

What you are looking at is a digital version of an exhibition that was planned to be realized physically in the gallery KHM2 of Malmö Art Academy, which as you may have guessed was cancelled due to corona. Since the initial concept of the exhibition depended on the time and space of such a physical situation, the digital (re)presentation of it has called for this piece of text explaining *How it was supposed to be* and *How the piece presented online responds to this*:

In the physical exhibition, the eight square LED-screens, hanging on the four walls of the gallery, show eight soundless films of different durations varying from five to ten minutes. Each film consists of sequences of scenes that run on repeat interrupted by varying breaks of black screen. Four of them depict a character, the other four depict surroundings. Each screen a category: *walk, drive, gesture* and *body. Landscape, interior, movement* and *window*. At the vernissage, with the films running in the background, a performance of a music piece written for cello, viola, harp and guitar takes place. The quartet performs the piece sitting in a classic  $\cap$  string quartet formation on stacking chairs in the middle of the space. The vernissage guests sit on chairs of the same kind, which they have taken from stacks and placed themselves, oriented towards the semicircle of chairs for the quartet, which were already set up, *pre performance*, when the guests arrived.

*The performance* lasts twenty-five minutes and is a chamber piece constructed of a number of predetermined phrases for each instrument, that the musicians play in a specific order following a semi-open score that leaves the individual musicians to decide the tempo, timing, and *phrasing* of the written phrases.

*Post performance*, and during the remaining exhibition period, the music takes another form, in which four speakers placed on the floor around the space play long-durational loops with recorded phrases of each instrument.\* The fragments are spread between long pieces of silence, making the output of each speaker consist mostly of silence, then occasionally broken by a phrase. One instrument per speaker. Here a cello, there a harp, then silence, and then suddenly phrases of all four instruments fall at the same time in a random, unforeseen combination. The incommensurable durations of the four loops generates a continuously changing composition of the phrases over time.

After the performance, the chairs are left in place and for the rest of the exhibition they serve as seats for the viewer-listeners, who are free to move them around as they like, place them in front of the screens to view the films or leave them in place to take in several screens and sounds in one. Over the course of the exhibition, what may happen, is that the concert/audience formation of chairs in the center, with the screens in the background, will gradually alter into a spread-out constellation, with a few chairs placed in front of each screen and the rest scattered around facing different directions.

*MELODRAMA (montage)*, the ten-minute film that is presented online, is an arrangement of a number of sequences and phrases from the exhibition. This seems paradoxical to the concept of the exhibition, because here the editing, composition and juxtaposition of film and music, has been done intentionally – and meticulously – by the artist, clearly running in opposition to the coincidental and bodily subjective arrangement meant to have been made by the individual viewer-listener in the spatial gestalt. If the physical exhibition is de-constructed cinema, the montage *is* a construct of cinema.

Following Guattari and Deleuze's idea of the rhizome and the map, one could look at the exhibition as a map, that "*is open and connectable in all of its dimensions; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group, or social formation*", and one could see the montage as *one* possible tracing of this map – rather than a reproduction of the whole. In other words; the montage is one possible path through the exhibition, one subjective reading – which might actually open up entry to the exhibition itself, because "*if it is true that it is of the essence of the map or rhizome to have multiple entryways, then it is plausible that one could even enter them through tracings.*"\*\*

Whether you take this exhibition for what it is – an online presentation – and view the film as what it is – a conventional, seductive construction of film and music; or you enter the imagined exhibition, that never took place, only existing in this non-physical representation, you are dearly welcomed.

\*The recordings of phrases by the musicians were made prior to the planned performance. These are the ones used in the arrangement of the montage.

\*\* Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), originally published in French in 1980.