patient. Iemand die in een hokje paste. En die vervolgens netjes werd opgesloten in een kamertje en tijdelijk buiten de maatschappij werd geplaatst. Machteloos en afhankelijk, door iets dat buiten zijn controle lag. De weg terug duurde een jaar. Dat valt nog mee, schiet er door mijn hoofd. Maar dan zegt hij, met dezelfde zachte toon in zijn stem, dat hij ooit heeft uitgerekend dat hij in totaal tien jaar in bed heeft doorgebracht en dat hij ongeveer de helft van zijn leven zwaar depressief is geweest.

2. Natuurlijk heeft hij Foucault gelezen.

Op de middelbare school was hij al geïnteresseerd in de werking van macht en de invloed ervan op het individu - al vatte hij het destijds nog niet in die woorden. Toen heette het gewoon 'wie hoort erbij' en 'wie is het buitenbeentje'. Als tiener was hij betrokken bij politieken activiteiten. Daar zag hij hoe sommige mensen zich heel makkelijk wisten aan te passen aan het systeem, hoe anderen werden buitengesloten en hoe enkelen dan weer probeerden hun underdogpositie te overwinnen door macht uit te oefenen over anderen. Toch was dat niet de reden waarom hij later de politiek verliet voor de kunst. Als politiek activist zag hij zich te vaak gedwongen om concrete oplossingen aan te dragen, terwijl de kunst hem meer ruimte bood voor analyse en het formuleren van reflectieve vragen. Die vrijheid beviel hem: hij wilde kaders scheppen die andere mensen weer konden gebruiken om hun eigen visie op de wereld te onderzoeken en aan te scherpen. Op de kunstacademie verdiepte hij zich opnieuw in Foucault en diens ideeën over macht en controle. Het ging hem, net als Foucault, niet om de macht zelf, maar om haar tegenhanger: machteloosheid - dé drijfveer achter elk vorm van extremisme. Hij was met name geïnteresseerd in

verschillende vormen van verzet; in groeperingen, vaak minderheidsbewegingen, die zich buiten de wet of het sociale systeem bevonden.

Ik graaf in mijn geheugen, wroet door mijn boekenkast en probeer uit alle macht mijn restjes kennis van Foucault op te duikelen. Ik herinner me Foucaults preoccupatie met gevangenissen, ziekenhuizen en krankzinnigengestichten; instituten waar de onzichtbare mechanismen van macht zichtbaar worden in de architectuur. En ik herinner me Foucaults *Madness and Civilization* en *Birth of the Clinic*, waarin hij beschrijft hoe er door de geschiedenis heen tegen waanzin werd aangekeken. Tot de negentiende eeuw werd waanzin niet als geestesziekte beschouwd. Pas in de moderne tijd - toen de moraal van de kerk vervangen werd door die van de wetenschap - werd het idee van krankzinnigheid als een psychische stoornis geboren. Vanaf dat moment werden krankzinnigen ook weggestopt in gestichten, onder het mom hen rustig te laten genezen, maar feitelijk om de samenleving tegen hen te beschermen, aldus Foucault. En zo staan de nieuwe wetenschappelijke disciplines psychologie en psychiatrie volgens hem dus in dienst van de maatschappij, die gericht is op het uitsluiten van diegenen die zich niet conformeren aan het 'normale'.

Had Jens zich hierin herkend? Hij zegt dat hij bij Foucault zijn eigen fascinatie voor het onderwerp herkende, maar niet zijn eigen conditie. Hij had één en één gewoon nooit bij elkaar opgeteld, verklaart hij laconiek. In zijn eerste jaren op de kunstakademie, om en nabij 1990, had hij wel werk gemaakt dat ging over een soort psychologische angst of een gevoel van beklemming. Levensgrote objecten waren het, precies de maat van zijn eigen lichaam, van tegen elkaar gepresterde stukken hout of zwaar metaal met zacht schuimrubber ertussen. Een Deense kunstcritica, Ann Ring Petersen, schreef heel deftig dat dit werk ging over "existential confinement, bodily torment and psychological pain". En in 1993 had hij een serie multiples gemaakt van plastic zakjes gevuld met medicijnen die alleen op recept te verkrijgen zijn. Tweedehands pillen, vijftig gram per zakje (Candy Bags noemde hij ze). Precies genoeg voor een "extremely long lasting flight from reality", zoals Ann Ring Petersen schreef.

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Nadat hij een jaar aan de Akademie der Bildende Künste in München had gestudeerd, werd zijn werk aggressiever, meer naar buiten gericht. In plaats van een representatie van een gevoel van beklemming, probeerde hij door middel van installaties of acties in de openbare ruimte een directe, psychologische reactie los te maken bij de toeschouwer. Door middel van dreiging en intimidatie bijvoorbeeld - zoals in het werk *Watch Out* dat hij maakte in samenwerking met Magnus Wallin in de galerie van Nicolai Wallner. Het enige dat hij daar toonde, was een stel Duitse herdershonden aan lange kettingen. Blijf maar 's koel en beheerst als twee van die beesten

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vervaarlijk tegen je beginnen te blaffen. Of zoals in de installatie *Trap* waar ik in 1994 tijdens een internationale tentoonstelling van jonge kunstenaars in Breda 'intrapté'. Ik betrad de lege ruimte via een metalen schuifdeur, die met enorme kracht achter me dichtviel en vervolgens ongeveer 45 seconden gesloten bleef. Over psychologische angst voor opsluiting gesproken.

Analytisch ingestelde personen hebben vaak een blinde vlek voor hun eigen conditie. Artsen negeren hun eigen ziektes, psychiaters ontkennen hun eigen neuroses, en Jens zag over het hoofd dat een kunstenaar ook het subject van zijn eigen werk kan zijn. Zijn eerste confrontatie met de persoonlijke aard van zijn werk was frontaal. Hij botste op een vertrouwde maar onbekende wereld, op nieuwe inzichten en betekenissen. Pas na zijn verblijf in het hospitaal begreep hij de volle omvang van wat hij al die jaren had gemaakt. Hij vraagt of ik zijn werk nu vanuit deze hoek zou willen bekijken, omdat hij gelooft dat het ook op zijn andere werk een nieuw licht werpt. Maar, zo drukt hij me op het hart, zijn werk is zeker niet autobiografisch. Alsjeblieft geen zelf-therapie! Nu ben ik geen aanhanger van de opvatting dat de kunstenaar een gekwelde ziel is die uiting geeft aan zijn innerlijke roerselen. Maar hoe beschrijf je de psychische dimensie zonder in iemands psyche te kruipen? Zonder identificatie, zonder hart en ziel?

3. "De idoot is de mens van de toekomst; het loslaten van de innerlijke idoot in jezelf, de sleutel tot geluk."

In de film *The Idiots*, van de eerdergenoemde Lars von Trier, vraagt Stoffer op een gegeven moment: "Wat doe je aan een maatschappij die rijker en rijker wordt, maar waarin niemand gelukkiger wordt?" Voor het gemak geeft hij zelf het antwoord: "je speelt de idoot". De film gaat over een groep mensen die, onder leiding van Stoffer, besluit zich te verzetten tegen de maatschappij en haar sociale normen door te doen alsof ze geestelijk gehandicapt zijn en zich te gedragen als idoten. Waanzin als vorm van bevrijding en als model van verzet: ook bij filosofen is het een geliefd thema. Bataille beschreef — of beter gezegd 'bedreef' — de waanzin als grenservaring; als ervaring van het wanordelijke vreemde. Foucault omschreef krankzinnigheid als datgene wat altijd wordt uitgesloten, als het gevraaglijke Andere. En Deleuze & Guattari brengen het subversieve in verband met schizofrenie. De schizofrene is voor hen een radicale, revolutionaire figuur die zich verzet tegen de repressieve macht van het kapitalistische systeem.

Twee jaar geleden namen de curatoren van Manifesta 3 in Ljubljana het begrip 'borderline syndroom' als uitgangspunt. Dit begrip, dat ontleent is aan de psychiatrie

en duidt op een persoonlijkheid die ernstige problemen heeft met het afbakenen van de eigen identiteit, werd opgevat als metafoor voor de positie van Slovenië in het nieuwe Europa. En meer in het algemeen voor onze huidige cultuur waarin grenzen op alle mogelijke niveaus ter discussie worden gesteld, worden overschreden of weggevaagd. Ik houd van metaforen. Het liefst zo persoonlijk als poëzie, zo intiem als een droom. Maar het blijft, in mijn ogen, een delicate kwestie om een ernstige psychiatrische stoornis op te vatten als metafoor en, in het geval van Manifesta 3, te transponeren naar een concrete politieke situatie. In het geval van Deleuze & Guattari is het, ondanks de allure van hun radicale schizofreen, de vraag hoe zo'n figuur zich kan verzetten tegen het kapitalisme. Al doet hij niet mee aan "de hyperconsumptie van het laat-kapitalisme", hij kan moeilijk revolutionair worden genoemd. Ook bij Lars von Trier heeft het gebruik van een geestelijke handicap als metafoor iets decadents. In *The Idiots* — toch wel zijn beste film, zegt Jens — valt Stoffer op een gegeven moment uit zijn rol als idioot. Gefrustreerd door de reacties van de omgeving, oppert hij dat de groep beter naar huis kan gaan en het experiment moet opgegeven. Op dit punt wordt duidelijk dat de groep 'idioten' haar afwijking van zich af kan gooien en terug kan keren naar de gewone maatschappij wanneer zij maar wil. Een luxe die Jens niet kent.

Ook de patiënten in psychiatrische ziekenhuis De Gelderse Roos in Amsterdam kennen niet de mogelijkheid om vrijwillig uit hun toestand te stappen. Wel bood Jens hen de gelegenheid om — via een live-verbinding — een blik te werpen in het kunstinstituut De Appel in Amsterdam. Als bijdrage aan de tentoonstelling "Plan B" (2000) had hij een cameraatje geplaatst in een van de zalen van De Appel die rechtstreeks uitzond naar De Gelderse Roos. Daar waren de beelden, via het interne audiovisuele netwerk, te zien op alle televisies en computers. Een connectie tussen de ene witte, steriele ruimte waar de observerende 'clinical gaze' heerst, en de andere. Twee instituten waar iets buiten de maatschappij wordt geplaatst en 'onschadelijk' wordt gemaakt. De parallelen zijn duidelijk. Maar hoe zit het met de metaforen? Hanteert Jens zijn eigen psychische geschiedenis als stijlfiguur? Gebruikt hij zijn werk — als het niet autobiografisch is — misschien in overdrachtelijke zin: om duidelijk te maken dat de kunstenaar net als de psychiatrisch patiënt in een instituut wordt opgesloten en buitengesloten. Dat ook zijn transgressieve of subversieve acties worden geïsoleerd en geneutraliseerd.

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4. In Denemarken wonen bijna geen immigranten.

Iedereen denkt altijd dat Denemarken zo'n vriendelijk landje is. Klein en overzichtelijk. Steden, snelwegen, straten, ja zelfs de natuur is netjes ingericht. Een keurig

Legoland. Maar wat velen niet weten, is dat de huidige regering van plan is de salarissen afhankelijk te maken van iemands nationale afkomst. Ik hoor mijn eigen ontzetting terug in zijn stem. Hij spreekt van een ultra-rechtse overheid, die oordeelt op basis van huidskleur, die VN-conventies met voeten treedt, die stilzwijgend een land vol griezelig normale xenofoben creëert. En ik hoor zijn stille, harde woede.

Hij wordt vaak getypeerd als 'die kunstenaar die zich bezighoudt met migranten, vluchtelingen en asielzoekers'. Zelf ziet hij het liever breder, en kijkt hij iets verder. Je ziet de dingen immers beter als je kijkt naar wat buiten de grenzen ligt. Denk aan Foucault, die de moderne maatschappij haarscherp wist te definiëren door zijn blik juist te richten op dat wat ze buitensluit; dat wat niet binnen de orde van het rationele en het 'beschaafde' past. Ook Jens kijkt naar de buitenstaanders en buitengeslotenen. Naar degenen die aan de rand van de maatschappij leven - vaak letterlijk: aan de stadsrand, in veilig omheinde gebouwen, in asielcentra of psychiatrische instellingen.

Afgelopen jaar kreeg ik vlak voor kerstmis een postpakketje van hem toegestuurd. Een kalender voor het komend jaar. Heel simpel, bijna zakelijk vormgegeven. Elke maand een eigen pagina met een eigen foto: een portret van een jong stel in het park, een gezinnetje op een speelplaats, twee jonge mannen op de stoep. Gewone mensen, niets uitzonderlijks. Alleen de titel van de kalender verraadt een

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addertje onder het gras: *The Refugee Calendar*, 2002. Het blijkt te gaan om portretten van mensen die asiel hebben aangevraagd in Finland en op het moment van de foto nog wachten op de uitkomst van hun verzoek. Een jaar eerder

040-051

had hij een vergelijkbare serie foto's gemaakt. Een reeks portretten van eerste-generatie vluchtelingen in Kopenhagen. Bij elke foto staat een kort tekstje: een gedetailleerde beschrijving van de kleding en accessoires die de geportretteerden dragen, plus de prijs die ze ervoor betaalden in Deense Kronen. Antonio draagt een tweedehands broek van Kansas (35 DKK), ondergoed van Calvin Klein (250 DKK) en zijn mobiele telefoon is van het merk Motorola (500 DKK). Ook Deniz heeft zich 'goed aangepast' aan 'onze westerse kledingcodes': hij draagt een trainingsbroek van Adidas van 200 DKK en een Benetton-trui die hij in Turkije heeft gekocht voor het equivalent van 80 DKK.

052-062

Ik blader verder in het documentatiemateriaal en kom Brian, Knud en Caya tegen. Dezelfde portretten, dezelfde gezichtsuitdrukkingen. En ook ontdek ik geen noemenswaardige verschillen in kleding of prijs. Toch gaat hier om een andere groep mensen. Het bijschrift vermeldt dat het psychiatrische patienten zijn die in Kopenhagen wonen. Ineens bekroopt me een onbehaaglijk gevoel. Migranten en

'mentaal gestoorden' mogen dan beide buiten het systeem worden gehouden — om ze daarom op één lijn te stellen, gaat mij te ver. Twijfels die ik eerder heb gevoeld, steken opnieuw de kop op. Ik heb soms moeite met kunstenaars die zich actief engageren met — om het maar even generaliserend te zeggen — bepaalde minderheden. Af en toe verdenk ik deze kunstenaars ervan dat ze vastzitten in een denken in antithesen. Of kwalijker nog: dat ze tegenstellingen in stand houden en polarisatie in de hand werken. Ook bij Jens voel ik dat af en toe, die te rigide antithese tussen macht en machtelosheid, tussen haves en have-nots, autoriteit en outsiders. Ik betrapt mezelf erop dat ik het in verband breng met zijn bipolaire stoornis. Zou het daarmee te maken hebben? Nee, nu ik dit schrijf, merk ik hoe aanmatigend deze gedachte is. En ik realiseer me dat dit het gevaar is van het benoemen van het onbenoembare. Van het reduceren van het 'wanordelijke vreemde' tot het bekende. Gevat in woorden, in papieren theorieën, kunnen zijn projecten inderdaad een eenvoudig optelsom lijken. Eén plus één maken dan al snel een categorie. Uit persoonlijke ervaring weet ik dat zijn werk in werkelijkheid verwarrender en ambiguer is, luchthartiger zelfs. Ik denk terug aan Bordeaux, waar ik op een straathoek in de Arabische wijk werd geconfronteerd met mijn eigen veronderstellingen over de Arabische cultuur. Via een luidspreker die Jens op een lantaarnpaal had gemonteerd, hoorde ik hoe verschillende Arabische inwoners van de wijk moppen vertelden, in hun eigen taal. Voor mij dus volstrekt onverstaanbaar. Waren het goede of flauwe moppen, racistische of sexistische? De enige referentie die ik had, was mijn eigen verwachtingspatroon. En dat was dus precies waar Jens met dit project de vinger op legde. Ha!

5. De menselijke wereld is een systeem van tegenstrijdige bewegingen.

Het menselijk denken voltrekt zich langs tegenstellingen. En we denken er een onderling hiërarchische verhouding bij. Maar het denken speelt vals. Het veronderstelt stiekem dat die hiërarchie ook werkelijk bestaat, terwijl het eigenlijk perspectieven zijn die elkaar afwisselen. Die in elkaar of over elkaar schuiven. Vaak soepel, soms schocksgewijs en af en toe frontaal. Ons denken wordt voortgestuwd door deze botsingen, niet zozeer door de tegenstellingen zelf, als wel door de onoplosbare spanningen tussen de verschillende posities. Normaal, gezond, rationeel, geciviliseerd. Of is het irrationeel, criminéel, vluchteling, vreemdeling? Bataille noemde het 'menselijk'. Hij noteerde: "het begrip van het menselijke betekent derhalve nooit (...) een eenduidige positie, maar een preair evenwicht, dat specifiek is voor de kwaliteit 'menselijk'. De menselijke waardigheid verbindt zich altijd met een combinatie van elkaar tegensprekende bewegingen."

Ik zie Jens na lange tijd weer in Zuid-Korea. Het is eind maart 2002 en hij en ik zijn

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hier ter gelegenheid van de opening van de 4e Gwanju Biennale. Hij komt net uit Thailand. De Aziatische lentezon heeft zijn toch al fris-blozende hoofd een extra blos gegeven. Speciaal voor de Biennale heeft hij een nieuw werk gemaakt: een water-uitwisselingsproject tussen de steden Gwangju en Imgingak. Op de dag van de opening vertrekt hij, samen met een Koreaanse chauffeur, in een grote vrachtwagen die is gevuld met water van het Biennale terrein. De tocht richting het noorden zal ongeveer acht uur duren. In Imgingak zal de truck zijn inhoud legen in het publieke wateringssysteem, en opnieuw vullen met lokaal water. Bij terugkomst op het Biennale-terrein zal dit water dan weer in het afvoeringssysteem van Gwangju worden geloosd. Helder, eenvoudig. Maar de onderneming is minder onschuldig dan je denkt. Imgingak is namelijk de laatste Zuid-Koreaanse stad voor de grens met Noord-Korea. Jens vertelt me dat alleen al het noemen van de naam van die stad gemengde gevoelens oproept bij de Zuid-Koreanen, die officieel nog altijd in oorlog zijn met het communistische noorden. Opnieuw weet hij een politiek gevoelige snaar te raken.

En toch. Toch is dit werk naar mijn gevoel eerder poëtisch dan politiek. Ik heb sowieso de indruk dat zijn werk de laatste jaren vriendelijker, zachteardiger is geworden. Wapens, vlaggen en honden — attributen uit eerder werk — hebben plaatsgemaakt voor water, levensmiddelen en vrije toegangsprijzen. Zoals in *Foreigners Free – Biel Swimming Pool*, een project in het Zwitserse stadje Biel, waarbij hij had geregeld dat het plaatselijke zwembad gratis toegang gaf aan buitenlanders. Of zoals in *Super Discount*, in het Centre d'Art Contemporaine FRI-ART in Fribourg, waar hij onder meer salami, kaas, cake en pasta aanbood voor tax free-prijzen. Hij had de goederen gekocht in Frankrijk, belasting betaald aan de grens, en ze geïmporteerd in Zwitserland. In FRI-ART konden de bezoekers van zijn tentoonstelling vervolgens 35% goedkoper hun boodschappen doen. Ze geven een ondeugende knipoog naar sociale structuren en economische systemen, maar uiteindelijk zijn deze acties eerder genereus dan conflictueus.

Terug in Gwangju. Jens en de Koreaanse chauffeur zijn veilig teruggekeerd van hun rit naar Iimgingak. Twee maal acht uur hebben ze in elkaars gezelschap doorgebracht, opgesloten in een truckerscabine. Ik probeer me voor te stellen hoe de communicatie tussen hen is verlopen. Jens die de Koreaanse taal en tekens niet kent, met een hoofd vol vragen over het land dat aan hem voorbij trekt; de Koreaanse chauffeur die geen woord Engels spreekt, met duizend vragen over het werk van de kunstenaar aan zijn zijde. Beiden buitengesloten van elkaar wereld. Hoe overbrug je de afstand, de tegenstellingen? Ik zie het voor me. De chauffeur gebaart wat, wijst links en rechts, mimiekt de woorden. Jens knikt met zijn hoofd en antwoordt met zijn ogen. Hij leeft zich in, voelt mee.

Harald Fricke, Berlin.

UNTER FREMDER FLAGGE

WAFFEN BAUEN, GLÜHBIRNEN WECHSELN: STRATEGIEN DES KULTURELLEN TAUSCHS IN DEN ARBEITEN UND PROJEKTEN VON JENS HAANING

Nichts muss aus Zwang geschehen, wenn alles funktioniert. Der Weg zur perfekten Einheit führt im Sozialen über die Sinnbilder der Kultur: So hatte sich der deutsche Friedrich Schiller in seiner *Erziehung zum Menschengeschlecht* das Zusammenwirken von Gesellschaft wie in einem Tanz vorgestellt, bei dem die Paare sich jeweils an die frei Werdende Stelle eines anderen bewegen, so dass ständig für alle genügend Platz bleibt. Heute findet sich dieses Prinzip in der Zuversicht wieder, dass jeder gesellschaftlichen Erscheinungsform ein ausdifferenziertes System zugrunde liegt, in dem vom Rand bis zum Zentrum sämtliche Plätze und Positionen variierbar, zumindest aber flexibel sind. Das gilt auch für die Kunst. Seit Marcel Duchamps Urinoir gibt es nicht mehr nur den einen Ort der Kunst, der sie museal erhebt; seit Andy Warhols Marilyn Monroe-Siebdurcken gibt es nicht mehr nur die eine Klientel, die sich ihre "feinen Unterschiede" (Pierre Bourdieu) durch ihre Kenntnisse im Umgang mit Kunst erwirkt, sondern eine Vielzahl besser oder schlechter über den Kunstmarkt informierte Konsumenten zwischen High-, Low und No-Brow.¹

Umgekehrt gehen auch die theoretischen Ansätze, die das System der Kunst definieren, von unterschiedlichen und wandelbaren Rezeptionsweisen aus. Ständig verändern sich die Richtlinien, die den Zusammenhang des Systems ebenso wie dessen Abgrenzung zu anderen Gebieten reflektieren. Mal ist es die Geschichte der Kunst, die Vorgaben macht und Wechselwirkungen ermöglicht; dann wieder lässt der Zeichencharakter von Kunst Beziehungen und Vergleiche auf der Ebene der Codes zu. Für die Soziologie der Kunst gelten Parameter, die sich von denen der Kunstspsychologie unterscheiden und entsprechend ergänzen können; die Anthropologie wiederum liefert Anschlüsse, die sich in Korrespondenz mit cultural studies als handhabbar erweisen, wenn es um die Essentials künstlerischer Produktion geht - von der Anwendbarkeit im Sinne von Architektur/Urbanismus oder Medien/Technologien ganz zu schweigen. Zuletzt muss man sich auch darüber verstündigen, welche Konsequenzen etwa Ökonomie oder Politik für die Herstellung, Wahrnehmung und Interpretation von Kunst haben. Durch die

Verkettung dieser Felder werden kulturelles Wissen und Produktion angeglichen, die Übergänge zwischen Beschreibung, Theorie und künstlerischer Realisierung sind überhaupt fließend. Damit entstehen zugleich neue Spezialisten Kunst-Biologen, Ökodesigner, Wirtschaftsperformer etc. Die Flexibilisierung ist selbst schon Ausdruck einer Globalisierung, die zuletzt der französische Kurator Hou Hanru in einem Aufsatz über die Folgen des 11. September umrissen hat: "Immer mehr Menschen wandern mit nie bekannter Geschwindigkeit um den Planeten. Ihre Beweggründe sind unterschiedlich: von Wirtschaftsflüchtlingen zu politisch Exilierten, von billiger Arbeitskraft zum Jetset politischer, wirtschaftlicher und geistiger Elite. All diesen Gruppen ist jedoch die Logik des globalen Kapitalismus gemeinsam. Sie sind gleichzeitig Symptom und Katalysator dieses nicht umkehrbaren Trends."²

Die Bestimmung dessen, was Kunst zur Kunst macht, ist in diesem Prozess zu einem komplexen Diskurs geworden, der nicht in der Summe der Aussagen aufgeht, sondern ständig neue Ansätze hervorbringt. Hans-Ulrich Obrist geht deshalb von einem "Laboratorium" aus, in dem sich alle Disziplinen ergänzen.³ Immer erzeugt Kunst zwar ein Mehr an Kommunikation obwohl der konkrete Gegenstand der Kommunikation über Kunst aber nicht spricht. Denn das System der Kunst verhandelt Modelle, mit denen künstlerische Praxis kommuniziert wird; es transformiert konkrete Dinge in semiologische Zuschreibungen. Kunst, über die keine Aussagen gemacht werden können, ist keine Kunst. Und auch das Gegenteil ist wahr, wenn man an das Diktum von Ad Reinhardt denkt: "Kunst ist Kunst als Kunst, uns alles andere ist alles andere".⁴ Doch selbst diese Aussage existiert nur als eine zusätzliche Setzung von Reinhardt, die Kunst kommunizierbar macht, indem sie seinen Anspruch ans Kunstwerk in Sprache übersetzt.

Eine solche Exegese um die richtige Definition von Kunst hat ihren Höhepunkt in den 90er Jahren erreicht. "But is it Art?", die rhetorische Frage, mit der Nina Felshin ihre Studie *The spirit of art as activism* 1995 betitelte, zeigt deutlich, dass nicht die Legitimierung, sondern die Ermächtigung zur Einmischung bestimmt, was als Kunst verhandelt wird. Seit den 60er Jahren verlagern sich Projekte aus dem institutionellen Raum in den öffentlichen Raum, um dort "soziale Verbindlichkeit"⁵ herzustellen. Betrachtet man die daran anknüpfende Produktion von Kunst im Zuge der Entwicklungen in den 90er Jahren, dann erscheint diese Utopie allerdings zweifelhaft: Die Wissenschaftsdiskurse etwa um Gentechnologie bilden sich in der künstlerischen Praxis bloß als Illustration ab; und auf der anderen Seite fällt es Kunst-Interventionen in sozial schwachen oder aufgeladenen Milieus (Drogen, Obdachlosigkeit, Migration usw.) schwer, sich als avanciertes Projekt vom Vorwurf

konventioneller Sozialarbeit freizumachen, das quasi als Ersatz für die Versäumnisse des Staates agiert. So beklagt der Hamburger Kritiker Roberto Ohrt, das solche Projekte kulturelle Bereiche belasten, "um Lücken im sozialen Bereich auszugleichen."⁶

Der Konflikt liegt im Verhältnis zur Wirklichkeit: Die Herstellung von Kunst ist immer schon Teil der Realität, die dieser Kunst eine Berechtigung zuspricht - der Künstler macht visuelle Angebote an eine Gesellschaft, die mit Nachfrage oder Desinteresse reagiert. Als Möglichkeit der Inszenierung von Wirklichkeit ist dabei jedes Kunstwerk prä-existent, seine Realisierung bloß noch eine formale Bestätigung. Man kann auch sagen: Kunst ist eine Behauptung, die sich als Kunstwerk im Diskurs nachträglich behaupten muss. Da dieser Diskurs jedoch stets innerhalb eines der besagten Subsysteme geführt wird, die sich im gesellschaftlichen Kontext differenzieren, ist alle Kunst irgendeiner Art von Gesellschaft zugehörig und damit abhängig von deren jeweiliger Definition des Rahmens, in dem Kunst stattfindet. Ein Beispiel: Rirkrit Tiravanijas Teeküche, die er 1992 in Berlin installierte, veränderte sich nicht nur durch die Besucher im white cube; sie war aufgrund der gesellschaftlichen Implikationen auch von Ort zu Ort unterschiedlich. Berlin, New York, Paris, oder Sao Paulo, Yokohama und Johannesburg all diese Städte sind Spiegel von in sich wiederum unterschiedenen Communities, denen Tiravanijas Kunst zwangsläufig als ein eben auch innerhalb der eigenen Kultur codiertes Projekt erscheinen mußte. Anders gesagt: Selbst wenn in jeder dieser Städte eine ähnliche Vorstellung von Tee-als-Getränk herrscht, so wird die Vorstellung von Tee-als-Kunst am Ende doch aufgrund des unterschiedlichen Stellenwertes von Kultur entschieden.⁷ Damit aber definiert weder der Künstler noch seine Produktion die Arbeit, sondern der spezifische, kulturelle Kontext, in dem diese Arbeit interpretiert wird. Das ist der Austausch, der sich in Zeiten von Biennalen und Migrationsbewegungen ereignet. Auch in diesem Punkt stammt die entscheidende Beobachtung zur Globalisierung von Hou Hanru: "Jede Stadt, jede Region und jeder Nationalstaat werden durch den Weggang von Gruppen aus der lokalen Gemeinschaft und die Ankunft von Anderen in der Gesellschaft entscheidend verwandelt. Die Voraussetzungen, Diskurse, Ideologie und Werte bei der Herstellung von Lokalitäten sind zu einem völlig unbekannten Abenteuer geworden."⁸

Ein Fall mit Folgen. Denn die bloße Ermächtigung, Kunst sein zu wollen, funktioniert nicht, indem von ihr behauptet wird, sie sei Ausdruck eines gesellschaftlichen Gegenübers oder gar eines gesellschaftlichen Ganzen. Ein Kunstwerk ist nicht selbst das Andere, es vollzieht lediglich Andersartigkeit und es verweist auf Andersartigkeit, die wiederum vom entsprechenden Gegenüber bestimmt wird:

USA oder Asien, Religionsstaat oder Multikulturalismus, Kleinstadt oder Metropole, liberal oder konservativ immer hat man es mit divergierenden Umständen zu tun. Deshalb existiert Kunst von Beginn an in der Abhängigkeit von einem jener Teilbereiche, in denen sich Gesellschaft zuvor längst schon selber ausdifferenziert haben muss. Es gibt keine Lücke im System, die nicht bereits für Kunst vorgesehen wäre. Der Soziologe Niklas Luhmann hat diese Relation eindrücklich nachgewiesen: "Der Künstler selbst muß deshalb sein entstehendes Werk so beobachten, daß er erkennen kann, wie andere es beobachten werden. Er kann dabei nicht wissen, wie andere [welche anderen?] das Werk in ihr Bewußtsein aufnehmen werden. Aber er wird in das Werk selbst die Führung der Erwartungen anderer einbauen und sie zu überraschen versuchen. Nur so kann das Kunstwerk, in alter Weise gesagt, auf Staunen hin produziert werden. Nur so kann es mit Informationen über sich selbst überraschen. Nur so kann es die selbstgeschaffene Paradoxie von Täuschung und Enttäuschung entfalten. Und nur so kann es jenen blinden Fleck, eben die eigene Einheit als entfaltete Paradoxie enthalten, bei deren Anblick das Kunstwerk für den Beobachter unverständlich wird."⁹ Damit die Welt Kunst verstehen kann, muss zu allererst Kunst die Welt verstehen.

Aus dieser Verklammerung entsteht ein altes Problem in einem ganz neuen Blickwinkel: Wie soll, nein: kann Kunst überhaupt Gesellschaft verändern, wenn sie immer schon gesellschaftliche Formationen repräsentiert? Gibt es ein Außerhalb, aus dem sich künstlerisch operieren ließe oder findet nicht jede Kunst ausschließlich im Innern von Gesellschaft statt? Genau diese Fragestellung, der bewußte Umgang mit den immanenten Verflechtungen künstlerischer und gesellschaftlicher Praxis sowie der Wunsch nach einer Aufhebung dieser nahezu "ewigen" Trennung von Kunst und Leben hat in den späten 90er Jahren zu einem ungeheuren Anwachsen an partizipatorischer Kunst (bis hin zu Dienstleistungs- und Management-Art) geführt. Doch auch hier konnte der Wandel von site-specific in socio-specific das All-over der Projekte nicht vor dem Institutionalisierungseffekt bewahren. Zur selbsternannten Dienstleistungsausstellung "ONTOM" in Leipzig schrieb Dorothea von Hantelmann als Resümee der Bewegung: "Die Frage nach gesellschaftlicher Relevanz ist der Forderung nach gesellschaftlicher Integration gewichen. Die sozialen Kontexte werden eingesetzt, um die Ausstellung in einen sozialen Raum zu verwandeln. Kommunikation wird nicht nur initiiert ein zentrales Postulat vergangener Jahre sondern auch als Ereignis ästhetisiert. Der Kontext wird zum generierenden Werkzeug für die (Rück-)Eroberung der Kunst als Erlebnis- und Erfahrungsraum"¹⁰ Dass sich dieser Ansatz im Museum nicht nur vermitteln, sondern auch vermarkten lässt, sieht man am Angebot des neu eröffneten Palais de Tokyo. Dort ist das Ambiente der Institution ganz auf Event eingestellt - bis 24 Uhr.

Auch die Arbeiten von Jens Haaning sind im Zusammenhang mit Partizipation ausgestellt und diskutiert worden. Dabei geht Haaning an eine Grenze, die angesichts der Totalität der Verknüpfungen und Differenzmodelle nicht überwindbar scheint: Sind seine Interventionen, Projekte, Installationen und Objekte noch gesellschaftsfähig - oder sind sie es nicht mehr?

- 007** Bereits das von Haaning 1995 initiierte Projekt "*Weapon Production*" war — mit Ad Reinhardt gesprochen — "alles andere als Kunst". Junge Leute aus dem Kopenhagener Stadtteil Hundige stellten in der Kunsthalle Portalen in einer von Haaning eingerichteten Werkstatt verschiedene Arten von Waffen her. Es waren dieselben Waffenmodelle, wie sie von Gangs auf der Straße bei Auseinandersetzungen benutzt werden. Das Arsenal reichte von "slingshots" und "tube bombs" bis zu "cable batons". In einem anderen Projekt hatte Haaning wiederum an in Kopenhagen lebende Ausländer einige hundert Einladungskarten zur Vorabbesichtigung einer Gruppenausstellung, an der er teilnahm, verteilt. 1996 folgte mit *Flag Production* ein vergleichbares Projekt in Bordeaux, für das Haaning die dort entstandenen Fantasie-Flaggen, die von ortsansässigen Migranten für einen imaginären Staat genäht wurden, in der Stadt aufhängen ließ.
- 024**
- 011**

Sicher wäre es leicht, in den Projekten einen Beleg für die soziale Praxis der 90er Jahre zu sehen. Warum auch nicht? Indem Haaning hier einer spezifischen Gruppe Zugang zur Kunst verschafft, überführt er zugleich deren Produktion in einen anerkannten gesellschaftlichen Rahmen, das Ergebnis heißt: Integration. Darüber hinaus sind Flaggen aber Symbole einer nationalen Identifikation, und Waffen dienen der Wehrhaftigkeit von Staaten. Trotzdem erzeugen beide Projekte das Gegenteil von Assimilation: Die Waffen der Gangs dienen dazu, die eigenen Konflikte jenseits der gesellschaftlichen Reglementierungen zu bewältigen — sie sind schlicht illegal. Und auch mit den Flaggen wird die vermeintliche Anbindung an einen konkreten Staat unterlaufen, indem die nationale Zugehörigkeit durch eine Vielzahl imaginärer Staaten ersetzt wird.

Tatsächlich entziehen sich *Weapon Production* und *Flag Production* dem gesellschaftlichen Zugriff, weil sie sich gar nicht erst als dessen Anderes in Szene setzen. In beiden Fällen nämlich erfolgt keine Übersetzung, Fahnen und Waffen sind Ausdruck einer gewissen Autonomie der jeweiligen Gruppe — die Androhung eines "Staat im Staat" sozusagen. Jedenfalls signalisieren sie nicht Integrierbarkeit, sie verkörpern viel mehr ein Recht auf Selbstbestimmung. Gleichzeitig wird dieser Eigensinn nicht vom Künstler in der Repräsentation aufgelöst: Haaning überlässt den Gruppen das Projekt zur Selbstdarstellung, ohne sich künstlerisch einzubringen.

Damit aber entgeht er auch der Falle, über seine künstlerische Praxis eine gesellschaftliche Teilhabe am Anderen für das Kunstmuseum herzustellen.

Zwar wurde auch Haaning vorgeworfen, er habe mit dem Projekt nichts an der sozialen Lage der Beteiligten geändert, sondern nur deren ohnehin miserable Situation als exotisches Event "ausgebeutet". Die Argumentation mag zwar im Umgang mit den Arbeiten von Santiago Sierra stimmen, der seine Probanden auswählt, damit sie für ein paar Dollar stumpfsinnige und völlig sinnentleerte Arbeit vollbringen. Eine solche Kritik geht jedoch immer schon von einer positiv gewendeten, aber nicht weniger funktionalisierten Kunst aus, die höchstens bessere Alternativen zum gesellschaftlichen Status Quo darstellt. Das ist eine naïve Vorstellung, die in Projekten mit Minderheiten lediglich die eigene Toleranz sucht - nach dem Ende der Ausstellung ist es dann auch mit der Aufmerksamkeit vorbei. Haaning geht es jedoch nicht um die Anschlussfähigkeit, sondern um die Spannung, die die gleichzeitige Anwesenheit unterschiedlicher Modelle produziert: *Weapon Production* und *Flag Production* stören die vorgegebene Struktur, weil sie sich nicht an die Rahmenbedingungen für Kunst im öffentlichen Raum halten. Die Arbeiten richten sich hier eben nicht am Betrachter aus, der die Kompetenz, die "soziale Verbindlichkeit" des Künstlers beurteilt. Statt dessen bestätigt Haaning die Divergenz, zeigt, wie sehr sich die Akteure des Kunst-Projekts von den Betrachtern unterscheiden. Das ist das Gegenteil partizipatorischer Ansätze, bei denen es ja gerade darum geht, das Publikum am Prozess der Arbeit teilhaben zu lassen.

Haaning dagegen schafft einen Freiraum innerhalb des ästhetischen Feldes für Anliegen von Außen. Nie macht er die Projekte zum Stellvertreter seiner künstlerischen Praxis. Für *Turkish Mercedes* ließ er 1996 einen entsprechenden Wagen mit türkischen Nummernschildern durch den Berliner Stadtteil Kreuzberg fahren, in dem die Bevölkerung weitgehend türkischer Herkunft ist. Aus Lautsprechern auf dem Dach des Mercedes konnte man türkische Witze hören. Die gesamte Aktion bezog sich auf den Alltag einer spezifischen ethnischen Gruppe, die ansonsten in Berlin nicht am Kunstdiskurs beteiligt ist, während sich die Witze — als Gegenstand von *Turkish Mercedes* — dem kunstinternen Kontext schon allein sprachlich nicht vermitteln ließen. Miteinander und zugleich aneinander vorbei: In Bezug auf Haanings Arbeiten bildet diese Formel genau die Paradoxie des "blindlen Flecks" ab, an dem sich gesellschaftliche Unterschiede als kulturelle unversöhnlich gegenüber stehen, ohne dass sie durch Kunst in irgendeine Art von Integration überführbar wären. Statt Widersprüche zu beseitigen werden sie bei Haaning überhaupt erst einmal aktiviert. Nicht die Lösung, aber der Konflikt zählt, weil er allein verdeutlicht, wie Ausschluß im Innern der angeblich sorgsam nach allen

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Interessen ausdifferenzierten sozialen Systeme weiterhin existiert. Dort liegt auch die Grenze der Gesellschaftsfähigkeit, an der sich Haaning abarbeitet.

Aber ist Gesellschaft denn tatsächlich so vollkommen, dass sie die Integration von allem und jedem überhaupt akzeptiert? Offenbar haben sich auch hier die Parameter verschoben. Das neoliberalen, zur ökonomiegeleiteten Wirtschaftszone zusammengewachsene Europa verkümmert zur Festung, die für das Andere ohnehin keinen Platz vorsieht. Das Schengener Abkommen regelt, wer dazugehört und wer draußen bleiben muß. Längst ist Europa ein profitorientierter Trabant im globalen "Empire" (Toni Negri). Diesen Wandel hat der in Kopenhagen lebende Haaning besonders harsch mit der politischen Wende Dänemarks erfahren. Nach dem Rechtsrutsch vom Januar 2002 unter dem Populisten Anders Fogh Rasmussen wurde die Ausländer- und Asylpolitik des Landes drastisch verschärft, der Mindestaufenthalt für die Gewährung einer dauernden Aufenthalts-genehmigung wurde von drei auf sieben Jahre hochgesetzt; Dänen, die ausländische Ehepartner ins Land holen wollen, müssen eine Sicherheit von 50.000 DK beim Staat hinterlegen. Wer Wohlfahrtsleistungen in Anspruch nimmt oder bis zu einer bestimmten Frist erhalten hat, bekommt prinzipiell gar keine Zuzugsgenehmigung. Ohne auf diese konkreten Verschlechterungen einzugehen, hat Haaning in den vergangenen vier Jahren in mehreren Projekten die Anwesenheit von Migranten thematisiert, indem er sie im kulturellen Kontext sichtbar gemacht hat — als Menschen, die nicht nur an Kunst, sondern an der Wirklichkeit partizipieren. Haaning betreibt konkrete Dienstleistung: *Foreigners Free* stellte Ausländern in verschiedenen Städten zwischen 1997 und 2001 den Eintritt zu Institutionen frei — das war Haanings Beitrag zu den jeweiligen Ausstellungen. Die Hervorhebung der Nicht-Zugehörigkeit als Kriterium für den freien Eintritt war zugleich das Kriterium, nach dem das restliche Publikum von der Aktion ausgeschlossen war. Die Verhältnisse standen Kopf, plötzlich war die Realisierung der Arbeit von bestehenden sozialen und gesellschaftlichen Regularien abhängig, anstatt sie durch eine sanfte Integration der einen in die andere Community zu überspielen.

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Mittlerweile hat Haaning weiter an dieser Sichtbarkeit gearbeitet: Für *The employees of Taxa 4x35* wurden im Jahr 2000 in Kopenhagen Sticker für Taxis angefertigt, die die Fahnen des Landes zeigten, aus dem alle Angestellten des Transportbetriebs stammten; und *Aisha* zeigte 1999 das Portrait eines türkischen Mädchens als überdimensionales Fotobanner in der City. Weil aber jedes Logo und jeder Hinweis auf Werbung fehlte, wurde dem Bild die sonst übliche Funktion des Imagetransfers entzogen - durch die Hervorhebung galt plötzlich alle Aufmerksamkeit der Stellung von Ausländern in der dänischen Gesellschaft. Für

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diese Überhöhung ist Haaning angegriffen worden, weil er damit, so meinen sogar Kritiker im Kunstmuseumfeld, eine Art umgekehrten Rassismus gegen die "normalen Dänen" betreibe. Interessant ist an dieser Entgegnung, dass sie seine Strategie gleich als Bedrohung begreift, während Haaning doch überhaupt erst einmal eine mögliche Repräsentation von Ausländern zeigt. Offenbar haben sich die neuen Machtverhältnisse, die zwischen echten Dänen und bloß geduldeten Fremden trennen, schon so sehr auf die Wahrnehmung ausgewirkt, dass die Anerkennung und Darstellung von Ausländern bereits als Affront gegen ein scheinbar ewiggültiges gesellschaftliches Leitbild angesehen wird.

Kulturell ist von diesem Klimawechsel noch wenig zu spüren, nicht einmal als Widerstand. Im Gegensatz zur reaktionären Politik wird Kunst aus Dänemark in internationalen Ausstellungen gerade deshalb auch begeistert aufgenommen, weil sie noch immer den Mythos vom sozial aufgeschlossenen, liberal agierenden Land der 70er Jahre verkörpert. Gegen die Reproduktion solcher Klischees setzt Haaning bewusst auf Ökonomie als den Faktor, der die lokalen kulturellen Zuschreibungen entweder vereinheitlicht oder relativiert - auch die Folklore regionaler Eigenheiten wird bei ihm rigoros vom Markt geregelt. Eine paradoxe Zusätzlichkeit dieser makro-ökonomischen Verhältnisse findet sich in mehreren Arbeiten Haanings wieder: 1996 konnte man bei seinem Projekt *Trade Bartering* in einer Osloer Kunstinstitution am Ticketcounter Lebensmittel einkaufen, deren Preis um 40 % unterhalb der Waren in norwegischen Supermärkten lag. Haaning hatte die Konsumgüter aus Dänemark als Kunstobjekte ins Land geholt - und dadurch die Zollbestimmungen ausgetrickst. Ein ähnliches Projekt fand 1998 für *Super Discount* im schweizer Fribourg mit Produkten aus Frankreich statt, die Haaning als Kunst 35 % billiger als im Grenzhandel eingeführt hatte. Die Ausnahmestellung der Kunst angesichts der globalen Handelsbeziehungen (und deren Beschränkungen) wird so zu einem paradoxen Bild für kulturellen Import: Gleichzeitig beharrt Haaning auf dem Warencharakter von Kunst, indem er sie vollends als Produkt von Ökonomie auf den Markt bringt.¹¹

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Am besten ist die Ideologiekritik indes in dem Satz zu greifen, den Haaning dem von ihm als Readymade benutzten Imitat einer Rolex-Uhr beigelegt hat: "*A Rolex Copy has a more cultural impact, which normally means a higher cultural value, than a real Rolex*". Hier spiegelt sich frei nach Marx der "Fetischcharakter", der sonst Kunst anhaftet, in der Parodie auf den Luxusartikel wieder; doch der Kontext, in dem dieses Statement steht, verweist erneut auf die unterschiedliche Wahrnehmung von kultureller Produktion, die im realen Wert zumeist ausgeblendet wird. Als Kopie sind die Uhren ein Wirtschaftsfaktor in ärmeren Ländern, die den

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meist gigantischen Tauschwert des Originals unterbieten, um selber im globalen Komkurrenzkampf ökonomisch mithalten zu können. Insofern ist der "cultural impact", der sich in der Produktion gefakter Rolex-Uhren konzentriert, tatsächlich enorm - er dokumentiert, das die Grenze zwischen Erster und Dritter Welt zwar anerkannt ist, zugleich aber auf der Produkteinheit unterwandert wird. Wieder geht es Haaning mit seiner Umwertung darum, den angeblich freien Austausch kultureller Erfahrungen als Hilfskonstruktion zu entlarven, die lediglich reale Konflikte (Einfuhrzölle, Wirtschaftsschutzzonen) abfedern soll. Diesmal sind die gesellschaftlichen Verflechtungen rein ökonomischer Art: Der gemeinsame Nenner existiert, nicht weil, sondern solange das Geld über die Grenzen hinweg fließt. Es ist wie mit den Glühbirnen, die Haaning letztes Jahr als Intervention im australischen Brisbane zwischen einem Galerieraum und einer dort ebenfalls ansässigen Kleiderfabrik ausgetauscht hat. Beides waren Arbeitsräume, in beiden Unternehmen ging es um Produktion von Gütern, die in einem spezifischen Zusammenhang Kultur repräsentieren. Der künstlerische Eingriff machte allerdings sichtbar, dass diese Verbindung nicht auf der Abstraktion der Waren, sondern auf deren Konkretion beruht. Haaning akzeptiert, dass es unterschiedliche soziale Kontexte gibt, die sich nicht von selbst zueinander in Beziehung setzen, sondern durch kulturelle Prozesse. Davon lebt auch sein Kunst - von Situation zu Situation, am Rande der gesellschaftlichen Vereinnahmungen.

- 1 Zur Definition dieser Unterscheidung siehe auch: John Seabrook s "Nobrow - the culture of marketing, the marke-ting of culture", Methuen Publishing, London 2000
- 2 Hou Hanru: "Zu einer neuen Lokalität", in *Kunst nach Ground Zero*, Hrsg. Heinz Peter Schwerfel, Du Mont Verlag Köln 2002, S. 197
- 3 Hans Ulrich Obrist: *Laboratorium*, Katalog Antwerpen/Belgien, 2001.
- 4 Ad Reinhardt: *Schriften und Gespräche*, Verlag Silke Schreiber, München 1984, S. 136 - 140
- 5 Siehe auch Claudia Büttner: *Art goes public* - von der Gruppenausstellung im Freien zum Projekt im nicht-institutionellen Raum, Verlag Silke Schreiber München 1997, S. 199f.
- 6 Roberto Ohrt: in: *Die Beute* (neue Folgen), Hamburg 1998, S. 197.
- 7 Der britische Philosoph Terry Eagleton besteht in seinem Buch "*The idea of culture*" schon deshalb auf einer Trennung in "Civilisation" und "Kultur", weil sich ihre begriffliche Bedeutung in den meisten Ländern historisch völlig uneinheitlich entwickelt hat: Agrarische Gesellschaften denken bei Kultur an etwas, dass in Industrienationen unter Civilisation firmiert. (Terry Eagleton: *the idea of culture*, Oxford 2000, S. 16f.)
- 8 Hou Hanru: "Zu einer neuen Lokalität", in: *Kunst nach Ground Zero*, Hrsg. Heinz Peter Schwerfel, Du Mont Verlag Köln 2002, S. 197 ff.
- 9 Niklas Luhmann: *Die Kunst der Gesellschaft*, Frankfurt/Main 1995, S. 71
- 10 Dorothea von Hantelmann: *Just do it* - Performative Ästhetiken in der zeitgenössischen Kunst, im Katalog zur Ausstellung ONTOM, Leipzig 1998
- 11 In diese Werkgruppe gehören einige Auflagenobjekte, bei denen Haaning in Analogie zur Wertschöpfung echte Geldscheine rahmen und auf dem Kunstmarkt verkaufen ließ. Mit einer ähnlichen Betonung der Warenform arbeitete auch seine "travelling agency", bei der die Berliner Galerie Chouakri Brahms Flugtickets als Kunstwerke anbot, die als Reisedokument ihre Gültigkeit behielten.

Lars Bang Larsen, Glasgow.

AFSVÆRGELSESMANIFESTER

OM JENS HAANINGS METAFYSIK

"Since 'society doesn't exist', its ultimate unity can be symbolized only in the guise of an empty signifier hegemonized by some particular content - the struggle for this content is the political struggle. In other words, politics exists because 'society doesn't exist': politics is the struggle for the content of the empty signifier which represents the impossibility of Society. The worn-out phrase 'the politics of the signifier' is thus fully justified: the order of signifier as such is political and, vice versa, there is no politics outside the order of the signifier."

Slavoj Zizek, The Ticklish Subject

Kunsten har en privilegeret plads i kulturen. For at komme ud i marginen hvorfra man kan se tilbage på civilisationen, må de ideer der giver kunsten og kulturen deres legitimitet, udfordres og udvikles indefra såvel som udefra. Jens Haanings værker og projekter er samtidskommentar lige så meget som det er samtidskunst. De overskrider på sin vis den kodning der ofte gør kunst til en begrænset sociologi, fordi deres aflæselighed deler en dagliglivserfaring lige så meget som deres udgangspunkt er billedkunstens former og strategier.

Hos Haaning er der tale om en blanding af opportunisme og radikalisme, hvor entreprenørens og aktivistens roller går op i en højere enhed. Her udgør kunstinstitutionen en mulighed for at undersøge hvordan betydninger og økonomier kan gives nye retninger, presses eller opløses af en kunstnerisk modmagt. I

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Foreigners Free — serien blev kunstnerisk autonomi brugt til at favorisere en bestemt samfundsgruppe, idet ikke-statsborgere i forskellige lande fik fri adgang

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til kunstudstillinger eller svømmehaller. I *Super Discount* blev økonomisk intervention også givet en subversiv retning, i form af piratimporter af dagligvarer der slet og ret udnyttede stridende handelszoner i nærheden af hinanden. Den mest udfoldede version af værket fandt sted i byen Fribourg i Schweiz, hvor varer importeret fra Frankrig blev solgt fra en kunsthall i en form for garagesalg. Det var et improviseret supermarked, men det var også en forvandling af et materielt overskud til en nødsituation og en udtømning af betydning. *Super Discount* henvendte sig især til sparsommelige eller mindrebemidlede borgere, som husmødre og

pensionister, men var med sin nomadiske historie også et symptom på at vores individuelle skæbner er afhængige af verdensmarkedets fluktuationer. Projektets rumlige logik var en synlig og gradvis reduktion, idet de solgte varer ikke blev erstattet af nye produkter på hylderne. Ved udstillingens lukning stod de uønskede varer tilbage i isolerede sjæller, mens spredte prislapper i neonfarver flød rundt på trægulvet og fortalte om fraværet af de mere attraktive forbrugsgoder — eller om det gallerirummets ideologiske fylde.

Men på trods af disse projekters rødder i materielle økonomier, har de også, eller især, et moment af stilhed, en overskridelsesdimension. Jeg bad engang Haaning om at formulere en politik for sin kunst. Han svarede, måske oprigtigt, måske for at drille: 'Det er jo egentlig et religiøst projekt.' Det kom som en overraskelse, ikke mindst fordi han tidligere især havde kommenteret fremmedgørelsen, afmagten og aggressionen. Realisten (og anarkisten) Courbet plejede at signere sine malerier *sans religion et sans idéal*; man kan dårligt læse Haanings værker anderledes, og dog hævdede han at de er et religiøst projekt. Det følgende er en tankerække som Haanings bemærkning satte i gang, om 'det religiøse' i hans produktion som en dimension uden guddommelig forankring, og som således kan oversættes med forskellige betydninger og perspektiver afledt heraf. Det drejer sig primært om utopisme og dynamikken mellem det partikulære og det universelle; metafysiske overvejelser, for så vidt disse forhold ligger på grænsen af mulige, konkrete erfaringer.

At få det religiøse trukket op af hatten møder os uforberedte, men altså også lydhøre. Den mest interessante grund til det er nok at vi er nået til et punkt i vores bearbejdning af postmodernismens indsigt, hvor vi kan se at det partikulære ikke kan klare sig uden en form for universalitet, og vice versa:

"Does this mean that this death of the universal, with the impossibility of emancipation as its necessary corollary, leaves us in a purely particularistic world in which social actors pursue only limited objectives? One moment of reflection is enough to show us that this is not an adequate conclusion. 'Particularism' is an essentially relational concept: something is particular in relation to other particularities and the ensemble of them presupposes a social totality within which they are constituted. So, if it is the very notion of a social totality that is in question, the notion of 'particular' identities is equally threatened. The category of totality continues haunting us through the effects that derive from its very absence."¹

Vi skal huske på at det var det politiske der i første omgang fik Haaning til at nævne det religiøse. Så selvom han med sin påstand ganske givet står i et

modsætningsforhold til hvad andre nutidskunstnere kunne finde på at sige om deres projekt — de fleste af hans danske kolleger ville så at sige slå syv kors for sig hvis man spurgte til religiøsiteten i deres værker — står 'det religiøse' næppe som en korrektion af 'det politiske', men er et supplement til det som en yderligere kvalificering af partikulært og lokaliseret dagligliv indenfor rammerne af globaliseret kapitalisme. Hos Haaning inviterer de kendte størrelser altid deres modsætning; sammen med nærværet opträder fraværet; med det tunge, det lette; med det konkrete, det spekulative; med det lokale, det globale; med det logiske, det absurde; med det alvorlige, det morsomme; med det determinerede, det frigjorte. Derfor virker det næsten følgerigtigt at 'det politiske' også skulle påkalde 'det religiøse'.

Vi kan måske indkredse Haanings 'religiøse' dimension som humoristisk, i Kierkegaards forstand af begrebet. Hos Kierkegaard er humoren det stadie, hvor man forsøger at forsoner sig selv og andre med tilværelsen i en bevidsthed om at det ikke kan lade sig gøre. 'Humoristen' er altså ikke ubekymret, men erkender menneskets begrænsninger. Humoristen har lagt ironien bag sig, men tror ikke på at man gennem angeren kan forsoner livet med idealerne.

"Skal skylden hæves må det ske ad overmenneskelig vej — gennem en guddoms indgraben. Humoristen har indset det eksistentielle behov for en sådan guddommelig overskridelse..., men han tør ikke tro på muligheden deraf. Han forsøger derfor gennem humoren at etablere den forsoning og harmoni i livet, som angeren ikke magtede, vel vidende, at det aldrig vil lykkes. Han er derved en *tragisk* skikkelse."² Det 'religiøse' i Haanings produktion er altså ikke en evangelisk forankring, men snarere et negativt aftryk der koder det med en sympati for mennesket i dets nederlagssituationer.

Det er afgørende når Kierkegaard fremhæver at mennesket ikke kan overkomme sin skyld ved egen hjælp. For Kierkegaards humorist pegede dette på Guds umulighed; for humoristen omkring årtusindskiftet, for hvem Gudstabet ikke kan være så stor og ubehagelig en overraskelse, kan vi sige at det humoristiske består i en solidaritetsfølelse mellem mennesker. I det mellemmenneskelige rum påføres subjektet uundgåeligt smertelige erfaringer, og subjektet påfører andre smerte. Anerkendelsen af at det er svært eller umuligt at håndtere visse erfaringer alene er vel hvad man i vore dage kan kalde for det at påtage sig skyld. For det andet, og det er nok det mest interessante når vi taler om subjektiveringsprocesser i forbindelse med Haanings kunst, vil de globale moderniseringer der animerer menneskeheden — politikkens, konflikternes og økonomiernes historiske kræfter — altid kræve menneskemateriale for at kunne fungere og de vil gibe ind, positivt

eller negativt, i den enkeltes livsbane. Denne situation kalder på udviklede værktøjer til tænkning der kan omfatte kollektive subjektiviteter og anerkender overskudsformer som samtale, leg og sympati. Ligesom humoristen er en tragisk skikkelse er 'solidarikeren' det i særdeleshed også, da solidaritet om noget er et tegn for samfundets umulige fylde.³

'Det religiøse' kan også være det der endnu ikke har noget navn blandt fænomenerne, men som taler til én. Da Tony Smith som en optakt til den minimalistiske kunst kørte en tur på den endnu ikke færdige New Jersey Turnpike oplevede han noget tilstedeværende der var 'socially unrecognized', og endnu ikke havde fundet udtryk i kunsten. Sådan kan man også hos Haaning se hvordan den værkernes faktiske situation overskridt etablerede kunstneriske medier og ideologiske superstrukturer. Det er som om ambitionen her er at lade noget 'socialt uerkendt' — nogle dynamiske kulturelle mellemformer — opstå i overlapningerne mellem civilisationens forskellige sfærer. At kunne eller ville se længere end det, der allerede er nedfældet i historien og kortlagt af socialiteten, kan man skrive ind i en avantgardetradition. I Haanings tilfælde skal man dog være varsom med at omfavne denne uden forbehold. For selvom de former og strategier hans værker tager i brug er ukonventionelle ud fra en lineær, kunsthistorisk betragtning, er han i grunden en kunstner der beskæftiger sig med subjektets grundvilkår. I en tid hvor udskiftningen af nye klausuler der påføres vores liv foregår med så stor hastighed at man dårligt kan tale om fælles grund ret lang tid af gangen, udfordrer Haanings værker vores repræsentationssystemers bæredygtighed.

Modernismens menneskerettighedserklæringer der proklamerede en global frihed, lighed og broderskab for alle, opstod i kulturer der - trods alle erklærede intentioner om det modsatte — ofte bibeholdt markeringer for køn, etnicitet, de sindssyge etc. Janet Lyon skriver at manifester historisk set opträder omkring politiske kriser og sociale overgangsmomenter som involverer definitioner af borgerskab og politisk subjektivitet. For de politiske og kunstneriske avantgarder har manifestet den funktion at forankre et bestemt ordforråd og skabe vished for berettigelsen af den kollektive bevægelse. Manifestet aspirerer på denne måde til en konkret form for kulturelt arbejde, selvom det sjældent holder hvad det lover:

"The manifesto is not always — indeed, not often — to be understood as a causal agent in history, and though it assumes the voice of vatic authority, it does not create new social conditions by fiat. My claim for the genre is considerably more modest: the manifesto occupies a distinct generic space in the arena of public discourse, and thereby aspires to a concrete form of cultural work even if it rarely performs

*that work. More specifically, the manifesto provides a foothold in a culture's dominant ideology by creating generic speaking positions; the nascent audience interpellated by "we" is then held together as a provisional constituency through a linguistic contract."*⁴

Foreigners Free eller *Super Discount* udfører i højere grad end manifestet et stykke konkret kulturelt arbejde, når de intervenerer i materielle økonomier eller omstyrter et rums funktionalitet og kulturelle tolerance. Deres kulturelle arbejde er lokalt og ikke så pretentiøst, og udføres som visuelle, rumlige og politiske kontrakter snarere end sproglige. Endvidere er det 'vi' værkerne taler til, ikke forudsat som en generisk størrelse, men udgøres kun af dem der reflekterer over værket eller kommer i berøring med det. Manifestet har op gennem modernismen altid været bundet af en idé, og denne idés slutpunkt: Haanings værker valoriserer i stedet en *udvikling*, der foregår på vores kollektive krop og som ikke har noget mål.⁵

Det vil sige at hans værker så at sige modarbejder historisk kausalitet, som det er bestemt af verdensmarkedet eller ideologiske superstrukturer. Eller de er fortællinger om ønsket om at skabe nye blikke, økonomier og affektive skift, uden at foruddiskontere en 'masse' eller et 'folk' — hverken som politiske subjekter, forbrugere eller andre givne definitioner — på vegne af hvilket det taler. Af samme grund var *Super Discount* ikke en installation der skulle servicere nogen, men viste at dem der købte ind i kunsthallen er subjekter hvis dagligliv er underkastet nogle økonomiske bestemmelser, som i udstillingsperioden blev lempet eller omgået. Det er en kunstnerisk kompleksitet hvor den fortløbende genforhandling og nedbrydning af betydning har politiske effekter, samtidig med at betydning har en fors vindingslinje i verden som et spil af ophobet betydning. Ting og mening er adskilt, og den måde de kombineres på vil aldrig være nødvendig, og den vil være et resultat af magtanvendelse eller mod-magtanvendelse.

The Concept of History is based on a Regressive Misunderstanding er et psyko-dynamisk værk, et manifest der afsværger historiens betydning i en fortsat bekræftelse af verden. Værket består af en dyb træramme med glas hvori der er et ark papir — et 'certifikat' — med titlen, årstal, og signeret af kunstneren. På certifikatet er der en CD med Massive Attack, *Blue Lines*, hvis omslag bærer faretegnet for let antændelige gasarter - en flamme på rød baggrund. Mellem titel og kunstnersignatur står der materialespecifikationer; 'Broken CD in CD-cover with booklet [CD 261 316] / APPROXIMATELY 14 X 15 X 1 CM'. Haanings navn er gentaget tre gange; to gange på selve printet, en gang som signatur.

Spørgsmålet er, hvad dette er et certifikat for — hvad den 'sproglige kontrakt' atesterer. Værket er på sin vis et paranoid, visuelt vrøvledigt; man kan hævde at religiøsitet er for den troende hvad paranoia er for den sindslidende. Ligesom den paranoide *altid har ret* - konspirationen passer, hver detalje er indikativ - er Gud for den troende i alle ting. Måske er kunstnersignaturen ligeså beskadiget som cd'en, det biografiske jeg med ridser i pladen? Ud fra værkets sproglige logik refererer certifikatet til selve cd'en og den titel kunstneren har givet den — hvilket dog ikke forklarer sammenhængen mellem titel og objekt, eller for den sags skyld titlen selv. Har titlen noget med cd'en som masseproduceret (og her ødelagt og skjult) objekt at gøre, eller er det gruppens navn, Massive Attack, nu forstået som en kamperklæring, der skaber forbindelsen?

Inde fra sin tykke ramme er det som om værket siger 'luk mig ikke ud, frygtelige ting kunne ske, historien selv kunne blive antændt i en verdensbrand.' *The Concept of History...* er en begivenhed der undergraver historien forstået som retroaktive definitioner af historiens 'lære', og de ideologiske fantasier disse definitionshandlinger skjuler. Værkets arkivalske præg er bedragerisk, idet det fungerer som en femtekolonne indefra historiens optegnelser: selvom det ser godt forseglet ud bag glas og ramme vil værket, når det er repræsenteret i kataloger og arkiver eller vist på udstillinger, være ledsaget af endnu et titelskilt med kunstnernavn og materialespecifikationer...og indramningen af udsagnet vil på ny have flyttet sig udad og opløsningen vil have bredt sig i et regres mod en tom midte. *The Concept of History...* er et værk i et værk, der afventer sin reception og sin skiftende kontekst, for at aflyse denne konteksts 'historiske misforståelse'. Den fortolkningsindsats, man investerer i værket, bliver et element i en tømt nutid, i modsætning til manifestets stabile historielæsning, fulde nutid og løfte om et tusindsårsrigt. Verden bliver en kinesisk æske hvis koncentriske rammer gang på gang åbner sig for den begivenhed, der er værkets fortsatte opløsning af meningsfyldt kontinuitet i historien som artefakt set fra betragterens position og tid.

Haanings begivenhed *Middelburg Summer 1996* placerer sig i en tradition for modernisering af skulpturen. Værket er en forskudt magtbalance. Efter sigende var det et tableau af indfødte fra Tahiti, Gaugin så på en verdensudstilling i Paris og som inspirerede ham til sin kunstneriske signaturstil. *Middelburg Summer 1996* var også en udstilling af fremmede, denne gang i Holland; i dette tilfælde den muslimsk ejede tekstilfabrik Maras Confectie fra nabobyen Vlissingen, som blev flyttet med arbejdere, symaskiner og kantine til en kunsthal i Middelburg hvor produktionen fortsatte i udstillingsperioden. Men her skete selvfølgelig en omvending. Tahitianerne var objekt for det kolonialiserende blik, hvor betragteren i De Vleeshal

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— udgrænset og indtrængende, ikke bare på en arbejdsplads, men oven i købet et sted hvor *fremmede* arbejder - blev objekt for sit eget kortsluttede blik. Kulturel synlighed bliver til ufrivillig selvspejling for dernæst — måske — helt at blive ophævet. Man så sig selv kløjs i sin forventning om den visuelle og rumlige kontrol omkring hvilken kunstoplevelsen som regel er organiseret. Der var dårligt nok plads til én selv, som man blev kanaliseret ind i kunsthallen/tekstilfabrikken gennem en snæver passage mellem kontoret og kantinen, og fandt sig selv blandt stakke af viskestykker og en gruppe mandlige syersker.

Der var tale om en gestusens æstetik, hvilken i det 20. århundredes kunsthistorie består i at spørge om reel aktivitet i kunstrummet altid er lig med repræsenteret aktivitet. Brian O'Doherty har skrevet at gestusen måske ikke er kunst, men kunst-agtig, og derfor har et meta-liv om og omkring kunst. Det var en gestus par excellence da den danske kunstner Palle Nielsen i oktober 1968 sammen med en gruppe aktivister forvandlede Moderna Museet i Stockholm til en byggelejeplads for børn, under titlen *Model for et kvalitativt samfund*. Sammen med ready-made-grebet (eller *appropriationen* af en hel fabrik) er gestusen også en udpegnings af hvilken del af traditionen Haaning ønsker at tilhøre — og en bevidst brug af dem som en anerkendelse af spillets regler i kunstverdenen. Gestusen forbinder ideologier, lovgivning, og de formelle regler der koder et fagligt felt som kunstverdenen. Man kan kun ytre sig om strukturers kunstighed indefra for et givet symbolsk system, og Haanings praksis er netop afhængig af kunstinstitutionens fremtrædelsesformer; det er ikke en aktivisme. Værkernes dobbelte bevægelse er at de gør dette lovkompleks synligt ved at udpege det som deres muligheds-betingelse og gøre brug af det som selve deres kunstneriske DNA, for dernæst at opløse det som en fiktiv, dybest set arbitrær (måske endda illusorisk, i buddhistisk forstand?) social konvention.

Ligesom metafysikker er ideologier ikke bemærkelsesværdige så meget som systemer af ideer, men i højere grad som den magt hvormed noget bliver realiseret. Det er på dette terræn 'det religiøse' og 'det politiske' mødes. Hvor politik er et middel til at fremme en bestemt gruppens interesser og beslutningsdygtighed i en afgrænset forhandling, afprøver 'det religiøse' i Jens Haanings produktion grænserne for dagliglivets erkendelse, ikke som et regulativt ideal, men som historisk betinget tydning af verden og udviklingsperspektiver for hvordan vi kan orientere os i forhold til det materielle dagligliv. Haanings værker bruger kunstverdenen i dens egenskab af internationalt, ikke-ideologisk rum til at udkaste nye forestillinger på grænserne af materielt dagligliv, lovgivning, marked, og kapitalistisk økonomi; forestillinger der iværksætter en progressiv politisering samtidig med at de løser op for de

bindinger der holder sammen på ideologiske bygningsværker. Der er ikke tale om idealisme, idet forståelsen af lovkompleksernes fiktionalitet ikke som sådan udelukker deres mulige sammenfald med autentiske, konkrete subjektiveringsprocesser. Haanings grænsegænger er snarere at overveje hvilke muligheder man kan ekstrapolere fra strukturers iboende logik og fra socialitetens antagonistiske karakter.

Slavoj Zizek mener at den fornyede venstrefløj bør tilslutte sig Kierkegaards paradoksale påstand om at kristendommen er på modernitetens side med hensyn til spændingen mellem tradition og modernitet. Det centrale element i Kierkegaards militante fortale for den indre, religiøse følelse var at den autentiske tro kun kan opstå når den forlader den humanistiske kristendom der findes i menighedens kovarme. Troen er et rent indre anliggende som den troende er ude af stand til at dele med andre. Samtidigt med at troen således ikke kan medieres i det sociale liv, kommer det religiøse kald i radikal forstand udefra, som Guds ubønhørlige krav. Abraham er ude af stand til at dele Guds forfærdelige krav til ham om at ofre Isak fordi dette på ingen udtrykker Abrahams 'indre natur' men som er en traumatisk indtrængen som angriber den troende udefra og som han ikke er i stand til at internalisere, identificere sig eller finde mening med. Zizek skriver at Kierkegaard overkommer den 'moderne' opposition mellem ydre, livløst ritual og den rene, indre, følelsesmæssige overbevisning ved at anerkende den autentiske tros paradoks i hvilken en radikal yderlighed falder sammen med ren inderlighed.⁶

Kierkegaard kalder dette paradoks for troens teleologiske suspension. Zizek mener at venstrefløjens må foretage et lignende trosspring for at komme ud af sin stampe, nemlig den politiske suspension af det etiske. Den politiske suspension kan man godt sagt kalde for det nødvendige offers strategi. Her kommer skylden som solidarisk forpligtelse igen ind i billedet. Zizeks eksempel er krigen i Bosnien, hvor det var umuligt ikke at være partisk, idet pacifistisk neutralitet effektivt indebar en godkendelse af humanitære overgreb. Der findes ingen neutralitet, og antagonisme bor i selve universaliteten:

"...the Left legitimizes its suspension of the Ethical precisely by means of a reference to the true Universality to come. Or — to put it another way — the Left simultaneously accepts the antagonistic character of society (there is no neutral position, struggle is constitutive) and remains universalist (speaking on behalf of universal emancipation): in the leftist perspective, accepting the radically antagonistic — that is, political — character of social life, accepting the necessity of 'taking sides', is the only way to be effectively universal."⁷

Middelburg Summer 1996 var en episodisk mobilisering af den kulturelle Anden der havde retning mod en afvikling af repræsenteret identitet for i stedet at gå over til direkte forhandling. De 'udstillede' personer i Middelburg-værket var for de besøgende ikke længere bare repræsentanter for 'det multikulturelle samfund'. De var tilstedeværende personer man ikke ville kunne benægte som subjekter. Det stod betragteren frit for at interagere med dem, ligesom Haaning under forberedelsen af projektet havde personlig kontakt med virksomhedens femten ansatte.

Er *Middelburg Summer 1996* 'kritisk kunst'? Igen er der to modsatrettede bevægelser på spil hos Haaning, en byggen op og en afvikling af 'det kritiske'. I forhold til den dialektiske logik der ofte organiserer kritisk kunst, går *Middelburg Summer 1996* videre end de modernistiske klichéer der har sneget sig ind med 1990ernes gen-politisering af kunsten og feticheringen af service. Der refereres ofte til værket som 'the sweatshop piece', men Maras Confectie var, ifølge Haanings research, en virksomhed der trivedes og som kunne tilbyde sine ansatte gode forhold og en månedsløn over mindstelønnen. Nok var værket bygget op omkring en industriel produktionsform som man forbinder med Asien mere end Vesteuropa, men økonomisk set var der altså tale om en levedygtig hollandsk virksomhed — om end med 'fremmed' arbejdskraft og ledelse. Sådan set var *Middelburg Summer 1996* et gøglebillede, og havde intet som helst med (re)præsentation af fremmedgjort arbejde eller 'multikulturalisme' at gøre. Ja, det var en mobilisering af en gruppe arbejdere i formel og politisk overensstemmelse med marginal og revolutionær politik på fabrikker og universiteter, men det var ikke en iscenesættelse eller repræsentation af 'spontant oprør' af etnisk eller proletarisk tilsnit.

Marx skrev, "As the chosen people bore in their features the sign that they were the property of Jehovah, so the division of labour brands the manufacturing worker as the property of capital."⁸ I *Middelburg Summer 1996* bar ingen noget mærke, hverken som frelst eller forbandet; et enormt fodboldbanner var den eneste utvetydige tilkendegivelse af status og identitet. Sandt nok, værkets bevægelse bliver startet af en reference til idéen om en kulturelt underpriviligeret gruppe, de 'fremmede': især tyrkerne, en gruppe der i modernismen legemliggør konflikten mellem europæisk og arabisk kultur, og som er blevet marginaliseret i Vesteuropa som et uønsket befolkningsoverskud efter at de blev rekrutteret som arbejdskraft i 1970erne. Men værkets subjektiviserede repræsentationsfelt var intet andet end en gruppe mennesker, der arbejdede i en kunsthall. Værket suspenderer det partikulære indhold 'fremmedarbejderen med det arbejde ingen andre vil have' — og hvilket som helst andet partikulært indhold man vil investere det med. Dets kritiske 'indhold' passer i sidste ende ikke ind i noget transcendentalt skema og netop deri består

værkets kritiske attitude. Identifikationspunktet for en sand universalismes lidenskab er den tomme plads i samfundet, der er resultatet af kulturens eksklusionsmekanismer og dem. Man kunne sige, 'vis mig dine fattige, dysfunktionelle og rettighedsløse, og jeg skal sige dig hvilket samfund du lever i'. Multikulturalisten ville sige at *Middelburg Summer 1996* handler om immigranteres forhold i en eurocentrisk kulturs despekt for etnisk og kulturel forskel eller at der er tale om en udnyttelsesrelation på grund af kulturelle subjekt/objekt — relationer ('udstillede fremmedarbejdere'). Overfor disse ideologikritiske standardlæsninger sætter vi den mere radikale, at værket handler om samfundet som det, det er og kan blive som helhed i kraft af at værket (re)præsenterer idéen om dem, der er del af denne helhed uden egentlig at tilhøre den.

Haaning citerede i forbindelse med *Middelburg Summer 1996* den tyske 1800-tals filosof Arthur Schopenhauers diktum 'Die Welt ist meine Vorstellung.' Man kunne læse citatet på kunsthallens hjemmeside, sammen med andre af kunstnerens valgslægtskaber, blandt andet en Beavis og Butthead-stribe. Hvad betød dette udsagn for Middelburg-projektet? Kunstnerens selv-kritik eller et forsøg på at forklare sig? En udpegning af verdensmarkedets uvirkelighed, dets organisering af i bund og grund fiktive værdisystemer? Schopenhauer-citatet giber ind i det solipsistiske (verden er intet andet end en forestilling, som jeg har gjort mig), det skizofrene (jeg er ude af stand til at verificere verden), eller slet og ret det ensomme (min forestillingsevne er hele min verden). Med Schopenhauer-citatet antydede Haaning først og fremmest viljestænkning som et af projektets komponenter, og den slags er er altid grus i maskineriet på rent materialistiske verdensbilleder ('Når der nogensinde har eksisteret fantasiforladte fantaster, så er det marxister', som den tyske anarkist Gustav Landauer skrev i 1919).⁹

Middelburg Summer 1996 er så let og skrøbelig som en sæbeboble, der svæver henover verden og reflekterer den i changerende farver. Det utopiske er andet end en vision om et fremtidigt samfund, eller den sandhedsbegivenhed der engang vil kunne få dette samfund til at ske. Det utopiske er slet og ret en vision, eller en vilje til at bruge ekspansive begreber for at se virkeligheden og dens muligheder. Den ungarske sociolog Karl Mannheim skrev i 1929,

"The disappearance of utopia brings about a static state of affairs in which Man himself becomes no more than a thing... After a long, tortuous but heroic development, just at the highest stage of awareness, when history is ceasing to be blind faith and is becoming more and more man's own creation, with the relinquishing of utopia, Man would lose his will to shape history and therewith his ability to understand it."¹⁰

Verden forstener, hvis det utopiske forsvinder, og vores historiske forståelse brister. I dansk kontekst var folkehøjskolernes grundlægger N.F.S Grundtvig (1783-1872) og kunstneren Poul Gernes (1925 - 1996) andre historiske figurer fra det 19. og det 20. århundrede som forbandt demokratisering med den upolitiske utopi. Begges tænkning havde en basis man kan kalde fundamentalistisk: Grundtvig omkring folkeoplysningen i sin insisteren på det nordiske og det kristne, Gernes i al sin målrettede strukturalisme omkring monumentets forankring af det folkelige. Haanings kunst arbejder på mikroplan — det vil sige uden at komme med påstande på vegne af en generisk folkelighed — videre på projektet om at finde en privilegeret plads til den enkelte i perspektivet af den store, folkelige bevægelse.

Det er en etableret postmoderne sandhed at i det vakuum de store politiske fortællingers løfter har efterladt sig, er det universelle aflyst til fordel for en blomstrende mangfoldighed af livsstile og forhandlinger i og af det lokale. Men denne indsigt begrænser nu muligheden for at kunne gen-politisere den post-politiske, globaliserede verden. Eftersom 'samfundet ikke eksisterer', som Slavoj Zizek siger i begyndelsescitatet, handler vi nødvendigvis på en horisont holdt sammen af idéen om social totalitet, om det så er selve vores menneskerettigheder, eller — mere spekulativt, om end ikke mindre vigtigt — det utopiske som et fravær vi må holde os for øje for at blive stimulerede som historiske væsener. Hvis vi skal forestille os verden på ny, og hvis det universelle som i totalitarismen ikke skal ende med at blive horisonten for det politiske, må vi sætte vores solidaritet til det, der er ekskluderet, og til den væsentlige tomhed af de repræsentationer der kontinuerligt skabes af vores fælles handlinger, i hvilke vi også selv kommer til syn i samtale og gensidig sympati.

1 Ernesto Laclau: *Emancipations*, s. 13. Verso, London 1996.

2 *Politikens Filosofleksikon*, s. 240. Politikens Forlag, København 1983.

3 Slavoj Zizek, *The Ticklish Subject*, s. 178.

4 *Manifestoes. Provocations of the Modern*, s. 24. Cornell University Press, New York 1999.

5 Jean-Francois Lyotard skriver i *The Inhuman*, s. 7: 'The striking thing about this metaphysics of development is that it needs no finality. Development is not attached to an Idea, like that of the emancipation of reason and of human freedoms. It is represented by accelerating and extending itself according to its internal dynamic alone. It assimilates risks, memorizes their informational value and uses this as a new mediation necessary to its functioning. It has no necessity itself other than a cosmological chance.' Man kan sige at det, der i filosofien var sjælfultd inhumant for Lyotard er for Jens Haaning i billedkunsten, små 15 år efter Lyotard skrev dette, blevet til kølig post-humanisme. Begge insisterer på kompleksitet, men der andet på spil end blot et spørgsmål om grader af patos, idet Lyotard reducerer det politiske i sin tro på en forpolitiske etik. Terrænet for filosofiens kritik af subjektets adkomst til sig selv er i kunsten nu hjemsted for overvejelser af nye måder at konstruere rettigheder og værdi. Stanford University Press, 1991.

- 6 Zizek, *ibid.* s. 212.
- 7 Zizek, *ibid.*, s. 223.
- 8 *Capital*, I, s. 482. Harmondsworth, Penguin, 1976.
- 9 *Marxismen er en filister*. In Anarkismen, en antologi, s. 94. Bibliotek Rhodos, København 1970.
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