

SEPTEMBER 2014 VOL. 1 ISSUE 4

**COPENHAGEN
EDITION**

**Dorthe
Nors' tales
of life's
uncanny
normality**

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thrift and
second-
hand: flea
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are hot**

**Photo-
grapher
Fryd
Fryden-
dahl
doesn't
take
snapshots**



The jam is underground

Copenhagen's musical talent is finding inspiration in disused air-raid shelters

CULTURE COLUMN

A progressive trapped in a conservative's body

IN ALL ASPECTS of my background, I am the epitome of a modern, upper-middle-class European with left-leaning political views. I work with media and culture in a cosmopolitan city, my parents are baby-boomers, my family and friends are teachers, artists, entrepreneurs, doctors, architects, musicians, journalists and distributors of organic products. Next Saturday, I will attend the wedding of one of Denmark's prime importers of biodynamic wine for Michelin-starred restaurants, and I will be an acquaintance with half of the guests: all the culinarily and culturally-correct restaurateurs and artists in town. In other words, I am fully immersed in Politiken's socio-economic target group, excepting my English family and a couple of liberal (in its original sense) entrepreneurs. Whenever I approach the (un)questionable truth that left is good and right is bad, I meet a wall of obstruction. Not voting left may be the one thing my mother could never forgive me for.

But the left just feels wrong these days. The automated tirade against the "evils of capitalism" has rung hollow in the past few years; the SF debacle in Denmark is proof of the distance between traditionally "red" ideals and reality. Their outdated views are a heavy and unnecessary load for society as a whole – but are especially problematic for the left. The 99% who occupied Wall Street look,

sound, and even smell funny – however unfair or absurd the banking systems surely are. Globalisation isn't an ideology anymore – it is the daily reality in which we live. Just like democracy, the free market ain't perfect, but it's the best we've got so far.

I have never felt a part of the left – but I have probably been even farther from the right. Ever since I first tried to place myself on the political spectrum, my goal has been to try and find the centre: to the right of the left, and to the left of the right. In other words, even if I am a progressive by birth and social context, I am probably trapped in the body of a conservative.

The best thing about being in the centre is that you can relate to both sides. It is always highly entertaining to hear how right-wingers call progressives a bunch of childish and irresponsible wishful-thinkers with no grip on reality, while left-wingers call conservatives a flock of childish and irresponsible primates who cling to the outdated values of previous generations.

So if I had one tip to give to my comrades on the left, it would be: "If you want to make the world a better place, the best way to start is to understand and love it as it actually is." In 2014, having a blind ideology is a just another way to cling like a primate to bygone generations. **M**

Thomas Fleurquin

Good music is not created because you have a nice amp. It's made from listening to yourself and knowing what you want to say.

CHRISTIAN JØRGENSEN, EKKOFABRIKKEN

page 8

CONTRIBUTORS



Flemming Andersen Flemming Andersen is a journalist, editor and communications consultant with his own company named Ordlyd. For this issue he interviewed rising literary star Dorthe Nors. Visit his Danish literary blog, www.ordlyd.net



Carl Coleman A 29-year-old Australian sexual refugee living in Copenhagen for the past six years. Carl plays in Sink Ships and Palace Winter and wrote the feature on Copenhagen's underground music scene on page 8.



Anna Bridgwater Freelance journalist and writer of non-fiction books and articles for magazines and trade journals. Anna also edits the Danish Authors' Associations magazine. She wrote the feature on flea market culture on page 14. (Photo: Thomas Tolstrup)



Erik Duckert Erik Duckert is editor of the art blog Opaque, which features emerging Scandinavian artists and artist run spaces. Erik wrote the feature on photographer Fryd Fryden-dahl on page 16.



Christoffer Rosenfeldt A freelance photographer from South Africa currently living in Copenhagen. Christoffer specialises in commercial and editorial work and photographed both of The Murmur's covers for this issue.



Thomas Fleurquin Co-founder of The Copenhagen Post newspaper and founder of the Distortion Festival. He writes our monthly Culture Column.



Aileen Itani Born and raised in New York, Irish-American soprano Aileen Itani is a regular guest soloist with the Royal Danish Opera and the Danish National Opera. She is The Murmur's proofreader.

MASTHEAD

Jesper Nymark Publisher, Editor-In-Chief, jesper@murmur.dk

Peter Stanners Editor, peter@murmur.dk

Kevin McGwin Journalist, kevin@murmur.dk

Mark Millen Head of Sales, mark@murmur.dk

Mette Salomonsen Art Director, www.salomet.dk

SALES For advertising sales, please contact: advertising@murmur.dk

CONTACT THE MURMUR, Hedebygade 14, st.tv., 1754 Copenhagen V. info@murmur.dk

PRINT Trykkeriet Nordvestsjælland, www.tnvs.dk

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OBSERVED

Summer slips away

23
09
14

The date of the autumnal equinox



Barren art

Danish-Icelandic artist Ólafur Eliásson, has transformed the inside of Louisiana into the rugged, harsh landscape of the stony Icelandic interior with the art piece Riverbed – giving us all an insight into a world, so far away from the clean, structured streets of the city.

NOT TINDER

Have you ever seen a cute guy on the bus and thought, “Mmm, I wish he had a name tag so I could look him up on Facebook”? Well, new app Happn allows you to do basically that. Because let’s face it – interpersonal communication is difficult. happn.fr

Elias Thorsson

#vasegate

In a sudden fit of mania, thousands of people decided that a vase with horizontal stripes was a must-have in every home, and ended up carrying out a successful DoS attack on designer Kähler’s website, spawning the Twitter meme #vasegate.



Photo: Takashi Hososhima



Secret stenography

Fear of NSA surveillance and online espionage has sparked a boom for an industry most people thought had died sometime during the '70s. German typewriter manufacturer Bandermann expects to sell more units this year than at any time during the last two decades.

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Greenlots

Urban gardening project Bylivskassen will in the coming weeks be doing its part to turn some of the city's greyest car parks into serene, green oases. Designed by VEGA, a landscape architectural firm, in collaboration with on-line grocers Aarstiderne, the project will see mobile garden boxes sprouting up in some of the city's 70,000 car parks until the end of the month. Bylivskassen is the showpiece of the Instant City Life Exhibition, currently taking place at the Leth and Gori architecture studio in Vesterbro. vegalandskab.dk



Photo: Naja Viscor

NO MORE LIBRARY CLOSURES

Between 1988 and 2010, a total of 624 Danish libraries were closed owing to budget cuts and decreasing numbers of visitors: 65 % of all Danes said they visited their public library in 2004, but in 2012, only 54 % could say the same. But since 2010, the total number of libraries in Denmark has actually increased from 482 to 483.

Harvest season begins

Starting on August 30, the annual organic harvest market will take place across the country. Curious and concerned citizens can visit farms, sample produce, and find out why they should pay extra for milk and eggs. hostmarked.dk



Photo: Rasmus Bluhme

DEAD ON ARRIVAL

Organisers of Corabelle, Roskilde Festival's electronically-charged sister-event, were forced to call off the show less than two weeks before it was to be held on August 23, due to lack of interest. This was the first time the 18-hour festival was to be held and organisers had hoped to sell 7,000 tickets. No word yet about whether they will try again next year.



Photo: Trine Harden

We'd kill for a wooly jumper

Inspector Sarah Lund of *The Killing* made women everywhere want to start wearing traditional Faroese jumpers. And now that the designer, Gudrun & Gudrun, has lost its copyright on the pattern, copies are flooding London's high street retailers, turning middle-aged housewives into wool-clad coppers.



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CULTUREMAKER

THE LITTLE MAN WITH BIG IDEAS

From zoos and museums, to skyscrapers and Lego, **BJARKE INGELS'** radical architecture never fails to surprise

DANISH DESIGN STRIVES to be iconic. Homes are still lit by Poul Henningsen lamps, and thieves continue to rob the wealthy of their luxury Arne Jacobsen chairs. Bjarke Ingels continues this tradition in architecture, designing buildings that are functionally intelligent, visually striking and eternally graceful. His pieces may be diverse, but what links them all is that they seem to answer questions we didn't know needed asking.

With offices in both Copenhagen and New York, the 39-year-old architect's work is embraced globally. But he hasn't forgotten his roots, and this month he laid the first bricks of Lego's new visitor centre in Billund – fittingly, they were actual over-sized Lego bricks. The structure will resemble a cluster of blocks laid upon each other and held in place by a central keystone that resembles the iconic eight-stud Lego brick.

It's been a good year for the architect, and in June BIG (his epon-



He may be small of stature, but Bjarke Ingels still thinks BIG (Photo: Peter Stanners)

ymous Bjarke Ingels Group) was one of the winning teams in New York's "Rebuild by Design" competition. The competition was launched to find ways of protecting the city from its vulnerability to rising sea levels and storms such as Hurricane Sandy, which flooded much of the city in 2012. Ingels won with his Big U proposal, which wraps 13 kilometres of lower Manhattan waterfront with flood defences that double as public spaces when the weather is fair.

Ingels is known for challenging the function of buildings whose roles we take for granted, wrapping a waste-to-energy power plant in Copenhagen with an artificial ski slope, for example. So it wasn't much of a surprise that his firm's design for the new Givskud Zoo in Jutland also challenged conventional wisdom. Revealed in July, Zootopia is a complete ecosystem wherein animals and humans can more happily coexist. Visitors can choose to explore the habitat on foot, by boat, car, bike or cable car. The idea was to make the enclosure invisible, and help humans observe animals with as little intrusion on their lives as possible.

While his first Manhattan skyscraper takes shape – the sloped W57 structure that allows light to fall into a central Copenhagen-style courtyard – architecture critics have been raining praise on the Danish Maritime Museum in Helsingør. Completed in 2013, the underground building was erected around an old dry dock, and is spanned by glass, metal bridges and exhibition space. The Royal Institute of British Architects selected it as one of the best new buildings in Europe this year, ArchDaily named it Cultural Building of the year, and the New York Times identified it as one of 2014's best travel destinations.

With a team of over 60 architects, BIG's output is understandably high. But Ingels' "Less is More" philosophy permeates all of his firm's work, and is one reason why, many years from now, it will likely be treated as national treasure. **M**



Zootopia, left, is a re-invention of the normal zoo experience. Visitors are mostly hidden from view and the animal are given a wider territory to inhabit. BIG's design will replace the current Givskud Zoo whose staff helped develop the idea. The 1.2 square kilometre plot will be divided into three areas representing Asia, Africa and America, across which visitors will travel on foot, by bicycle or by boat.



Move to DK

Your practical guide when moving to Denmark



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Ekkofabrikken guitarist Christian 'Hank' Jørgensen in an underground rehearsal space near Bispebjerg Station, which used to be an air-raid shelter. (Photo: Peter Stanners)

subterranean SOUNDWAVES

It's a world of noise, old carpets, broken strings, empty bottles and raggedy hair. Copenhagen has long been a utopia for music of all types. But are you really paying attention? There's something happening below your feet. And if you blink you might miss it



Ekkofabrikken bassist Thomas Struwe Mørch and keyboardist Magnus Stein (Photo: Peter Stanners)

D

deep in Copenhagen's urban bowels, a vast network of Cold War air-raid shelters and bunkers have found new life as rehearsal spaces for young bands and dreamers. Beneath the grassy mounds scattered around town, you can often hear the crackling feedback of amps and the thrashing of drums. For many, it's a place to release their suppressed creativity and expression away from the stale and mouldy edifices of suburbia. That these empty cinderblock igloos are being put to use as affordable jam spaces is yet another feather in the cap of Copenhagen's public culture scene.

Travelling out of Nørrebro towards Bispebjerg up Tagensvej, you may stumble upon an underground dwelling inhabited by the psychedelic shoegaze group Ekkofabrikken – that wears its heart on its sleeve, and has dedicated itself to writing beautiful, euphoric psych-

Our scene is brave, vibrant, dangerous and full of playfulness.

MADELEINE KATE MCGOWAN

Carl Coleman

pop vignettes.

They belong to the Copenhagen underground scene that has been lauded internationally for having unleashed punk outfits Iceage, Lower, Communion and Lust For Youth. Their home turf is Mayhem, the ultimate independent art-space that has long been a haven for exclusive gigs, festivals, parties and flea markets. Their local noise/punk label Posh Isolation has garnered worldwide respect for its eclectic cassette-tape releases and its sharp ear for experimental, boundary-pushing artists.

RISEING STARS

Remarkably, a handful of these bands have since been signed to major labels in the US and are ... well, quite simply, they're flying. Last year, Iceage was the first of the young brigade to be picked up by Matador Records, while their buddies Lower are fresh ink for the New York label, whose extensive roster includes the likes of Queens of the Stone Age and Kurt Vile. It's safe to say that for the moment, these boys won't need to worry about scratching around Copenhagen for gigs.

Back in the bunker, Ekkofabrikken is hard at work writing and collecting material for a debut record and fine-tuning their blistering live set, which fuses sunny '70s-inspired har-



Ekkofabrikken drummer Jakob Jogge Eriksen (Photo: Peter Stanners)

monies with garage wig-outs and dreamy guitar hooks.

They're currently surrounded by a fresh crop of mind-bending independent bands and contemporaries such as Grævling, Henry the Rabbit, Own Road, Halasan Bazar, and Battle. This particular community of underground artists continue to churn out and share their music without the assistance of labels and managers, booking their own shows and connecting with people via the internet, DIY releases, and parties.

"It would be wonderful to have support from a label and then be able to focus even more on the music. Right now we all struggle to pay the rent and buy coffee," says Ekkofabrikken's Christian Jørgensen, otherwise known as 'Hank'. "Some of us have day jobs and others are studying. But if we had the chance to concentrate fully on music, we wouldn't say no. And maybe we'd get to meet Neil Young or something!"

"Of course it's hard sometimes," he continues. "Especially when your gear breaks down and needs repairing. Lack of money is always a challenge. But you try not to think about it too much, and you concentrate on the songwriting and getting the best out of what you've got. Good music is not created because you have a nice amp. It's made from

We write songs that are personal, and play them live in the hope that some people might feel the same way about the music.

CHRISTIAN JØRGENSEN

listening to yourself and knowing what you want to say."

UNDERGROUND IS DEAD

Between the smoke-laced walls and sticky floors of Nørrebrogade's Drone Bar on any given Thursday night, you might catch a ravenous set from a group like Ekkofabrikken in full flight. They've got their back to the wall, with nothing to lose and everything to gain. The liberating and unifying feeling of hearing shows by bands in their humble beginnings is what music is all about.

"We do it because we don't know what else to do. It's also therapeutic, in a way. We write songs that are personal and play them live in the hope that some people might feel the same way about the music."

Another outlet for gigs is the Salon Pissoir, a club that has been pushing diverse and edgy lineups on the first Saturday of the month at Christiania's Børneteater for five years. The roof has been blown off for slack-jawed audiences by the artists already mentioned, as well as by ET Tumason, Hand of Dust, The Vambourines, Less Win, Homewrecker and The Felines.

But co-manager and booker Madeleine Kate McGowan (also of Oracle O, Below Dreaming) believes the term 'underground' has lost its meaning.

"I think the Copenhagen scene is much more than the outdated term 'underground', which I don't think exists anymore. The different channels one can find these days to experience music are more complex than ever. Today there are multiple ways to reach people with your sound, and I think artists in Copenhagen are very good at using the different ways to serve music, mixing the physical with the virtual," the singer and performance artist explains.

"Our scene is brave, vibrant, dangerous and full of playfulness. Genres are combined or renewed, and styles are thrown around, creating expressions in sound and appearance. I actually gave up on achieving worldly success through my music a long time ago. I just tour and play because I love it. As a performance artist I want to reach every corner of the world."

It's clearly an exciting and dynamic time for music in this magical town. And the next time you're walking through your neighbourhood park, keep your ear close to the ground. That rumble from below might be your new favourite band. **M**

Ekkofabrikken play with Quilt at Huset i Magstræde on Saturday, September 6, and Kayak Bar on September 20 with Vampire Blow

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"There is a Scandinavian tradition in my writing that is evident in my use of darkness and the more existential structures ... combined with the particularly Danish aesthetic of cutting into to the bone, dismissing everything that is unnecessary and letting the form and precision carry the story."



Dorthe Nors is staying quiet about her next project. As she says, "Books you talk about have a tendency not to get written"

Miss Nors' sense of sharp edges

The last time a Danish writer broke into the English-language literary world was in 1992, when Peter Høeg's thriller *Smilla's Sense of Snow* became an international bestseller. While few Danes have managed to emulate Høeg's success with English readers since, 44-year-old Dorthe Nors may just be Denmark's next big literary export.

Nors' collection of short stories *Karate Chop* (*Kantslag* in Danish) was translated and released in the US market last year to critical acclaim in The New York Times Book Review, Kirkus Reviews and Booklist. When one of the short stories, "The Heron" was republished in The New Yorker last September last year, she secured the honour of being the first Dane to have short fiction published in that esteemed magazine.

But it did not stop there. *Karate Chop* was selected as Book of the Month by Oprah's Book Club before being picked up by popular magazines Elle, Marie Claire and Vogue, where the praise continued. Back in northern Jutland, Dorthe Nors couldn't believe the attention. After several years in Copenhagen, she had returned to the mainland in order to live not far from her birthplace. Simply being a talented writer is no guarantee of success in the international market, so how did Nors do what so few of her predecessors had managed?

UNSETTLING NORMALITY

In her interview with The Murmur, she attempts an explanation.

"Since I was a teenager, I have had Ameri-

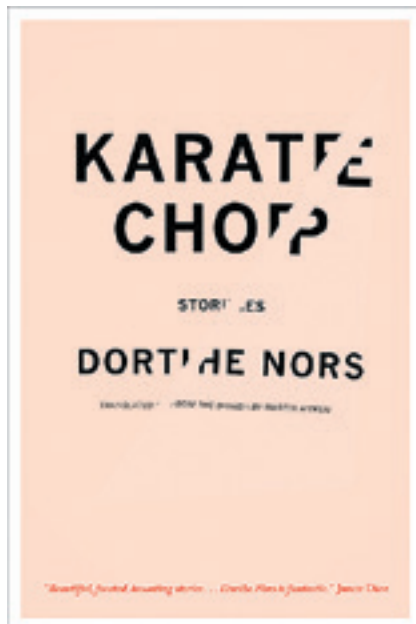
cans in my life, so it has been natural to work with them. I have worked with the PEN organisation as well, and so I met American writers here and in New York. I had my first short story, "The Buddhist" from *Karate Chop*, printed in Boston Review back in 2009. Then in 2010, I was discovered by the important literary magazine A Public Space, based in Brooklyn. They started working with the publishing company Greywolf. So in short, I put it down to good texts, good translations and an enthusiastic American literary audience," Nors says.

So what is Nors' secret as a writer? How can she captivate people on a scale like this? It may be boiled down to a few words: the unsettling normality. A Los Angeles Times review suggests as much: "Nors illuminates an ominous world of disconnected people trying to make sense of their dislocation (...) Nors' affectless, matter-of-fact storytelling (...) is the perfect complement to the low-wattage desperation and inertia her characters feel (...) *Karate Chop* is just like that: It loves you and wants to teach you, but it also wants to harm you."

This is a perfect recipe for fiction that reaches out to both the literary establishment and voracious readers who demand quality rather than a backrub and empty calories. Nors captures her readers and gently guides them toward a new of understanding of the mysterious ways of the world and of people.

There may be nothing new under the sun, but all human beings contain mystery. Good writers in Nors' field of fiction know that if there is

Flemming Andersen



Karate Chop

Karate Chop is a collection of 15 short stories which, according to her publisher, Graywolf Press, "are meticulously observed glimpses of everyday life that expose the ominous lurking under the ordinary"

any amount of truth to these statements, it lies in the balance between the two. It takes both a good stylist and a better-than-average understanding of and compassion for people and their strange ways to capture this.

While her work has international appeal, Nors argues that it is deeply embedded in her Nordic roots.

"There is a Scandinavian tradition in my writing that is evident in my use of darkness and the more existential structures. In *Karate Chop*, I think it is combined with the particularly Danish aesthetic of cutting away to the bone, dismissing everything that is unnecessary and letting the form and precision carry the story. There is also the deep, mainly Swedish tradition, of stories with a heavy impact. And yes, I believe that *Karate Chop* has some kind of international appeal. You are allowed to smile while reading, and you are also allowed to cry. But preferably, you kind of wonder about things while reading."

BASKING IN THE LIMELIGHT

But despite an awareness that she is drawing upon Scandinavian tradition – Danish form and Swedish impact – Nors admits that she does not read enough Danish literature to give more examples.

"I am more at home in the Swedish tradition. I think the so-called Danish minimalism is often about everyday life, but my

short stories and short prose are not minimalist – at least they are not regarded as such in the US – and actually not here in Denmark either. And then we are back to the Swedish tradition."

Dorthe Nors published her first novel *Soul* in 1998. Despite a lack of critical success, it attracted readers who sensed that something was really at stake in a story about a tumultuous relationship between two young people. Her next two novels secured her a strong following before the publication of *Karate Chop* propelled her into the American literary limelight. Her success abroad fueled her domestic interest, which is a typically Danish phenomenon: international success stoking pride in the small country's accomplishments.

Following the success of *Karate Chop*, two more novellas, *Minna Needs Rehearsal Space and Days*, are both being translated and will soon be published by Greywolf. She is also being translated into German, and the calendar on her website reveals that she is fully booked with readings and appearances in the US and Denmark this autumn and winter. So is there any time for writing now?

"I have been writing all summer, and with all this bustle I have rearranged my day. I am not online before noon, so I have quiet mornings where I write and think. But what I am working on is a secret. Books you talk about have a tendency not to get written." **M**

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Recycling is the new **BLACK**

Scouring flea markets for a bargain has never been more en vogue

Sunday on Sønder Boulevard in Copenhagen's Vesterbro: the grass verge is packed with colourful racks of designer outfits, rows of almost-new shoes and baby clothes in messy piles.

Flea markets are no longer about unearthing kitschy ashtrays or antique wine glasses, and the correct term for the goods on sale is vintage, not second-hand.

"The vintage look is an integrated part of the fashion world. There's prestige in really great vintage bargains and in having a nack for finding used treasures. It's a bit like the vinyl scene, where people collect music on LP's. Savvy consumers think it is okay to say that they've bought used clothes."

The statement comes from 32-year old Rita Christina Biza, a self-employed organiser of flea markets, event planner, and DJ. She is the force behind Rita Blå's Lopper, a firm that organises flea markets at various spots in and around Copenhagen. She uses outdoor locations such as Sønder Boulevard and Papirøen near Christianshavn, and in the winter she organises events in Nørrebrohallen and AFUK, The Academy for Untamed Creativity.

Rita has been organising flea markets for the last four or five years, and has noticed their growing popularity amongst both buyers and sellers.

"Flea markets have always been popular, but in the last year or so the stalls have been nearly fully booked before I've even posted the event online. Stall holders are mainly women. My flea markets have a profile: good quality stuff at reasonable prices. And it's the same people who come and buy stuff one day and sell at the next event."

TRENDY MARKETS

One of the oldest and most popular flea markets in Copenhagen takes place behind Frederiksberg Rådhus every Saturday during the summer. The event's growth mirrors the growing trend: in 1980, the Frederiksberg flea market had 50 stalls. Today there are 87 stalls. Louise Møller, an administrator in Frederiksberg Kommune's Department of Roads and

It strikes me that modern young women are seriously addicted to clothes.

RITA CHRISTINA BIZA

Anna Bridgwater

Parks, explains: "It's fully booked for the season, but every week we have 15 or 20 cancellations, and they get snapped up straight away."

A stall holder can book three stalls each season, and stall holders have to be amateurs, says Møller. "The flea market is not for tradesmen. Our guidelines stipulate that stall holders may sell 'used goods and handicrafts', though people can sell a small amount of new stuff they have bought by mistake."

Figures from a 2012 Gallup poll confirm that Denmark has caught the recycling bug. In 2012, 41 percent of all Danes had bought second-hand goods within the last year. The most popular items were furniture, books, games and clothes. And the online site for used goods, Den Blå Avis, saw a 43 percent increase in activity between 2010-12.

RECYCLED BRAND NAMES

Biza believes that the growing popularity of flea markets is rooted in two seemingly contradictory trends: an awareness of the scarcity of resources, and an enormous enjoyment of clothes.

"It strikes me that modern young women are seriously addicted to clothes. Women my age buy an awful lot of clothes, and we feel slightly guilty both about the amount of money we spend and about buying so much. Flea markets are a way to give the clothes a new lease on life and recoup some of the money."

Brand names are the first items to change hands at flea markets, Biza says.

"Designer fashion, especially by Danish designers like Stina Goya and Henrik Vibskov, go first. And big brand names like Gucci sell well if the things are in good condition."

This makes perfect sense to Kirsten Poulsen, futurologist and owner of the Firstmove trend agency in Copenhagen.

"Designer brands are often good quality. The motivation is that we have to wear clothes, so we might as well buy clothes that someone has put some thought into. And we want clothes that are made to last – in terms of design and quality."

But Poulsen isn't surprised that recyclers prefer their designers to be Danish.

"There's not as much prestige in the big brand names as there used to be. They have lost a lot of their appeal. But when you buy Danish

design, you are supporting the new and up-and-coming designers, and you are cultivating locally-grown design – just like you do when you enjoy New Nordic cooking."

But flea markets also sell a lot of high-street fashion. "We consumers tend to buy far too many cheap clothes," says Biza. "And flea markets are a good place to buy cheap stuff even cheaper."

Biza doesn't feel there is a contradiction in wanting to get rid of stuff while also buying a lot of new things.

"It's all part of the simple living trend. It feels really good to clear out and get rid of stuff. So there isn't a contradiction between being a shopaholic and wanting to get rid of stuff; we want to be conscious consumers, and at the same time we want to shop. But in a sustainable way."

HISTORY

Biza also feels that vintage items have a history that gives them added value.

"We like storytelling. And fashion is a way to tell stories. At the flea market on Papirøen, I bought some beautiful old silk kimonos from Japan. They have a personality because they come from the other side of the world."

Personally, Biza keeps an eye open for used baby clothes for her infant son.

"Children's wear isn't an industry I want to support. New clothes are full of chemicals, so I would much rather clothe my kid in something that's been washed at least 20 times. Anyway, children grow out of clothes so fast."

Biza makes sure her flea markets have a variety of goods, but the clothes take centre stage.

"There are ornaments and old toys. And I invite stall holders who I know have vintage toys, so I know there are a few options. But the main item is the clothes, and I think this is because it's clothes we consume most."

Biza can see that the clientele at her flea markets is changing.

"Slowly but surely, men are starting to turn up. And they sell the same stuff: a lot of clothes, but generally they bring more hardware and furniture. And they have also got better at finding great buys at flea markets." **M**



Photo: Abdelilah Ihadian

Scenes from Ritas Blå Lopper on Sønder Boulevard where a bargain hunter can easily pick up anything from designer clothes to bear rugs



Photo: Abdelilah Ihadian



Photo: Abdelilah Ihadian

Designer brands are often good quality. The motivation is that we have to wear clothes, so we might as well buy clothes that someone has put some thought into.

KIRSTEN POULSEN

FIVE OF THE BEST FLEA MARKETS IN THE OPENHAGEN AREA

RITAS BLÅ LOPPER
Sønder Boulevard, Vesterbro
Sunday, September 14 from 12:00

ISLANDS BRYGGE
Behind Kulturhuset Islands Brygge
Sunday, September 21 from 10:00-17:00

GENTOFTE LOPPEMARKED
Behind Charlottenlund Station
Sundays from 8:00-14:00
Until October 12

CARLSBERG
A partly covered market at the old brewery
Sundays from 10:00-16:00
Until October 26

FREDERIKSBERG
Behind the City Hall
Saturdays from 8:00-15:00
Until October 1

OTHERS WAYS TO GET RECYCLED STYLE

RESECOND
A swap-shop for dresses. For a fee, members can swap as many dresses as they need.
Jægersborggade 49
2200 København N

MUDA NASHI
Taking its name from the Japanese word for 'no waste', Muda Nashi features classical and feminine designer clothes for women.
Godthåbsvej 11A
2000 Frederiksberg

O-S-V SECONDHAND FASHION
Muda Nashi's sister shop. Full of edgy, designer wears for men and women.
Peder Hvitfeldts Stræde 4
København K

Tracking landscapes with Fryd Frydendahl

Photographer Fryd Frydendahl grew up on an isthmus at the west coast of Denmark – an area of sand, ocean and marsh – and moved to Copenhagen at a young age. Frydendahl's images are deeply rooted in her personal history and relationships, so we invited her on a hunt for water and wild nature in Copenhagen's urban landscape.



Photo: Martin Kurt Haglund

"If I have to make a portrait of people I don't understand, it becomes so obvious that I'm not connected, and then the whole thing just becomes irrelevant. My work is so deeply personal."

As she tracks through the city in her red bomber jacket Fryd Frydendahl, elaborates on the necessity of being fully present when taking photographs.

"Because of the camera there is a distance between the photographer and the world they depict, and I think that distance creates a space for heightened self-awareness – I can't seem to separate the pictures I take, and the characters I create, from the person I am."

Frydendahl moved to Copenhagen at a young age, and fell in love with the punk and anarchist movement, which she says will always be an important part of who she is – as important as the marshes and sandy shores of the wild west of Denmark where she grew up.



"Personality is as big a part of the piece as the camera is. The subjects don't have to be people I know, but I have to have an understanding of who they are. I have to understand 'how they work'."

Despite the instantaneous look and 'point and shoot roughness' of her style, Frydendahl has a tight structure supporting her process.

"When asked to describe my photography, I say that I photograph reality with an added layer of imagination. I hate the word 'snap-shot', it is a devaluation of photography. I do 'point and shoots', but there's a structure behind it. I adore structure. Forcing a specific structure upon your work just bares better results; I feel that good structure gives me the ability to navigate within the playful forces of the project."



She moves with a brisk pace through the cityscape leaning her body forward to counter the weight of her backpack.



Frydendahl recently published the book *Winter*, a collaboration with artist and illustrator Halfdan Pisket, and she stresses the significance of sequential composition.

"When you've been taking pictures as long as I have things change: play is not the first element of the process anymore. Rather, play enters as a 'playing with structure'. In photography you 'objectify' stuff that aren't really objects and you dismantle things that can't be taken apart."

"I work a lot in zines and there the main concern is composition of narrative. You can eliminate the implicit affiliation of a series of photographs by changing the sequence, color, title."

"I mean, people can be completely knocked over by five pages if they are put together in the right way – and that's amazingly beautiful."

On our way back to the bikes Frydendahl emphasises that her love of structure actually stems from an inspired challenging of form as such.



"I'm of the opinion that the dirty laundry is more interesting than the clean. It's devastating to hear people hold themselves back on the grounds that their idea 'has 'been done before' – if you think like that you remain in the structure, the mere form."

"No moment has ever existed before – it is never the same light."



WHAT'S ON • SEPTEMBER



THE RIVER INSIDE
Artist Ólafur Eliasson makes us question our understanding of the museum space at his newest exhibition, Riverbed, at Louisiana, where he brings the rugged nature into the museum's south wing.

louisiana.dk

ALL
MONTH

SEAL IS THE DEAL
Make a day trip to Esbjerg with the family to visit the Fisheries and Maritime Museum. The newly renovated seal enclosure is worth the trip.

Fiskeri- og Søfartsmuseet
fimus.dk

ALL
MONTH

SET SAIL FOR HISTORY
Catch a glimpse of the nation's nautical history at Helsingør's new Maritime Museum. See ships from throughout history and how they've kept the economy going.

Museet for Søfart
mfs.dk

ALL
MONTH

YE OLDE DENMARK
See and experience how Danes have lived through the millennia, from the stone age, to the 19th century. Why not try your hand on forging a sword?

Saglandet Lejre
saglandet.dk

ALL
MONTH

JUNIOR DA VINCIS
The junior workshop at Aarhus' modern art museum ARoS allows the whole family to try out and develop their artistic abilities under the helpful tutelage of the hands-on staff.

Juniørværkstedet
en.aros.dk

1

WHIMSICAL WORKS
Copenhagen has a burgeoning modern art scene, and for one week you can sample the very best it has to offer. There is no better way to get acquainted with the modern art world.

Copenhagen Art Week
copenhagenartweek.dk
Ends Sep 7



PAINT THE TOWN RED
Aalborg will be transformed from its standard charm into strawberry fields for a week. Enjoy a week of rosy activities for everyone.

Aalborg i Rødt
aalborgevents.dk
Ends Sep 7

1

ARTISTIC AARHUS
Denmark's second city puts on a first-rate jazz festival, and kids concerts are an important part of their programme.

Aarhus Festuge
aarhusfestuge.dk
Ends Sep 7

5

REMEMBERING THE WAR
Throughout the years, The Golden Days festival has allowed participants an insight into eras gone by. This year they it takes you back 100 years, to the beginning of the First World War.

Golden Days Festival
goldendaysfestival.dk
Ends Sep 21



GASTRONOMIC DELIGHT
Gluttons and gutbuckets, come one, come all to the grandest gastronomical experience of the year, the Food Festival. Sample everything from Danish potatoes to fish salted in geysers.

Copenhagen Food Festival
foodfestival.dk
Sep 5-7

7

ROLLIN' ROUND TOWN
Rollerblade your way across town in the Copenhagen Inline Challenge, where you can choose between a kids 3K or the leg stretching marathon.

Copenhagen Inline Challenge
copenhageninlinechallenge.dk

Elías Thorsson

13

NIHILISTIC SUPER PARTY
Akon, Medina and DJ Aligator have all confirmed they are playing at the mega party SuperMartXe which promises a 12-hour super-show out on Refshaleøen.

SuperMartXe World Tour
supermartxe.dk

WHAT'S ON • SEPTEMBER

13

RUN UP THAT BRIDGE!

It is not often you get the chance to run from one island to the next, but participate in the Broløbet Storebælt and you can scuttle across water while proving yourself faster than your fellow man.

Broløbet
brolobet.dk



SURFIN' KLITMØLLER

Windsurfing is both great fun and a competitive sport. Now you can watch as 32 of the sport's biggest names jump and twirl right in your own back yard.

Cold Hawaii PWA World Cup
worldcup.coldhawaii.com
Sep 13

19

KIDS ON FILM

The annual Buster Film Festival brings cinema from around the world to children of all ages and sizes. This year you can even try the fashionable bike-in theatre. How Danish.

Buster Film Festival
hwww.buster.dk
Ends Sep 28

24

I GOT THE BLUES

Every year, the very best of the blues world descend on the capital, bringing melancholy lives to melodious music to the Copenhagen Blues Festival, which takes place in various bars and speakeasies.

copenhagenbluesfestival.dk
Ends Sep 28

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BREAKING THE MOULD OF “SELF-SUFFICIENT, SELF-PRAISING” DANISH HUMOUR

United by humour: This month, Copenhagen International Comedy Club will host eight shows featuring some of the world's best stand-up comedians at the Copenhagen Comedy Festival

SMALL COUNTRIES tend to be insular places filled with very socially cohesive peoples, and no country does social cohesion better than Denmark. All aspects of society can fall victim to excessive groupthink, and humour and laughter are no different. But this month, the Copenhagen Comedy Festival, and its founder Thomas Marschall, will attempt to crack the monotonous homogeneity of Danish humour with a four-day international comedy festival.

“What I want is to bring more diverse humour to Denmark,” said Marschall. “There are a handful of comedians here who sell the most tickets, and some are good. Most of it is tits and ass humour, which you also find on the international scene, but the international scene tends to be more intellectual and stimulating.”

On paper, Marschall seems like an odd laughter messiah. For most of his life, he worked as an executive for tech companies, spending the lion's share of his time in boardrooms and on planes. But it was on his business trips where he discovered an underlying common denominator that binds all human beings—we all love to laugh.

“With my work, I had the opportunity to travel a lot, and on those trips I got to experience international comedy all over the world. What was so inspiring was the diversity of the material. In recent years I haven't really en-

joyed standard Danish comedy, as it has all very much been on the same topics. When you go to a comedy club in New York, for instance, you see people from all walks of life making fun of themselves and laughing together.”

He sees the common threads in Danish stand-up stemming from an underlying trend that filters through the country: Danes like being Danish.

“Another part of why I wanted to start the comedy festival is that Danes can be so self-sufficient and self-praising,” he said. “While travelling the world, it became clear to me that every time you see praise for a Dane or something Danish, it comes from the Danish media. We are very good at drawing attention to what we are doing, and this represents an attitude that we take with us abroad. Why improve anything when we are already the best in the world?”

The way Marschall sees it, there is no better way for people to find common ground and to make others feel welcomed and integrated than to sit down and laugh together—and more often than not, a good joke can expel generalising myths we might have about others.

“I believe that every time you sit in a room with people who are not like yourself and laugh with them about culture, sex or whatever,

it removes boundaries. We get a very boxed-in image of other groups of people from the media, and these images block common understanding. Humour is a great way of removing those obstacles.”

The festival starts on September 23, and each night four or five comedians from around the globe will take the stage. All shows will be performed in English. **M**



CICC founder Thomas Marschall

**COPENHAGEN
INTERNATIONAL
COMEDY CLUB**

SEPTEMBER 23-26

WWW.CICCLUB.DK

THREE PICKS

FAST, FRIENDLY AND FUNNY: ARI ELDJÁRN

SEPTEMBER 23-26, 20:00



Ari Eldjárn is Iceland's most popular stand-up comedian. He began his career in Reykjavík in 2009 and has since then performed all over Iceland, he also writes, directs and acts in multiple comedy shows for Icelandic TV. Outside of Iceland he has performed in Denmark, Norway, Sweden, Finland and the UK.

His style has been described as "fast, friendly and funny" and his material covers "everything from raising children to getting punched in the face in Benidorm".

NOTHING BUT THE TRUTH: COLM O'REAGAN

SEPTEMBER 25-26, 20:00



Colm O'Regan has stood up on various stages and made people laugh all over the world. His comedy festival appearances include the prestigious invite-only Montreal Just For Laughs, the Kilkenny Cat Laughs and Electric Picnic.

He has played all over Ireland and the UK and Europe and also New York, Cape Town and Tokyo and regularly appears on the Late Late Show for Ireland's national broadcast, RTE.

Colm runs his own comedy club, Inn Jokes, at the Patriot's Inn Kilmainham in Dublin.

TOURGASM: ROBERT KELLY

SEPTEMBER 23-25, 20:00



Robert Kelly has overcome many hardships, all of which have made him the actor/comedian he is today. From his early days as a kid growing up in Boston in and out of Juvenile Hall, Kelly's unique, honest take on his own life and his relationships makes his comedy clever, abrasive and funny but refreshingly vulnerable.

He has been winning over audiences for the last 18 years. Kelly has traveled across the US in the "Tourgasm Live" tour with Dane Cook and Gary-Gulman.

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