Manny would say that one probably should not quote Lenin this days, but I will still present one (out of context) as a statement to start this text:

*The world is not to be comprehended as a complex of ready-made things, but as a complex of processes, in which the apparently stable things no less than their mind images in our heads, the concepts, go through an uninterrupted change of coming into being and passing away... a development by leaps, catastrophes, and revolutions; “breaks in continuity”; the transformation of quantity into quality; inner impulses towards development, imparted by the contradiction and conflict of the various forces and tendencies acting on a given body*¹

**Demons and crystals**

As this text and the accompanied work is the end of seven years of art education, I want to confess that my decision to start studying art was done under the influence of LSD. There were of course a lot of things that played in to make me take the decision, and I would probably have taken the decision anyway. For it’s almost a little shameful, but about everyone I know on personal level works in some way with culture, even people I have known form school and my family. And I have obsessively been drawing and building small things for as long as I can remember, and it feels like it’s not something I’m able to fully stop doing.

What happened when I took the drug was that it affected how I perceived the world and how I was thinking. Of course it made me think the banalities you would expect form a 17-year-old on LSD, but still the experience was still quite profound and it really made a break in the way I was thinking and I decided that I would like to study art. For the intoxication reminded me how I experience art. I can sometimes find artworks to affect the continuity of thought, to create a new mode of the mind. While I think artworks should be able to function on an intellectual level, I also find it to have a potential to work on, in lack of a better word, an emotional way. When I experience some works I can find the experience to be a little difficult to explain, maybe I can call it sublime, not unlike a drug or maybe a great scenery in the mountains. And it is within this combination of intellectual thought and this affection I think the potency of art lies.

The reason I wanted to bring up my experience of LSD it not to glorify drugs, I don’t necessarily think that the world would be a better place if everyone experiments with psychedelics. But, as we live in capitalist society, there is no denying that blind marked mechanisms are setting up parameters affecting almost every aspect of our lives. I can only talk for myself but I find this setup unsatisfactory, and it leaves me with a desire to somehow avoid it. I find a resentment to just agreeing with the way things are. So for me, as a teenager LSD was a way of exploring alternatives; today I find art to do the same purpose, to try to stir things up and to try to change things.

I know that some of my decisions are taken out of silly or even maybe ridiculous reasons. Fairly obvious a lot of my decisions are done because of habits and out of conformity, even the decisions that somewhat differ. For example I was a vegetarian for many years, I kind of

¹[https://www.marxists.org/archive/lenin/works/1914/granat/ch02.htm](https://www.marxists.org/archive/lenin/works/1914/granat/ch02.htm) Karl Marx, A Brief Biographical Sketch With an Exposition of Marxism by Vladimir Lein, translated by Clemence Dutt, uploaded to “Marxists Internet Archive” in 2008
did it out of a concern for my environmental footprint, but honestly I might mostly have done it to impress a cute vegetarian girl in my class. Perhaps it’s just vanity to want a decent cause of one’s action, in the end it’s the outcome that really matters. But I can’t help to think that one starts better off by being somewhat conscious of one's cause of decisions, to gain some autonomy.

As I have many artists in my family, I have the luxury of knowing that wanting to be an artist is a little bit silly. I find it pointless to be an artist in itself (off course there are economical reasons to insist on the title “artist”), my drive is more towards the process of working. To explore ways of doing things outside the logics of the market economy (at least that's what I’m telling myself). And in this age of screens and online flame wars, I find myself with a longing for something more tangible. After all there are matters in this world affecting us, the cleaning personnel in this institution are breaking their backs bent over a broom, the pigments in this text are slightly poisonous and the globe is getting warmer. So with an acknowledgement that I’m aware that materialism is a little hip at this moment in the art field, I will still insist on it. And what better way to start up my reasoning for my work, than to write about this text?

Writing this text is a little weird. The main purpose of the text is perhaps as a basis for my examination at Galleri Mejan. An examination is formal test of persons knowledge and skills within a given field. This would imply that I should write this text to prove my knowledge of art, and that there are a “right” knowledge of art (and that are on “master degree” level). And if I don’t have this knowledge, I could fail. Given my experience with this school is that this isn’t really the case. The text is also uploaded to a public archive of MA theses, which means it’s meant as a product of an academic production and that the text should be part of a broader academic discourse. But let’s be honest, who is going to read this text on that web page?

The only one I know is going to read this text is myself, the Censors (which one sensor does not understand norwegian, causing me to write in this foreign language), Fredrik Ehlin and maybe, if anyone bothers, some classmates. So in a way the text is addressed mostly to the Censors, where I have to explain my reasoning, thoughts, decisions and motivations for the works I’m presenting. And if I’m going to be honest about this things, it consist of among other personal things (I don’t mean personal, as strong emotional events). The singularities of my personal experiences are in a way maybe not interesting, but I think its a point to write about them as they have a presence to some extent in my work. I would also claim that personal thing always has a presence in political decisions, science demonstrations, research publications and art works. For we are all experiencing the world in way that we cannot completely transfer to others (no matter how precise one is to describing an apple, It will always be different the experience of eating an apple) And precisely because this text isn’t really directly a part of a broader academic discourse (as it’s not being read in outside of this context), but just a part of a singular discussion at Gallery Mejan, I will allow myself mention them.

Maxwell’s demon
As you are now holding this text, the temperature of the paper is affecting the temperature of your hand and vice versa. The copper pigments in this words you now read have charge of chemical energy affected by the air around you. The copper is slowly reacting with oxygen to
form copper oxide. This process is changing some of the chemical energy to heat and adding a tiny amount of heat to the heat exchange your hand engages with this book.

Intensities are properties of matter, which don’t depend on the amount of substance it’s measured in. All things are embedded with intensities. The temperatures and the charges of chemical energy are two examples of intensities in this text. Intensities are a creative force, everything is created from a difference between intensities, and every process occurs because of differences in intensities.

Take the copper pigment. The copper pigment was in the first place made from a difference in charge of chemical energy. There was a difference which caused electrons to flow in a wire with a copper sulfate solution containing a bronze anode and a bronze cathode in the middle. The flow caused negative charged copper ions to flow from the cathode (leaving the tin in the bronze behind) to the anode creating the fine copper powder. All of the components were again dependent of intensities to maintain the flow and create the powder. If the temperature were too high, the wire would melt, or if the pressure were to low the solution would evaporate. And If the current was lower, the copper ions would bind to the anode and create a copper crystal instead of a pigment.

The concept of differences in intensities is used by Gilles Deleuze, Manuel Delanda and Elizabeth Grosz, but it’s a concept borrowed from thermodynamics. Thermodynamics is a branch of physics concerned with the relationship between, heat, energy and work. In a sculptural context thermodynamics can be worth looking into, as this relationships are spastial. As intensities aren’t dependent on the amount of substance, they can’t be understood on a notion of space based only on length and volume. The notion of space thermodynamics operate with, is what Deleuze would call a “smooth space”. A smooth space is in opposition to a frigid space. While the a rigid space is a space of grids and metrics, the smooth space is space of vectors and degrees.

The field of thermodynamics build upon two laws; the first law states that energy cannot be created or destroyed in an isolated system, and the second law of thermodynamics states that a process will lead to an increase in entropy. These laws cannot be fully proven, as they claim to be true on everything, but things in the world seem to be following them. There have been many attempts to try to disprove the laws, and I think one of those attempts can give some valuable insights.

In 1867 James Maxwell proposed a thought experiment, that supposedly would violate the second law of thermodynamics. He proposed that there would be two chambers filled with gas, a chamber A and a chamber B. Between the two chambers there would be a demon controlling a small gate that can be open and closed. The chamber and the gate hold no mass interfering with the gas in any other way than as a boundary. The gas particles move around and bump into each other, some will move faster than others. (The particles moving faster have a higher temperature. The temperature of a gas is the average of the temperature of each particle in the gas). The demon takes advantage of this, and each time a fast-moving

\[\text{2 It's a common misunderstanding that entropy is chaos. So to be clear entropy is a measurement of possible positions energy can place itself. A perfect crystal at 0 kelvin (such an object does not exist) would have no entropy, as it is totally stable and the energy only can be at a single place. But a warm gas will have a lot of entropy as energy displaces itself all around. When you have a difference in intensities, let's say in pressure, the difference will equalize. After the pressure has equalized the overall entropy will be higher. This is because the energy will have more possible positions, then when separated. This will appear chaotic.}\]
particle in chamber A moves towards the gate, the demon will open the gate and let the particle in to chamber B. And, similarly, each time a slow-moving particle in chamber B moves towards the gate, the demon will open the gate and let the particle in to chamber A. Then it will appear as entropy has decreased since chamber A has cooled down and chamber B has warmed up.

Maxwell’s demon bugged scientists for many years, however today is seems like there is a solution to the problem. The demon doesn’t violate the second law of thermodynamics because information is entropy. For the demon to be able to operate the slit the demon must know the velocity and position of all the particles. This information must be processed. No matter how the information is perceived, may it be transistors, neurons or printed letters on paper, the information must take a form. Let’s say the demon uses 0 and 1 as form for information. The demon will start blank. Observing a particle will give a value 00100011, this form will be an increase in entropy in itself. For the information to be erased heat would be released and entropy would increase. The information at hand would need to be processed through a difference in intensities, adding to the entropy. If the demon for example uses a transistor, it would need an electrical charge. The transistors will direct a flow of electricity, but for the flow to change it needs an affect from some sort of a sensor. What is also a problem with the thought experiment is that a sensor would interfere with the particles, sensors depend on intensities. For all a sensor does is to transforming energy. For instance, a Piezo sensor transforms kinetic energy to electricity, so either you have to add energy, like light, or you have to take energy from the particles.

What one can draw out of this, is an indication that information, with the inclusion of language, holds a relation to a thermodynamic system. Since our perceptions and language does organise matter, in similar way to the demon, it would violate the second law of thermodynamics if it was separated and did not operate with affects to the material world. Just as your hand have a spacious connection with the paper, forming a system with an energy flow in the form of temperature, our perceptions and language holds a connection with the world. Our minds must be in a complex system with our surroundings.

Ants organise ant communities by secreting pheromones. The network of pheromones produces maps out of their surrounding and causes the ants to efficiently divide their labour efforts. One ant alone will have a very limited capacity to perceive and remember its surroundings, but precisely because its mind is not limited to the neurons in its brain, it can perceive its surroundings with a high complexity. We humans organise ourselves in a similar way. The most obvious case of course is computers and texts, but our minds function through other objects as well. All from a baby mobile to a large hadron collider are objects we use to perceive the matter around us, and like a demon, use to organise our world. I believe that art works in the same way.

A mental memory would need to be recollected once in a while to maintain its form. If the path of neurons doesn’t get its stimulation they disappear. So over time this process of maintaining a memory would carry with it some decay, the memories get twisted and transform. The experiment apparatuses scientists use to perceive the world, would as well from time to time have to be reused. It is fundamental to science that experiments have to be carried out again and again to be perceived as true. If an experiment is not carried out over a long period of time it will lose its validity (If an experiment was carried out a couple of times in the 1930s it would be less valid that an experiment carried out a couple of times in the 1990s).
Art needs as well maintenance, not only by maintaining its materials from the inevitable degradation, but by viewing them, writing about them and replicating their related ideas. For instance, it would be fair to say that it's likely that the meaning of the Venus of Willendorf has been completely twisted from lack of maintenance. And I would like to point out that even if the Russian constructivists would have made "The Last Painting", they still needed to create new variations to sort of maintain the idea of a last painting, and to prevent the whole painting thing to start again.

Donald

As I now will write about Donald Judd, I do it with an acknowledgement that my understanding of his works may have been twisted by the passing of time. Donald Judd is maybe the epitome of an artist working with a rigid space. I want to use him as an example, not only because I oppose the ideas of his works, but also because I find his work appealing, I kind of like the works.

In an interview Judd proclaimed that he worked with cubes because; “They [cubes] certainly don’t have any intrinsic meaning or superiority. One thing though, cubes are a lot easier to make than spheres”, It’s safe to guess that he got his material sent to him in cubes (like a stack of aluminium sheets) for the same reason, but I think it’s quite clear he worked with cubes because his artistic practices was centered around form, colours and surfaces as ends in themselves. When he says they don’t have any intrinsic meaning, I assume it’s because the works are meant to be just the thing they are, kind of like Gertrude Stein's “A rose is a rose is a rose”. In his notes you can find that he opposes the term abstract, supporting that he thought of his work as concrete. An aluminium cube is an aluminium cube, It’s a material form, with a color in an environment (like a gallery), nothing less nothing more. And I will assume that he works with repetition as a way to remove an aura of the individual object, and to let it be emptied form all other meaning that what it is in itself.

A simple way of criticizing his works would be to say that a cube will have a meaning by the viewer, it will for them perhaps clearly be about industries and therefore create a negative emotion or be about whatever else with the connotation it gives. And a cube will maybe clearly have a superiority, why else would he make them? Why else would so many galleries prefer them? But this is not what I find problematic with his works. I can imagine that Donald Judd once in a while got furious over cubes curving from their own weight. In his notes you can find a text where he complains that he could have had thinner aluminium plates in a cube without them curving, indicating that he must have encountered this problem before. I myself can find it infuriating when my work does not behave I as I want it to, but I also find the excitement in making things. A sudden curve can open up new possibilities. And it’s within this I find the problem, an artwork will not just be a material form, with a color in an environment. The material of thing doesn't work that way, there are always other aspect, a curving, like its weight in relation to gravity. You can see similar thing in other modernists; Pollock's paintings saggess downwards, Rothko's paintings are fading away and Serra's sculpture fell over a guy and killed him. In my own family, my grandfather was a modernist print maker. Like many of the artist of his generation, my grandfather got serious

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3 Donald Judd Writings, Co-published in 2017 by Judd Foundation, page 194.
health problems from the solvents fuming out of prints, and he ended up dying of cancer most likely caused by the prints.

To put it in a Marxist way; an artwork may at first glance appear as an obvious thing. But if you examine them closely, you will find them to be filled with all kinds of metaphysics and quirkiness. It has been revealed after the cold war, the CIA secretly funded the American modernist art movement in the 50ths and 60ths. I can’t for certain say that Judd himself got this funding, but he still fell under its influence by taking part in the moment. It’s likely that the CIA hoped that the modernist art would show the world that western capitalism wasn’t just a mindless producer of commodities, but also could create high culture. There must have been a hope that the art would make a capitalist model more appealing for third world countries.

One can only speculate if Judd’s Cubes had any effect on turning third world countries capitalist. But this is a problematic aspect of this type of art, materials will always take part in systems outside of them self. It’s inherent in the material, you can’t have it without taking part in a larger system. For the production of his aluminium cubes might very well be depended of a third world country. Aluminium is made from an electrolysis of aluminium oxide, a mineral which is often mined from the soil in South America under the amazon rainforest. And no matter if the cube did work as a propaganda instrument, the cube takes part in the capitalist system. For some artworks, like Judd’s works, not only depend on commodities as material, but functions as a commodity. A cube is not just a cube, it’s a value of wealth. You can exchange a cube with someone's labor. If you have enough cubes, you can exchange them in a factory, raw materials and someone’s labor, and accumulate more cubes.

This notion of a rigid space that Donald Judd poses, is a general problem. Perceiving an object as a separate entity contained in itself is problematic. Urgent problems in our world, like the environmental crisis and poverty, have a clear spacious aspect. For a Coca Cola isn’t just the real thing. You can’t have it without funneling wealth to a corporate machinery which is sending death squads on union workers in Latin America. A car is not just a car, its directly interacting with the atmosphere and causing desert growth somewhere else. It’s not a point form me that we should always go about thinking on this, but if we want to achieve some agency on these problems we need to have a useful notion of space. I do think that intensities and smooth space are useful concepts in this regard, and that art should explore and play with this these concepts.

A change in an intensity can lead to a critical point of change, like a water reaching the boiling point, or an increase of salt concentration of a solution reaching a point where crystals will precipitate. Capitalism and global warming are problems of intensities, it’s problems of an increase of concentration of wealth in upper class and an increase of concentration of carbon in the atmosphere. I think it would be fair to say that it’s like to be critical points in both capitalism and global warming.

For if you look throughout history, there have been critical points of collapse and revolutions, caused by inner “intensities”. Grain prices have this effect, that when the price goes up it will hit a point where a family can no longer afford other foods, like meat and vegetables, further increasing the demand and prices of grain, creating food crisis which can accelerate out of

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5 https://www.independent.co.uk/news/world/modern-art-was-cia-weapon-1578808.html By Frances Stonor Saunders, Sunday 22 October 1995 00:02
hand. Just fairly recently you could see the collapse of Arab regimes correlated with such an increase of grain prices\(^6\).

Now that the temperature is rising, and increasingly more land will be rendered useless to agriculture and the sea level will rise, one can wonder if the problems will come slowly and orderly for us to act upon, or if they will suddenly accelerate reaching a critical point where our systems no longer can sustain themselves. Many have dismissed Marx’s prediction of the end of capitalism, but still one can wonder what will happen if the accumulation of capital by capital continues. For as Thomas Piketty has shown with his research in “The capital in the 21 century”, the rate of income of capital will increase from the rate of income from wages. The higher income from wages in relation to income from capital, that we have seen in the post-war capitalist societies, seem to be an historical exception. Now that we have seen for some time that the average real wages have gone down in the USA, while the upper class have gotten richer, we can wonder if the recent political turmoil is the start of much greater crisis for capitalism. For if these tendencies don't change, It's not even something to argue about, that our society is unsustainable.

**Metallfeber**

Metallfeber, or metal fever as it is in English, is a sickness from breathing in of metal fumes. The symptoms of metal fever are; fever, shivers, muscle aches, shortness of breath, nausea, chest pain and coughing. And in severe cases you might as well experience vomiting, yellow eyes and skin, low blood pressure and bloody diarrhea. I chose this name for my exhibition as this is an affect that can a part of casting, soldering and welding metal. Working on this project its presence has been a lurking fear in the back of my mind.

The “Metallfeber” exhibition consist of three sculptures and a serie of screen prints in copper and bronze on paper with a patina. Sculpture Number 1. is a sculpture where a copper pipe structure is dripping water on piezo elements which are sending small electrical charges which is adding copper to the pipes. Sculpture Number 2. is a small system that is changing over time during the exhibition. It consists partly of a zinc cast of a foot, a bronze cast of a hand and a copy of the head of the pig statue standing outside KKH. Sculpture number 3. is a circle of electrical cells and electrolysis.

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By Ine Perez, March 4, 2013
At Nordnes in Bergen there are a stone foundation supporting a plateau with buildings and an old fort. In the stone foundation, almost like a cave, there are a public urinal. As rain pours down, the mortar holding together the stones in the structures slowly dissolves into a flow of water. When the water flow passes the room of the urinal it gets exposed to heat from the air and sun which causes the water to evaporate and the minerals from the mortar to precipitate out into stalactites. If left unattended this would eventually lay down the fort and the buildings in a ruin, and the empty space of the urinal would be filled by a mineral structure.

The project “Metallfeber” has grown from this image. I have wanted to sort of synthesize the process of growth of stalactites. The materials I ended up using for this was copper and bronze. Just the growth of stalactites, this project has taken some time. It’s not an important point for me that the starting point is present in the work that is showed. My work process consists of repeating processes, and tweaking them from time to time. I want the work to evolve out of a work process, where the work is created both from my input and the input of the material behavior. By working I should reach a new position that can open up new possibilities (if I don't gain anything from the work, how could I expect others do so?). Reaching a conclusion would be a failure.
Sculpture Number 1.

Klee

In the Pedagogical sketchbook Paul Klee writes about motion. He divides motion into three parts: active, medial, and passive. As examples, he uses an arm, the pollination of flowers, and a water-driven hammer. With the arm, the brain is active, the muscle is medial, and the bone is passive. In the pollination, he says that the male organ (anthers) is active, pollen-carrying insects are medial, and the female organ (fruit) is passive. In a water-powered hammer, the water is active, the machinery transforming the water's motion to mechanical motion is medial, and the hammer is passive.
This is a model you can see as well in Fritz Lang’s Metropolis, where the upper class, described in the movie as “the head” is the active, the working class described as “the hand” is the passive and the mediator between them described as “the heart” is the medial. There are an old vulgar (in lack of a better word) view within lefties politics that are similar to that of Fritz Lang. Where the bourgeois is viewed the active and the proletariat is the passive. And as the bourgeois was the subject of the revolutions leading to capitalism, the proletariat is supposed to turn into the revolutionary subject bringing about communism. But as history has passed this seems not to be the case. Rather what seems to be the case so that there are multiple subjects how have different motives and are in somewhat in conflict with each other, like labor unions, different kinds of interest organizations, open source communities, political organization and so on. For example, are labor unions organizations of workers, with a clear influence on the capitalist production. Unions are not a revolutionary force today, but still a clearly a subject or an active force. They are not only affecting their workplaces, but also affecting political decisions in the parliament, and are from time to time I opposition to the labor parties views.

I would as well argue that the in the emergence of capitalism many things might have played inn. For instance, one could say that coal maybe played an important part. If there hadn't been any coal maybe there couldn't have been the technologies leading to modern factory productions, with the factory worker (with global warming, coal might maybe even be the cause of the end of capitalism).

I think that something like Paul Klee’s reading can easily be done on the formation of stalactites (the water - active, the urinal room - medial and stalactites - passive). Even doe I would say the stalactites would play an active part, as their expansion is changing the flow of water and eventually could completely stop it by filling the room. When working on the Metallfeber I don’t want to end up with such a reading (battery/water piezo - active, wire/conductor - medial and the electrolysis - passive), but I might have failed.

For in a electrolysis the solution between the anode and the cathode are of importance. The properties of the solution, like it temperature, concentration and pressure plays a large part in how a crystal would grow. In The Mode of Existence of the Technical Object Gilbert Simondon

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argues that the origin of vacuum tube is the electrolysis, as it’s basically is an anode and a cathode with a matter between conducting electrons. This would as well imply that the origin of the transistor is the electrolysis. And there are no denying the significance of on the silicone between the anode and the cathode, which allows the flow to be turned on and off. If it hadn’t been for this space, the world would have been profoundly different.

I would as well want to say that the fundamental of a process is the difference in intensities. In this difference it’s not one part how is more active, it’s the difference itself which is active. If you have a bowl of water, movement will occur not matter if water is poured inn or if water is poured out. When I have put a tank of water in the ceiling, it’s not the tank which holds the charge, but the charge is the difference between the ground and the tank, it’s the room between which holds the charge. No matter where the water is in relation to the ground (or the ground in relation to the water), as long as there is a difference, there will be a charge. With Klee’s water powered hammer, all the parts are within such a room. All the part can be thought as “water drops in relation to the ground”, even if they are cog wells (where the difference is in speed).

I do understand that my thought on this might be a little cloudy (as well as hard to draw out of my work). But I do think that pollution and politics should be taken out in this terms. I don’t think pollution is a problem of singular things acting on passive thing, but that an “charge” from a difference in intensities between things/matter. For example, is it not necessary a problem in itself to pour some sulfuric acid in a lake. You can do this and everything will be fine, sulfuric acid isn’t fundamentally bad for a lake. The problems emerge when the acid reaches a high concentration (it could have been a high concentration of anything else, like cow shit, salt, stones, plants etc.), and there is charge between various things in the lake and the acid.

Sculpture Number 3.
“Chainsaw gutsfuck”

I have a cast of a bronze hand hanging from a wire in my work for the MA solo exhibition. When I made the hand, the primary function of the hand was as a sculpture anode in an electrolysis. I chose the form of a hand from thinking about touch in relation to the spaces between the anode, the salt solution and the cathode in an electrolysis. After making the hand, it reminded me on the cover to the album “Deathcrush” by Mayhem. On the album cover there is an image of two severed hands hanging from ropes. It has as well appeared to me that I was listening to that album while I took the decision on casting a hand. It might therefore be likely that my subconscious copied this image. I know from drawing drawings that this is something I’m pruned to do. To much amusement of a teacher I once had, a drew a drawing that turned out to have an uncanny resemblance to the cover of my notepad.

Sculpture Number. 2

The Mayhem cover isn’t an image I would (consciously) want to be associated with, as it’s obscene and plays on Nazi imagery (I for the would guess this is done for the sake of provocation). The two possible reasons on why I chose the form of a hand are somewhat in conflict with each other. One explanation is the experience of my own reality in the moment of the casting, and one is a is an outside look at myself afterwards, neither of them can be proven. I of course acknowledge that both of this links might be lost for the viewer, and in this case I’m fine with that.

A theme I have loosely been working on is the Scientific demonstrations. Within scientific demonstration there seems to be an Idea of universality. The phenomena in the demonstration should be possible to reproduce. But I believe is that in the scenery and in the choice of what to demonstrate, there are lurking other aspects and meanings, and the universality in it might almost disappear. For example, us today undoubtedly some of the
demonstrations of the past appear as cruel and sadistic. Like the experiments on revival of organisms done in USSR in the 1940s, where the doctors kept a severed dog head alive.\footnote{https://archive.org/details/0226_Experiments_in_the_Revival_of_Organisms_20_36_46_00}

I find art to contain the same problem. But in one way the chaotic aspect is appealing. Hilma av Klint’s paintings appear as lunatic in its meaning for me, but I can’t help myself from looking and them and enjoying it. In another way, there are maybe a need for the works to contain some universality (Universality, as in able to be understood somewhat similar in in the context of “western” art), or a reproducibility in its meaning.

**Death**

Edvard Munch writes “An artwork is a crystal - like a crystal an artwork must have a soul and a will. It is not enough that an artwork has the right surfaces and lines. (...) Crystals are born, they form as children in their mother’s womb. The fire of life even burns in the hard rock. Death is the beginning of life, to new crystallization.”\footnote{https://vimeo.com/29535247} Jane Bennett uses Freud’s concept of death drive, a drive to turn into raw matter, to explain hoarders. The hoarder is wanting to assert itself into the matter of the objects, as the objects have a longer duration than that of the human body. This idea can as well be used to explain a lot of art practices. Take Munch as an example, considering that Munch’s early life was filled with the death and his choice of motives of sickness and death, I don’t think it’s too farfetched that he can have used paintings to insert himself into a material with a longer duration as a way of dealing with the trauma of death.

I would as well suggest that this can be one motivation for why a state would want to build a monument. As far as I can tell most monument is built in relation to a crisis of the state, like a war, a revolution or a terror attack. In Norway and many other countries that have been under foreign rule, a lot of the monuments can relate to the independence. Foreign rule is clearly a kind of death for a state, and by build a statue of a writer or composer that have a importance in the independence movement, a state could be viewed as way of dealing with a state trauma. I can also add that with case of the CIA support to modernist art, that this was done in time where the US state was in fear of its own negation, the Soviet Union.

The strong emotional response to the removal of monuments can perhaps be explain by that people project them self on the monument. The longevity of the monument promises

\footnote{Ett konstverk är en kristall – liksom kristallen har själ och vilja måste konstverket ha det. – Det räcker inte att konstverket har korrekt ytor och linjer.” Krystaller födes och formes som barn i moderens liv. Selv i den harde sten brænder livets ild. Døden er begynnelsen til livet, til ny krystalasjon. Munch egna ord, Paul E Tøjner, Prisma Svensk utagave 2001}

\footnote{https://vimeo.com/29535247}
that something of them will live on in the rock or metal after their own flesh has decayed. And it is not the removal symbolic representation in itself that upsets them, but the shattering of the belief in life after death. A realization that all will perish, that they will fully and truly die.

A possible reason I might have been thinking about the urinal in Bergen, is that one morning when I was walking to the academy, I saw a corps laying there. But I think the theme of death might be fitting. If we are to create a new society, it would in a way be the death of us. Since the current ideology, the current way of viewing and acting in the world, in is truly a part of who we are.