

THE
MURMUR

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COPENHAGEN
EDITION

Illustrator
explores
the past of
his criminal
father in new
comic

Nicolas
Dalby is
heading
for the
top of the
MMA world

Alexander
Tovborg
puts up
doors that
lead no-
where

DARK
MATTERS

An exploration
of space, memory
and imagination

THE MURMUR

At a young age I became used to lying even though I was raised that lying is bad and stealing is bad. It's never been a question that I lied, it was demanded of me as a child to protect the people around me.

HALFDAN PISKET

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MASTHEAD



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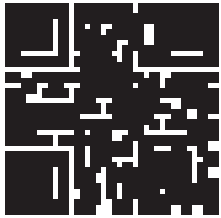
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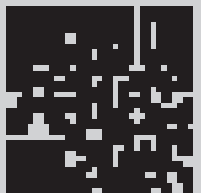
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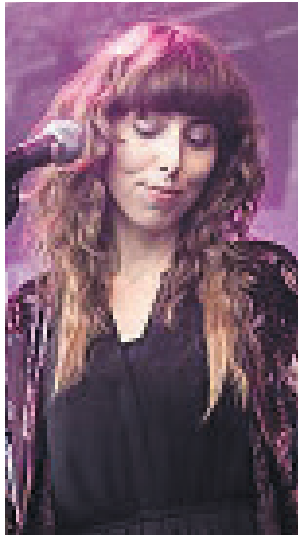


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OBSERVED



HEARD
While Europe was in Copenhagen last month for that kitschy song contest, the really cool kids were doing the Nordic thing at the Frigg Festival. Here Faroese singer Guðrið Hansdóttir gets along, singin’ her song and just doin’ her own thing.



SURFED
Did you know there were five Danes playing in the Premier League? Or that Senegal has just as many? The coming World Cup has us in a football mood, and we found that spending hours using the Where Footballers are From in the Premier League site helped distract us from the fact Denmark won’t be in Brazil this year.
bit.ly/1jqwFuz

BUZZ
It’s got the cutest and one of the shortest names of anything we’ve done recently, but the outcome is also the sweetest. With spring in full swing, the Bybi urban beekeeping programme is a hive of activity. All beekeepers in the programme are long-term unemployed, so in addition to pollinating plants and trees, the bees are also doing their part to benefit society.
bybi.dk

CALCULATED

4.2 km
average distance biked by a Copenhagen resident each day – DTU transport habit study 2014

Kevin McGwin

TASTED

Koldskål

Denmark’s favourite summer treat is available in any dairy case, but if you’ve got a few extra minutes try this recipe. It’s worth it.

INGREDIENTS

1/2 l buttermilk
1/4 l plain nonfat yogurt
3-4 tablespoons sugar

DIRECTIONS

Whip ingredients together.
Serve cold.
mydanishkitchen.com

TOPPINGS

Fresh fruit
Biscotti
Toasted oatmeal
Tvebakker
Kammerjunker

Serves 3



VISITED

Don’t speak Swedish?

Neither do we, but don’t let it hinder you from taking a trip to Folkets Park, in Malmö. It’s a little off the beaten path for the average day-tripper, but with plenty of free stuff for the kids and activities for adults, it’s well worth the trip.

www.malmofolkets-park.se

CULTUREMAKER

PETER ØVIG KNUDSEN

It is rare that an author make the press for deciding not to publish a book. When it is Peter Øvig Knudsen, a journalist and author of some of the most popular non-fiction books of recent years, it becomes immediately more interesting.

FOR the past decade and half, readers have come to expect Peter Øvig Knudsen to write books about some of the most dramatic events in recent Danish history. And to do it well. More than just best-sellers, his books – be they about the Hippie movement or about militant left-wing activists of the 1980s – also awake a fresh debate about controversies long since gone cold.

The next book we should have read in the series should have been about Christiania, a topic that journalist Mads Kastrup observed would have been the third in a trilogy of subjects dealing with the rise and fall of the left-wing.

Of his plan, Knudsen has said: “I wanted to tell the story of Pusher Street, the drug dealers’ high

Hippies have lost control of Pusher Street, and the billions of kroner worth of drugs sold there every year, to gangs and their henchmen.

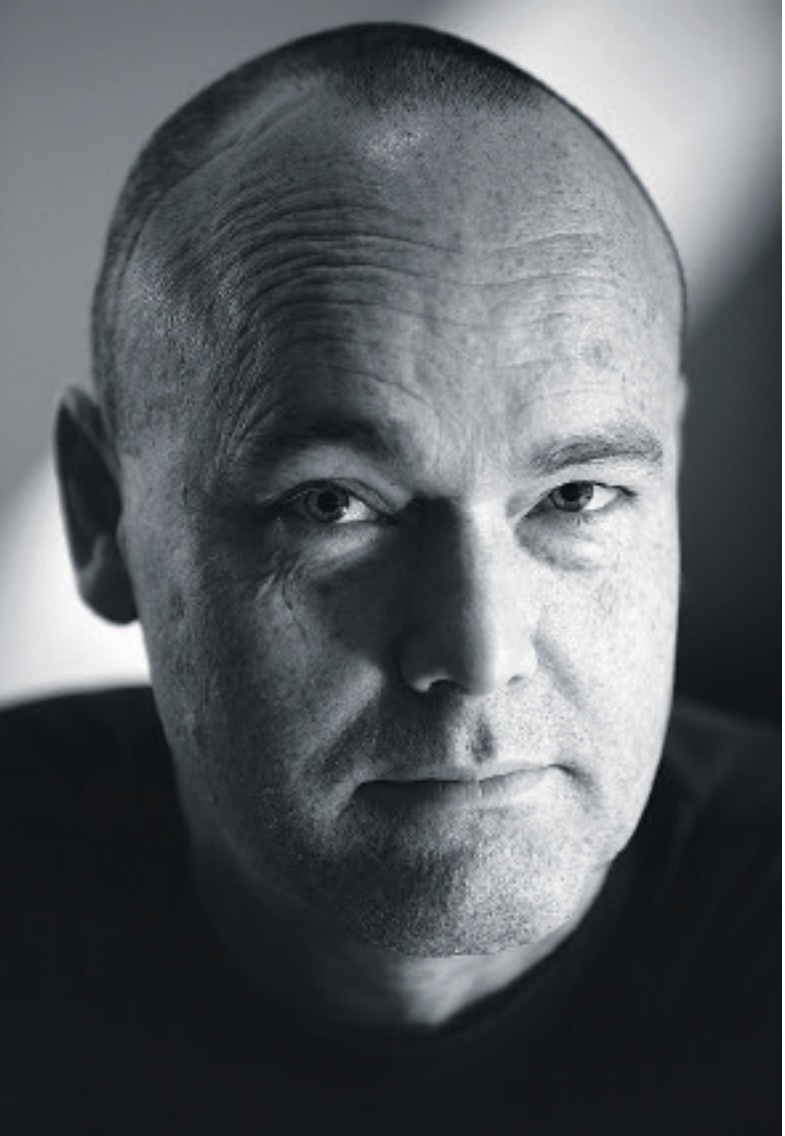
street in Christiania, which in arose on the ‘70s out of the Hippie movement and its relaxed attitude towards mind-expanding drugs. Since then, the Hippies have lost control of Pusher Street, and the billions of kroner worth of drugs sold there every year, to gangs and their henchmen.”

But it was not to be. Knudsen, in a memoir released in May titled ‘Nakkeskud’ (Executed) instead, tells how the gangs threatened him and his family if he went ahead with the book. He also tells of the decision – at once sensible yet also utterly destructive to his self-image – to listen to the advice of the police and give up his plans.

So instead Knudsen turns his eye inward. Towards his methods, and whether his drive to expose the truth might also have put others in the position deciding whether to speak up or remain silent, yet safe.

He writes: “I needed to ask myself whether I felt that my methods were defensible. To ask myself whether I, in the name of documenting the past, could allow myself to hurt and offend others. To ask what my motives for doing it were. Am I cynical, or just a professional?”

“Yes,” the reader is tempted to answer. **M**
Kevin McGwin



Who’s the most cynical of them all? (Photo: Gyendahl)

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Danish sharpshooter gunning for the UFC

INTERVIEW Nicolas Dalby is a soft-spoken and creative man who took up karate at the age of 15 to keep bullies at bay. He soon moved on to mixed martial arts (MMA) and recently became the welterweight world champion in the Cage Warriors Fighting Championship. With 12 professional wins and no losses, his career is ascendant and his ambition is to break into MMA's top flight, the Ultimate Fighting Championship

IT'S MARCH in Ballerup Super Arena, and two men dance around each other in an eight-sided cage. They struggle to stay upright, slipping in the sweat that streams from their bodies as they punch and kick and grapple. Then, in the fourth round, after nearly 20 minutes of combat, one lifts his foot to the other's face, bringing him to the floor. The fight is over, and 'Nicolas Sharpshooter' Dalby is the new champion.

Dalby, 29, seems an unlikely Mixed Martial Arts (MMA) fighter. A self-confessed geek with a weakness for computers, mountain biking, and photography, he took up karate at age 15 to protect himself from bullies. Fourteen years later, he defeated Sergei Churilov on his home turf to earn the title of welterweight champion in Cage Warriors Fighting Championship (CWFC), Europe's biggest MMA organisation.

"MMA looked exciting and scary, especially the old highlight reels from when there weren't many rules and people were getting smashed to pieces. Karate also got boring. It was too hierarchical, and there was way too much bowing," says Dalby, explaining why he chose to take up MMA as a 20-year-old.

EYES ON AMERICA

The soft-spoken Dane has won 12 professional matches and now has his eyes set on the Ultimate Fighting Championship (UFC), the world's leading MMA league. UFC is based in the US, where the sport originated in the early 1990s as a no-holds-barred competition to answer the question of which fighting style was superior. Over the next decade it became increasingly regulated, and a number of moves were banned, including blows to the groin, head butting, and eye gouging. Despite

You need to train without ego and deal with being beat up during sparring matches.



Photo: Dolly Clew / Cage Warriors Fighting Championship

regulations to improve safety, four MMA fighters have died in sanctioned matches since 2007. Nevertheless, according to the International Mixed Martial Arts Federation, MMA fighters are less likely to suffer serious injuries than sportsmen in a range of contact sports, including hockey, boxing, and American football.

"The UFC is the Champions League of the MMA world, and while it's my long-term goal to get there, I don't want to go at any cost. If I were

to sign with them now, I would actually end up losing money on matches because of all the tests and brain scans I would have to pay for. So for now, I'm looking to take more fights with Cage Warrior because they are great to fight for and are taking good care of me. Hopefully I'll improve my hype and get offered a better contract," Dalby says.

DISCIPLINE IS KEY

Despite his disdain for bowing, the five years he spent doing karate

taught him the discipline he needs to succeed in this punishing sport. In the two months leading up to a fight, he trains more than 20 hours a week, swearing off junk food and alcohol. He argues that without this discipline, you are unlikely to succeed.

"Cage fighters have to be easy-going and pretty nerdy, because you can't succeed as a knuckle-head. You need to train without ego and deal with being beat up during sparring matches. So most fighters tend to be like me, talkative and down to earth."

Dalby turns 30 later this summer, but argues that age isn't the most important factor in determining how long an MMA career lasts. Rather, it is the number of years of fighting and the accumulation of injuries that ultimately determines when a fighter has to leave the sport. But he's not in it for life, and is prepared to throw in the towel if the beatings start to take its toll.

"At first I was worried about getting hurt, but I feel like I have my head screwed on properly. I take it as it comes. I'm aware of what I'm doing, and if I think I'm getting too old or knocked out too often, I'll just try something else."

Dalby is currently helping a sparring partner train for an upcoming bout as he waits to find out when his next match is. But while this frees up time for his photography, he finds preparing for a fight far easier than developing his creative skills.

"I love photography, but it's difficult. It's such a loose process. But when I'm training ahead of a match, it's easy to have discipline and keep my eye on the prize. I have a date and an opponent. I know exactly what I have to do." **M**

Peter Stanners

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DARK MATTERS

Why doesn't anyone talk about Lady Gaga? She's mental. And she's got balls," says Rune Brink Hansen, a skinny, animated man. His colleagues, Lasse Andersen and Ida Kjær Sejrsen, laugh. Together they make up Dark Matters, a small company in Nørrebro that produces visual projections and scenography for live shows and installations - though that's simplifying it a bit.

The company rarely works alone, collaborating instead with musicians and artists who call on them for their crisp and impassive graphic animations, textured iconography and desolate three-dimensional fictive universes. Cryptic, murky, and opaque, their work is designed to stimulate our dormant imagination and question our familiar everyday world.

The weaving together of video and music performance is a longstanding tradition in both the mainstream pop industry and underground club culture, but the Dark Matters team argues that many artists still fail to appreciate the opportunities embedded in visual worlds.

"It was full of clichés," Hansen says referring to Justin Timberlake's recent concert in Parken.

"Ink in water, 3D mountains and simple mapping. It may look amazing but there's nothing to it. There's no story, so it doesn't make any sense."

Hansen and Andersen learned their craft as so-called VJs early in the new millennium, producing animations and visuals to accompany gigs and DJ sets. After teaming up as Dark Matters in 2010, and hiring Sejrsen in 2012, the company has risen to prominence thanks to their ability to transform live shows with their unearthly visual universe.

Their clients range from the DJ and sam-

Dark Matters co-founder Lasse Andersen stands within their installation *Black out*, which was sponsored by Absolut Vodka. Photo: Peter Stanners

What is the essence, the smell, of the Middle Ages? We needed to give visitors a knot in their stomach.

LASSE ANDERSEN

pling group Den Sorte Skole to the Eurovision Song Contest. But whether they are making high-brow art or populist entertainment, the trio are wary of the clichés inherent in VJ culture. Instead of producing mere eye candy to satisfy the audience's impassive gaze, they want to develop a visual lexicon for interacting with audiences and triggering reactions in their minds and bodies.

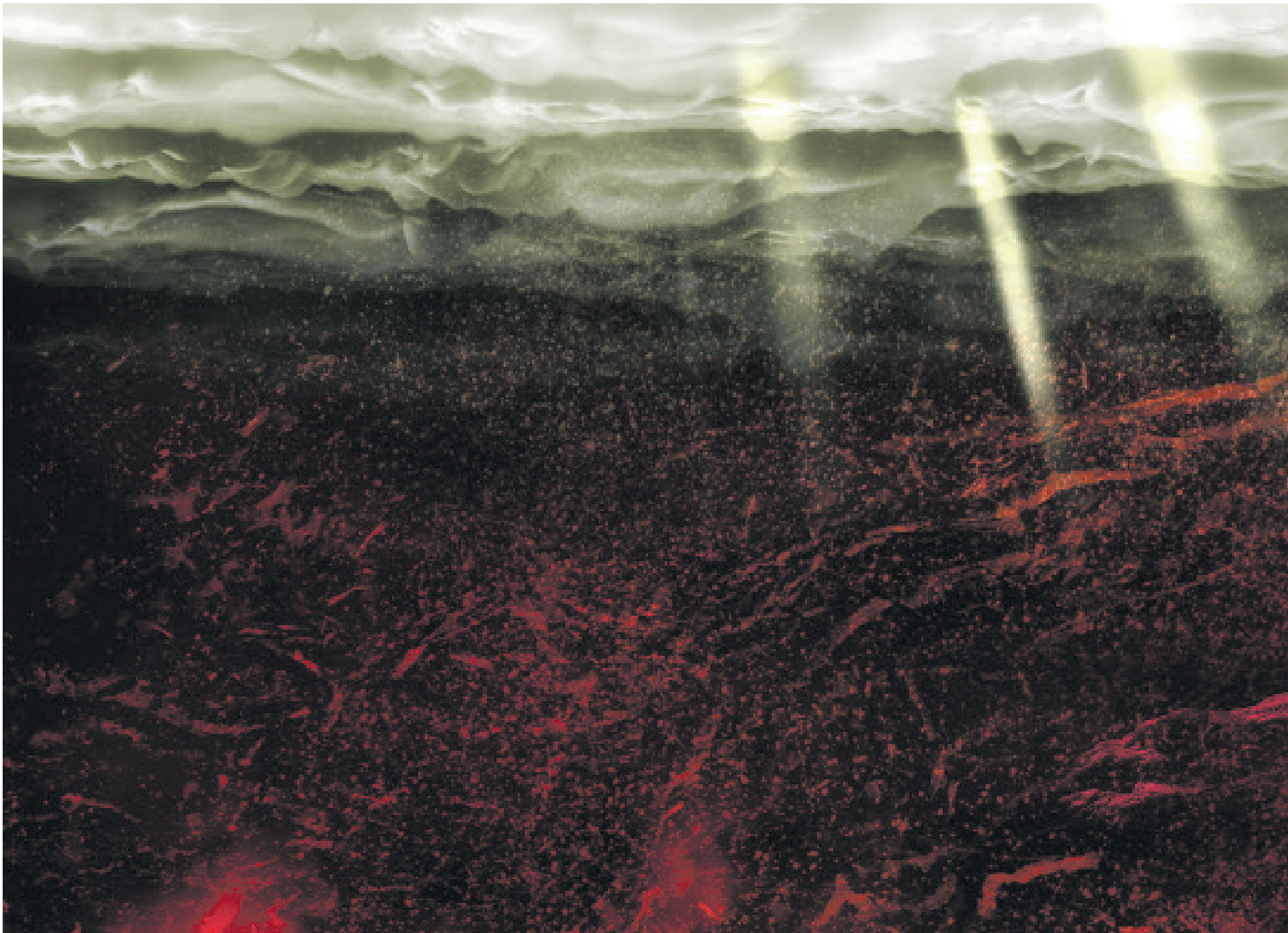
"The change came when we became very aware of the audience and how the visuals affect them. That's where the communication part comes in. Through our background with live music, we learned how audiences reacted. They were a test audience for developing this language. We could see how they would start to float or move or react in ways that we can't put down on paper," Hansen says.

BRINGING HISTORY TO LIFE

This approach made them the perfect candidates to bring history to life at the Danish Castle Centre, a museum housed in the ruins of Vordingborg Castle, built in the 1160s by King Valdemar I. In an underground exhibition space, Dark Matters created six large video installations to draw the audience into the Middle Ages, a time driven by power, violence, and the fear of hell.

"It was important for us to find the feelings and senses of the time. What is the essence, the smell, of the Middle Ages? And what would appeal to the greatest number of people? We needed to create six independent installations that introduced physical feelings and gave visitors a knot in their stomach," Andersen says.

As visitors enter the newly-opened museum, they are confronted by the first installation, a bubbling red waterfall that flows upwards from the scorching heat of hell to the



A frame from the installation 'The Great Alliance', exploring the relationship between Heaven and Hell, which during the Middle Ages was a major preoccupation for the God-fearing population

heavens above.

“It deals with the duality of Heaven and Hell. Purgatory didn’t arrive until several hundred years later, so at the time, everyone, from kings to peasants, lived to enter the after life. The constantly flowing waterfall demonstrates this duality, and gets the visitors to raise their eyes to the heavens and to God. In between there is the blood and dirt of the physical world,” Andersen explains.

Another installation illustrates the tragic life of Valdemar the Young, who reigned as co-king of Denmark between 1215 and 1231, together with his father Valdemar the Victorious. During this time, both kings were kidnapped by Germany, the Danish empire crumbled, two queens died in quick succession giving birth, and ultimately Valdemar the Young died in a hunting accident, aged only 22.

“The installation shows that everyone, even royalty, can all fall victim to destiny and accidents,” Sejrsen explains about the installation that is projected behind a wide length of cloth.

Museum guests can also examine artefacts from the Middle Ages, and use iPads provided to watch interviews with prominent Danes in which they discuss the relationship between church and state, and the nature of power, at the time. Dark Matters’ installations supplement this information with an atmosphere that helps visitors feel what it was like to live at a time when God, Heaven and Hell, violence, and death were part of everyday life.

“Stimulating people’s imagination can help

We have a product that we sell, but it can’t be mass produced. It’s like magic! We go into this zone and create, but we haven’t examined the process and analysed it and put it into a box.

RUNE BRINK HANSEN

spark an interest, so that when they go home they’ll open a history book, which is probably more likely than if you presented them with a load of facts,” Hansen said.

“It’s like a concert. Good DJs know exactly where the moments are in the music and how to use them. And when they are used properly, the audience responds. The feeling in the music connects them to the physical things they were doing at the time. The same goes for the museum, at least that’s our theory,” he adds.

MARKETING THE MAGIC

All three agree that while Dark Matters has a style, it’s hard to pin it down exactly. While discussion and conversation are central to their creative process, they have found that they don’t always have the language to describe what they’re trying to achieve.

“We can never give up our connection with space and its aesthetic opportunities, nor the idea that our audience is our primary actor,” Hansen eventually manages to express, before admitting that they may benefit from being more clear about what exactly their audience provides. Until they do, Hansen admits that they may have trouble attracting bigger – and wealthier – clients.

“We have a product that we sell, but it can’t be mass produced. It’s like magic! We go into this zone and create, but we haven’t examined the process and analysed it and put it into a box. When we do that, we might convince bigger customers about our capabilities. Un-

til then, it’s just hocus-pocus. Even though the product might be good, if you cannot communicate its value, it’s hard to convince decision-makers to make the investment,” Hansen says.

Despite Hansen’s concerns, Dark Matters appears to be gaining momentum as they move toward producing more immersive and experimental work. This spring they launched the visual research lab Næsus at the Tycho Brahe Planetarium in collaboration with other artists, and in May, they held an installation called Blackout, in which guests close their eyes and are bombarded with flashing images that are supposed to activate memories, thoughts, and feelings.

Dark Matters has performed the rare feat of managing to run a creative business that continues to explore and push limits while also making the right compromises to pay the bills. While their competition creates things to look at, they want to create worlds to live in. Space is their language, and they want to use it to elicit a reaction in our imagination and to enrich our cerebral existence.

And perhaps this is apt, given what dark matter is – the theoretical and invisible material needed to keep the universe stuck together. Perhaps our imagination is the dark matter of the soul, the intangible and invisible substance that glues our mental experiences together, and without which we too would become unstuck. **M**

Peter Stanners



'The Great Alliance' as shown in the Danish Castle Center (Photo: Christian Struckmann Irgens)

Dark Matters

Dark Matters is Rune Brink Hansen, Lasse Andersen and Ida Kjær Sejrsen. Before starting the company, Hansen worked as an art director by day and at night made nightclub visuals together with a community of artists and designers. Andersen also made visuals and the two were regularly booked at the same show. Realising that their respective skills were a good fit, they opened Dark Matters in 2010.

Sejrsen was educated at the Danish School of Architecture but after graduating decided that designing buildings wasn't her thing. Noticing the potential in her 3D design skills, Andersen and Hansen employed her in 2012.

www.darkmatters.dk

The Danish Castle Centre

Dark Matters produced six visual installations to help museum visitors get under the skin of the Middle Ages. The museum is located in Vordindborg, an hour south of Copenhagen, within the ruins of Vordindborg Castle. For more information, please visit:

www.danmarksborgcenter.dk/en

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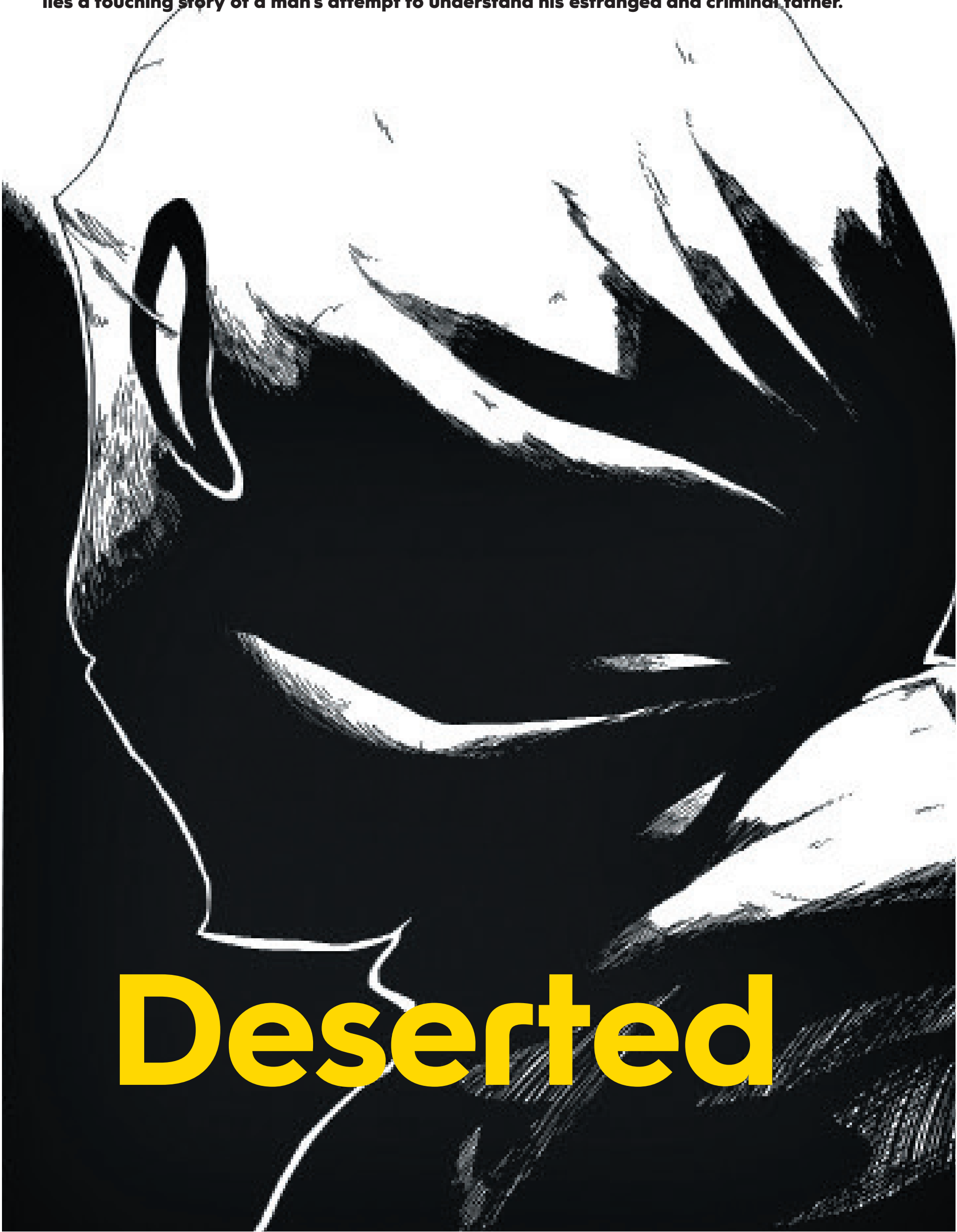


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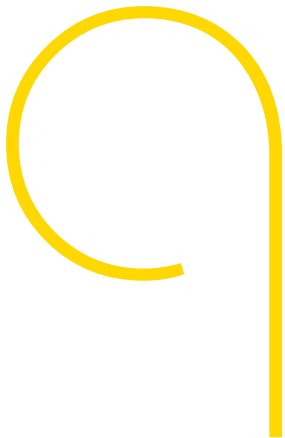


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Artist Halfdan Pisket is known for his affection for the dark and gritty underworld, but while his latest comic *Desertør* (The Deserter) holds true to his uncompromising aesthetic, underlying it lies a touching story of a man’s attempt to understand his estranged and criminal father.



Deserted



In the borderlands between Turkey and Armenia, a young man lives with his mother and father. The boys fight to control streets and the girls who live on them, in a town shared by Muslims, Christians, and pagans. Hooded troops guard the ever-shifting border in the nearby forests, lying in trenches dug for past conflicts that hold the bones of fallen soldiers.

The Armenian genocide haunts Halfdan Pisket’s graphic comic *Desertør*, (The Deserter). The first in a trilogy, it charts his father’s early life, long before he arrived in Denmark as a migrant worker in the 1980s and met Pisket’s mother in the anarchistic community centre Ungdomshuset in Copenhagen. In stark black and white, the graphic comic takes us inside one man’s struggle to take control of his life while being unwillingly drawn into a conflict he cannot relate to.

“One of the scariest things I can imagine is not having a personality or history and that’s what the military does,” says Pisket, a 28-year-old illustrator and graduate of the Royal Danish Academy of Fine Arts.

Pisket is known for his dark underworld, characterised by sensual and deranged characters, sex, and violence. He is as prolific as he is unconventional, drawing live over the internet, creating trippy visuals as part of the underground techno group Alberstlund Terrorkorps and penning comics about his sex life. Fuelled by a steady supply of cigarettes and coffee, he says his illustrations are necessarily dark, for they are what he sees when he closes his eyes.

“Not feeling great is something real and has a big place in my life. It’s hard for me to accept feeling happy. I almost feel shameful. The sum of all of my experiences can make it hard to get up in the morning,” he says, smoking in the spring sunshine outside his little house in Sydhavn, a no frills and scruffy construction, much like himself.

FAMILY HISTORY

Desertør is Pisket’s attempt to understand his father – a man formerly embroiled in the criminal drug trade in Christiania, who feared assassination and was imprisoned three times. As a young boy, Pisket longed for a relationship with him, but neither understood the other. It wasn’t until his father began to suffer



'Desertør' by Halfdan Pisket

from the consequences of his career – his anxiety strengthening as the criminal drug trade in Christiania hardened in the 1990s – that father and son began to bond.

“Spending more time together changed both of us. And the more I got to know him, the more interested I became in understanding where he had come from and why he became the person he was. In 2000 I decided I wanted to do a comic about his life, but mostly his criminal life. But every time I got the story finished, something new happened. At one point he came round to my apartment with a suitcase, saying he needed to say because someone had hired an assassin to kill him.”

Pisket stepped into his father’s life, enrolling him in a Danish class where he was encouraged to apply for Danish citizenship. And as they studied together, the stories began to emerge.

“At first he would only speak positively about the past in Armenia. But then he would suddenly say ‘It was really hard when my brother died’ and slowly I pieced together his story and related it to my own life and how I would feel if the same things had happened to me. The comic is really more my story than it is his story, or at least me trying to understand his story.”

ESSENTIAL DISHONESTY

The story recollected in *Desertør* is not historically accurate. The soldiers were certainly present, but they weren’t hooded and faceless as he depicts them. Pisket had originally wanted the story to be as accurate as possible, but it was only once he started to depart from accuracy and interpret his father’s story his own way that the comic started to come together. Which is apt, given that his father is responsible for his relationship with dishonesty.

“I have a problem with lying and I’ve been thinking about why I do it, in real life but also in my books. When I started in kindergarten my mum explained that I couldn’t say what my dad did for a living. So at such a young age I became used to lying even though I was raised that lying is bad and stealing is bad. It’s never been a question that I lied, it was demanded of me as a child to protect the people around me.”

Pisket did not involve his father in the process of writing the story, only giving him a copy once it was complete. But his father declined

to read it, and simply told his son to go ahead and publish it.

“It was very important that he made the choice in the end to publish it. But when it was released I felt like I had betrayed him. It’s not possible to know what it’s like to have someone else write a story about everything you are trying to put a lid on and hide away.”

BELONGING

In the comic Pisket’s father is caught between the desire to leave his small town and the duty to stay and continue his own father’s work. Ultimately the Turkish government assumes responsibility for his path and conscripts him into the faceless army – a destiny whose outcome is indicated by the title.

Pisket himself downplays suffering from an identity conflict through growing up between a mother from the Danish Bible belt and a father from a Middle Eastern crisis zone. But just like his father, the conflict sought him out.

“I never saw my myself as having an immigrant background, but there came a point when people started to point it out to me. It made me think perhaps that was why I didn’t fit in. But then I travelled to Turkey and Armenia and I felt even more alien in those places. I just think I got to a place where I thought no matter where you’re from, if you decide to become an ambassador of the dark side you’re not going to fit in anywhere.”

Desertør brought the former criminal and his artist son together though they remain separated by a cultural barrier. The title caused a rift between the two, with the father disapproving of being called a deserter, which he argued was too negative.

“I was listening to a radio program about Middle-Eastern culture where someone said that it’s Danish to be proud to talk about weaknesses. But my dad’s from a culture where it’s degrading to talk about being weak. So my comic is very, very Danish. It’s very western to embrace antiheroes, which he becomes in the later stories. But in *Desertør* I see him more like a martyr.” **M**

Peter Stanners

'Desertør' is published by Fahrenheit. An English translation is in the works and Pisket is looking for a publisher.

ART MURMUR

If there was art everywhere

Public space has the potential to be a place where art is experienced. It's neither a gallery where works are put up for sale nor a museum that requires effort to visit. Artist Rune Bosse understands this opportunity and strives to bring art closer to the public

Art could become a natural part of where we meet and drink coffee together, of where we simply move about in our everyday lives. Often, art doesn't require close inspection, but simply needs to be present in the public space, just like you and I might be. It doesn't need to be accompanied by explanations or require any prior knowledge to make sense. It just needs to be available, to be touched, approached, and gazed upon.

Rune Bosse is one of the few artists committed to bringing his art into the public sphere. As a student at the Royal Danish Academy of Fine Arts, but currently living in Berlin, his project *Enter. Exit.* involved the installation of framed doors in the public sphere and in nature.

The project started when he became interested in how an object's meaning related to its function. He deconstructed objects and recombined them in new settings. This process of isolating objects from their function became a game in which he broke down the world and built it up again as he pleased. Doors proved to be interesting objects to work with because their function is so clear. They separate rooms and are always placed within walls.

So was it possible to separate doors from their deeply embedded function?

Bosse started out in 2010 by placing two doors in natural environments in southern Zealand and three in Copenhagen. In 2012, he placed two more doors in Højbro Plads in the

city centre during Copenhagen Art Festival, which were later shown at the 2013 Copenhagen Art Fair. The same year, he placed doors on Sønder Boulevard in Copenhagen, where they stood until they were removed in April 2014, probably by the city council. Since many in the neighbourhood had enjoyed them, some wonder why they were removed and where they were taken.

Placing art in the public sphere requires permission from the relevant authorities, but Bosse has chosen to bypass the bureaucracy.

"I have done many projects in the public sphere, and have experienced that obtaining permission is often far more laborious than the creation of the work itself. I have never been granted permission; instead, I've been sent from one institution or authority to the other, because no one wanted to take responsibility for it. In the end I realised that it was easier to just go ahead and do it, even if the work ended up disappearing."

There are many forces affecting the permanence of his installations. In 2010, two days after placing his first pair of doors between the lakes on Gyldenløvsgade, the police called him and told him to remove them, claiming they were a traffic hazard. He chose to take down four other doors within a few months, as they weren't designed to withstand the weather.

"Perhaps one day, there may be so much art in the public sphere that we are no longer able to determine whether what we are look-



Rune Bosse's installation 'Enter. Exit.' saw him installing framed doors in the countryside and urban settings (Photo: Rune Bosse)

ing at is a sculpture or a pile of rubbish. And in reality, that isn't so important. What's important is how we regard the world around us, that we get lost in our imagination and start to realise the opportunities and poetry it provides," Bosse says.

This dream isn't necessarily about departing from reality, but about seeing the opportunities that lie within it, and daring to imagine the surreal. At first, the two-dimensional doors created doubt about what lay behind them. Our minds are so conditioned to believe that doors open into other rooms, that we start to imagine it, daydream it. Bosse himself sees the doors as portals to another world – a place into which you can exit or enter. This illusion disappears as soon as you pass through the door and find that the world is exactly the same on the other side. But is it really? Because as you step through the door, expecting to enter another room, you arrive looking at the world as though it were different. And perhaps, coloured by this curious gaze and expectation, you start to notice things that you might not have otherwise – and the world becomes different after all.

Bosse's work challenges the idea that we know everything – that our world is planned, predictable, and boring. Art can create impulses that we don't expect and sharpen our focus. It may even prompt us to look back at ourselves and see something new. **M**

ART MURMUR

In it for the long haul: Alexander Tovborg

Bocca Baciata means 'the mouth that has been kissed'. It is the title of Alexander Tovborg's upcoming exhibition at Overgaden that examines beauty, reminiscence, thought, and memory

WHEN we gaze upon stars, we are looking hundreds, thousands, sometimes millions, of years back in time. They are one of the only things we experience in the present that really exists in the past.

Alexander Tovborg has long explored the dominance of religion in his paintings, attempting to interpret their stories and myths. He is now moving toward another universe, one that still draws upon faith and spirituality, with just as many stories to tell, but that is set in a far more distant past.

We think we understand the world that the dinosaurs inhabited because of the fossilised bones we have uncovered. We imagine these large animals living in an idealised world – a romantic past where the grass grew taller and taller. We have imbued this past with our thoughts and ascribed human traits to the animals. We think we know what they were like, even what they thought and felt. Those with long necks were calm beasts that stretched their ponderous heads to the heavens.

And the sky draws us back to religion, alluring stories that humanity turns to for truth. The myths help us explain the world and how it came to be as it is. For in the past, things were better. Religion is preferable to our everyday lives. We believe in it so we can sin, and then believe in it again. But does it make the world better? We romanticise dinosaurs in the same way we romanticise Jesus and Mary. But why? Why do we need it? Why are we drawn to



'Bocca Baciata LVII' (2014) by Alexander Tovborg. Acrylic and fabric collage on canvas. 310 x 195 cm

Inserted in symbolic landscape scenarios, the dinosaur is ascribed archetypal human traits and emotions that reveal the extent to which our understanding of the prehistoric species remains a product of our culture rather than of scientific facts.

the past, to dinosaurs and religion? What do they symbolise? Tovborg addresses these questions in his captivating work, which invites viewers to spontaneously fabricate their own narratives. It warns us against taking history for granted, or attributing to it what isn't true.

His work is imbued with stories about the past, humanity, good, and evil, and animals personified with human characteristics. He shows how we give dinosaurs false traits in order to fulfil our need to imagine that the past was better. He deliberately affords the animals sensitive human characteristics to expose this tendency, even though the idea is both freeing and seductive.

In this solo exhibition, Alexander Tovborg (b. 1983) presents a series of new monumental paintings based on romanticised notions and depictions of dinosaurs from the 1800s. Inspired by the English Pre-Raphaelite movement and its ideals of beauty, Tovborg portrays the large animal as a mythological creature in a colorful and stylised manner. Inserted in symbolic landscape scenarios, the dinosaur is ascribed archetypal human traits and emotions that reveal the extent to which our understanding of the prehistoric species remains a product of our culture rather than of scientific facts. By both visualising and adding new layers to existing myths, the exhibition more generally examines the nature of myth. **M**

Lærke Hein

Music is magic

Music can make you feel cold and it can make you feel warm. It can drive you to murder or help you understand love. Music is magic. – Rosa Lux

I KNOW Rosa Lux as a queen, the ruler of the Copenhagen club scene for the past decade. The secretive woman who has simply managed to keep her mouth shut and to preserve her mystique and toughness.

Rosa Lux is the person she becomes on stage. Her alter ego. As Rosa Lux, she is a DJ, a musician, a producer. Her passion is creating musical images that hit you right where you need it most. When she paints a picture, she does it with the broadest of brushes – measuring her strokes not in centimetres but in swaths.

Music provides direct access to fantasy and emotion. It is, at least for Rosa, stories of sound told to an audience that waits with bated breath. When music touches her,

she uses it create images that she builds from colours, materials, concrete, or open spaces.

She loves good harmonies. She likes minor keys, likes melancholy, and is more interested in structure and depth and reach than words. Rather than tie herself to a genre, she courts hybrids. Rosa Lux is always in the vanguard, challenging her sound, her universe. Launch a ship and see what lies over the horizon. Music, she feels, can connect people, and can make us passionate, affectionate, and open-minded.

THE MUSICIAN KNOWS BEST

Music can stop the world, block out everything else. Music can cure loneliness and enhance our emotions. Can it even make us wiser?



Rosa Lux describes herself as an artistic anarchist, and if her music is altered in order to satisfy a commercial opportunity, she lashes out. “It is my clear belief that the musician knows best,” she seems to say. I love her for that. Believing in their music is exactly what musicians need to do.

Rosa Lux turns a mirror on us. “Music comes from the heart, and it needs to be fun. There needs to be artistic potential, but I love it when it can also contain a political statement. It is the music that comes first, though. I dream about making soundtracks that give me an artistic vision I can rub myself up against, and which I can make stand out.” **M**

Lærke Hein

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AVAILABLE ONLINE AT MURMUR.DK

WHAT'S ON

1

PUPPETS IN THE PARK
Copenhagen's award-winning puppet theatre in the park begins its 2014 season on Jun 1. Wordless fun for everyone.

Marionet Teatret
marionetteatret.dk
Tue-Sun, 2 and 3pm
Ends Aug 31

4

CELEBRATING US
Copenhagen celebrates itself for five days during the city's largest event. Party like you haven't done since last year.

Copenhagen Distortion
cphdistortion.dk
Jun 4-8
Various times and locations

7

SHAKE IN THE SUMMER
Copenhagen celebrates Carnival not to mark the beginning of Lent but to welcome the summer. Makes for better bikini weather.

Københavns Karneval
karneval-kbh.dk
Jun 7-8, DGI-byen
Outfits not included

13

GO NORTH (AND WEST)
NorthSide Festival says it's focused on innovation and sustainability. But really it's all about the music. And a roadtrip to Aarhus.

NorthSide Festival
northside.dk
Jun 13-15; Single and multi-day

20

SWEDISH SUMMER
Don't be fooled by the name, Sweden's Midsommar actually welcomes the start of summer. Regardless, it's great excuse for a trip across the water.

Midsommarafton
malmofolketspark.se
10am-8pm

23

CUT A RUG IN THE PARK
Free outdoor pleasures are one of the true joys of summer. Set them to music and pair off with a dance partner and who could ask for anything more?

Sommerdans i Fælledparken
on.fb.me/1proBMz
Thursdays 7-10pm; Ends Jul 24

23

BEAUTY AND BONFIRES
There are plenty of places to celebrate Skt. Hans, but there's nothing like a picnic in romantic Frederiksberg Have followed by burning a witch in effigy.

Skt. Hans aften
frederiksberg.dk
Can get crowded, arrive early

29

PAINT IT ORANGE
Denmark's premier music event gets blamed for not being what it used to be. That's wrong. The Rolling Stones will be there this year. Just like in 1977.

Roskilde Festival
roskilde-festival.dk
Jun 29-Jul 6

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HIGHLIGHT

LET
THE
URBAN
RUMPUS
BEGIN!

Want to find out what Copenhagen Distortion is about, but can't justify leaving the kids at home? Take them to BørneDistortion. It's Copenhagen's most talked about street party galore geared down to suit the toddlers and 'tweens

THE MORE Copenhagen Distortion grows up, the more childish it seems to get. What started as a festival for the city's club scene has steadily grown to include the general public attending its street parties and for the fifth year running, there will be room for the youngest members of the Distortion family.

This year the Distortion gang will be putting a total of six BørneDistortion events. The first started on May 31 and they wrap up with a grand bash on Saturday June 7 at the Fisketorvet Mall.

On Wednesday, June 4, Nørrebro will be alive with not just the sound of music, but also children's laughter as DJ Sebastian Bestle

and Av Godaw play tunes for the next generation of Distortion attendees.

A second BørneDistortion event will also be going on in Sydhavn on Wednesday. The hours overlap, but for the hardcore Distortion kids (and their parents) there will be plenty of time to attend both events,

On Thursday, it'll be Master Fatman's turn to team up with Av Godaw, this time in Vesterbro.

More than just passive concerts, the kids can also learn how to do human beatbox and there will be plenty of opportunity to paint and do other street arts. Magician Anders Andersen will also be on hand to perform.

Thursday will again feature a second Distortion for kids event in Sydhavn, where DJ Mads Dyreberg will play kids music on wax, while Dans & Lær will perform music inspired by our feathered friends. And don't miss Terje Bjarke playing electronic music.

This year, the rising status of kids among the Distortion organisers means that they too will get their own 'Final Party' bash, just like the gr'ups later in the day at Refshaleøen. More than just a chance to let loose, there will be plenty of opportunity for the kids to re-experience some of the things they have seen, heard and done earlier in the week. **M**



Trolle and Tormod get the kids jumping

BørneDistortion

Wednesday, June 4, 1-5pm
Guldborg School, Nørrebro

Wednesday, June 4, 3-7pm
Baggården, Enghavevej 82, Sydhavn

Thursday, June 5, 1-5pm
Skydebanehavens legeplads, Vesterbro

Thursday, June 5, 3-7pm
Baggården, Enghavevej 82, Sydhavn

Saturday, June 7, 12-4pm
BørneDistortion Final Party
Fisketorvet Mall

BørneDistortion events are geared to kids aged 4-13.

For more information about this year's Copenhagen Distortion, including programme and a full description of all the events for kids and adults, visit cphdistortion.dk.