Archive Has Left the Building

No. 3

Edited by Karin Nygård and Ellef Prestsæter

Thanks to:

Two of the protagonists of the final iteration of the exhibition project *The Gutenberg Galaxy at Blaker* were makers of books who have had a profound influence on the archival practice of Guttorm Guttormsgaard. They were also experts in the destruction of books. A friend of Asger Jorn (1914–1973) once noted how the Danish artist "presented a danger to any book collection" as he used to tear out pages from books belonging to others in order to create his own.[1] Jorn's compatriot Rudolf Broby-Johansen (1900–1987) was also a notorious book slaughterer, leaving behind a trail of books full of cutouts (specimens now kept in Guttormsgaard's collection confirm this).

When it comes to the book, this conflation of friends and foes seems to be a recurring phenomenon. In a 19th century tract on *The Enemies of Books*, the author William Blades included not only fire, water, dust, bookworms and other vermin in his authoritative catalogue of biblioclasts, but also book binders and collectors.[2] As Roger Caillois noted in 1963, "any use of a book is a potential violation": "Open a book too wide and its spine will break; cut or turn a page too quickly and irreparable damage will follow."[3] Digitizing a book often entails destroying it; the binding comes apart as the volume is pressed against the flatbed scanner, or, in larger scale digitization projects such as the one undertaken by the National Library of Norway, bindings are just as well cut off in order to speed up the scanning process. Gutters are flattened out; spreads become loose sheets. Today, as Matthew Fuller puts it in this report, the book indeed "exceeds its bindings".

The oldest known image of a printing press belongs to the genre of *danse macabre* and depicts a print shop haunted by a group of ghastly figures. Death unites all, not even books can provide immortality. Today one might be tempted to reinterpret the allegory and claim, with Vilém Flusser, that bibliophilia now "registers as necrophilia".[4] The workshop space set up for the exhibition by the Scandinavian Institute for Computational Vandalism, however, suggested something else. Rather than invite speculation on a prospective "death of books", the workshop (which included a scanner station and a host of different algorithms) incited an experimental approach to what Fuller refers to as a "proliferation and mutation of their kind".

The title *Archive Has Left the Building* carries a double meaning. On the one hand, it refers to a paradigmatic change when it comes to memory technologies and archival practices: from the closed vaults of monarchs and nation states to digital networks, from the paper-based to the computational, from memory understood in terms of containment to notions of transfer and updates.[5] On the other hand, it refers more concretely to the archive of Guttormsgaard, a large part of which was transported to Oslo for an exhibition at the Stenersen Museum during the winter and spring of 2015. Titled *Known Unknown*, Guttormsgaard's show filled a space of close to 2000 square meters.[6] In the absence of the archival holdings, their Blaker home was taken in by other actors: a king concerned with securing his sovereignty by means of archival secrecy and innovative copyright measures, vandals of comparative and computational kinds,

1. Elsa Gress, "Jorn som 'filosof'", in *Erindringer om Asger Jorn*, edited by Troels Andersen and Evin Olesen (Silkeborg: Galerie Moderne, 1982), p. 291.

2. See Olle Essvik's re-publication of a copy of the 1881 edition (Gothenburg: Rojal, 2015): http://www.rojal.se/theenemiesofbooks.

3. Roger Caillois, "The Ultimate Bibliophilia", translated by Arthur Goldhammer in Dennis Hollier and Jeffrey Mehlman (eds.), *Literary Debate: Texts and Contexts* (New York: The New Press, 1999), pp. 60-63.

4. Vilém Flusser, *Does Writing Have a Future?* Translated by Nancy Ann Roth (Minneapolis: University of Minnesota Press, 2011), p. 102.

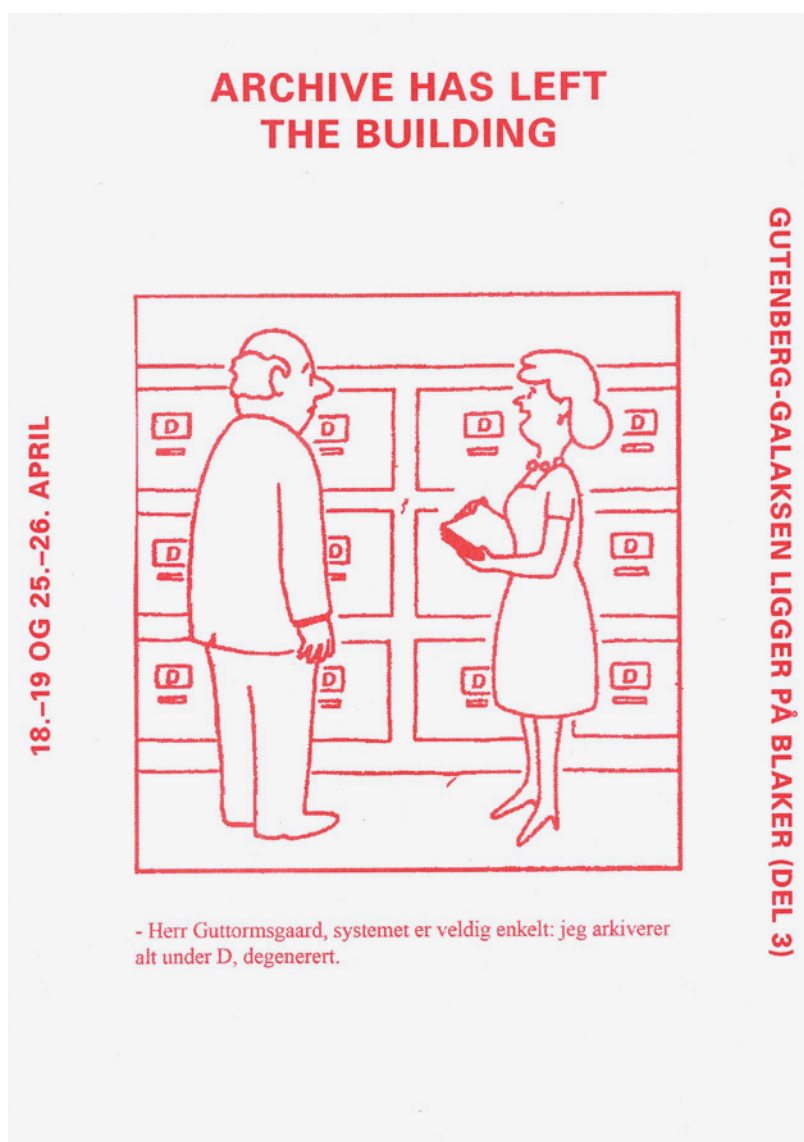5. Cf. Ina Blom, Trond Lundemo, and Eivind Røssaak (eds.) *Memory in Motion: Archives, Technology, and the Social* (Amsterdam: Amsterdam University Press, 2016), open access edition at http://www.oapen.org/search?identifier=619950;keyword=Memory%20in%20motion.

6. The show is documented in the book *FORÅHUSKE* [TOREMEMBER] (Oslo: Pax, 2015) as well as in a film available at obs-osv.com/kjentukjent.html.

as well as an artist group outlining an alternative approach to the local archivist: "Mr. Guttormsgaard, the system is very simple: I archive everything under D, degenerate". The comedy played out in the cartoon below is typical of the social dramas instigated by the Norwegian artist group Institutt for degenert kunst (Institute for degenerate art). Notice the worried look on the archivist's face.

The three members of the group decided to take *Archive Has Left the Building* as an opportunity to perform a double act of retirement and "self-archivization". Three residents at an old people's home across the street from Guttormsgaard were invited to perform a script narrating the group's new lives as retired artists. In addition, the Institute's previous production of artworks was grinded into fine dust by means of a food processor and distributed across the exhibition space with a reversed vacuum cleaner. The remains provided a literal dust jacket to a volume of loose sheets placed on a Victorian dictionary stand, a book documenting the lives and times of the trio. How are we to understand this involution of archival tropes? Were we witness to an instance of "catastrophic forgetting" or perhaps a take on "chaotic storage" (to borrow terms from cognitive science and Amazon's storage practice respectively)? Or was this quite simply the Institute's bid for what it means to handle something with care?

Karin Nygård & Ellef Prestsæter

ARCHIVE HAS LEFT THE BUILDING

18.–19 OG 25.–26. APRIL

GUTENBERG-GALAKSEN LIGGER PÅ BLAKER (DEL 3)

- Herr Guttormsgaard, systemet er veldig enkelt: jeg arkiverer alt under D, degenerert.

NOBODY KNOWS WHAT A BOOK IS ANY MORE
Matthew Fuller

People say that nobody knows what a book is any more. It is observed that people sit on trains, or buses and in waiting rooms and where a few years ago they would have been reading a book, they will instead be consoled at their phone doing some data processing. This might be the case, but perhaps no one has ever really known what a book is, because the book has always been changing. Today the book is again bursting its bounds, becoming a point of mediation, swallowing other media systems and forms of knowledge while fragmenting and migrating into new forms.

Paper is overflowing

One of the conditions of the book in the present day is that, as a medium of information storage, it has just gotten too big to cope with itself. Amplifying this phenomenon, artists such as Aleksandra Domanović and Übermorgen have in recent years been show-ing large stacks of sheets of office paper. In Übermorgen's case the stacks consist of printed out documentation of legal papers generated in the course of their projects, such as *Vote-Auction, 700 Kgs of Temporary Injunctions* (2005). Domanović, for her part, has displayed a series of works ranging from stacks of wrapped reams of paper to stacks of ink-jet printed pages with images that bleed over the edges, aligned to create a whole image in works such as *Untitled (Happy Office)* and *Untitled (Why Can't Women Time Travel)*, both from 2013. These aren't books per se, but they illustrate the kinds of convulsions that in part map this condition: paper is overflowing. In their 2010 exhibition *Book-Machine*, The Office of Metropolitan Architecture produced a one-off book, whose spine measured several metres in length, with printed docu-mentation from all of their projects. It was 40,000 pages long. The poet of quantity Kenneth Goldsmith has recently held a work called *Printing Out the Internet* (2013) as a meditation on the nature of digital abundance. One further iteration of this pro-ject at the Kunsthalle Düsseldorf (2014) consisted of 250,000 pages of pirated JSTOR documents (a massive cache of papers from the *Philosophical Transactions of the Royal Society* made available via Pirate Bay) printed in tribute to suicided information activist Aaron Swartz. What distinguishes such work from masses of paper in earlier art? In the 1970s Reiner Ruthenbeck used to make *Papierhaufen*, heaps of monotone crumpled paper. More neatly, artists such as Guy de Cointet (as part of the 1971 project *ACRCIT*) and later Félix González-Torres (in early 1990s works such as *Untitled (Aparición)* and *Untitled (Blue Mirror)*) placed stacks of newspapers or posters in galleries for visitors to take. One of the distinctions then is that today's paper works are often printed out on a desktop printer. It's not a one-off necessarily, nor a numbered multiple, just a print-out, something a bit more incidental to objecthood and enumeration. The state of digital abundance has its specific effects in relation to the media of music, film, and photography where conditions of super-accumulation are reflected also in numerous forms of circulation that exceed, disorder and amplify their capacities as media. As digital abundance conjugates with printing and with paper it generates other effects: hoarding, ephemerality, deforestation, but also an explosion of text, especially notable in what was only a few decades ago thought to be heading towards a post-literate condition. But equally, we see something of a reciprocal explosion of books, and a proliferation and mutation of their kind.

The book as diagram

One consequence of the massive amplification of symbol processing made possible by electronic computing, exemplified in its early ability to crack codes, and a quality that became a regular marvel in the era in which computers were thought of as "electronic brains", is that the book exceeds its bindings. At the same time, as this amplification occurs, habits and media behaviours that have been inculcated and intensified by books as media, migrate into other forms and systems. Whilst certain strands of the "Digital Humanities" have simply seen fit to work on the "digitization" of books, making scans and text corpuses available with tools for their analysis, as if the book is essentially unchanging and originally separate from digits, others such as Andrew Piper, Lori Emerson, Amy Spencer and Hanna Kuusela are busy tracing the way in which as they come into combination, both computers and books change.[1] The deep imbrication between books and computational forms is in turn part of a wider set of fields of co-evolution that come to bear force upon and work their way into the book.

Guttorm Guttormsgaard's archive is full of books that are entangled with other processes of object formation. Some are magnificent comings together of different orders of objects – like the Ethiopian Bible with its rucksack.[2] In the present day, other currents and kinds of movement intercept and remobilize the book's constituent forms. As we see books entangling with computational structures and entities we can perhaps see them undergoing a further transition: incunabula, codex, book, stack, queue, heap. We can go on – lists, tables, interfaces, windows, fields – the shape and modus operandi of the book is mobilised as a conceptual scaffold into manifold combinations. The book is an essentially shifting, capacious form – there is not one aspect of its characteristics concerning binding, titling, authorship, typesetting, pagination, orthography, and so on, that has not been exceeded, gone beyond or done without in various and numerous cases. Books are also interspersed with other operations that exceed their bounds, scanning, analyzing, forming into corpuses, but they still hang together. We can say then that the book is a diagram: a schematization of parts, a way of doing things and of thinking and experiencing that manifests differently in relation to different historical, material, aesthetic and economic dynamics. This loose swarm of characteristics, each of which has their own genealogy, is massively internally differentiated,

1. Andrew Piper, *Book Was There: Reading in Electronic Times* (Chicago: University of Chicago Press, 2012); Lori Emerson, *Reading Writing Interfaces: From the Digital to the Bookbound* (Minneapolis: University of Minnesota, 2014); Hanna Kuusela, *What Can a Book Do? Following a Book through a Literary Controversy and a War, The Case of The Bookseller of Kabul* (Doctoral thesis: Goldsmiths, University of London, 2010); Amy Spencer, *Author, Reader, Text: Collaboration and the Networked Book* (Doctoral thesis: Goldsmiths, University of London, 2010).

2. See *Report from the Gutenberg Galaxy*, no. 1, p. 33. Available at obs-osv.com/gutenberg.

and generative. Some of these characteristics recede or come to the fore at different moments, coming into combination with others and mutating their characteristics as they do so. Others will stay remarkably resilient across times and across the different manifestations of the book.

The religious, avant-garde and popular books amongst others gathered by Guttormsgaard are beautiful examples of the way in which books combine with specific forces of material and cultural inventiveness to achieve beautifully inventive reorganisations of the book, and in turn how the book as diagram grapples with and shapes what it gives rise to: memory, thought, orthodoxy, belief, insight, compulsion, arousal, imagination, authority. Baskerville's folio version of the Bible of 1763 – included in the collection – inaugurated an era of clarity of typesetting and typeface design, but it also brought other kinds of data into the book, such as the proposed dates of specific events logged as notes in the margins. Moreover, it opened up the machinic quality of the book as a space of expressive form – the beautifully exaggerated kerning of the titles for instance.

Consider too, books made for children who can't yet read: picture books; plastic-paged books to look at and flap about with in the bath; books of thick cardboard that are good for gnawing on with sore teething gums; ugly books with plastic chains that can be attached to buggies and fiddled with until they rot; books that come with small piezo-speakers to make pleasingly unpleasant noises; or those with toy figures or puzzles in. Here, the book, as an image of a book, a substitute for books to come, contains and moves into the world, starts forming habits, couples with the need to relieve physical pain or boredom, becomes something to be attached to. Is this a recent phenomenon? The archive formed at Blaker by Guttormsgaard will inevitably have the answer to that somewhere.

Bindings
Books interfere with stories and with information as they give rise to them, shape and pummel the words, images and structures that also engender the book. In certain societies, those corners that are not marked heavily by the production of books, an index of how much power one has in the world, is how much paper you have in your
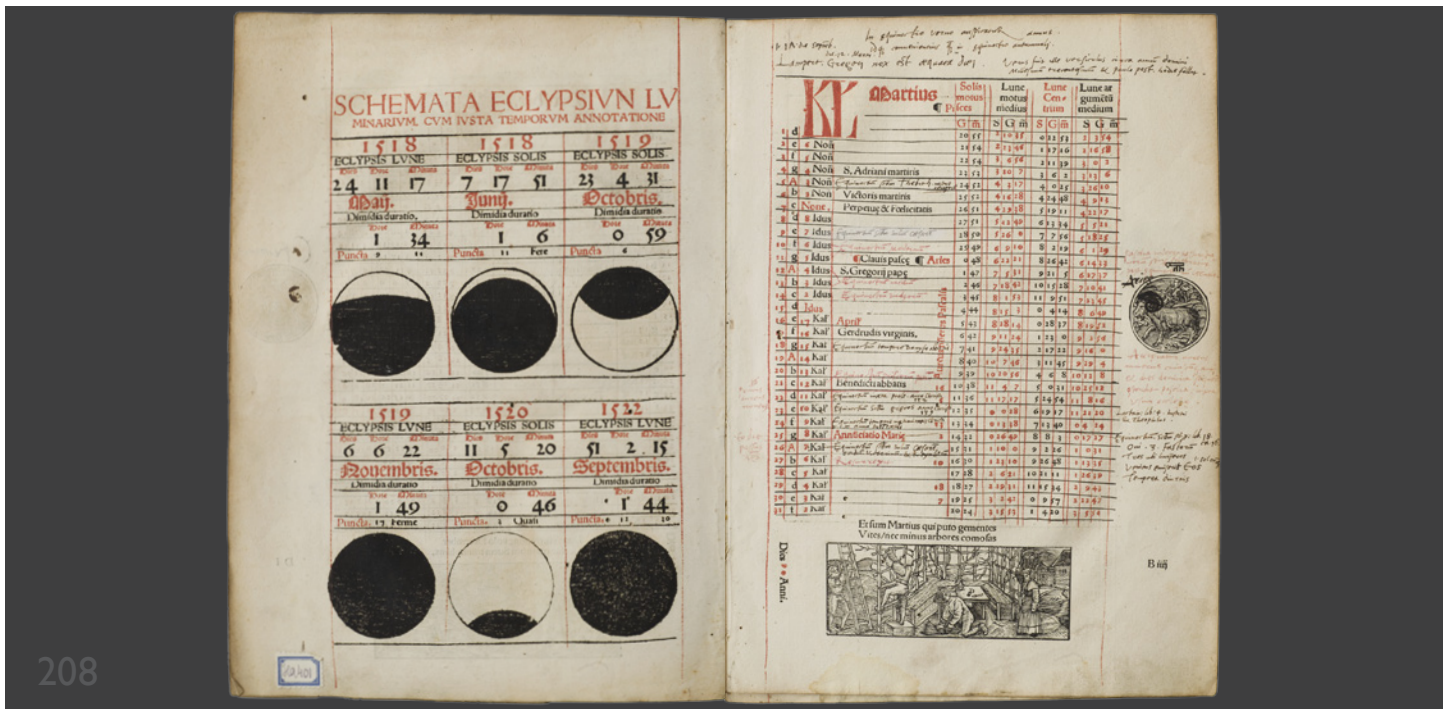
dwelling. Identity papers are a basic form of document, a means of relaying obligation, evading or insisting on certain kinds of compulsion in relation to codes, titles, systems, personhood. Books too take on related roles, of being an authority to turn to, even if only in the form of a consolation. Academic books act as a condenser of referrals to other authorities via citations, bibliographic links, vague gestures towards or precise analysis of other books, other knots of interlinked argument.[3] David Markson's novels, thick with citation and memory, act as patchbays linking different streams of text, ideas and experience across time, turning the book as diagram into a meta-medium, one with its own idiosyncrasies and deficiencies yielding expressive texture. William Burroughs, Kathy Acker, Ronald Sukenick, Lawrence Sterne, Bill Atkinson, Isabel Waidner, John Latham, Tim Berners Lee, Ted Nelson, Karl Krauss, Oulipo, William Caxton and myriad others all do something slightly unspeakably physical with the book, forcing and enticing the diagram to rework and rebind itself in composition with other forces. Poems are written out of the concatenation of such indexes of persons as that just mentioned, poets and engineers filching and filtering the recursions of the diagram.[4] But these are big names, proper ones, we might also recall the achieved impossibility of the invention of the different marks of punctuation by anonymous operators that give birth to other operators, readers, writers and further books. Oddly, as Joseph Mazur points out, the culture of mathematics, with its different modality of reflexivity, allows for a rather more certain recall of the introduction of specific symbols.[5] Each symbol in turn becomes a point of inflection for language to crystallise around and rework clusters and tangles of relations.

This state of being a point of condensation makes some books into a treasure trove, a chamber inside a mountain of words and pages that can only be entered by a slender, pressurising aperture; other books act as open forms of gathering and assembling, of objects, of people, movements; still others trigger the gratification and curse of compulsive reading, a line out of everyday life that need only be a line here and there. Books are interwoven with computational forms, register, memory, network, code, variable, symbolic systems transposed to other symbolic systems, tangling with language, metals, electricity, imaginary, and unfolding too in systems of record and domination through which modes of evasion, suggestion and flagrancy sift, filter and form their

3. In their reading of Gabriel Tarde's economic theories, Latour and Lépinay note the way in which books rely on other books to work. Bruno Latour and Vincent Antonin Lépinay, *The Science of Passionate Interests: An Introduction to Gabriel Tarde's Economic Anthropology* (Chicago: Prickly Paradigm Press, 2009).

4. Adrian Henri, "Me", in, Adrian Henri, Roger McGough and Brian Patten, *The Mersey Sound, revised edition* (London: Penguin, 1983).

5. Joseph Mazur, *Enlightening Symbols: A Short History of Mathematical Notation and Its Hidden Powers* (Princeton: Princeton University Press, 2014).

Спуск цеппелина «LZ-127» в Ленинграде.

Экспедиция дала крупные научные результаты и доказала полную возможность длительного полета в полярных областях и пригодность управляемого воздушного корабля для исследований. Наибольшая опасность—обледенение оболочки корабля—была благополучно избегнута, и это доказывает, что при помощи соответствующих методов наблюдения наступление обле-

own crucibles of language, technology and instruction. The book too is sometimes a barricade, something lodged in the midst of matter to constitute a specific locus that may submerge for years, intensified thickenings of substances as varied as can be brought together by structured strings of symbols. Each entity in such a collection acts as a potent residue for forms of life yet to come. Perhaps we will find out what a book is when it is over, when they become mysterious artefacts from another age. Until then people are in the midst of books and as such, since we also have a certain difficulty in knowing what we are any more, books might tell us something about ourselves.

Not only is the archive of Guttorm Guttormsgaard full of books; Guttorm has also used books as a tool for ordering the archive. In the digital database (guttormsgaardsarkiv. no), "Arkiv" [Archive] is the name of a specific book made by Guttorm (the item with database ID GA_000124) as well as the name of a category. The database, then, not only "archives" the book *Arkiv*, it also creates a category of the particular selection of objects from Guttormsgaard's archive depicted in that book (see guttormsgaardsarkiv. no/node/247). The archive is filtered through a book which in turn becomes an object in the archive and a category in the database. In this archival mise en abyme, the collection bites its own tail across layers of use, meaning and perception, materials, formats and media forms. An archive, we might say, is more than the sum of its objects.

Guttorm's own books work with images in a variety of ways. *Arkiv* is a case in point; its sequence of more than 500 images provides a bound interface to the archive and creates an associative drift through its holdings. The syntax of the sequence is articulated through double-spreads forming what Guttorm refers to as "haikus" (see the examples accompanying Matthew Fuller's texts). At the other extreme, we find his *Verksted* [Workshop], a book devoted to just one image, the oldest known image of a printing press. Throughout the book, layers of mylar transparencies animate this image in a mode that is both analytic and expressive. The original woodcut, dating from 1499, only appears toward the end of the book.
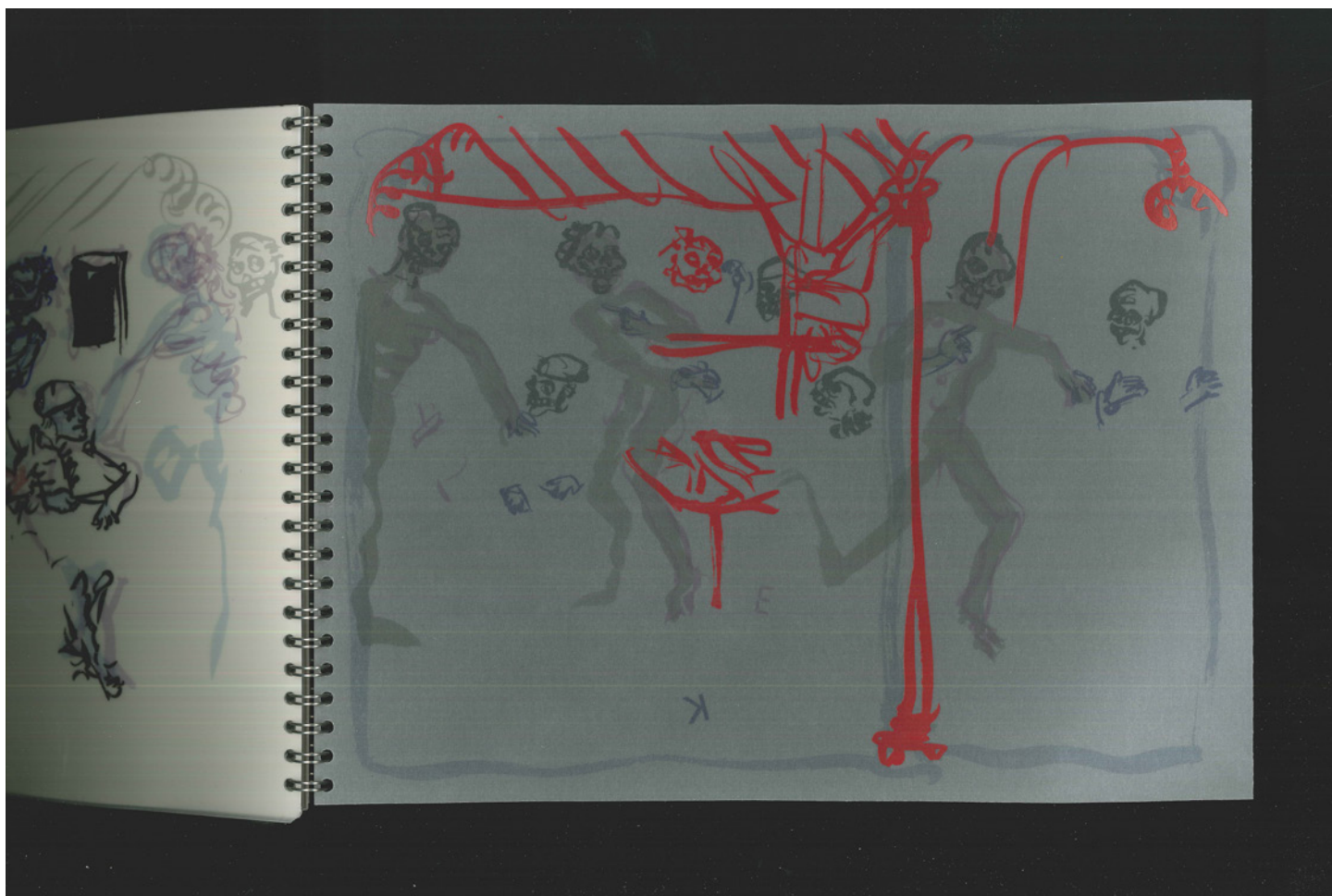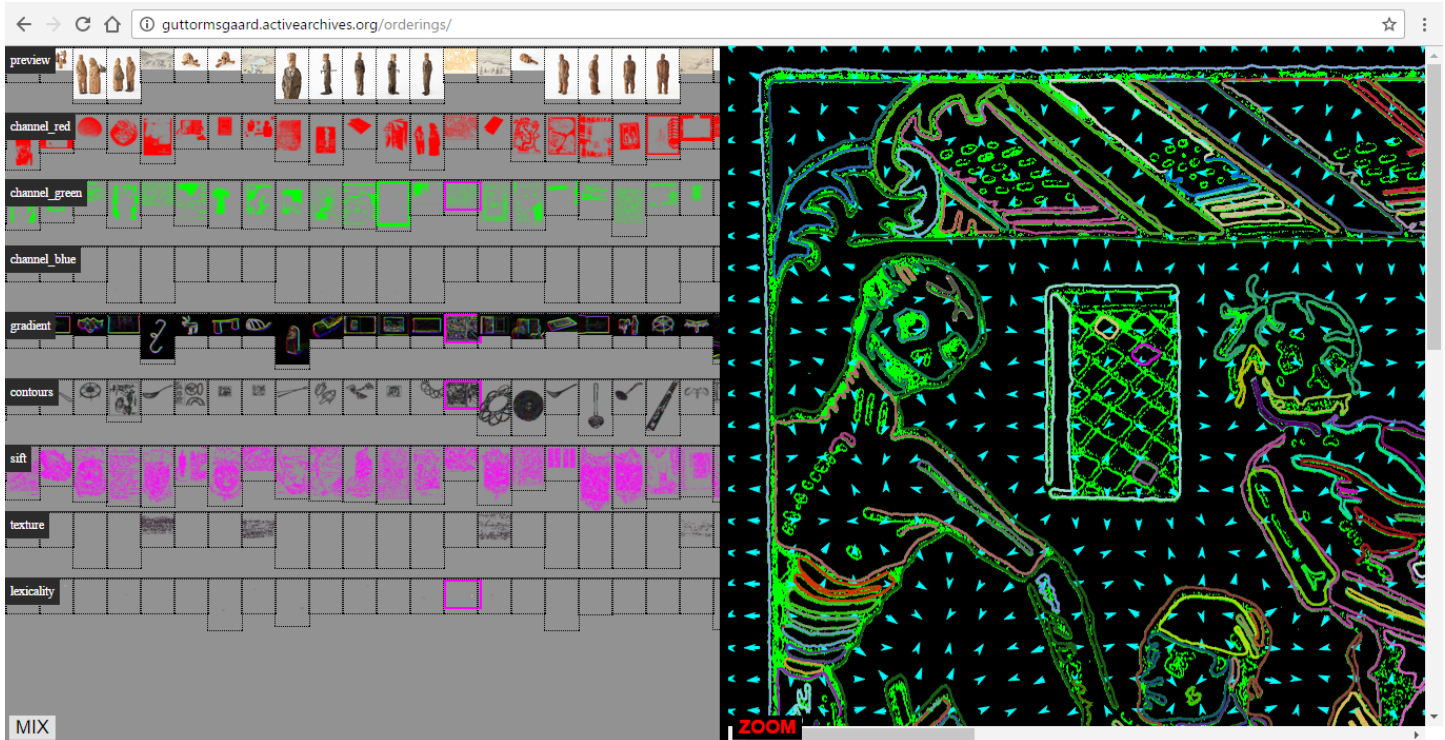
One of the results of our experimental work with the digital database of Guttormsgaard's archive is the Orderings interface. Available at guttormsgaard.activearchives.org/orderings, the interface takes its cue from both *Verksted* and *Arkiv*. It allows you to work with multiple layers or renderings of each image, in turn allowing for new relationalities to appear within an image and between images. In this digital workshop space, each image reveals multiple layers of interpretations:

The first row simply shows the thumbnail images ordered by filename.

The second, third and fourth row show the images ordered by color (respectively by their red, green and blue channels). How can one "order" by color? What is significant color information? Contrary to human intuition, for a computer, a white image is an image saturated with red, blue and green. To find the images that look the most blueish, that appear the most red or green we counted only the color values that were superior to the others by a certain threshold. For instance, we recorded blue information value only when it was significantly higher than the values of the red or green channels. The act of ordering is then not just about dealing with the raw values of digital objects, but about transforming them in dialog with a certain understanding of human perception.

The fifth row shows image gradients, a fundamental transformation used in image processing, search indexing, and computer vision. Like a weather map showing the direction and strength of the wind, an image gradient depicts the strength and direction of changes in intensity over the surface of the image.

The sixth row shows the contours detected in each image. Each detected edge is represented by a colored line. The images are ordered according to their respective quantity of distinct contours.

The seventh row shows the the SIFT features of the images. SIFT (for scale-invariant feature transform) features are "interesting" points of an image that can be extracted to provide its "feature description". This description can then be used to identify (parts of) an image even when rotated or changed.

The last two rows (texture and lexicality) are produced using Tesseract, a software for optical character recognition (OCR). An OCR program operates at different levels of granularity. It can detect lines, words, symbols. Lexicality shows the words detected

in an image, while Texture shows the symbols detected. Texture is configured to be rather tolerant in its understanding of what a character is. It therefore tends to see characters in unexpected places.

Each layer tells a different story, revealing certain aspects, obscuring others. When you place the cursor over a row, a scrollbar appears and you can navigate through the different elements of the row. Clicking on an image triggers a shifting of all the other rows: all the "versions" of the same image will be aligned vertically. At the same time, the image will be shown to the right so you can look at it in more detail. Layers may be added and removed. By clicking the MIX box in the lower left corner you are enabled to combine layers from different images.

Have a look at the neighbours of an image across its different layers. The image will appear next to different images in the different rows. When activating the layers, you can observe the different algorithms in dialogue. Are the lexicality and texture elements emphasizing the same parts? Are contours located in the green or red zones of the image?

The Random Walk (on pp. 22-27) moves transversally through the archive in accordance with a script that starts at a randomly chosen image, "walks" along a particular row (one of the orderings described above) before continuing to walk along a different row. When an "original" photo appears (in other words the pixels are shown), this is not to be understood as the final destination of the walk, or the essence of the image; rather, they are signposts in a landscape that is as ordered as it is alluring.

Domus aurea

Wolfgang Ernst

Digital Textuality: The Implicit (Re-)Turn of the Gutenberg Galaxy

More and more people experience alphabetic texts not in printed books but on electronic screens. While in scripture- and print-based culture the text was readable for human eyes in its material immediacy once the brain had acquired the alphabetic code, the electronic text is not what it looks like but a function of a transformation of electric impulses inside the computer — an uncanny version of Heideggerean *aletheia*. Any direct deciphering of the HTML source code of a text on the World Wide Web reveals that what looks like textual form is not just this format, a function of a much more complex hidden structure. Unless phenomenologically implemented on a computer screen, the text is unreadable for humans. A sublime existence: something is imminent but not yet concretely represented.

Since Marshall McLuhan's seminal *Understanding Media* from 1964, Friedrich Kittler's *Gramophone, Film, Typewriter* (1986) became a corner stone of subsequent media studies. The varying relation between signal-based and symbol-based (the techno-logical) media is a recurrent theme in Kittler's work. Let us rearrange the title in its book in a slightly different media-chronological order: *Alphabet, Gramophone, Computer*. The early phonetic alphabet was already culturally engineered gramophone (writing phonetic speech in discrete characters *grammata*). The symbolic regime would later be radically challenged by signal-based recording media such as the gramophone.
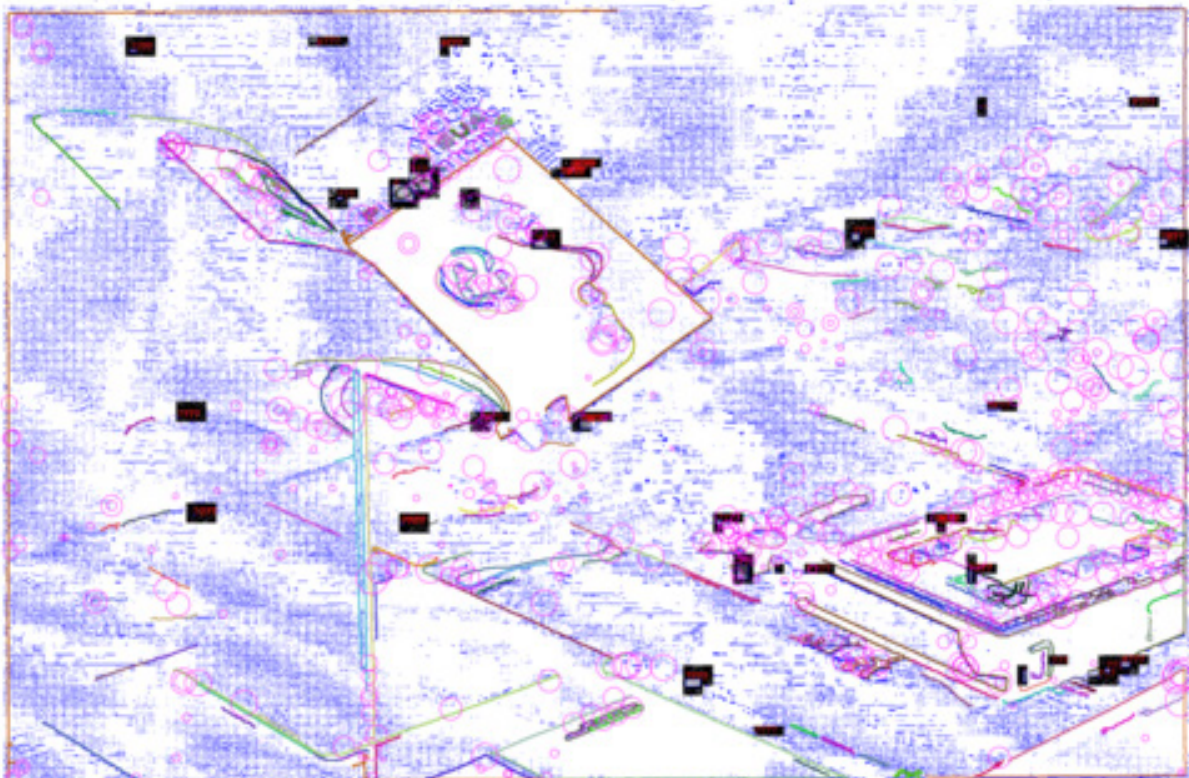
What does it mean to have these algorithms running through the pages of books, deforming words, caressing their lineaments with their itty-bitty lines? What kind of madness is it to teach a computer to read not like a human, but like a machine learning to read? What condition is it that a text has parallel readers, machines and those amongst that species that found that they could name themselves human by writing and reading of such things in books; and what in a text cuts across these two scales and elicits anomalies in both of them?

Comp Lit

The spaces of literature have responded to the condition of computation (of amassed information; of the programmatic entering into textual production; of the bulk of alphanumeric communication having, in fact, little to do with direct human readers) through a number of measures. Some Conceptual Writing treats text as stuff, a form of bulk material that can be entrained, reproduced, stored, copied, sawn and sliced up *en masse* and in detail. It mines repetition, circulation and production as sources for variation and intervention into the condition of text. The brief absurdist Flarf scene worked with the associational spasms of search engines to generate poetry out of chat room chundering and interpretative accidents that railed with vigour against the condition of being condemned to be good in any way. It brought the simultaneous uncanny brilliance and blunt stupor of machine intelligence into the comedic liveness of poetic composition. In related terms, the earlier scene Codeworks brought programing languages and formal semantics into poetic text. More recently, Alt Lit staged its inter-locutions on social media, wrote vigorously in luminously sub-locutionary mumblefests about performance-enhancing drugs while diffident streams of awkward consciousness played out in overlapping scenes of shops, streets, phone screens and non-events.

Somewhere shared amongst these currents there's a sense that language is now also inhabited by things such as autocorrect, machining collectively generated Freudian slips into text messages; or by auto-fill functions in search engines giving a probabil-istic anticipation of what is to come next. These we might call Bayesian slips – after the seventeenth century mathematician of probability Thomas Bayes, whose work determines much in this field. In chat environments, animated ellipses signify thought and typing; rather unreliably so.

One might say also that contemporary literature more broadly has its indirectly computational aspects. The appeal and power of writers such as David Markson, Elfriede Jelinek, László Krasznahorkai is in part the phenomenal aspect of simply parsing their sentences and working their inter-relations. Literary texts form in part around the attempt to generate an "effective procedure" (Alan Turing's term for an algorithm) for inducing thought, sensation, experience in relation to each reconstitution of the possibilities of text. Such texts pose the problem of learning how to read, of readers required to invent the anatomy of a reader and finding themselves reconstituted in the process. Aside from other qualities, this expansive domain of literary texts makes them crucially different from mundane informational or imperative texts. This is not to say that the latter forms of text do not require their own modes of reader formation, their moments of surprise or experience, or that they do not have their relation to computation. In fact, they are fundamental to computation: we live amongst an ideal of texts that are as clear, well-arranged, and amenable to analysis, composition and
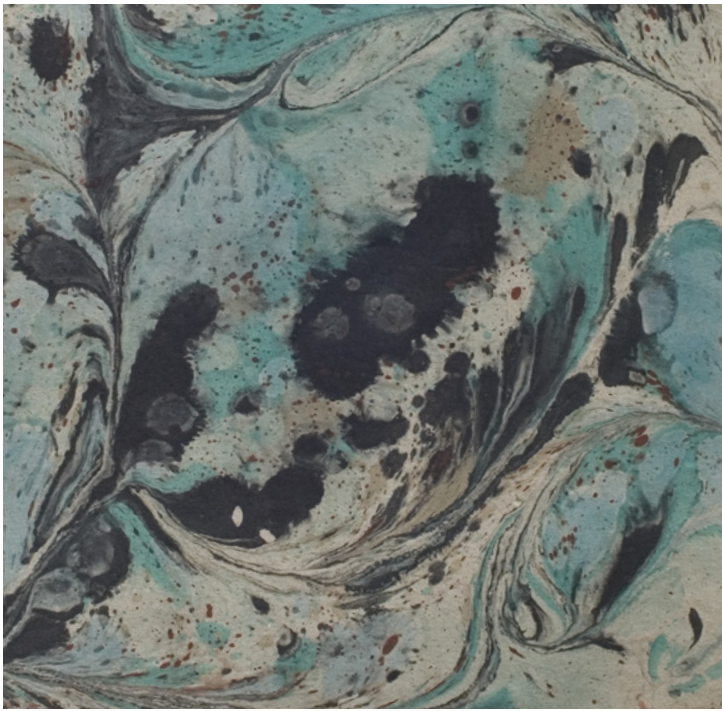
delivery as train-station announcements put together by interlocking lever frames. One answer to this ideal is blockage. Another is working the paradoxes immanent to logic, or, not unrelatedly, mad connection, the fistulas of intonation, the wriggling power of worms in the throat.

1. Dedicated to empirical fieldwork, I can date this to 29th June, 2015.

Switching

All of these vocalic, literary, procedural and timbral forces are composed in composition with others. The ideal of language as being as clean and efficient as a railway might forget that we live in an era where a day return ticket from London to Coventry, a distance of around a hundred miles, costs £148 on a weekday.[1] Patterns of investment, control and reward around even basic infrastructure have their own writhing delirium that is also a writing delirium, and the tactics of writing have to deal with this condition. The virtuoso use of clauses and tenses in a sentence extending over the length of a page of limpid images might need to square off against price-writing systems of interfaces, algorithms, database and preferential weightings – systems that have a long history, going back to the air-ticket corruptions of the SAGE system (a ticket booking system developed and owned by American Airlines and manipulated to their benefit). The switching system ideal of a logical ordering of language, if it ever existed outside the minds of theorists, is not one of clarity, but a multiply rigged game; one we are condemned to play, and to fight, habituate to and delight in. The strategy of finding and revealing the weight in the dice or the electro-magnets under the roulette table ultimately relies on the imagined good faith of the players, and worse, of oneself. To block, overload, or use them as antennae for other signals is perhaps more appropriate.

And here, there is a certain constitutive shift. The interlocking lever frames of language engineering are now increasingly induced from online speech acts, from scans of pages of books anachronistically storing sequences of symbols. Further, E-books, as they occur in systems such as Amazon's Kindle, can be seen as a branch of forensic reading. Alongside the ostensive text, they are full of mechanisms for generating time stamps, machine IDs, user IDs, watermarks and access codes, tracking patterns of reading, suggesting further reading: tracked reading habits triggering the generation

of further texts. The imaginary of the future of the book as a multimedia extravaganza involving video, sound, and dynamic and mobile text, anticipated in the era of the interactive CD-ROM, has largely been resolved, that is to say, deleted, by its consideration as a question of "intellectual property".[2]

But there are other kinds of switching going on in language, when we see one thing and it becomes another. Metaphors allow us to see commonalities between things, to abstract, but also to create uncanny passages across linguistic domains, tunnelling under literal interpretations of language. Aristotle, in the *Poetics*, thought their suggestiveness was akin to, or even at the root of, the capacity to generate theory *(to to homoion theorein)*, to take a step back and to observe; language moves amidst itself.

In addition to recognising affinities, metaphor is a means by which language comes up to its outside, the unspeakable, by edging up to it, similar to the way in which in mathematics a surd might edge up to an irrational number. Shelley, in his 1821 essay "A Defence of Poetry", placed this quality of poetic language at the core of his argument for poetic speech and saw it as the means by which linguistic beings establish common grounds and "legislate" the world by extending and determining the conditions of what is possible to think and to imagine. In a sense what I aim to do here is simply to grow and propagate the category of linguistic beings that Shelley's text refers to.

Here, one can make a note to remind ourselves of something akin to that taught to ten year olds: where similes make a symmetrical relation between things, metaphors are always asymmetrical, they create a resonance by putting understanding slightly out of whack. New concepts sometimes come with the insistence that their formulation is not a metaphor but absolutely real. This too can be said of the operation of metaphor itself. Both exponential and intensifying, when they work (one can imagine a Spinozist analysis of sad or happy metaphors that either resonate or flatten) they create theory in and of things, making curious rivulets through language and being.

2. Intellectual property mechanisms, such as digital rights management techniques, can be seen as a form of structural curse built into books. Many medieval manuscripts had curses written into their pages, damning misbehaving readers liable to tear out pages or steal the book. Today we witness a structural cursing operation going on in electronic books that vandals need to understand. See, Nikita Mazurov, *Strategies for Unbridled Data Dissemination: an emergency operations manual* (unpublished PhD thesis: Digital Culture Unit, Centre for Cultural Studies, Goldsmiths, University of London, 2015).

Worms

What I would like to propose is that in working on texts and images from the archive of Guttorm Guttormsgaard, the algorithms of the Institute for Computational Vandalism offer us the possibility of imagining an affinity between different kinds of things that move through text in order to recognise and produce patterns. These things we can call bookworms.

A worm is a simple computer program that replicates itself. The first worm was made by Robert Morris in 1988, a couple of years after the first computer virus started circulating in the wild. A recent and inspiring example was one written for the Twitter client Tweetdeck, running to the full 140 characters of a tweet:

```
<script class="xss">$('.xss').parents().eq(1).find('a').eq(1).click();$('[data-ac-
tion=retweet]').click();alert('XSS in Tweetdeck')</script>♥
```

Including the red heart emoji, the worm essentially used a script that executed itself within Tweetdeck to automatically retweet itself to other users.[3] It had a good run, before the option to enter scripts in the text field was removed by the legislators of global communication.

A bookworm is an avid reader, maybe an amasser of books, a creature with delicate nervous tissue built directly into its eye-mouths, perhaps a voracious chomper shredding pages with its eye-teeth. It may linger snuggly in a certain volume, or riddle a library with its digestive procedure; chomp through a writer or two barely grazing a word, but savouring the gaps between them; skim through the pages looking for a few mentions, a bit of gen. Others are books themselves, like Guttormsgaard's *Arkiv*, that move through other books and archives carefully amassing images and text to build a segmental body. Bookworms are of course hermaphrodites, able to turn every punctuation mark into a sex organ, generating further words, fresh worms, or carrying them with them in their clitellum. Some bookworms break free of their bindings, excreting succulent worm casts as fresh volumes. Citational practices, such as footnotes and referencing, are moments where one text sets up a wormhole to another, working alongside the threadworming of books via indexes at a book's end. The recent successes

3. The worm was reported by Twitter user der Geruhn on 11th June 2014. https://twitter.com/derGeruhn/. For an analysis, see, Bogdan Calin, "The TweetDeck Worm: How it Worked", *Acunetix.com*, 12th June 2014. https://www.acunetix.com/blog/articles/tweetdeck-worm-worked.
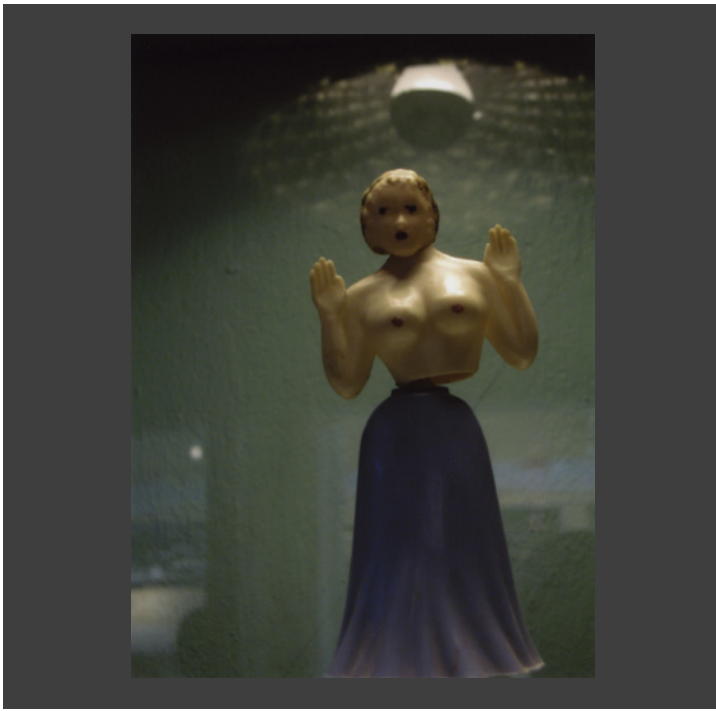
of natural language processing, in search engines, surveillance and the development of artificial intelligences, build on such practices to render every word an index.

4. Percy Bysshe Shelley, "A Defence of Poetry", in, *The Major Works* (Oxford: Oxford University Press, 2003), p. 676.

Compost

In his last work, John von Neumann suggested automata such as computers could be usefully compared to the human nervous system, posited as a set of many millions of switches with numerous settings, or to markets, as a giant mass of separate or interconnected decisions to buy or not to buy. In this phase, von Neumann's work laid some of the ground for the field of Artificial Life, the creation of abstract machines, or worlds in miniature, that exhibit lively tendencies: patterns that move across matrices in their interaction with rule sets; concatenations of logic gates that produce statements; modes of the re-articulation of living entities as doses of code.

Naom Chomsky indeed sees language as a functioning automata that can at some point be read off from the composition of the species, something that at a further remove reads off into the positing of a human nature. A challenge for such work is how complex, how richly articulated the automata has to be to be able to apprehend the number of degrees of variation of the particular slice of reality that it engages with. Another way of saying this is that if you are to model an economy, an ecology, a brain processing a novel, you will need an automata with as many variables as those expressed in what is modelled, and then those variables have to stay stable, not become something else. This is a rather substantial requirement.

What might be more likely to find are certain automata moving across and constituting certain forms of code and language. For Shelley, language gathers its "reduplication" from a community formed in the interaction of society and nature in minds, and in minds communicating amongst each other.[4] Language is a thick hot mess of vermicultural linguistic switching systems. Wriggling amongst these are algorithmic bookworms. Some of these are explicit, such as the tracing mechanisms of the OCR software mobilised by the Institute for Computational Vandalism to address images and texts, others we find moving across language like a deep pit of fragrant compost, churned up particle by particle, a myriad alien readers to collaborate with and be gleefully infested by.

How can we understand something of these entities? One way is to think about their interaction with fields of text particles in relation to the kinds of intuition that are historically developed in the activity of art. Art has numerous histories to it, but one can be found in the interplay and mutual repulsion between sensibility and systematisation. These two intertwine like the vermiform figures on the caduceus. Sensibility is the development of an attentiveness to things, often articulated as the artist's inner and outer development of their own idiom, that they read and act in the world according to the criteria of a non-automated automaton whose nuance and degree of resolution is what is nurtured and kept perversely and preciously independent, perhaps especially from themselves. Such sensitivity allows for independence and a capacity to act in the field of language, or in that of other forms of cultural formation, an attentiveness to certain forms of becoming that in turn engenders further processes of subjectivation. Systematisation veers towards a betrayal of such a thing, the moment when it becomes a rule, a formula, something predictable, an automation, something that the economies of art find easy to handle. At the same time, systematisation is also the means by which a sensitivity may come into being, through its sheer alienness, it's rigour: for instance, to be wriggling inside a text as if inside a visual field. The trick perhaps is to find a means to make the two intertwine, to nurture the sensibility that can be found, in all its crudeness and surprising single-mindedness, in a systematisation. One way to do so is to recognise the way in which the earthworm is compelled by its anatomy to draw a line in the world, where its appetites are those of recomposition. The bookworm similarly exists in the conditions of the page, in the relation of the invertebrate to the spine, the dense compactions and figurations of text and image, the resolution of the scanned page. It finds its sensibility in the interplay between the degree of articulation of an automaton and its composition with what it encounters.

CONSIDER A RANDOMLY SELECTED IMAGE TO START.

AN IMAGE IS MORE THAN THE SUM OF ITS PIXELS. IT CAN BE REPRESENTED IN MANY WAYS, FOR INSTANCE:
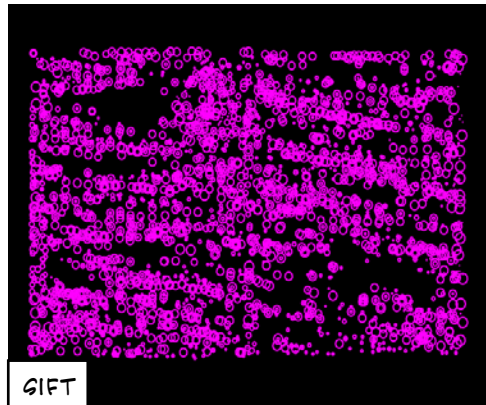
SIFT
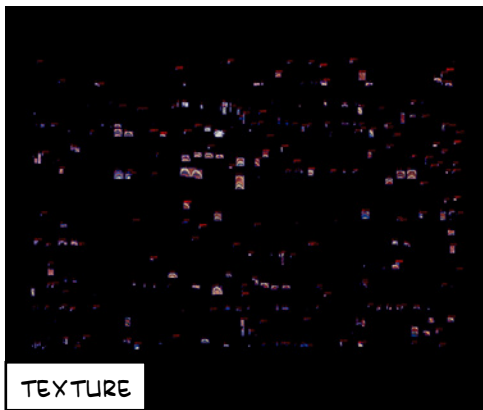
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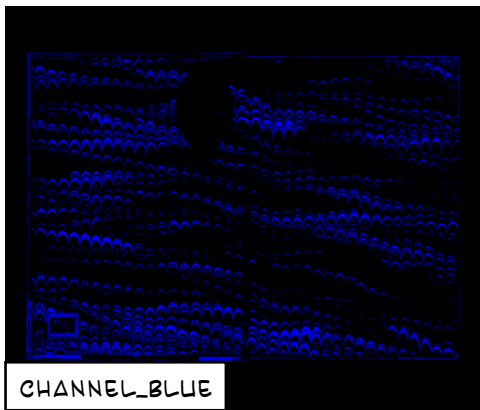
CHANNEL_BLUE
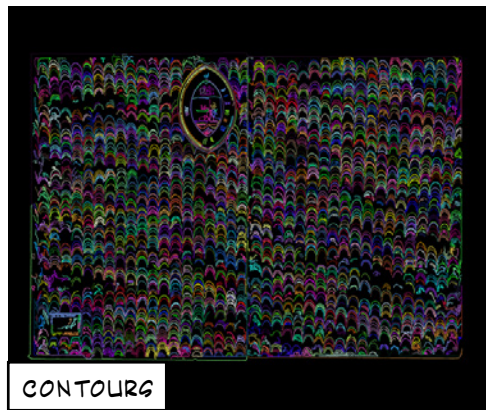
CONTOURS
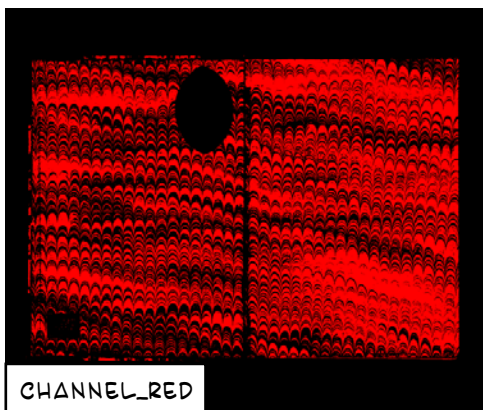
CHANNEL_RED
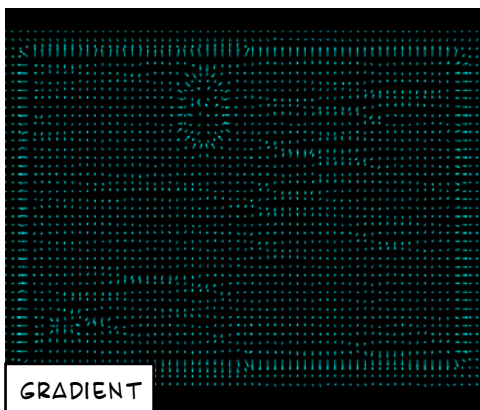
GRADIENT

LEXICALITY
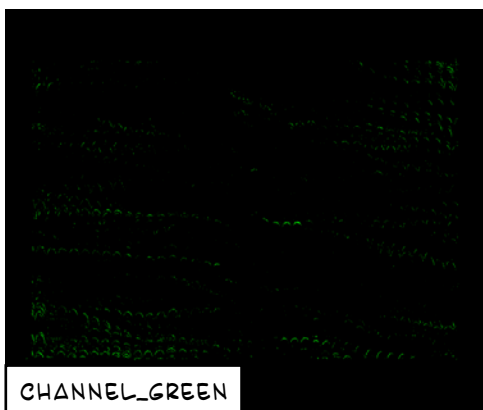
CHANNEL_GREEN

EACH REPRESENTATION PRODUCES DIFFERENT WAYS OF QUANTIFYING AN IMAGE (THE TOTAL LENGTH OF CONTOURS, THE NUMBER OF PREDOMINANTLY RED PIXELS, AND SO ON). EACH QUANTIFICATION ENABLES AN ORDERING OF THE COLLECTION. IN EACH ORDERING AN IMAGE HAS DIFFERENT NEIGHBOURS. THESE ORDERINGS CAN BE USED AS THE BASIS OF A RANDOM WALK.
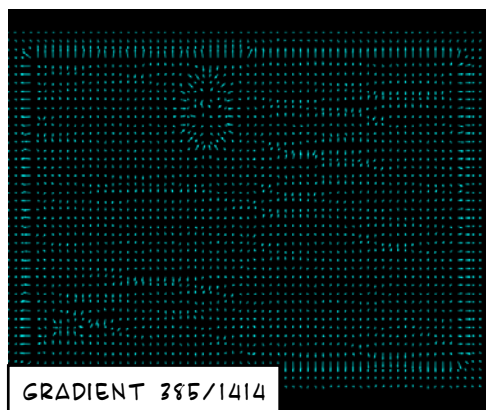
GRADIENT 385/1414

384/1414

383/1414

LEXICALITY 121/1414

122/1414

123/1414

GIFT 321/1414

320/1414

GRADIENT 450/1414

451/1414

GIFT 876/1414

875/1414

874/1414
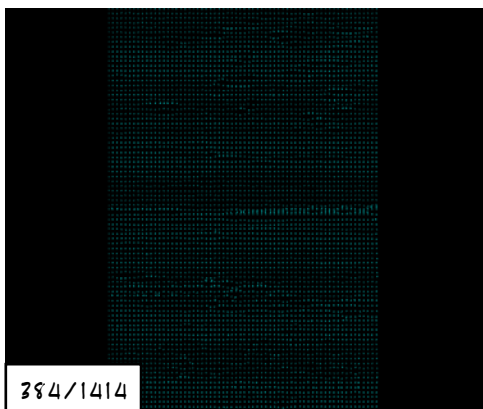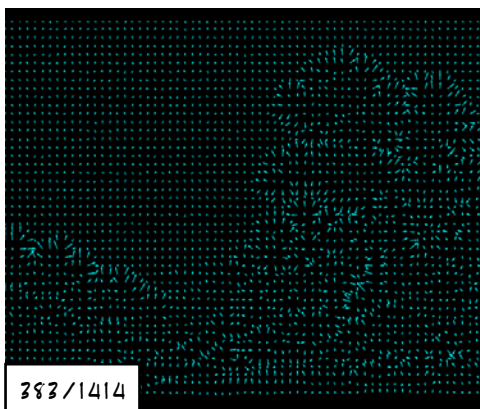
CHANNEL_RED 819/1413
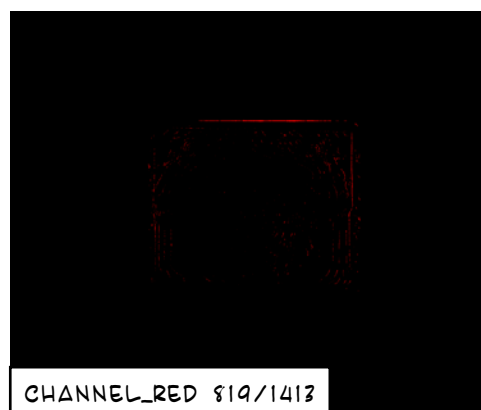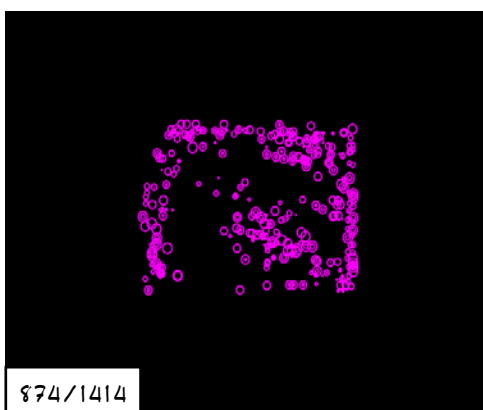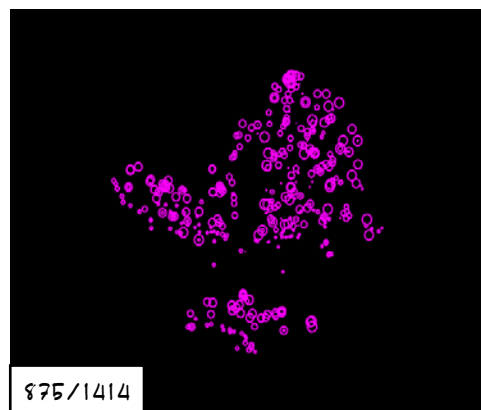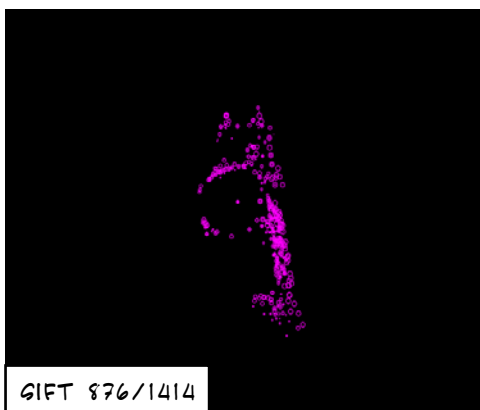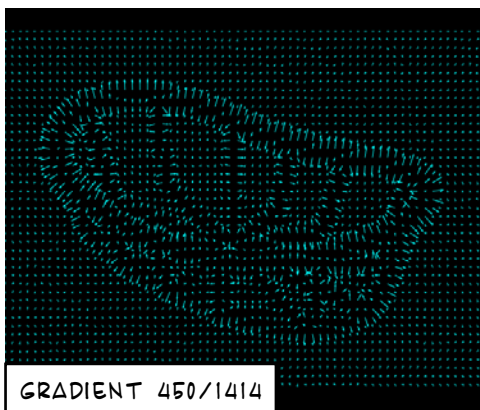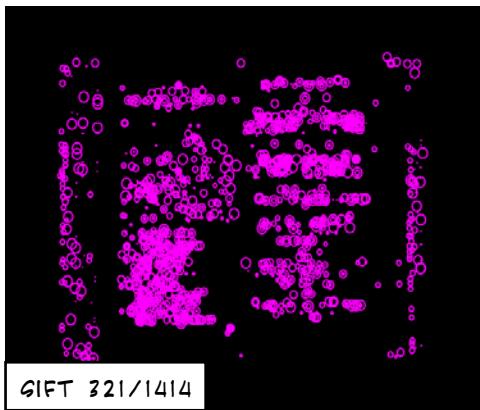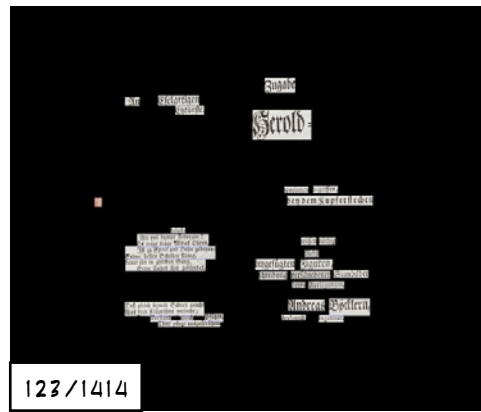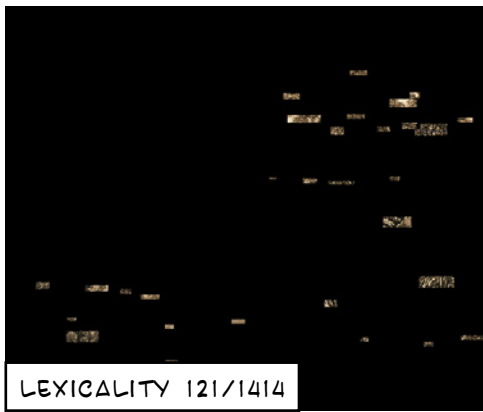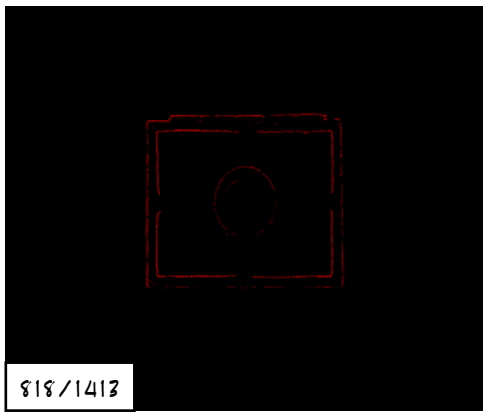
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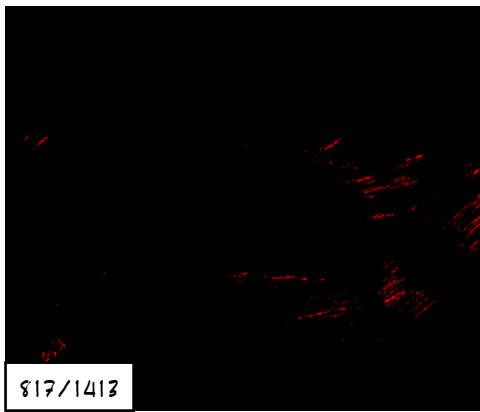
817/1413
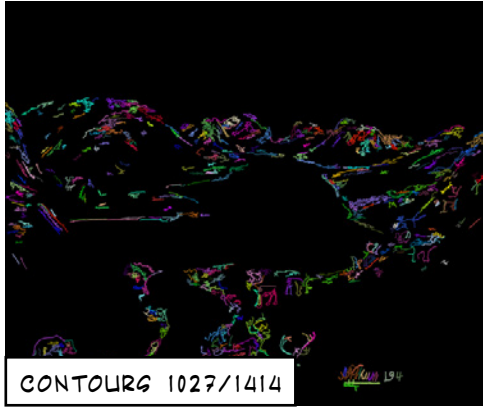
CONTOURS 1027/1414
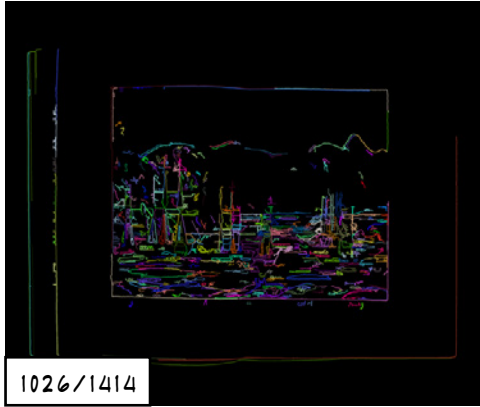
1026/1414
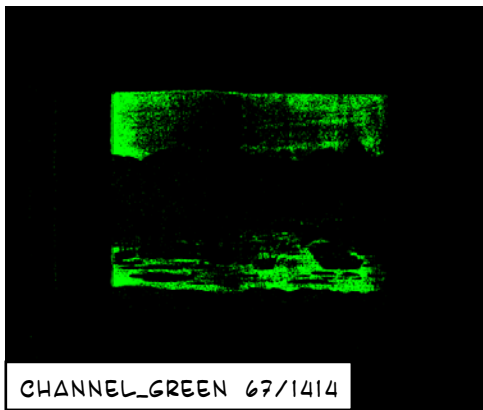
CHANNEL_GREEN 67/1414
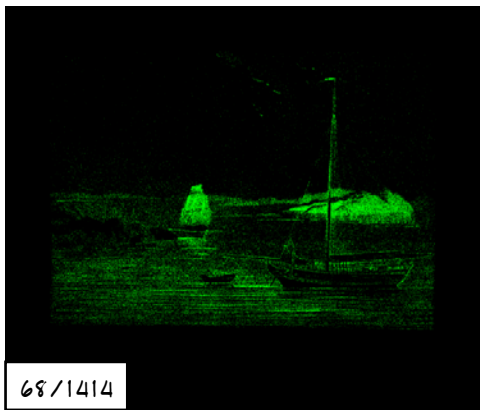
68/1414

CHANNEL_RED 537/1413

536/1413

GRADIENT 292/1414

293/1414

294/1414

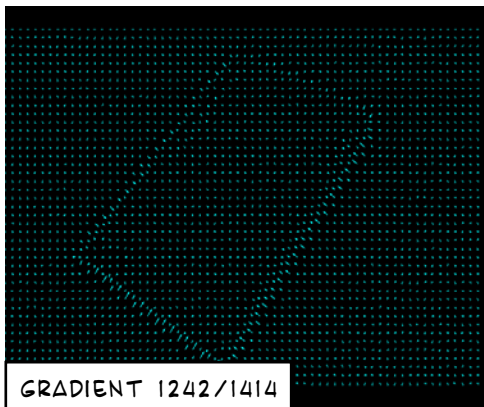GIFT 290/1414
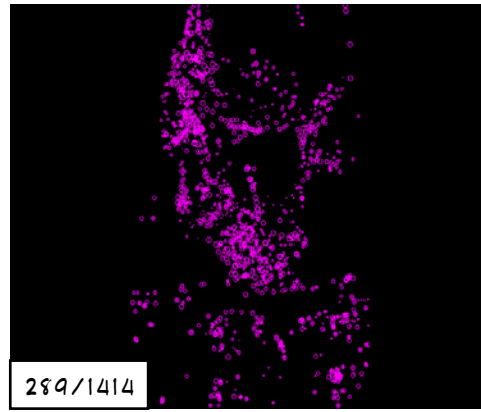
289/1414
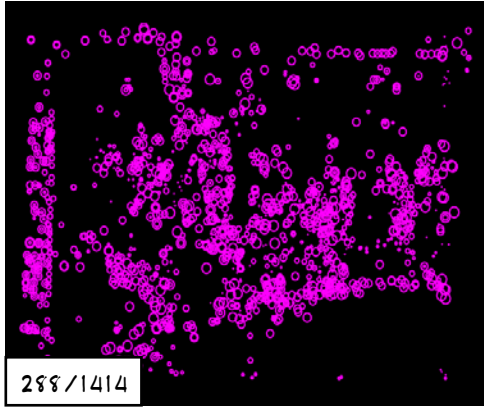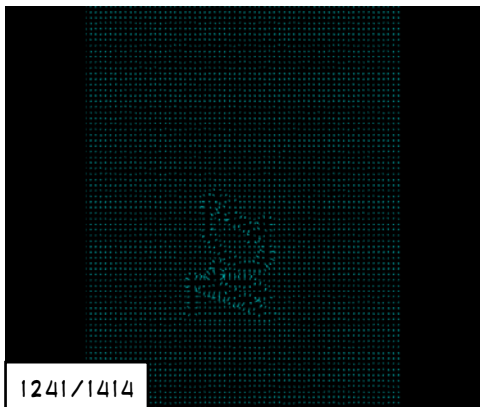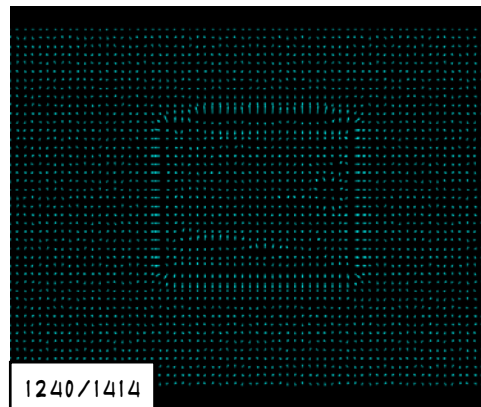

288/1414
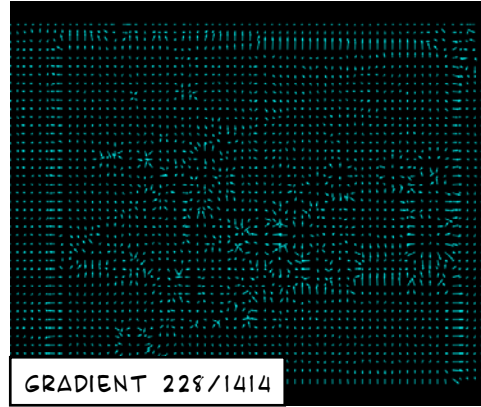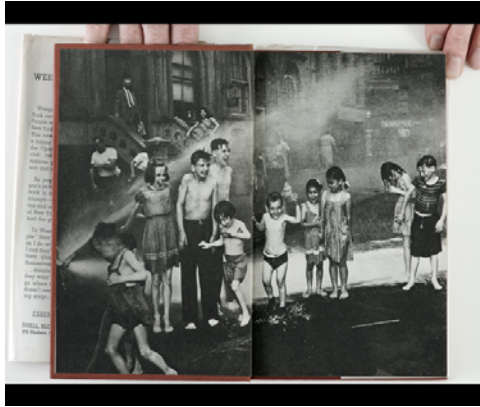
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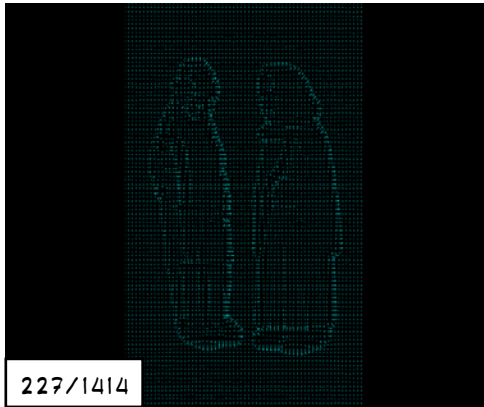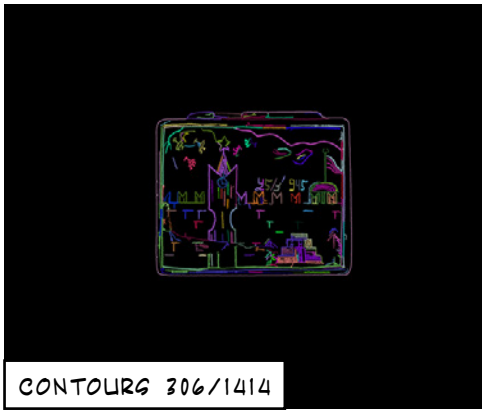

227/1414

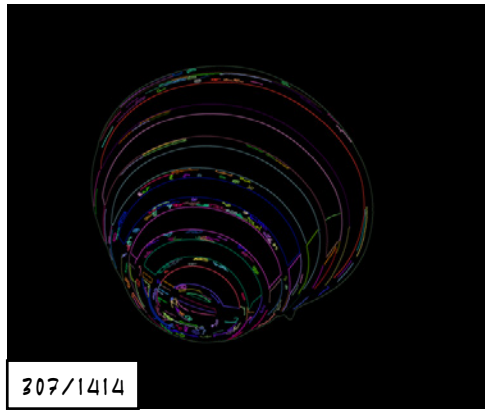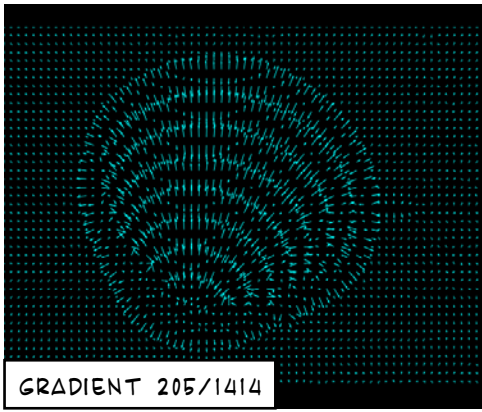CHANNEL_RED 52/1413
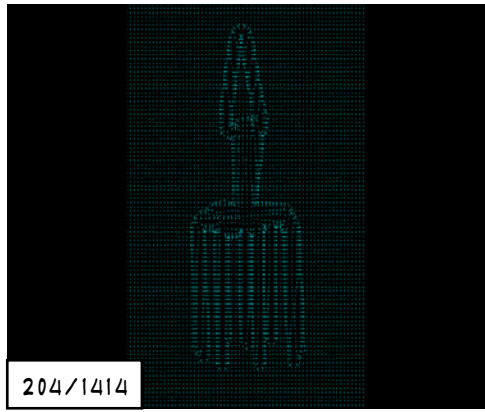

53/1413
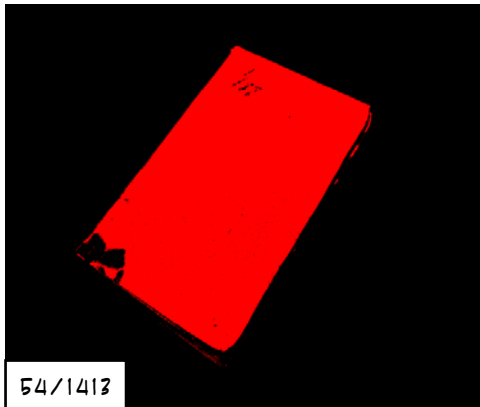
54/1413

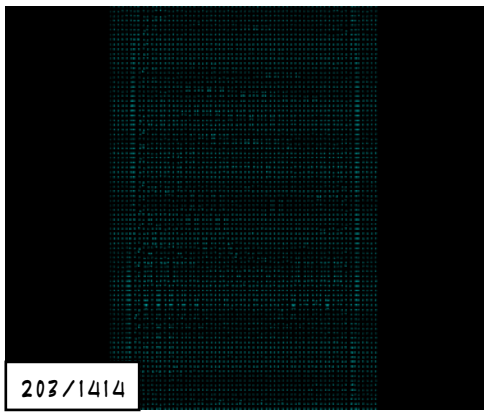GRADIENT 1242/1414
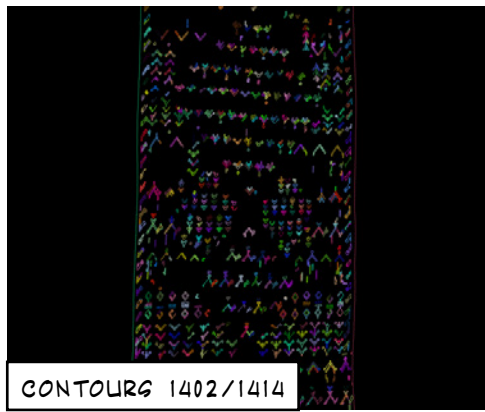

1241/1414

1240/1414

CONTOURS 306/1414

307/1414
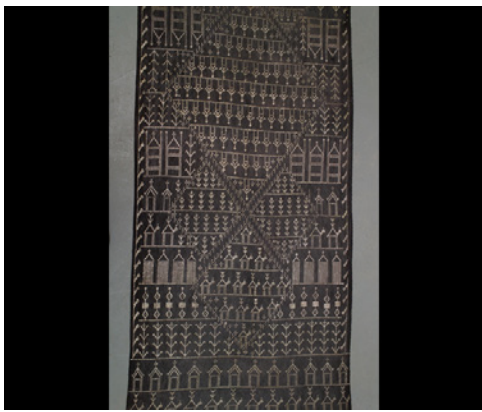

GRADIENT 205/1414

204/1414

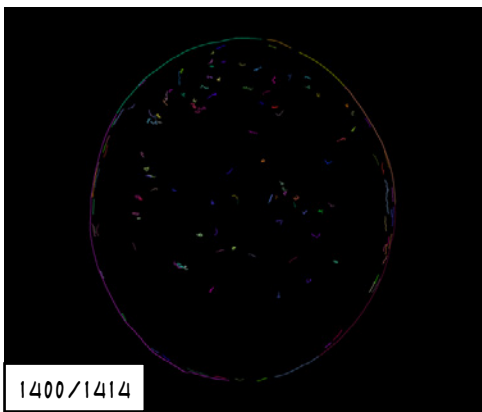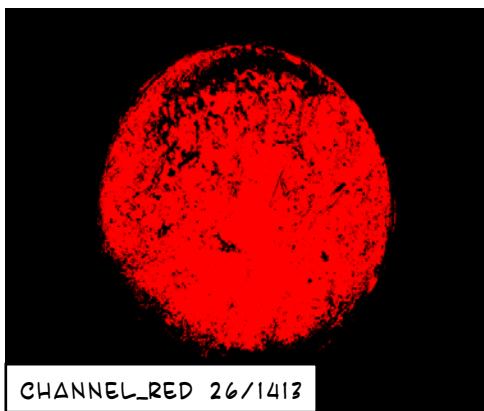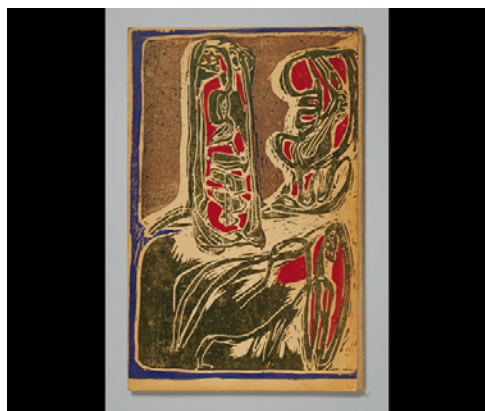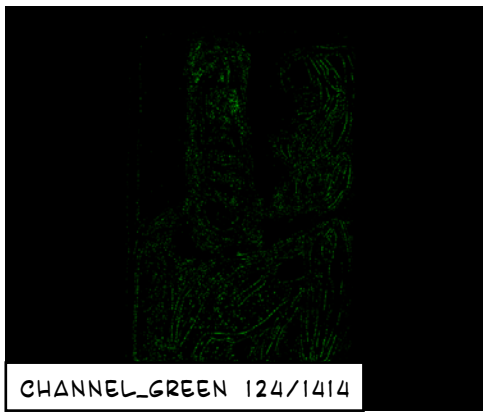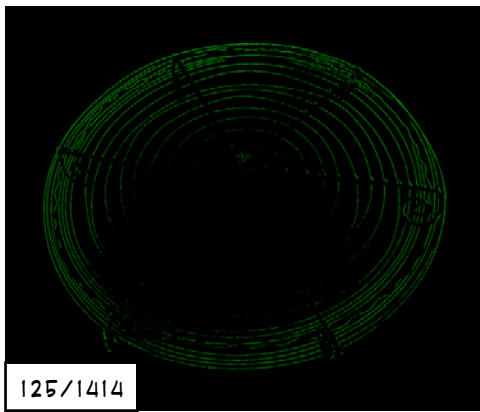203/1414
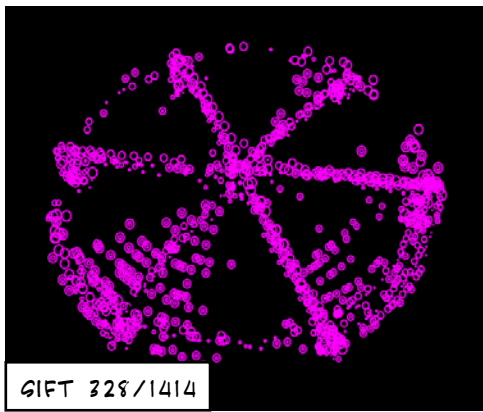

CONTOURS 1402/1414

1401/1414

1400/1414

CHANNEL_RED 26/1413

27/1413

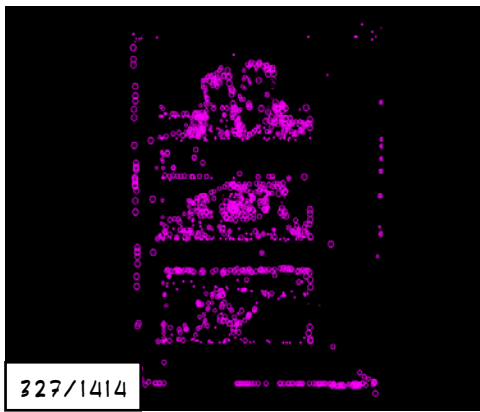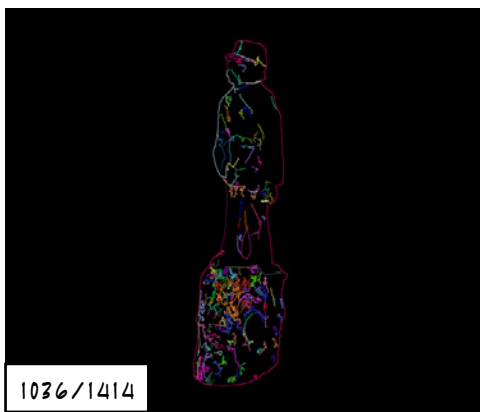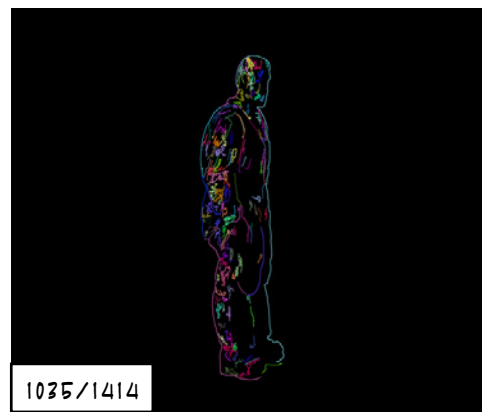CHANNEL_GREEN 124/1414

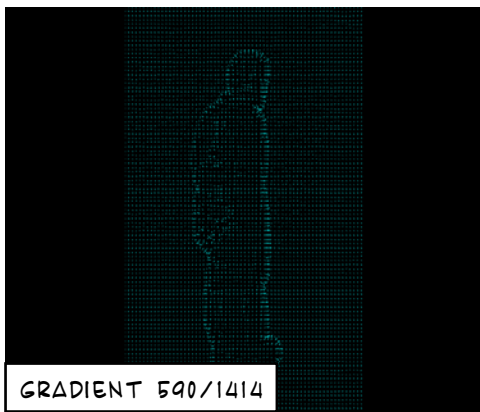125/1414

GIFT 328/1414

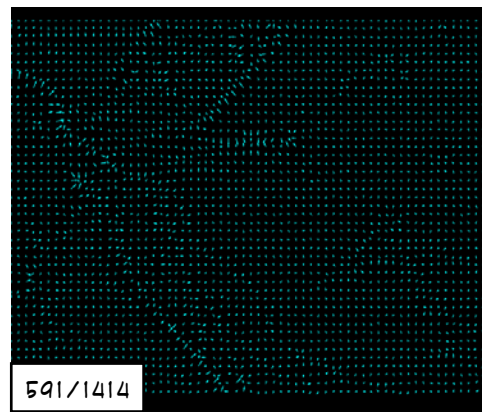327/1414

CONTOURS 1037/1414
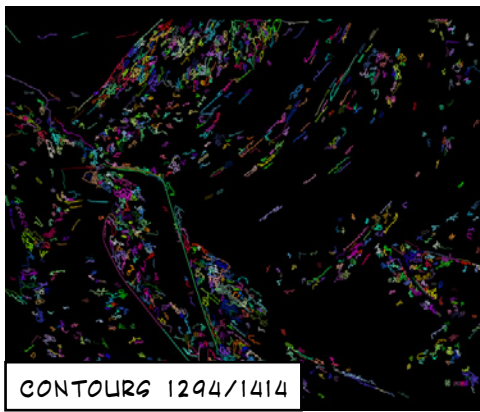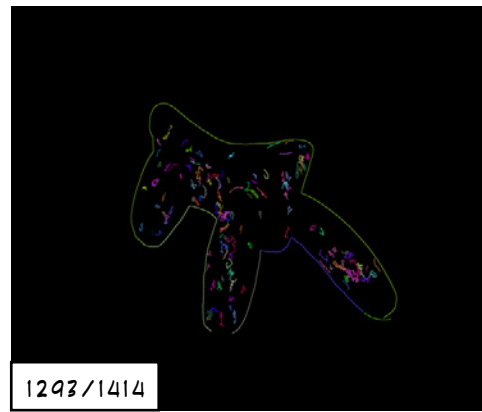

1036/1414

1035/1414

GRADIENT 590/1414

591/1414

CONTOURS 1294/1414

1293/1414

```
with open (args.index) as f:
 data = json.load(f)

names = data.keys()
names.sort()
orderings = data[names[0]].keys()
orderings.sort()

# Created ordered lists per ordering
ordered_images = {}
for o in orderings:
 items = [x for x in data.values() if o in x and 'UserComment' in x[o]]
 items.sort(key=lambda d: d[o]['UserComment'], reverse=True)
 ordered_images[o] = items

def fixname (n):
 if n.startswith("sift/"):
 n = n + ".svg"
 elif n.startswith("contours/") or n.startswith("gradient/"):
 n = n[:-4]+".svg"
 return n

def usepath (ipath):
 ipath = fixname(ipath)
 ipath = os.path.join(args.basepath, ipath)
 return ipath

def nonzeroorderings (img):
 return [x for x in img.keys() if 'UserComment' in img[x] and img[x]['UserComment'] != 0]

count = 0
walkordering = None

img = data[choice(names)]
ipath = img["preview"]['SourceFile']
ipath = usepath(ipath)
print ipath
print "caption: Consider a randomly selected image to start."

first_time = True
while count < args.limit:
 imgorderings = nonzeroorderings(img)
 if walkordering:
 try:
 imgorderings.remove(walkordering)
 except ValueError:
 pass

 if first_time:
 print "An image can be represented in many ways besides just pixels."
 shuffle(imgorderings)
 for i, ro in enumerate(imgorderings):
 ipath = img[ro]['SourceFile']
 ipath = usepath(ipath)
 print ipath
 print "short:", ro

 print "Each representation produces different ways of quantifying an image (the total length of contours, the number
of predominantly red pixels, and so on). Each quantification enables an ordering of the collection. In each ordering an
image has different neighbours. These orderings can be used as the basis of a random walk."
 first_time = False
 elif args.original:
 ipath = img["preview"]['SourceFile']
 ipath = usepath(ipath)
 print ipath

 walkordering = choice(imgorderings)
 ipath = usepath(img[walkordering]['SourceFile'])
 print ipath

 # WALK across
 walkitems = ordered_images[walkordering]
 curindex = walkitems.index(img)
 print "short: {0} {1}/{2}".format(walkordering, curindex, len(walkitems))
 direction = choice((1, -1))
 number = randint(args.min_walk, args.max_walk)
 for img in walkitems[curindex+direction:curindex+direction+(direction*number):direction]:
 ipath = img[walkordering]['SourceFile']
 ipath = usepath(ipath)
 print ipath
 print "short: {1}/{2}".format(walkordering, walkitems.index(img), len(walkitems))
 count += 1
```

No. 1. Seal-hunting from the kayak with harpoon and bladder.

Nº 16. People selling blubber to the European station.

Asger Jorn is not a 'painter-thinker' but a thinker who, among other things, paints – or '*plays* the painter' (just as he plays the philosopher, the art critic and the critic of economic policy, the sociologist, the archaeologist, the traveller, the writer, the editor, the experimenter, the architect, the musician, the ceramicist, the tapestry weaver... and the director of experimental journals and the agitator behind artist collectives).

Éric Alliez[1]

"The artist's attention cannot be limited to a single field." This is one of the "intimate banalities" Asger Jorn shared in a programmatic text of the same name, published in the magazine *Helhesten* in 1941.[2] One of Jorn's most profound interests was in writing and publishing, and it may have been through these activities that the diverse directions his attention would seek materialized most forcefully. Matthew Fuller: "One thing that is fascinating about the theoretical writing of Asger Jorn is that he thinks across the entire spectrum of human endeavor, pulling material together from science, history, play, sensual delight, art, biology, politics, reflecting on how each of these in turn sheds light upon the others and on the ways of being they make up. None of these fields are given necessary precedence, sometimes indeed they are brought together in a mischievous way that treats ideas as material like slabs of clay or representational systems like swirls or strokes of paint that can be butted up against each other to see what arises between them."[3]

Jorn viewed the artist as a kind of specialist in anti-specialization, a "professional amateur", as he put it in *Værdi og økonomi* [Value and Economy] (1962). In a review of this book published in *Land og Folk*, the newspaper of the Danish Communist Party (whose predecessor Jorn had contributed to the illegal production of during the war), however, a critic tried to put him in what he deemed his proper place: "In his daily life Asger Jorn is a painter. With respect to his livelihood, one sincerely hopes that he paints better than he writes." Jorn enjoyed this criticism so much that he excerpted the statement in one of the annual reports from the Scandinavian Institute for Comparative Vandalism. At stake here was not only a disagreement about politics – the party member Jorn's criticism of party communism and Marxist orthodoxy – but the notion that the cobbler should stick to his last; that political theorizing should be left to the properly educated. Nothing could be further from the standpoint of an artist who many years earlier had endorsed Marx and Engels' dictum that in communist societies there will be no painters, but "people who engage in painting among other activities".[4]

Nu er den kommen!

"Out now!" Jorn made this linocut for the scouts' magazine *Luren* in 1932.

1. Éric Alliez, "How Asger Jorn Stole the Value-Form of Modern Art", translated by Robin Mackay (Scandinavian Institute for Computational Vandalism, 2016): http://sicv.activearchives.org/w/How_Asger_Jorn_Stole_the_Value-Form_of_Modern_Art.

2. The English translation is by René Lauritzen and available at http://www.museumjorn.dk/en/text_presentation.asp?AjrDcmntId=261.

3. Matthew Fuller "Computational Vandalism", (Scandinavian Institute for Computational Vandalism, 2016): http://sicv.activearchives.org/w/Computational_Vandalism.

When Jorn made his debut as a maker of books with *Pigen i ilden* [The Girl in the Fire] in 1937 he explained to the local newspaper in his hometown Silkeborg that his ambition had been to "create a book where text and imagery work together as a totality from beginning to end" (the text was written by his friend Genia Katz Rajchmann, the imagery made by Jorn). Throughout his life he would extend this ambition through image-driven essays, illuminated treatises, and books conceived as "continuous collages". Even as a child, his biographer relates, Jorn used to collect images from magazines and put them into albums as well as illustrate and rebind old books.[5] Another banality of the intimate kind: "Children who love glossy prints and paste them into scrapbooks with the word ALBUM on the cover bring greater hope to artists than any plethora of art critics and museum directors."

The techniques employed in Jorn's book production ranged from old-fashioned letterhead printing à la Gutenberg to breakneck experiments in offset. Images were culled from other publications, drawn by hand, cut in linoleum, lithographed, poured from a stepladder. Jorn's writing was equally heterogeneous, spanning from humble attempts to translate Franz Kafka into Danish to gambits venturing nothing less than "the first complete revision of the present philosophical system".[6]

4. See his *Magi og skønne kunster* [Magic and the Fine Arts] (Copenhagen: Borgens forlag, 1971), p. 108. The manuscript of this book was finalized in 1948.

5. Troels Andersen, *Asger Jorn: en biografi*, second edition (Rødovre: Sohn, 2011), p. 29.

6. Asger Jorn, *The Natural Order and Other Texts*, edited and translated by Peter Shield (London: Ashgate, 2002), p. 7. Extensive excerpts from this hard-to-get volume were recently republished in *Cosmonauts of the Future: Texts from the Situationist Movement in Scandinavia and Elsewhere*, edited by Mikkel Bolt and Jakob Jakobsen (Copenhagen: Nebula, 2015).
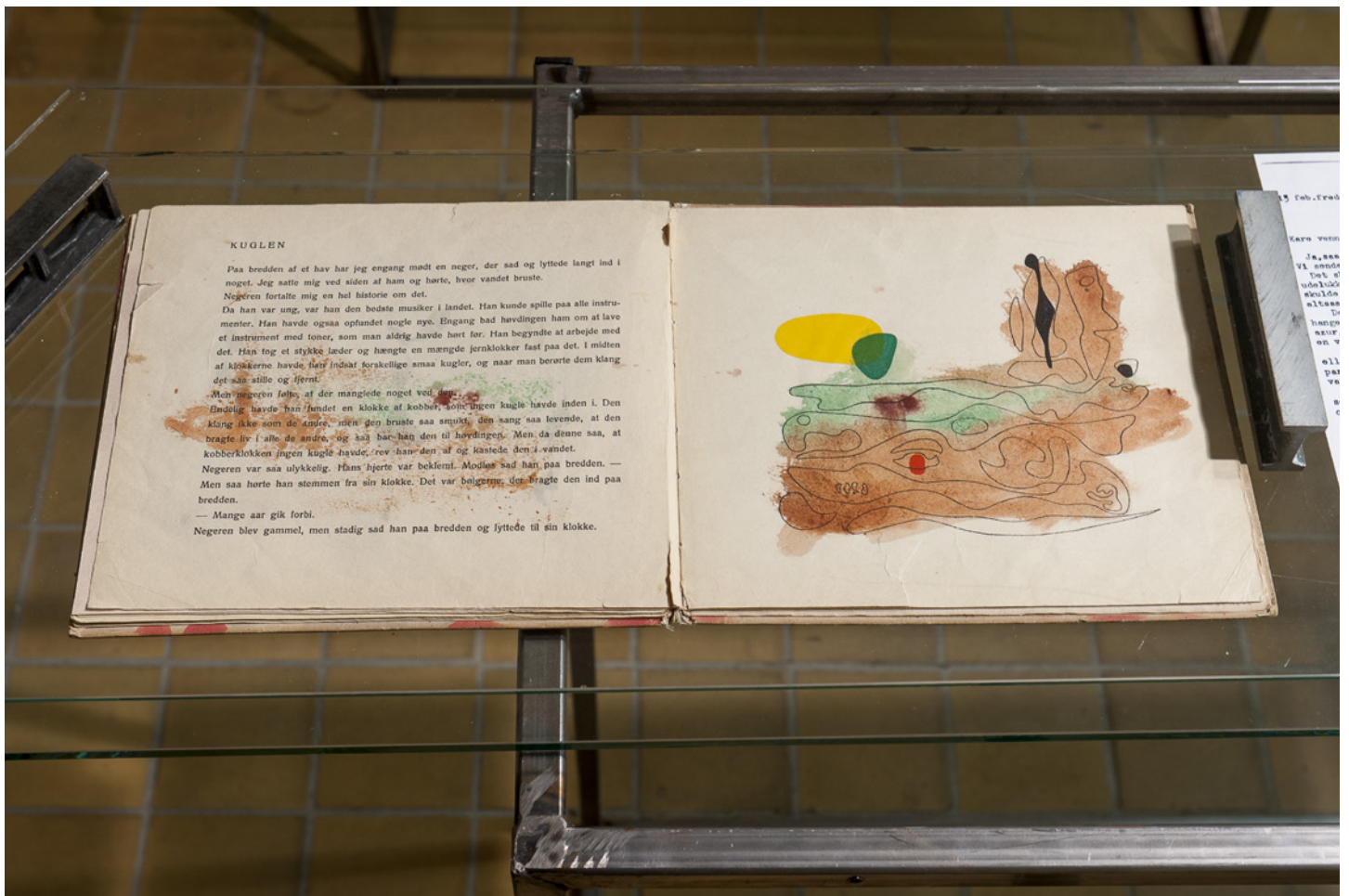
Most of the political and artistic groups Jorn was involved with published magazines:
from the *Helhesten* of the war years, via *Le Surréalisme Révolutionnaire* and *Cobra* to
Internationale Situationniste and *Drakabygget*.

"Why have Le Corbusier's books never been translated into Danish?" Jorn asked in the architectural magazine *A5* in 1944. It is likely that the Swiss architect (whom Jorn assisted in the making of the Temps Nouveaux pavilion for the 1937 world expo in Paris) inspired him to articulate his own artistic position through carefully crafted publications.[7] On the cover of *A5*, whose physical dimensions matched its name, Jorn splashed an aggressive and irregular black stain. Uncredited in the colophon, this *détournement* bears every mark of his signature, one of contingent subjectivity colliding with the given standard. Jorn's response to functionalism was, however, more complex than this gesture suggests. As he put it fourteen years later in a Situationist text on automation: "It is up to us whether standardization opens up more interesting realms of experience than it closes."[8]

7. On the relationship between Jorn's and le Corbusier's books, see Klaus Müller-Wille, "From (Word) Pictures to the Wild Architecture of the Book", in *Restless Rebel*, edited by Dorthe Aagesen and Helle Brøns (Copenhagen: SMK, 2014), pp. 94–107.

8. "The Situationists and Automation." The English translation is by a.h.s. boy and available at http://www.cddc.vt.edu/sionline/si/automation.html.
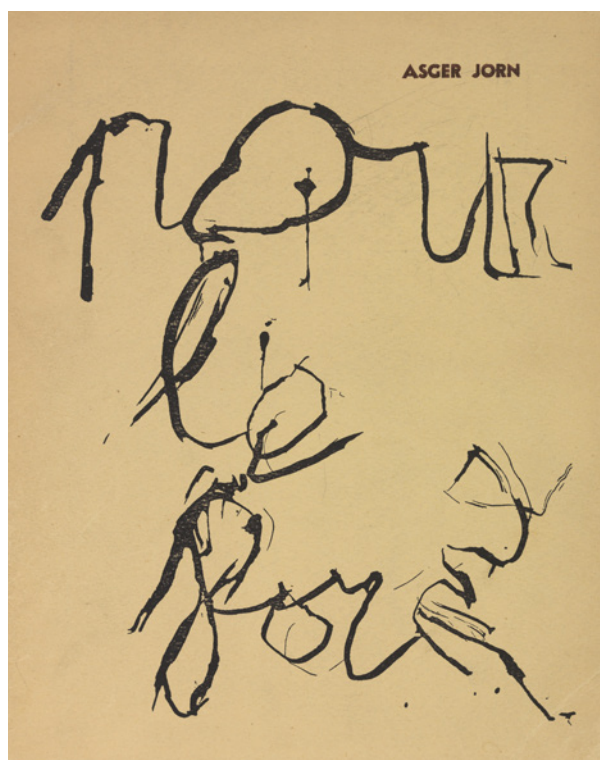
Held og hasard: Dolk og guitar [Luck and Chance: Dagger and Guitar] (1952) is the title of a treatise on aesthetics Jorn wrote while recovering from tuberculosis in Silkeborg. Jorn was ill, broke and without a publisher. A local printing house offered him to typeset the script and let him print it himself on a proof press after working hours.

With this manual and slow printing method he was able to insert small colorful figures cut in linoleum into the margins of the text, in effect making each copy a collection of original graphic works. As the owner of the printing house later pointed out, this was "a pretty clever idea as it had not been the original intention to include illustrations or colors".[9]

The word "illustrations" is a bit misleading, though. The vignettes, referred to by Jorn as "illuminations" (perhaps nodding to his hero Arthur Rimbaud, who was amply quoted and misquoted in the book) provide an exhaustive articulation of his visual vocabulary at the time. Jorn's work with mythological motifs found in folk art had convinced him that such images had not originally functioned as illustrations of existing myths, but had themselves been generative of myths. The images, he believed, were thus of a primary and productive nature, they were not mere illustrations or representations. "In the beginning was the image." The vignettes of *Held og hasard* can be seen in the light of this stance. It is by telling their own story that these figures illuminate Jorn's aesthetic program. To quote a painting he made together with Christian Dotremont around this time: *Il y a plus de choses dans la terre d'une tableau que dans le ciel de la théorie esthétique* – there are more things in the ground of an image than in the heavens of aesthetic theory.

9. See Claus Stecher, «En sjælden bog», in *Erindringer om Asger Jorn*, edited by Troels Andersen and Aksel Evin Olesen (Silkeborg: Galerie Moderne, 1982), pp. 121–126.

Jo højere en dyreart staar,
jo mere unyttigt foretager den sig.
Høns skriver ikke aforismer.

Nis Petersen.

Forundringsevnen er altsaa det, der primært kendetegner individdets eller artens stadium i udviklingen. Mennesket er det mest nysgerrige, lunefulde og foranderlige væsen i naturen. Dette er grunden til vor magt.

Nyt og nyttigt.

Professor Arup fremhæver i sin danmarkshistorie, at tatovering og anvendelsen af mærkeligt paahæng er en lige saa gammel foreteelse som den beskyttende skinddragt. Vi drister os til at paastaa, at den er ældre, og at selv skinddragten oprindelig blot blev brugt for at virke sensationel. Det har været en gammel, mager og forfrossen schaman, der engang opdagede, at det var lunere at beholde bjørnehammen paa hele tiden. Vi mener, at *enhver ny udvikling begynder som noget meningsløst og værdiløst, hvorfor evnen til at skabe værdier er betinget af evnen til at beskæftige sig med det værdiløse, og at denne lov ikke blot gælder i kunstens verden, men ogsaa i den biologiske, ja overalt, fordi intet nyt umiddelbart kan være rigtigt.*

Men kan vi saadan uden videre gøre nysgerrigheden og forundringsevnen til æstetikkens elementære fænomen? Dertil maa siges, at det ikke er os, der har fundet paa denne placering. Igennem aarhundreder og helt op til surrealismen har overraskelsen eller chocket været opfattet som grundfaktor i den æstetiske oplevelsessfære.

For ham var skønheden altid det skjulte.
G. Brandes om M. Goldschmidt.

Overraskelse og forundring.

Om denne ufornuftige, prælogiske eller irrationelle realitet, dette grænsefænomen mellem det eksisterende og det ikke-eksisterende skriver *Descartes* (idet han dog forveksler den rene *forundring* med dens sympatetiske aflægger *beundringen*), at »beundringen (forundringen), det vil først og fremmest sige *overraskelsen, er det eneste, der ikke hviler paa en organisk proces,* men udelukkende paa hjærnens egen tilstand«.

At hans sidste paastand om den rene hjærnevirksomhed modbevises af den kendsgerning, at vi formaar at fremkalde overraskelseschock ad rent fysisk vej (med insulinchock etc.), og at vi har erkendt hjærnens og nervesystemets organiske karakter, ændrer intet i det forhold, *at vi her har fat i det, der er selve overraskelsens væsen: bruddet med det organiske, den anti-organiske virkning i stoffet.*

Guldhorn og lykkehjul [The Gold Horns and the Wheel of Fortune] was self-published by Jorn in 1957, but prepared some eight years earlier. The slim volume contains almost 450 pictures, cut out or redrawn from old books, encyclopedia, cartoons and magazines. The point of departure for the book's series of images was the figures found on two golden horns from the 5th century. In the 19th century the horns were stolen and melted down by a goldsmith, and one might perhaps say that Jorn continued the vandalization of the Danish national treasures as carriers of cultural heritage and meaning: "With the image world of the Gold Horns as a starting point I succeeded in blowing up every temporal and spatial framework." Crucial here was the way the pictures were kept separate from the discursive argument of the book; text and imagery formed parallel lines throughout the volume. The meticulous references in the text to illustrations on given pages encourage the reader to synch the flow of images with the running text. The lack of pagination, however, undermines any such attempt.

35


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Identifikation, animatisme, allegori og masker.

Når digteren i vore dage synger om sin elskede: »De andre er roser og liljer, men du, du er min tulipan« og når konen efter brylluppet kalder ham en torsk, en kamel, et asen og et svin, og han på sin side kalder hende en mær, en so, en gås o. s. v., så har vi her kort skitseret poesiens elementære virkemiddel *den allegoriske tale*, baseret på associativ symbolik eller universel identifikation, udsprunget af erfaringen om fælles egenskaber hos forskellige fænomener. Dette danner den psykiske baggrund for totemismens idé om identifikation eller et dybere sammenhæng mellem mennesket og dets totem, hvad enten dette er et dyr, en plante eller en anden naturkraft.

I moderne tegnefilms og billedserier morer man sig ofte over at se dyr, der optræder fuldstændig menneskeligt på samme måde som i ældre tiders dyrefabler. Mennesket er som bekendt selv et højt udviklet dyr, det højeste efter vor mening, og i fosterstadierne gennemgår vi alle de elementære trin i dyrenes udvikling, så et vist reelt slægtskab kan nok siges at være til stede.

Naturfolkene forestiller sig endog en *menneskelig* natur indeholdt i alle *naturens* objekter og kræfter. Denne såkaldte *animatisme*, der direkte slutter fra det kendte til det ukendte, frembyder i forbindelse med totemismen de største vanskeligheder for til bunds at trænge ind i deres billedverden. Man må faktisk altid forudsætte, at litterære eller billedmæssige fremstillinger af dyr, træer, kornneg, sten, sol, måne o. s. v. samtidig kan være menneskefremstillinger, ja endog at de forskellige naturobjekter indbyrdes kan have identisk betydning. Slangen, dragen eller fisken kan være billedet på en flod eller en tordensky
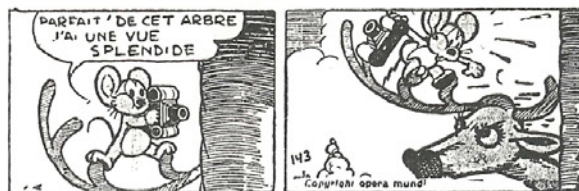

44

In 1958 Jorn writes enthusiastically about "an entirely new understanding of the book": "Books printed in offset are not an entirely new phenomenon, but up until now they have been made to imitate Gutenbergian books. The new freedom offered by this technology will in a certain way bring us closer to medieval manuscripts as well as to the cartoons of Walt Disney, with one essential difference, which I implore you to observe, that this publication is neither for minors nor for priests." The quote is from a letter to the printers Otto Permild and Bjørn Rosengreen on the occasion of the making of *Mémoires*, a collage book he created with his Situationist friend Guy Debord. While Jorn in the production of *Held og hasard* exhausted himself operating the proof press, manually inserting graphics into the margins of the typeset text, he now instructed the printers to make the book without margins: "It is made entirely from prefabricated elements, and the intention was that it should be finished without us having anything to do with it – so total industrialization. The intention is for the colors to be as glaring and incoherent as possible, primarily dark colors, hot violet, azure, venom green, and with two reds, one cold and one warm, going down the middle of all the pages. [...] The intention is to have the book printed without margins." Most remarkable, perhaps, was the dustjacket made of sandpaper, a vandalist gear designed to scratch and shred "polished mahogany tables" as well as neighboring books on the shelf. The production reportedly left the bookbinders with their fingers bleeding.

10. Asger Jorn, "Dear Friends", translated by Niels Henriksen, *October* 141 (2012), pp. 71–72.
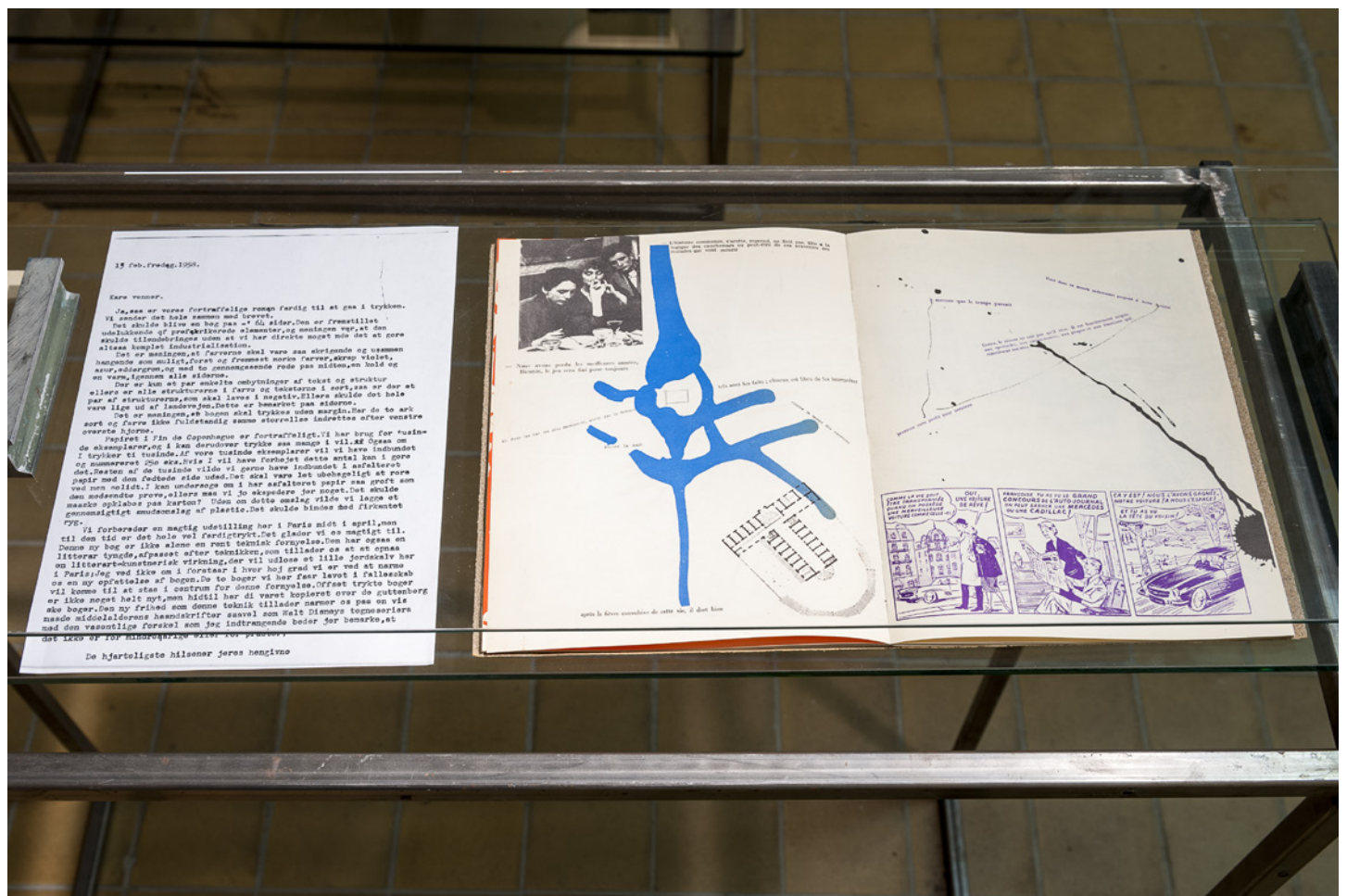
Asger Jorn in 1949 on the subject of crooked boughs:[10] "In this utilization of material from trees, we find forms like the interlacing of twigs and branches which today forms the basis of modern wicker chairs and also the cuttings from tree trunks that today is used for armchairs and other more substantial types of wood processing. It goes without saying (due to the primitive lifestyle involved and the basic nature of the tools that were to hand) that the pieces of naturally grown tree branches that were selected would be similar to the shape of the thing that was needed, so that less work was required when the wood was being reshaped. This kind of approach would be quite simply impossible in our modern society, where the machine age demands standardization in order to satisfy the colossal demand involved, and where our forested areas are much reduced. These are cultivated like cabbage patches in an allotment – trees and their branches are grown in a straight and orderly fashion, shaped with military precision, as befits any tree that's worthy of the name in a respectable society.

In richly forested Sweden, as well as Norway and Finland, farmers and peasants in remote areas have a tradition of making their own tools and have kept up their skills where working with wood is concerned. It is for this reason that wooden architecture amongst ordinary Swedish folk offers innumerable examples of the way naturally occurring shapes in wood can be exploited – right from the tree trunks that carry roof beams in their fork-shaped struts to small hooks in the ceiling and walls for coat racks. Both indoors and outdoors, in door handles, hinges, cups, bowls, spoons and in furniture, we find these beautiful natural wooden forms, almost as if the forest has allowed them to grow for that purpose.

10. Asger Jorn, "A Crooked Bough", in Ruth Baumeister (ed.) and Paul Larkin (trans.), *Fraternité Avant Tout: Asger Jorn's Writings on Art and Architecture* (Rotterdam: 010 Publishers, 2011), pp. 213–14 (revised by Larkin for this occasion). Originally published in *Dansk kunsthaandværk*, vol. 22, no. 7 (1949).

Photos below from the archive of the Scandinavian Institute for Comparative Vandalism. Taken by Gérard Franceschi, the photos may have been intended for a volume in the series *10,000 Years of Nordic Folk Art* on "common people's art of wooden architecture and carved images".

Inspiration is a word we are fully justified in using in describing the above techniques; for it really does require a visionary skill to discern what exactly, if one may put it like this, a crooked bough has really been created for. Our Nordic farmers and peasants have consciously cultivated this skill and with no little sense of invention. An old Swedish proverb says: *Cut the branch whilst you have the chance* – and there can be no doubt as to what it refers to. If you, in your extensive roving across the vast expanse of forests, come across a tree branch that is particularly suited to a certain function; well, there is no point in waiting until some other time to cut it down. In the first instance, we make these kinds of mental associations in a flash and, secondly, will you ever find your way back to just that particular branch?"
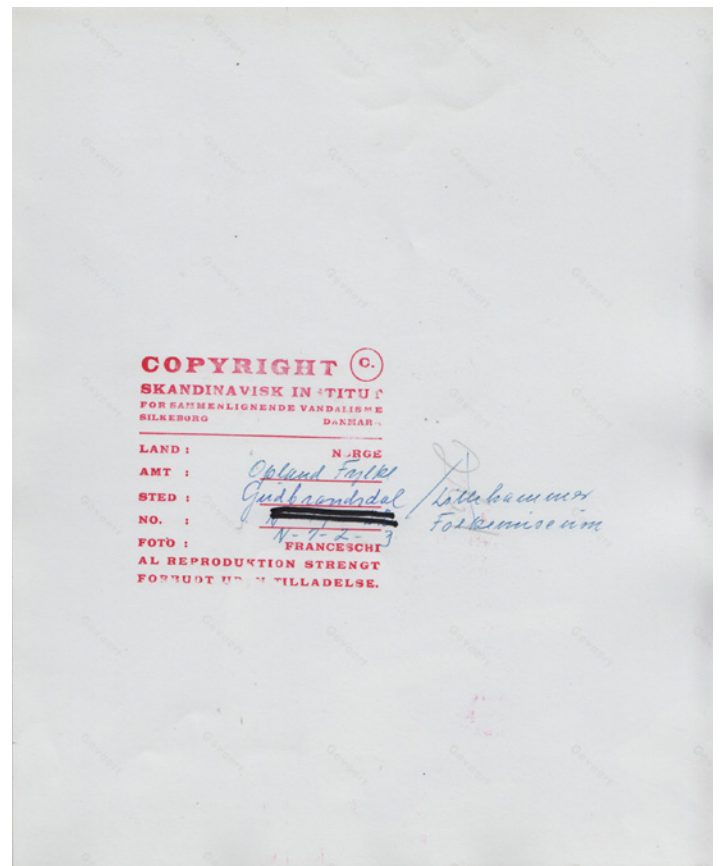
The Scandinavian Institute for Comparative Vandalism (SICV) was founded by Jorn in 1961, shortly after he left the Situationist International. The Vandals were a German tribe that famously sacked the city of Rome in the year 455. The name of the institute reflected Jorn's wish to challenge what he saw as the continued dominance of classical (Greek, Latin) forms over other cultural forms such as those found in northern Europe, typically deemed derivative or barbaric. At the heart of the SICV project was the idea of making around thirty coffee table books on *10,000 years of Nordic Folk Art*.

Every book was to consist of 256 pages of images (described by Jorn's collaborator P.V. Glob as a "continuous collage") and 96 pages of text, to be kept in separate sections. Jorn would compose the series of images, while archaeologists and art historians were commissioned to write the accompanying texts. The strict separation of words from images reflected Jorn's understanding that artists were capable of working on historical material in ways that produce new forms of knowledge, even though – or perhaps precisely because – the methods employed would deviate from traditional academic approaches.

Of the planned volumes Jorn only managed to produce a pilot edition on 12th century stone sculptures from the Scania region in southern Sweden. When the overall project folded in 1965 due to lack of funding, the SICV left behind an archive containing more than 25,000 photographs taken by Gérard Franceschi and Ulrik Ross, who had been commissioned by Jorn to travel around Europe to document churches, graffiti, wood figures, stone sculptures, baptismal fonts, bronze medallions, stone carvings etc.[11]

Many of these images appeared on the pages of the magazine *Situationist Times* (1962–1967), edited by his partner at the time, the Dutch artist Jacqueline de Jong. Here the photos were re-ordered according to very different criteria and became part of de Jong's editorial experiments with topology. Later on, with the publication of *La Langue verte et la cuite* (1968) Jorn re-emerged as head of the SICV. Together with pataphysician Noël Arnaud he mounted a cross-cultural series of colored tongues. Through hundreds of images the book parodies scientific pretensions in general and structuralist linguistics in particular.[12] *La Langue verte* might also be where we come closest to Jorn's idea of erotics as the root of vandalism.

11. See Teresa Østergaard Pedersen, *Sammenlignende vandalisme: Asger Jorn, den nordiske folkekunst og arkæologien* (Aarhus: Moesgaard Museum and Museum Jorn, 2015) and by the same author, "The Image as Agent: 'Comparative Vandalism' as Visual Strategy" (Scandinavian Institute for Computational Vandalism, 2016), http://sicv.activearchives. org/w/The_Image_as_Agent.

12. See Mathias Kokholm (ed.), *Stone and Bone: A Trip to Gotland 1964/2014* (Aarhus: Antipyrine, 2016).
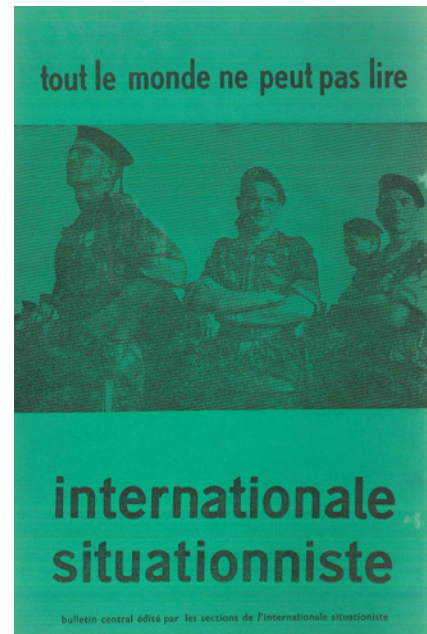
Q: Comparative Vandalism?

AJ: Well, it surely belongs to the sciences.

Q: So are you a scholar?

AJ: By no means. One may well do science without being a scholar. Comparative vandalism is an attempt to show that much so-called science is based on the most absurd and narrow-minded prejudices, whose existence it is the purpose of so-called science to secure.

Rudolf Broby-Johansen's popular art books infused with political radicalism were the collage works of an art historical amateur. In this, as well as in his unique ability to combine avant-garde practice with the cultivation of cultural traditions, he was a profound inspiration to Jorn. As Jorn recognized, the two also shared a strong interest in Nordic culture: "Nordic art does not exist. If we do find images from the past in the Nordic countries, they are imitations of foreign art, and as such they are usually poorly executed and based on misunderstandings. Beyond this they are completely incomprehensible, because we do not have any written explanation made at the same time as the images and attached to them. Only words can tell what an image means. Your runes won't do. This is the official Danish (as well as the general Nordic) understanding of our visual art within academic circles, and over the years it has formed the views of the entire population, without anyone protesting, except from Rudolf (that is Broby etc.)."[1]

In an article published in *Situationist Times* #5 (1964) Jorn pointed out that his own books would have been unthinkable except "on the basis of Broby-Johansens bookcraft". In an undated letter (ca. 1963) to Broby, he wrote: "I consider you to be the most significant and revolutionary book artist of your generation, not just in Denmark, but in the entire world, and as you know perfectly well, I have through my interest in the book continued to build on the foundations to which you have contributed so significantly. Here I have in mind the book as a living expression of its content and the content as the down-to-earth use of all kinds of artistic and cultural values."

1. *Indfald og udfald* (Copenhagen: Borgens forlag, 1972), p. 87.

Broby was Jorn's senior by 14 years. In 1933, as the editor of the Marxist journal *Frem*, he published sixteen of Jorn's linocuts under the title *Blasphemic Psalms* (Jorn used the pseudonym A. Isen on this occasion). At the time, Broby was involved in the production of *Social kunst* [Social Art] and *Arbejderkunst* [Workers' Art], two series of affordable art publications devoted to politicized art. Following his contribution to *Frem*, Jorn was allegedly offered to have a volume of the latter devoted to his works, but this never materialized.[2] When he in 1962 returned to the idea of putting out a book of his early linocuts, Jorn again approached Broby, asking for his help to publish it. He noted that the pictures were "highly influenced by German Expressionism as well as by the series on social art and workers' art" and emphasized the pictures published in *Frem*: "The most significant series I made is of course the psalms through which I distanced myself from the home mission environment and mentality I was born and raised into and that I curiously enough criticized morally rather than aesthetically at the time, perhaps because my aesthetic urge had been so thoroughly suppressed that I, in order to liberate it, was forced to expose this mentality's mendaciousness." Broby replied positively, suggesting the use of a particular kind of paper, but the collaboration never happened. Later, Broby would often brag about having discovered Jorn and patronizingly claim that the linocut psalms were Jorn's best work.
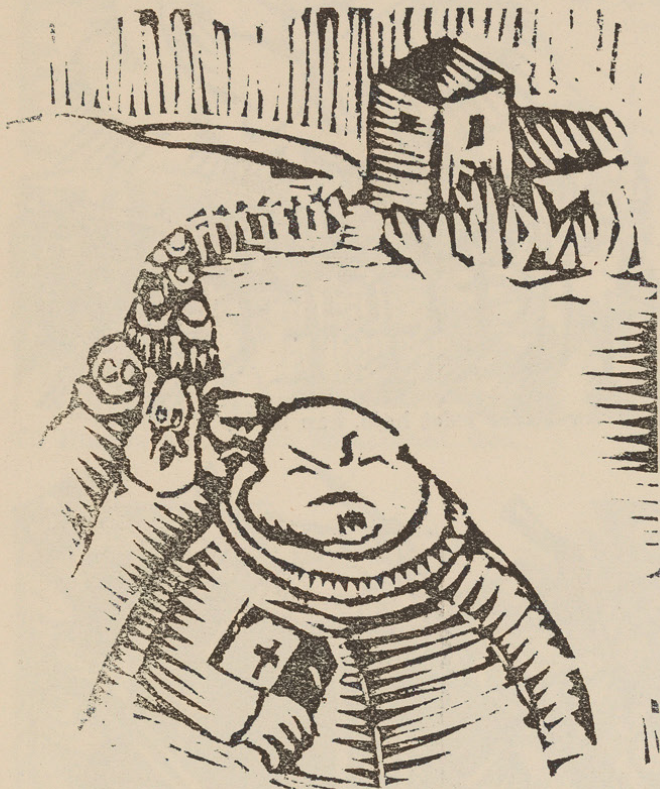
2. See Troels Andersen, *Asger Jorn: en biografi,* second edition (Rødovre: Sohn, 2011), pp. 32–33.
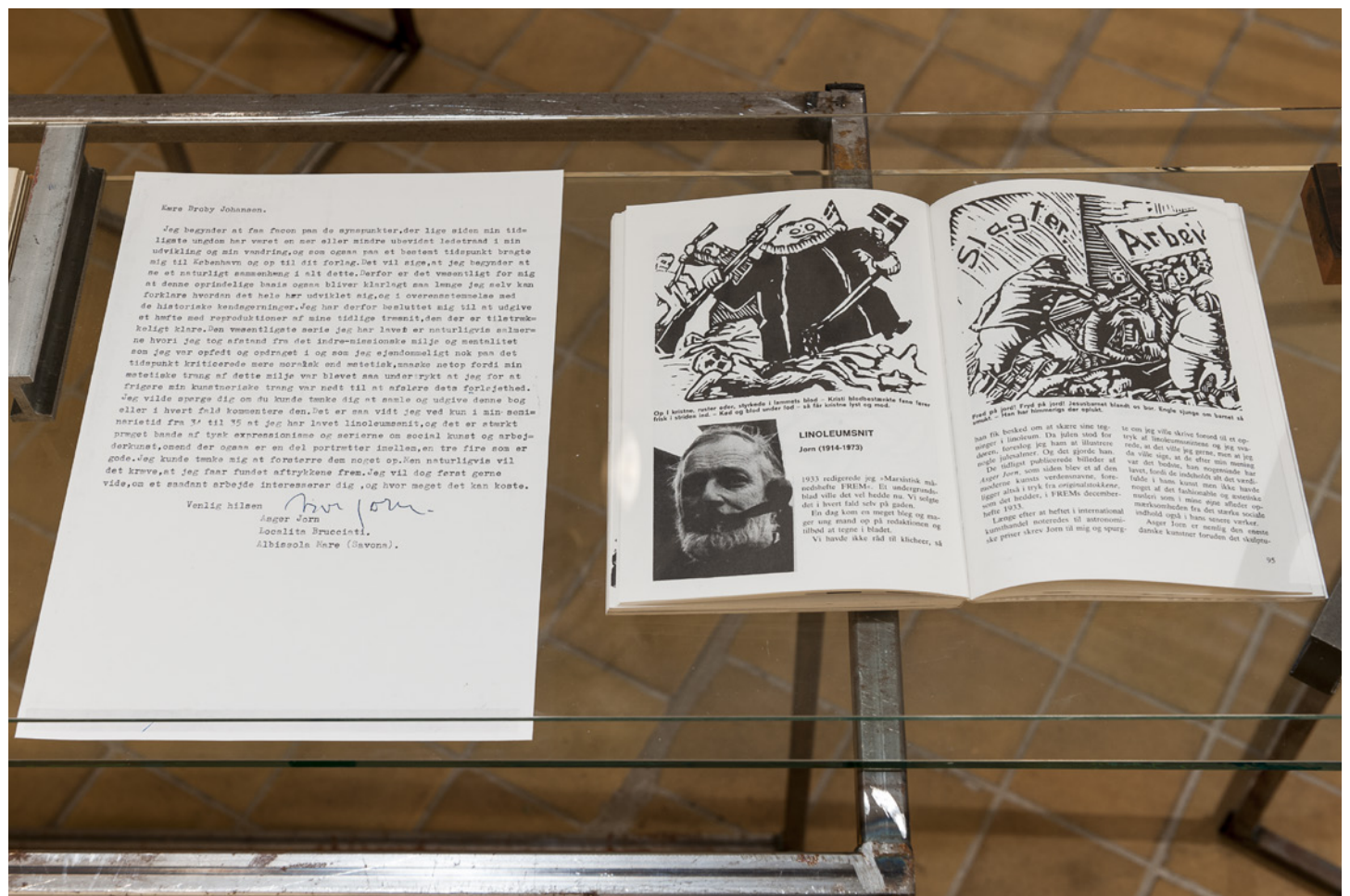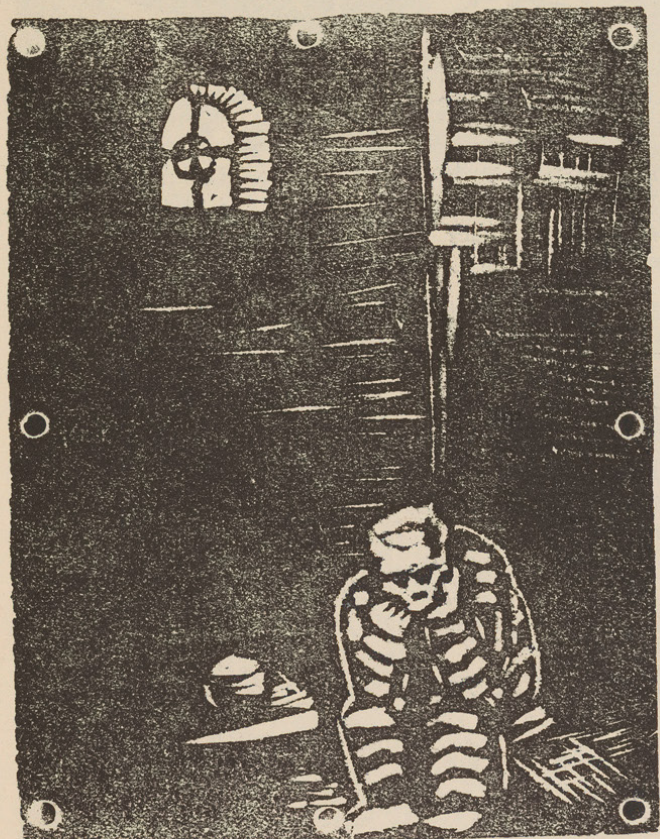
JULENS SALMER

16 Træsnit af Asger Isen.

Her kommer Jesus dine smaa.

Lov dog den Herre,
som alting saa herligt regerer.

Loven er et helligt Bud
viser os vor Gud alene,

I Jesu Navn
gaar vi til Bords,

Guds Godhed vil vi prise.

Men vor Fader i det høje, han lever.

Dejlig er Jorden.

Op, I Kristne, ruster eder styrkede i Lammets Blod.
Kristi blodbestænkte Fane fører frisk i Striden ind.
Kød og Blod under Fod,
saa faar Kristne Lyst og Mod.

Tak for Mad, o milde Fader,
vi blev styrket, vi blev mæt.

Amen! Jesus Kristus raader, Amen! han har endt vor Nød.
Amen! Jesus, svar nu Amen. Amen! ak, hvor Gud er god.

Til Himlene rækker din Miskundhed, Gud.

Fred paa Jord! Fryd paa Jord!
Jesusbarnet blandt os bor.

Jeg er, o Gud, din Vandringsmand.

O Gud, Fornuften fatter ej
dit Forsyns rige Naade.

Den Herre ej forglemmer mig,
som Himlens Fugl ej glemmer.

Gud ske Tak og Lov,
vi saa dejlig sov.

Broby's *Hverdagskunst – verdenskunst* [Everyday Art – World Art] (1942) was an art history from below written in the guise of a history of style: "The same spirit that has received a complex and refined expression in the great works of art, expresses itself quite straightforwardly through the thousands of things we deal with on a regular basis, through tools and houses, garments and means of transportation, town planning and services, furniture and machines, hairstyles and bridgework." Broby had no problem recognizing the "superhuman achievements" of master artists, but underlined that their precondition was "an environment consisting of hundreds of thousands of capacities".

Jorn enthusiastically reviewed the book in *Helhesten* (1943). He described it as a landmark "we have good use for" and noted what he saw as a welcome U-turn in Broby's understanding of art and politics: "So far when art has been seen in relation to society, it has not been as the independent and vital factor it really is, but as something that in and of itself is indifferent and that only gains significance as the symbol of something else: wealth, power, force, domination, critique (satire) etc. For this reason it is funny that one of the most violent champions of this view suddenly discovers that with humans something is always bubbling, foaming and growing and flowering in different forms, [...] subject to economic and political preconditions like the plant depends on the wealth of the soil, but still an independent organism, like a rich vegetation covering the human journey through the millennia."

Jorn was certainly right to point out a turn in Broby's thinking, but may have been overstating his case about a sudden break in order to foreground the non-derivative character of his own and similar ideas expounded in "Intimate Banalities" two years earlier: "There are countless examples of anonymous banalities whose validity and power span centuries and far surpass any brilliant performance by our so-called great figures." This is not to say that their understanding of popular art was identical. Broby's everyday art was humble and utilitarian, Jorn's folk art less so. With implicit reference to Broby, Jorn would later stress that the "banal, obvious and traditional" art that interested him was in fact the very opposite of the "everyday art of world art": In his understanding, "folk art" was the manifestation of "the joyful feast of humanity and life". We can see this difference reflected in their respective book craft: Broby's humble and journalistic presentations versus Jorn's transgressive and lavish volumes.
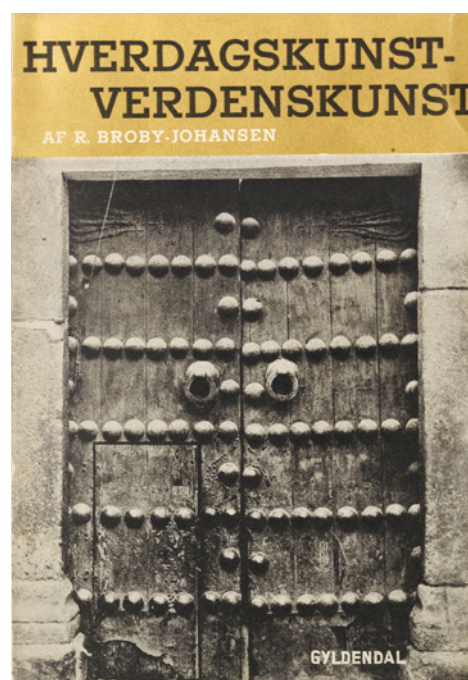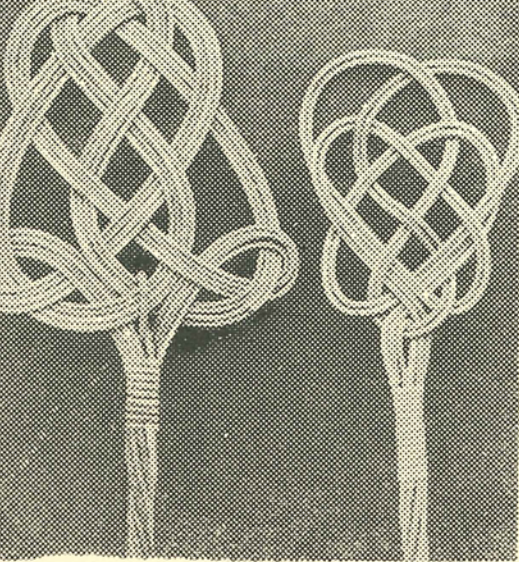
Et par
almindelige
tæppebankere.
Det er
mauriske
arabesker

Og tæppebankeren Da korsfarerne bragte Arabernes
tæpper til Europa, tog de tæppe-
bankeren med. Den almindelige spanskrørstæppe-
banker, husmødrene bruger, viser hvor sejgt tingene
bevarer deres form tværs gennem rum og tid. Det er
den smukkeste *arabesk*, linjeornamentet, hvis ud-
gangsform er de mesopotamiske flettede snore-deko-
rationer, og som under indflydelse af de bysantinske
uendelige fletværksmønstre kommer til at løbe tilbage i sig selv.
Tæppebankerens skønne spændte linje udtrykker i en kort formel
det centrale i den arabiske kunst. Moskeernes vældige facader og
søjlerækkernes fletværksmosaiker siger blomstrende mangfoldigt det
samme som dette ringe redskab siger kort og fyndigt.

Araberne drev Bysantinernes abstraktion paa spidsen. Det var
ikke tilfældigt, at de gik saa vidt at foretrække bogstaver, tal og
geometriske linjer fremfor planterankerne. (Det er et rigtigt træk,
naar de føromtalte drosketelefoner som eneste dekoration har tele-
fonnumrets tal.) Vi skylder ikke blot Araberne vore talformer, men
hele vort talsystem. De har fundet paa nullet, den genialeste abstrak-
tion en menneskehjerne har fostret. Tæppebankerens arabesk tegner
det hele: kraften og elegancen, tørheden og den matematiske klar-
hed; den mærke-
ligt nøgterne, glø-
dende kolde fanta-
si, som beherskede
de muhammedan-
ske verdenserobre-
re, har i den faaet
et haandgribeligt
udtryk. Ubevidst
og saa meget mere
slaaende.

Tæppe med
geometriserede
palmetter

When Broby replied to Jorn's letter in 1962, he expressed his disappointment that Jorn had not reached out to him regarding his plans for the series on Nordic Folk Art, which by then had started to get coverage in the Danish press. In the archives of the Museum Jorn, there is in fact a letter written by Jorn on the French stationary of Institut Scandinave de vandalisme comparatif, inviting Broby to take charge of a volume on Gothic frescos in Scandinavia. Jorn describes the concept of the book in some detail; the printing technique to be employed ("I will print it in offset so the typography is free"), the delimitation of its subject matter ("As renaissance art in the Nordic countries is but a Gothic late flowering, that will be included as well"), and proposed dissemination ("it is assumed that the book will be published in several languages (Scandinavian and English and French)"). The quality of the photographs to be included was a pressing issue: "Regarding the photos, I am not, god damn it, having any amateur photos! Or half dead archive images. They will have to be tip top." The letter is undated, but given that the planning of the book series seems to be at an early stage and the fact that Jorn refers to "the new magazine 'Drakabygget'", which first came out in 1962, it probably dates from the same year as the exchange about the linocuts. Perhaps Jorn never sent the letter, or perhaps the project didn't appeal to Broby, who had ambitious publishing projects of his own. In any case, just like the linocut collaboration, it never happened. Still, that Jorn would even contemplate the idea of including Broby in a writing team of academic experts says everything about the admiration one professional amateur and maker of useful books held for an older comrade of the same trade.
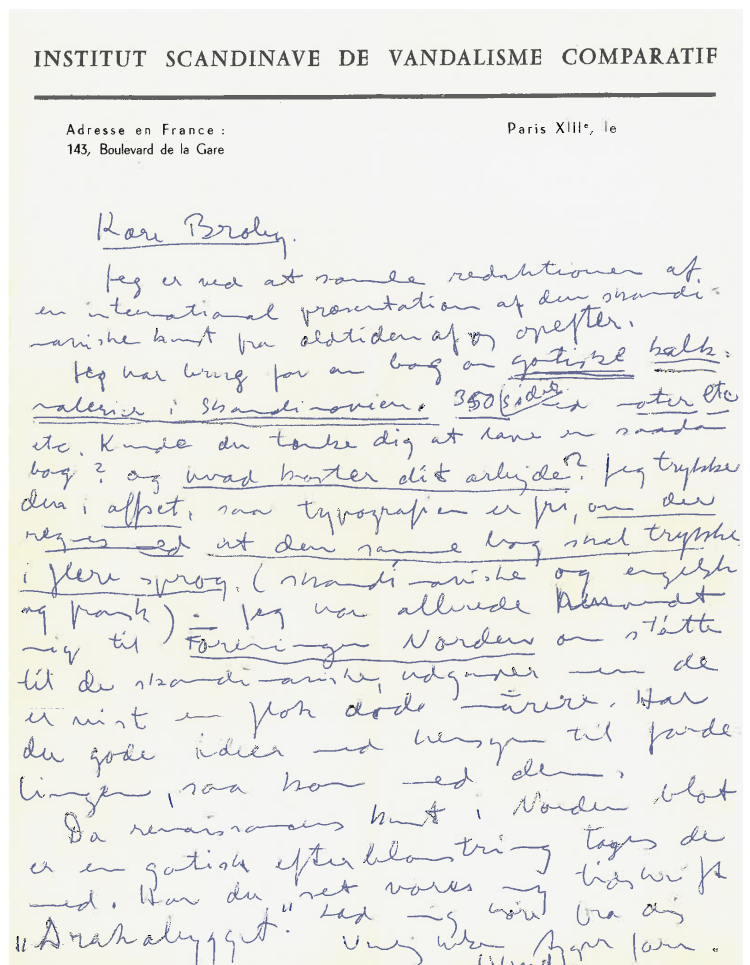
Rudolf Broby-Johansen was a man of many faces. Some might say that he went from be-ing Denmark's first avant-gardist to end up as the nation's harmless cultural pedagogue, but it would probably be more accurate to say that everything he did came out of his ability to combine art and politics, avant-garde sensibility and public-mindedness. His varied activities presented a challenge to the communist party of which he was one of the founders, and earned him a sentence for writing pornography. Broby was a *central outsider*, a writer who sensed the revolutionary potential of visual culture: General alphabetization was not enough, in the 20th century, class struggle demanded that people learned how to read and write by means of images.[1] He made drawings based on correlations he found between the skirt hemlines in women's fashion and changes in the economic situation, and during the war he insisted that the Jelling stone, a 10th century runestone and a Danish national monument, should be painted (his painting of a replica earned him the scorn of Jorn who accused him of "coloristic undersensitivity").

1. See Olav Harsløf (ed.), *Broby: en central outsider* (Copenhagen: Museum Tusculanum Press, 2000).

Gaga og Sik-sak og Holger og dig [Gaga and Zig-zag and Holger and You] (1949) is a children's book about getting around safely in a city. The book came with a sticker alphabet with which the owner – the "you" of the title – could write his or her name on the cover. The message that "you" are part of the story is emphasized in a spread where the reader is instructed to put one hand on the left and the other on the right page: "Always remember this book and you will know where left and right are." In a sense, all of Broby's books are manuals, designed to help the reader find his bearings, in busy streets, politics and aesthetics. From his reports on the Soviet five-year plan and pamphlets on Social Art to the art history of clothing, the tendency remains the same: Broby involves the reader, animates history, points out the right direction. "People always can what they want."
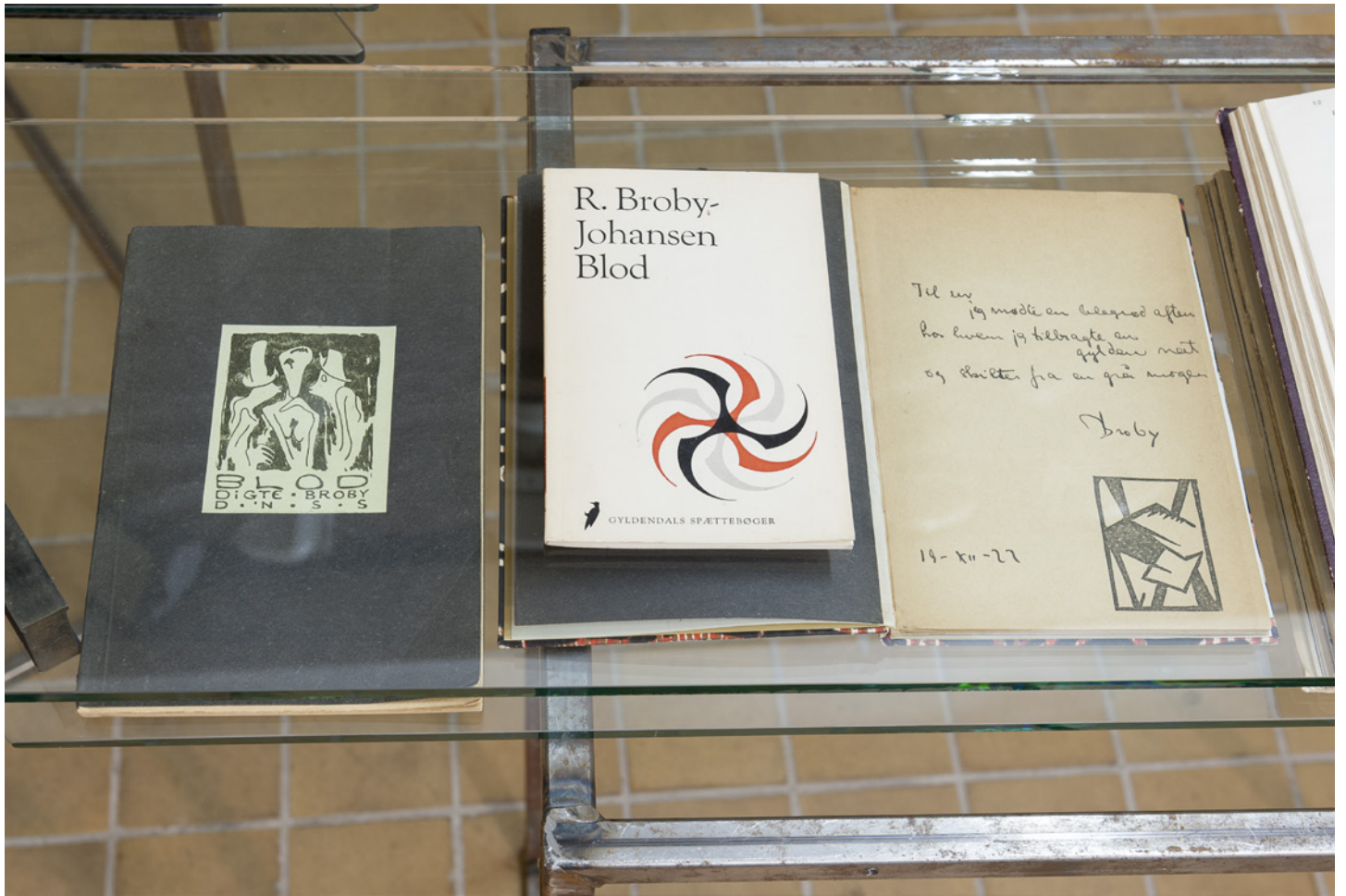
Broby made his debut in 1922 with the poetry collection *Blod* [Blood], one of the earliest and most pronounced poetic responses in Scandinavia to what the Paris and Berlin avant-gardes were up to at the time. *Blod* was filled to the brim with descriptions of rape, murder, suicide, desecration and feticide, and the poems were experimental in a way that still makes them hard to read. The subtitle "expressionary poems" suggested that the poems, beyond expressionist depictions of a society falling apart, were also visionary forebodings of better times. Broby was pointing out the way, but few people understood his "gesture of despair". The book was seized by the police and Broby convicted for indecency. (*Blod* was only re-issued in 1968, and it became a crucial reference for the post-war avant-garde). In his defense speech at the trial an inspired Broby confronted "all you guardians of the old law" with the artwork's "inner necessity". At the same time, he insisted on the work's communist imperative: "The very moment art gets in the way of my ethical task I would pull art out of my life".

In the years 1922–24 The New Student Society provided a platform for combining radical politics with experimental artistic practices. The society published *Blod*, Broby's 1924 manifesto *Kunst* [Art], as well as the weekly *Pressen* [The Press], which exposed political scandals, promoted revolutionary campaigns and introduced Scandinavian readers to avant-garde art. According to Broby, *Pressen* was the first Danish newspaper to use larger fonts in the articles than in the title of the paper (note the size of "Lenin", in the issue published five days after Lenin's death).

That there would be no further poetry collections from Broby after *Blod* might be seen to indicate that he chose politics over art, or that he was overwhelmed by the encounter with what he deemed a hypocritical and repressive social order. In fact, though, Broby found that the situation called for other literary forms than poems or novels: "the short article, the matter-of-factly story, lampoons and pamphlets," as he wrote in *Kunst og klasse* [Art and Class] in 1932. Art he now simply defines as "propaganda"; paintings are "posters". These writings are just as expressionary as *Blod*, outlining the curses of capitalism as well as the contours of a communist dreamworld.

Hverdagskunst – verdenskunst [Everyday Art – World Art] from 1942 provides a different solution to the challenge Broby had formulated ten years earlier: "Art history has so far been standing on its head. It is necessary to put it on its feet." From this perspective, everyday art has priority over world art, and in any case they are two sides of the same coin: "Venus of Milo does not belong to a world entirely different from the one we inhabit in our daily life." A couple of "ordinary carpet beaters" become a "palpable expression" of the "imagination that ruled Muslim world conquerors" – they are "Moorish arabesques".

Hverdagskunst – verdenskunst is a social history of art and a textbook in visual culture written by an autodidact decades before Social History of Art and Visual Studies became university programs. Towards the end of the book, as the narrative gets closer to the present time, one senses a growing uneasiness in Broby's prose, one that seems to bear witness to his difficulty with combining and maneuvering what amounted to three different politics: the democratic formula "everyday art – world art", his radical activism of the interwar years (where art equals propaganda), and his belief in the historical necessity of the revolution (presumably without the need of neither art nor activism). Broby's difficulties here are real and have as much to do with changing conjunctures and historical events as with the magnitude of the task he had set himself. On the very last page of the book, however, all uncertainty is swept aside: "That socialism will arrive has for long been beyond doubt." This claim may sound odd today, but must have sounded equally strange in 1942, when the world war was raging towards an uncertain outcome and Denmark was occupied by the Germans. This teleological resolve aside, the formula "everyday art – world art" remains the most important gesture of Broby's book, one that is not wedded to a particular scenario of Marxist philosophy of history: "People always can what they want." It is just a matter of making the situation palpable. Three years later Broby had a Soviet children's book on the five-year plan translated for Danish grown-ups.

The King's Law, or the "Lex Regia", of 1665 was the formalization of hereditary and absolutist royal power in Denmark-Norway, written during the reign of king Frederick III and in force, for Norway's part, until the dissolution of the union in 1814, and in Denmark, until 1849. Due to pressures of *realpolitik* and the gap between absolutist theory and practice,[1] the existence of the law, materialized in the form of two parchment manuscript copies, was initially kept a secret between the king and two of his secretaries. In the vivid language of historian Knud Fabricius, the Lex Regia "rested safely in the Archive in its grand Silver Case" until king Frederick's death in 1670, when it was eventually "freed" from its archival "cage" to be read out loud by bishop Hans Vandal of Zealand at the anointing of the king's successor.[2]

When the King's Law was going to be printed for the first time in 1709, absolutism demanded a techno-historical anomaly. Gutenberg's invention was deemed inappropriate, the proliferation of the printing press a potential threat to the king's sovereignty. What power might a forged copy hold? Forgoing the standard letterpress, the king's men resorted instead to the older technique of copper engraving. As the royal archivist Frederik Rostgaard explained to the king, the luxuriousness of this technology would prevent the appearance of unauthorized copies: "When it comes to the work itself, it is quite indisputable that next to the Holy Bible, there is no book in the entire world whose content is of greater importance, that is more well-founded, that is written with greater authority, than the King's Law, therefore it is by all means necessary that it be printed in such a way that anyone can tell a proper copy from a forged one or from a reprint. To make sure of this, nothing can be of better advice than to have the entire work engraved in copper, as this would be a royal expense, one that cannot be privately paid for in order to make reprints. Thus, one never needs fear that someone has the work printed anew, which can easily happen if it is not prepared with such royal magnificence, but quite simply printed as some common book."[3]

1. Sebastian Olden-Jørgensen, "Enevoldsarveregeringsakten og Kongeloven: Forfatningsspørgsmålet i Danmark fra oktober 1660 til november 1665", *Historisk tidsskrift* vol. 16, no. 2 (1993). https://tidsskrift.dk/index.php/historisktidsskrift/article/view/34247/66222%201993.

2. Knud Fabricius, *Kongeloven: Dens tilblivelse og plads i samtidens natur- og arveretlige udvikling* (Copenhagen: H. Hagerups forlag, 1920).

3. Chr. Bruun, *Aktstykker og breve till oplysning om Frederik Rostgaard og hans samtid* (Copenhagen: Thiele, 1871), pp. 57-8. https://archive.org/stream/frederikrostgaar02bruu/frederikrostgaar02bruu_djvu.txt.

best og beqvemmest ald skade og ulempe at kunde afverges, og Voris inderlig
elskede undersatter at kunde udi fred og rolighed, foruden frygt for indvortes
tvist og oprör tryggeligen bygge og bo . Menniskens end og de allervifeste
anslag ere dog udi Guds haand, og i hvor vifelig een ting begyndt er, saa er
det dog Gud som giör enden og udgangen derpaa efter fin behagelige villie ;
udi hvis Guddommelige forsyyn og Faderlige beskermelfe Vi Voris Kongelig
Arvehuus og Vore Riger og Lande og deris Indbyggere til ævig tiid befale .
Givet paa Vort Slot Kiöbenhavn den 14. Novemb. Aar 1665 .

Under Vort Signete

FRIDERICH .

ad mandatum Sᵃᵉ Regiæ
Majestatis proprium

P. Schumacher.

19

61

13 years later Rostgaard was assigned the task of making a popular edition of the King's Law, this time by means of letterpress printing. For this occasion, it was established that only the king and his family could order printings and translations of the law. According to this royal copyright agreement, all pirated copies were to be confiscated, and whoever was responsible would receive a fine of one hundred *riksdaler* per copy. Rostgaard equipped the book with the following "Note to the reader": "On the most gracious command of His Royal Highness, The Sovereign King's Law has been reprinted in this small format, in order that those who cannot get the most refined edition of the same work, which *in folio* on copper plates was engraved, may purchase it for quite a small price in this smaller format, which has been examined with the greatest pains to completely assure everyone that this edition is identical to the original; the purchaser may nevertheless observe that each copy (which is not to be considered false, and from a forged reprint) should with my seal be stamped."

OK!
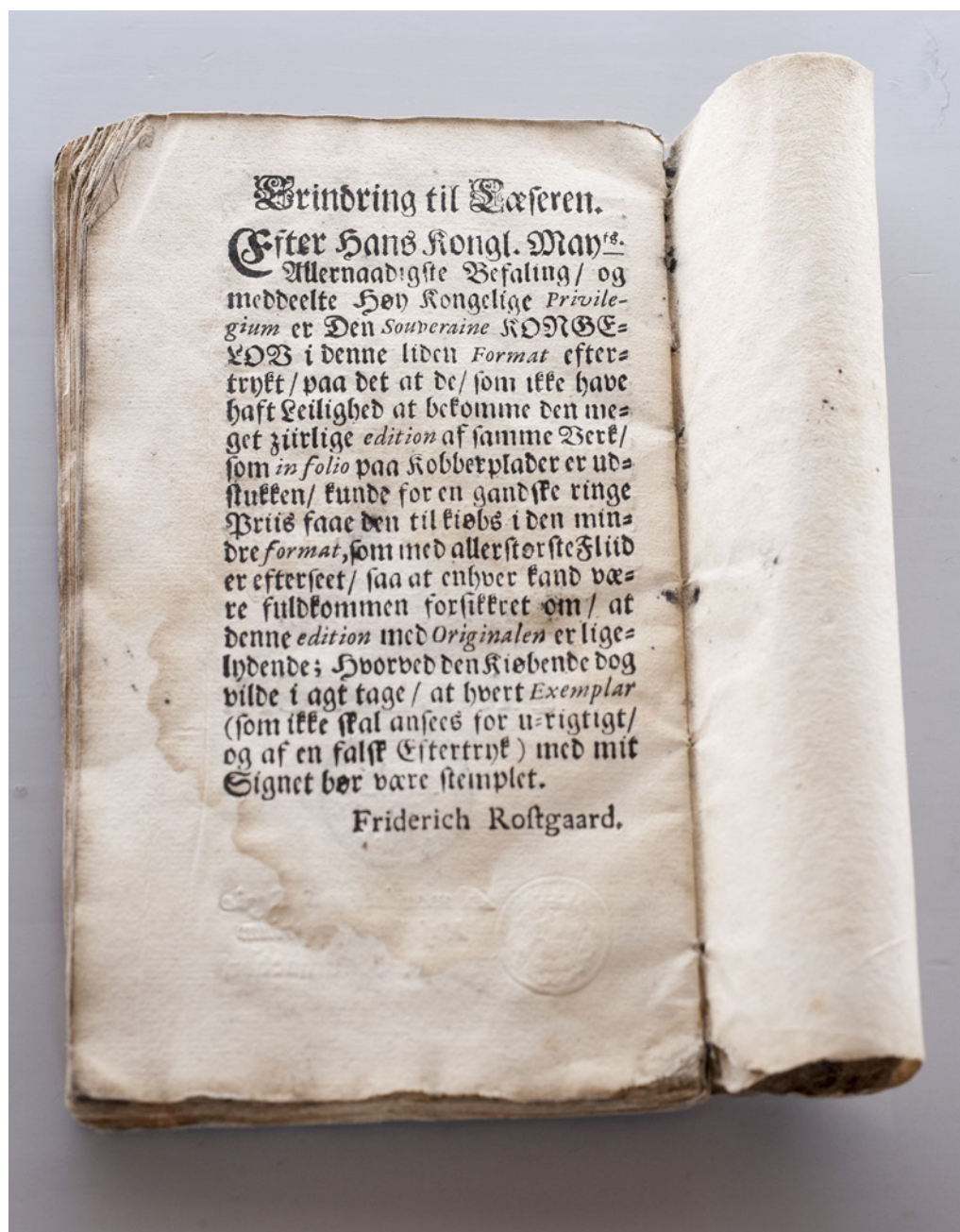
HELEN FLANAGAN

EXPECTING A BABY WITH TOP FOOTBALLER SCOTT SINCLAIR

EXCLUSIVE INTERVIEW PICTURES

'VE BEEN TOLD I'M ...VING A BOY!'

'...OTT KNOWS I ...NT A RING WITH A ...GE ROCK ON IT'

...ATIE PRICE
...VEILS A NEW LOOK ...SHE REVEALS SHE'S ...VING TO AUSTRALIA!

PREGNANCY COUNTDOW...

KATE'S LAST OFFICIAL OUT... BEFORE HER BABY ARRIV...

PRINCE WILLIAM O... BECOMING A FATHER AGA...
'THE FIRST TIME IS A LEARN... EXPERIENCE, THE SECOND T... IS A GAME-CHANGER!'

ANGELINA JOL...
ON HAVING SURGERY ... REMOVE HER OVARI...

'I FEEL DEEPLY FO... FOR WHOM THIS...

HELLO! this week

54 PREVENTATIVE MEASURES

82 IT'S SNOW TIME

44 WHAT A DAME

24 ROYAL DECADE

64 MUMMY TIME

28 VERY PRETTY

60 IN EARNEST

Starts on p89

lifestyle
Fashion•Beauty•Wellbeing
•Easter Entertaining Special

EASTER PARADE

lifestyle

GET THE LOOK!

AERIN LAUDER
WELCOMES US INTO HER EXQUISITE NEW YORK CITY HOME

'The values of hard work and determination were instilled in us from a very young age. I was always taught they are integral not only to a successful business but also a successful life'

erin Lauder belongs to the third generation of a legendary name the world of cosmetics. Happily ried with two children, she's a an of great class and style who gs enthusiasm, commitment and ness acumen to her role as image

Lauder founded in 1946 with a mere four products based on the formulas of one of her favourite uncles, a renowned Hungarian dermatologist.

The similarities between Estée and her granddaughter, who has established her own company called

perfect balance between her professional and private life in the same way that her grandmother did before her.

Aerin, whose name can often be found on lists of the best-dressed women in the US, finds it hard to

Aldershjemmet har deltatt på utstilling

BLAKER: Beboere ved Blaker Aldersheim har deltatt på utstillingen i Blaker gamle meieri. Åpningen ble feiret med champagne på aldershjemmet.

Guttorm Guttormsgaards arkiv, som vanligvis holder hus i det gamle meieriet på Blaker, er for tiden utstilt på Stenersenmuseet i Oslo.

Samtidig ble det arrangert en utstilling i meierilokalene.

Blant bidragsyterne var tre beboere ved Blaker Aldersheim, og da utstillingen åpnet forrige lørdag var selve vernissasjen lagt til aldershjemmet.

Virksomhetsleder Gunn Langseth forteller at det var «stinn brakke».

- For oss var det utrolig moro at det kom så mange. Vi ønsker å åpne opp aldershjemmet for alle. Den miksen av folk som var her på lørdag tror jeg aldri har vært samlet noe sted før, sier hun.

Utstillingsansvarlig Ellef

Prestsæter forteller at det var kunstnergruppa Institutt for degenerert kunst som tok initiativ til samarbeidet med aldershjemmet. Til utstillingen har de spilt inn en film med beboerne Rigmor Egner, Kjellaug Kurland og Else Trønsdal Hansen i hovedrollene.

Langseth forteller at aldershjemmet har et fast kunstprogram i samarbeid med Sørum kunstforening.

- Hver måned har vi vernissasje med champagne og pølser. Dette er åpent for alle. Foruten

ansatte og beboere ved aldershjemmet, deltar fotoelever fra Sørumsand videregående skole på utstillingen.

- Elevene har tatt fantastiske bilder inne i et camera obscura - verdens eldste kamerateknologi. Resultatet ble blant annet noen sensasjonelle bilder av solformørkelsen 20. mars. Jeg har aldri sett noe lignende, forteller Prestsæter entusiastisk, og legger til at utstillingen også hadde bidrag fra internasjonalt anerkjente kunstnere fra Belgia og USA.
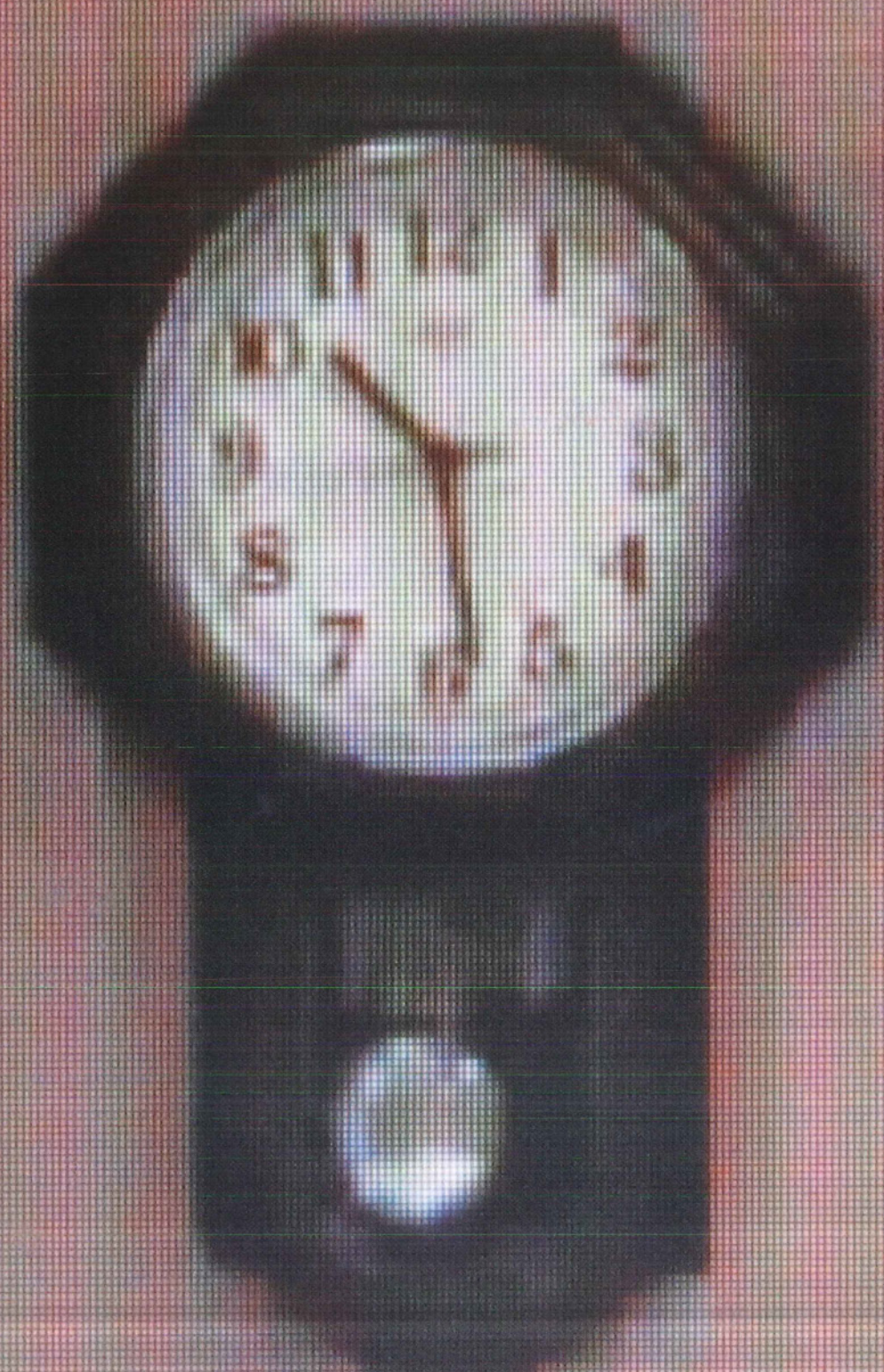
KUNST: *Kjellaug Kurland foran et videoarbeid.* **FOTO: PRIVAT**

personal st...
y Manhat...
ves with...
e works w...
enthusiasm, dedication and busine...
acumen in the company founded by...
legendary grandmother, Estée Laud...

Chloé