

LJUS LJUDER

An installatory working by Hans Peter Tommila at Museum Overtaci ' s Overgang-Hyper Exhibition in 2018.

Contents

Work Resumé

Definitions

Systematic break-down of content

References and inspirations

Practical needs and functions

Background

Methodology

Process

Definitions and navigations of structural worlds

Results and discoveries

Patterns in the exhibition as a whole

Proposal

Thankyou

Work Resumé

I sometimes like to write a thorough resumé of a work that I ' ve done, usually at times when I feel that the process and result has been especially wholesome and relevant - to my overall gradual development: in terms of artistic pursuits and creative research through various projects and mediums, on a free scale of different levels of manifestation. I find that this genre of the work-resumé as I use it, is a great asset to my general intentions in life, and a great exercise to pursue when reaching the point of needing to let go and turn to the next page, post-action activated by pro-action: or the other way around. The reader is free to share the information in this text in a low-key fashion, as long as it is in support to the success of humanistic values, as deemed fit. By making a resumé, I place my impressions - those that I manage to capture in words - in a map or imprint, which I later can return to and find gems of reflection for further use. Work resúmes can also be useful, when describing my work to partners, supporters and future co-workers. The document is therefore to be read, as a mix between being a personal collection of notes and memories, and a professional, pseudo-official paper. The text is colored by a certain, subjective state of mind, in a certain, subjective state of immaterial consequence, pertaining to and reflecting the process in which I at present find myself at the ending of one of it ' s bigger waves.

The perspective and use of discernment in the text, is natural to the process, both in and on the terms of it. At other times or states of mind, I would perhaps use other perspectives and expressions of discernment. But at the present time of writing this Work-resumé, this is where I find myself moving. Far out as it may seem and also admittedly, I still find it a grounding exercise for my sense of concrete reality, and the notion of what 's what, to write these thoughts down into words, in order to turn a page, shift into another state of mind, and go sailing for a few days - as it happens, possibly back to Århus.

Definitions

Title: LJUS LJUDER (english: "Light Resounds")

Formal overall description: An interactive non-performance installation and immersive hypersigil, built with combinations of objects from the storage and archive of Museum Overtaci, and from the personal cargo of Hans Peter Tommila, within an esthetic frame based on uv-lights and uv-reactive paint on black surface, in a room with chosen antiques and painted patterns of specific, enigmatic symbology. The installation is physically dominated by an antique piano turned on the side and decorated with four masks and basic equipment for sound exploration with contact-microphones, a sculpture from the floor to the ceiling stands at the middle of the room, a black tapestry with painted decorations covers most of the floor and two of the walls, a black curtain covers the other two walls including entrance, where uv-lucent organ-pipes and a twelve-part frame with symbols, hangs from the roof in white strands of thin, bleached cloth. There is a tape-recorder within the sculpture, and a recorded message by Hans Peter Tommila on the tape. The record-button is working and the tape is recordable.

Systematic break-down of content

- the museums objects and materials: by using materials both from the archives (pertaining to the old history of the Museum and it 's inhabitants) and from the storage (pertaining to the to this day active program of art-therapeutical work in the basement of the Museum Overtaci), I fuse the essence of my process with LJUS LJUDER to the essence of the process of Museum Overtaci through time.
- the artists objects and materials: by using significant objects from my own storage and archive, I fuse the essence of my efforts, experiences and dreams into LJUS LJUDER, as being a living symbol of manifested intention.
- the signs, symbols and symbology: all signs in the installation are either directly from my own personal alphabet of symbols, which I use in my research, or,

symbolic of concepts that are central in the research, and chosen as fundamental to the philosophical frame of LJUS LJUDER.

- the recorder and recorded message: by leaving a message on a recorder, which is also possible to change by further recording at will or whim, I leave a presence of myself in the room within the esthetic frame itself, investing a part of my performers self into the installation, at the same time as I make an opening to the visitor to immerse with the work by individual manifestation on equal terms – which would serve to strengthen and develop the result of LJUS LJUDER, but also give possible way for transformation, on part of the visitor, in terms of presence in the world.
- the esthetic frame: is chosen and designed in order to stimulate a different state of mind, associations to an imaginary world and parallel strands of time. It is also designed to invite the visitor by allusion to individual ad hoc creative work, playfulness and self-discovery through esthetic and creativity-enhancing means. The uv-lights, beaming with deep purple, brings purple color within.
- the sculpture: a simplified representation of the notion of the union of the high and the low, the here and the there, and the threshold of personal choice beyond the rational.
- the tapestry: a simplified representation and enhancer of the notion of being both within and without of reality, of hidden cosmic structure, and of pathways through the unknown. Also decorated with two significant symbols and one guiding text.
- the piano and sound-equipment: a lay-mans approach at sound-art equipment ready to be used, created in union with the beautiful Tafelklaver from Museum Overtacti. Ideally a tool to enter a momentarily more holistic, imaginative and open state of being, by individual initiative and exploration.
- the masks: four masks, each one representing one of four philosophical dimensions, central to LJUS LJUDER. Decorated with cut-ups from my own diary from during the process of creating the work, uv-reactive paint and thin white bleached cloth. In each mask a set of earphones. The mask is, if pointed horizontally, a key to entering a more free posture for psychophysical exploration of not only the piano to which the masks are attached through cables and contact-microphones, but to the rest of the room and experience of body and mind itself.
- the tombola: another invitation to play, this beautiful object from the archive, also contains organ-pipes that can be blown to make sound. The tombola is also a great symbolic example of finding an open gateway to chance by simple means.
- the organ-pipes: some of them are in the tombola, some of them, sprayed with uv-reactive paint, are combined into decorative modules hanging in the roof,

defining and enhancing contours of the room and situation.

- the white cloth: is bleached, and therefore uv-reactive. Is light, and therefore striving upwards and slightly lifting the mood of room.
- the three pieces of raw nature: a piece of significant wood from the nearby forest. A light stick of wood for striking the piano with, and a peacock-feather at the tape-recorder in the sculpture, corresponding to the peacock-feather at the entrance.
- the written presentation at the entrance: explains that the visitor also is part of the material. Features a peacock-feather corresponding to the one inside of the installation. Contains the text "Å iei fik hiro ksvi ledl mystpvsti", which is a cut-up boil-down of the philosophical frame (which goes "What the mystery enfolds: the higher spheres – What the hyperreality silently manifests: the white room – What the fiction loudly demands: understanding – What the body knows: will"), represented by symbol on the black tapestry (four triangles arranged in two rhombi on top of each other), and hence a irrationally connecting message from the creator to the visitor.
- the esthetic context: I have in the installation endeavored to create something not too esthetically similar to previous works of immersive installations with which I have been involved, without losing touch with the inner logic and personal continuity of my own individual path of manifestation, through and beyond that world.
- the overall context: this work is reflective both to my own sense of meeting with the legacy of Museum Ovaraci at this point in my own process and that of the Museum, and also to my personal sense of the state of the world, directly related as well as indirectly and globally, and of my notion of what I believe is needed, for humanity to save itself from the patterns in which it has trapped itself.

References and inspirations: Immersive Performance Art, Occulture, Magic-Esthetic Ritual, Mask Work, Experimental Sound Art, Techno Culture.

Angle of approach: Activistic deep-impulsivity, action-research, hyper-meta art.

Practical needs and functions

As the installation stands now during the Overgang-exhibition, the uv-lights needs to be put on and off at opening and closing hours of the museum. The same goes for the technological sound-equipment connected to the piano, and of the supply of electricity to the tape-recorder in the sculpture. However, even if these functions are not seen to on a daily basis as would be preferred, indeed even if the regular lights in

the roof by happenstance were to be dominating an otherwise turned-off installation, LJUS LJUDER itself would still be intact by structure and function, seeing that key to the meeting between the visitor and the installation, is the visitor as material in him/herself within the frame, and the visitors ability to activate aspects in and of the room, which – partly – is part of a reality shared by any visitor, when turned off as well as turned on, namely, the material reality.

Background

Since 1996, I 've been intentionally interested in practical applications to the notion of transformation on a personal and existential level, originally based on traditions of mysticism, shamanism, yoga and ritual magic, gradually turning towards theatre and other forms of art. This has since 2001 and 2002 respectively, branched and grown into the direction of cultural, social and artistic manifestations through various projects of activism and research, parallel with a deepened holistic practice centered in physical theatre, energy-work and applied techniques of various ritual traditions. In 2012, I wrote my Master Thesis in Theatre Pedagogy, "Towards Personal Growth" as a foundation for continuous work in the direction of transformation through art and pedagogy, using tools from different locations within the lore of art, philosophy and that of personal development, within a frame of engaged, physically applied imagination, contextual to flow-theory and creativity research. Significantly present in the process since 2007, has been on the one hand mask-work (Per Brahe, Finn Hesselager) and the Balinese Tradition of Sacred Art-practice (Per Brahe, Aole T Miller, and local masters of Bali), and on the other, immersive performance art, here understood as specifically centered within a recurring question on the perspectives of transformation of identity, embodied imagination, and fiction (Club de la Faye), and since 2009, adequate use of theoretical bridges into the fields of progressive theatre pedagogy and artistic action-research, to pursue and explore my intuitive and proto-logical intentionalities, within various esthetic and activist cultural frames, in a continuous intentional and artistically conscious step-by-step intuitive manifestational process.

The installation LJUS LJUDER synthesizes many of these basic strands or themes of research and activity.

At the open call to Overgang at Museum Ovartaci, I was looking for an opportunity to develop my research further, as a next step intended to head into the direction of mask-work and sound art in combination with immersive performance and ritual. I picked up an old concept that I have been designing and marinating on since a few years, but which has only partly been realized, the concept of HYDRA – a sculptural, interactive and immersive sound-art instrument for audience-participatory

performance improvisations. This was to be built with support from RRI (Reanimate Research Institute), to get the electronic music equipment properly installed into the HYDRA for seamless technical use by the lay-man. The financial aspects of the HYDRA however did not click, and I decided then to concentrate on the didactical and essential deep-frame behind it, shifting the significance in some elements slightly around, and introducing a greater transparency and intensification of the installatory aspects to the room itself. This work was in effect, the gradual discovery and revealing of LJUS LJUDER into artistic manifestation, as being an underlying framework to the imagined HYDRA, a framework which I had up until then taken for granted, and not given room to blossom and expand as installation of the same essence in it 's own right. The working LJUS LJUDER is another way of showing and exploring the elements aimed at in the expected future manifestation of HYDRA, and a transpiring deep-level grounding into the thematic frame entailed in the practically applied artistic intention itself: that of the Immersive Hypersigil as interactive non-performance installation, being the esthetic and thematic frame for mask-work combined with experimental sound-art, with the purpose of personal and existensial transformation, through a holistic awakening of the human imagination, based on individual inspiration and choice.

Methodology

I work from the perspective of trust in my own subconscious intuitions, and of emphasis of being receptive and capable of nurturing, receiving, shaping, coordinating and manifesting these intuitions filtered through a rational, consciously communicative expression. The tools that I use have their roots in aspects of theatre pedagogy and creativity research - and holistic work with embodied imagination, i.e; spiritual and ritual theories, philosophies, and techniques. Several other schools practice similar paths of creativity and art, and my inspirations are many. The choice of methodology has grown forth organically in small and greater steps over the years. To me it is a conscious practice that can be described, shown, and taught, and which has potential implications on all aspects of everyday life as well. Traps entailed in the way, are the risks of never really taking a break, of never really finishing the work, and of getting lost in the labyrinth that is our shifting planes of perceived reality. Hence it is important to keep a sort-of musical approach to the perceived wholenesses within the ongoing braid of processes, that naturally grows out of this methodology, to treat yourself as an instrument, and to approach the events and components of the process as potential materials and/or significant signals of intuition, to be brought into the work, of this instrument of the self.

In other words, synergies and serendipities play an important part in the work and process, as do symbolic choices of action during the project-period in every detail (like a dance). At the same time, in order not to be guided by ego instead of by inspiration, this whole approach must be kept within a natural sensation of ease (which is a whole chapter in itself, pertaining to a calm gut-feeling and healthy breath, and a present but just lightly touching intention of presence). Like a feather gliding in the wind over the waters. When this cross-section of rational and irrational mental and/or holistic conception is achieved, a certain light of playfulness is awakened, which apart from enhancing creativity, also creates happiness, peace of mind, extended charisma and clarity in will. The methodology is all about walking this talk in as spontaneous, authentic and intentional a way as possible, in acceptance and curiosity towards all events and consequences, as being potential material or significant signals – ideally without losing touch with the needs and perspectives of individuals around me: to in all this be socially approachable, considerate, attentive and direct. The imagined object of manifestation itself decides which direction the actions and choices on the way will be shaped towards. The feedback-loop between that object and it 's possibilities through those actions and choices; and the concretely discerned state of reality and potential in the process as a whole at any time, sets the depth-pace of the work, the taste of the experience of it - and hence of the taste of the art itself - and makes fundamental impact on the final result on every level. This methodology, apart from being personally developed over time through action-research in various settings, has direct roots in my understanding of flow-theory, and with my understanding of the Balinese tradition of Sacred Art-practice. It also connects indirectly with several traditions of holistic pedagogy and art-pedagogy, such as for example Reggio Emilia School, to mention just one. Ultimately in my own case, it points to facilitation, architecture, and questions on transcendence and well-being.

Process

As the elaborate sections on Background and Methodology suggests, a full written description of the strongly immersive process of creating LJUS LJUDER, would demand too many words. I will keep to a shorter and less detailed description, since Process is but one of several equally important aspects to describe, in a document which is not about the process as such, but a *Work-resumé*.

The inner components of the process, centering around a clear will to manifest work with invitational themes of initiation and transformation through intentional performative action, had grown especially from previous work in Bali in 2015 and earlier, and more recently in the Sisters Academy as my poetic self the SHIP, in 2017.

Combined with these were the outer components, in this case my research as formulated in 2012, and my previous adaptations of the frame from a slaughtered piano to installatory immersive performance manifestations with Club de la Faye, on similar themes of transformation and initiation through intentional performative action, in 2013 and earlier. Seeing that ego and transcendence of ego plays such an important role to these components, it makes sense to combine by sculpture and installation, elements of mask-work with sound-art in a performative frame, in order to create the desired situation for the audience. Mask is a strong tool for ego-transcendence, for use in ritual and art-practice alike or combined, and is also in this case, a significantly relevant thematic symbol in itself. Sound-art, have I found, can lead to a liberating state in the body and the imagination – this potential I desired to explore and discover more of through practice. Hence the idea of HYDRA was picked up again. I had most material needed to build it, lacking only the expensive technological equipment, and for the first month of preparing for the exhibition Overgang at Museum Ovartaci, I concentrated on making a well sown together application for funding, to build the sculptural instrument with the aid of RRI on the technological side. In the meantime I pondered on the history and setting of Museum Ovartaci - aided by regular communication with mainly Golshid Rohkzan, also Amalie Vilslev Juelsgaard and Anna Liv Bolther, on various details and factors. I had found the Museum and the whole psychiatric institution and beautiful nature around it highly inspiring and mystifying, when visiting it for the first time at the official gathering of the chosen artists for the exhibition Overgang, by late January 2018. To me, Museum Ovartaci seemed ideal to the manifestation of my work, seeing that my research and art-practice suggests a reintroducing of the irrational on rational grounds in an irrational era, to the benefit of humanistic resilience amongst generations to come, and the victory of art over mental captivation, in a prejudiced world, on a certainly personal, potentially collective, human level.

By April 2018, the process had gradually taken a turn and the real work with LJUS LJUDER specifically, began. It seemed clear, that HYDRA would most improbably be possible to finance within the necessary time-frame, and my process so far had shown me that I needed to go deeper with the installatory and performative aspects of the work, and focus less on the sound-art aspect, seeing that the technological and financial challenges were too high. I also had the pleasure of visiting the symposium “Art and the Esoteric” organized at Fylkingen in Stockholm, where I realized that time had been moving in favor of a wider understanding within art and academia, of certain prevailing themes within art and art-history of the west, rooted in esoteric practices and motives, until quite recently mostly ignored or suppressed in the debate - again, quite in key with the illustrious Ovartaci, and hence a suitable light to direct upon the ongoing process. This inspired me to deepen and make more transparent the

esoterically related levels of the work, and move further than I had originally deemed reasonable in that direction of discourse, in what was to be communicated. In short, the courage to create what was to become the interactive non-performance installation and immersive hypersigil LJUS LJUDER in full transparency, was lit.

I worked in a gradual rhythm on a few occasions a week, on gathering, shaping and realizing the basic model for the installation with essential components, out of notes scribbled sporadically at all times of the day or night, once the work had gained momentum at the back of my mind. Communication with Museum Overtaci on practical details increased, and by June I could see, that I would prefer to continue the project on site in Risskov, preferably including objects and items from Museum Overtaci 's archive and storage as elements in the installation, together with objects and elements that I had in my own preparation, intentionally immersing myself in the place and time of the exhibition. The staff at the Museum was welcoming in that regard, and when asked also offered me to slaughter one of their pianos, instead of bringing my own piano-frame there. Golshid Rohkzan offered to help with introducing me to the archives and facilities of the Museum. By end June, I packed my materials, notes and camping equipment, and – following the methodology described above – took the leap into the unknown, to proceed with the manifestation of work, which was to be completed two weeks later in linear time.

Once departing for Århus, things went very smoothly. I managed to bring on the train with me, five heavy bags and one bicycle, and by aid of taxi, I arrived at Museum Overtaci just before the beginning of a performance by Lotus Lykke Skov, which for me came to serve as the experiential landing on the new work-site. Lotus afterwards kindly offered me to stay at her and her husband Rasmus facilities in Århus, meaning that I never had to use my tent, but lived as a safe and sound guest, first by the hospitality of Golshid Rohkzan in Tirstrup, and later by the hospitality of the family Lykke-Skov in Århus, for the entire duration of my two-week stay. The weather was perfect, I received easy access to the rooms and storages of Museum Overtaci, and I was given a work space by the archives of the museum, situated in the corridors beneath the child-psychiatric ward nearby. After a first few days at the Museum, where I by the aid of Golshid Rohkzan had opportunity to look through materials and objects in the storage, locate the right shops for paint and technical equipment in town, get to know the feel of the area, it 's inhabitants, history and staff, and connect with the nature nearby, I was soon in the midst of turning my ideas into physical reality.

The Overgang exhibition at Museum Overtaci in 2018, marks the shift of location of the Museum, moving as it does by the end of this year to new facilities in Århus, and

thereby saying good-bye to it ' s long history of symbiosis with the Psychiatric Ward in Risskov, which has produced so many artistic works from it ' s inhabitants, and especially from former patient-artist Ovaraci herself. This atmosphere of gradual impending movement and dissolvment of what had for long been firmly static in one place, could at times be felt in the process: staff that worked only part-time at the end of their contracts, but still with great passion to send the museum safely into it ' s coming journey, archives that needed to be emptied, meaning that I at one occasion at haste had to move my materials aside and reorganize them again elsewhere in the basements, formal ceremonies on the program, marking the shift of status of the Museum into being completely self-governed, and so on. To be at work in the area was also to be a part of the process of the area, and time disappeared as I day by day felt more and more connected to the whole sense of destined change subtly happening around me, as I worked. Another immersive aspect was the peculiar sense of the presence of ghosts in the Museum, both in the actual house, and in the archives below the child-psychiatric ward nearby. According to a team of ghost-hunters that visited the museum a few years ago, many ghosts were gathered around the museum, due to all the old objects and their magnetism in regards to times past. I am not mediumistic myself, but I have experienced the feeling of the as-if presence of ghosts several times in my life, and this was one of those times, where that feeling became very apparent, and not entirely easy to shake off. Working in the archives late at night entailed a strong sense of being watched, and not being very welcome. As if I was a disturbance. Naturally, on a rational plane, this is simply not relevant – but on the level of process within this immersive methodology which I pursued, those feelings were not possible to ignore entirely – seeing also respect in the thought of the image of it in regards of the place, and playful liminal potential in just experiencing the mood subjectively, whilst carefully balancing your head, as you spotted the tracks of a white rabbit all over the area. The somewhat thick air down there, combined with my own use of smelly uv-spray and fluorescent paint, alone in the building with all it ' s long tunnels, added to the feeling of sometimes being suffocated by a pressure from both inside and outside, which on several occasions forced me to leave the work-space and instead do work elsewhere. Here, the beautiful forest Risskov, by the coastline nearby, served as a great asset for inspiration, rest, fresh air and peace of mind. This is not to say that I did not find the facilities perfect and highly inspiring, making the work easy and wholesome and that especially in the day-time, but that is another story and is only mentioned here in brief: also, the fact that I worked in Room 3 led to the presence of the piano, which before that waited upturned in Room 2, in the installation, just to give one testimony of how much I appreciated working in those rooms, and sense the atmosphere there. I found also that working like this in this particular environment at the museum, had sharpened my senses a lot, which made me even more receptive not only to my own emotions and imaginations, but also to the forest and it ' s drifting

atmospheres of life and time. In all, I often felt watched by many invisible eyes, and sometimes pushed and pulled from various directions of invisible suggestion, as I pursued my work, and I accepted it as being part imagination, part sort-of reality, and certainly useful to my state of mind, which was so much the more easily maintained, by the fact that several of the staff-members in the museum spoke about ghosts as an everyday thing, and that the area as such was inhabited by many other individuals that had been placed there, due to their particularly different or statistically out-sided experience of being alive. In short, I was very much traversing the everyday-liminal during this process – and that is one of my favorite things to do, in a balanced and on the whole welcoming environment, such as the one that I had found, and been given.

I chose and included several old objects from the archive into the installation. Mainly the old piano (which worked better un-slaughtered), a beautiful “Tafelklaver” which was leading a lonely existence in the archives, and which the leader of the Museum, Mia Lejsted, kindly let me make use of. Apart from that, I had some objects of my own, and in the storage there was, perfectly, thick black cloth and thin white cloth that I could use, and I bought the paint and sound-equipment at 4sound and Aartdevos. Since work went on constantly, also in sleep and dream, much of the work produced happened in bars and parks, during adventures at night in Århus, and three of the objects included in the installation, are adaptations on souvenirs that I picked up during those experiences. In general, I feel that the process can be depicted as a pointed cone in which a small ball is swiftly spiraling downward, touching many points on the inside walls of the cone on it ’ s way to the final point of gravitational pull, and upon reaching that spot – the manifestation of LJUS LJUDER the installation itself – all the little moments on the way of the journeying ball have each of them made an imprint. LJUS LJUDER is therefore also in it ’ s essence a testimony to my experience of being and working in Århus, Risskov, Tirstrup, Museum Overtaci and it ’ s archives, where one dream met another dream or many others, and my hands and mind endeavored to shape and create out of this, a functional installation according to my plan and intention, with every aspect of it truthfully marked by the times and events at the place of it ’ s birth.

Definitions and navigations of structural worlds

I shall concentrate some words on two particular approaches out of many, regarding the notion of work with invitational themes of initiation and transformation through intentional performative action. One approach being that of spontaneous authenticity as creative achievement by cut-up technique, the other approach being that of potential similarity on the technical plane, between the making and inhabiting of immersive performance art designs as done by Club de la Faye, and in my view, in the

Sisters Academy, and the making and executing of esthetic magic ritual. I shall begin with the second approach, and treat it very matter-of-factly.

It has for long and in several places been pointed out, that theatre and performance art have deep roots in ritual. Now, parallel to the development of these two artistic traditions over history, the traditions of ritual, magic and mysticism has developed as well. The examples of artists that use ritual and related approaches in their work are many, as are the examples of theatre and performance art moving directly into the realm of ritual tradition, by process and/or manifestation. To go deeper into this here, would demand another format of dissertation. Suffice to say in relation to that, that in my own apprehension of the potential of immersive performance art installations as done by Club de la Faye, and of the Sisters Academy, over-lapping tools and over-lapping mental and physical states, from these worlds and the worlds of magic ritual, are recurring. In LJUS LJUDER, I have been working intentionally in that field of overlap, seeing that my own artistic path includes and is motivated by both.

The first approach – cut-up technique - is in the case of this work the most important detail to look at. Cut-up as a named and formalized creative technique, was discovered and established by Brion Gysin and William S Burroughs, and have later been used by David Bowie, Genesis P Orridge and many others, William S Burroughs however still being the person that is most popularly associated to the phenomenon. It is a playful way of working with collages of text or image in order to enhance otherwise inaccessible, subconscious material, and has been around as a way of working since long before Gysin and Burroughs, however without having a widespread formal definition. Cut-up as approach, can be used with any physical or mental medium, and is central to the notion of the re-enchantment of everyday life, which relates strongly to my methodology. In LJUS LJUDER, apart from having a principal presence of what could be interpreted as a “cut-up approach” in my methodology of pursuit as such, I use my own adaptation of the actual classic cut-up technique, in the decorating of the four masks, in the developing of the English text on the thick black cloth, and in the formulating of the cryptic text included in the presentation of the work, at the entrance of the installation. I also note that not only is William S Burroughs featured as material reference in another work at the Hyper exhibition, but that the work AUTOTOTEM at the Månesyge-part of Overgang, previous to Hyper, easily can be described as one huge beautiful multi-media cut-up. More on that in the section “Patterns in the exhibition as a whole”.

LJUS LJUDER, to touch slightly again on the second approach, contains a simplified philosophical system developed during the process of making the work. This system is

reflected in the material, esthetic structure of the installation. A description of the world, that is also a frame of an alluded-to-fiction, and thereby the basic premises for the visitor of the installation. In this sense, when stepping into LJUS LJUDER, the visitor is entering, equally, an interactive non-performance art installation, and, a complete magic ritual temple – or as I have it – an immersive hypersigil. The non-performance part, lies in the fact that I am both there and not there, performing and not performing. The material key point of intersection of these levels of apprehended or chosen reality, is the tape-recorder. The theoretical, pedagogical point of intersection, lies in the phrase “esthetical learning-process”. A quirky and very technical phrasing of the potential in the intersection, would be “invitational themes of initiation and transformation through intentional performative action”, and the definition of the whole, then, follows as: “an interactive, non-performance art installation and immersive hypersigil”.

Results and discoveries

Following my own methodology in making this work, I did at times experience resistance of a more unwholesome kind, when using materials that I do not consider myself strong with, such as uv-light, uv-spray, and technological sound-equipment. There were complications to the use of these mediums, which sometimes put me in a less present state of mind when working, and forced me to make some compromises which did not serve to my own wish of being in flow in and with the work. This makes me aware of a need to prepare in a different way, next time that I set up LJUS LJUDER, and to ponder ways of working in the future with similar projects such as for example HYDRA, that will allow me to work in a stronger sense of full security in the materials applied. On a process-level and in terms of manifestation, I do not however think that these points of resistance were destructive to the result as such, and the discrepancy lies more in the direct inner and personally intimate connection between me as maker, and of the final result and memory of the making. The desired feeling of feather-light perfection at the end what partly there but in an un-concentrated, mildly restless form, and I can only call my work, happy with it as I am on the whole, essentially acceptable, seeing that I am not floating in a feeling of being entirely fulfilled by the making of it, as would otherwise preferably be the case, had I been able to follow every detail through to it 's utmost potential within reason.

Another aspect that is noteworthy, is that of creating an installation, in which I am not necessarily going to be present to perform (as would have been the usual thing to do in a relatedly similar transformational zone or tableaux), leaving that to my message in the tape-recorder, and it 's potential connecting with any visitor. I find that I feel different in that regard, thinking in a way, that I was abstractly performing all along as

I was in Århus, in a sense representing and manifesting a certain perspective, frame and state of mind with my whole person immersed as work went on in that which Shakespeare calls *a stage*, and that LJUS LJUDER then, is the imprint, that I have left behind – while still sending that imprint forward as an innovation into possibly new ways of working in the intersection between installation, performance and magic ritual. I shall at the present time of writing consider, how further personal presence on my part in the installation during the Hyper-exhibition, could be organized logistically, and in what ways it would be the most sensible. It is not necessary to the work, but it would be an interesting thing to explore, and is in the direction of which the research already is going.

Patterns in the exhibition as a whole

Very subjectively no doubt, I noticed during the exhibition, that there is a clear connection to cut-ups and William S Burroughs in Overgang. Apart from my own LJUS LJUDER, we also have J.G Handskemager 's work relating to W.S Burroughs time in Morocco, we have the impressive work AUTOTOTEM, being clearly cut-up based, and to continue in the direction of art intersecting magic (also called Occulture), we have the Ritual organized by Alex Mørch at the opening of Overgang-Månesyge at the beginning of the exhibition period. Hence, since Museum Overtaci with this project is inviting suggestions and thoughts regarding the future development of the museum in the new locations to come, I find it relevant to mention, especially considering the work and world-view as I understood it, of the illustrious and mystifying Overtaci herself, that Museum Overtaci also continuously in it 's new habitat, has potential to be a ground-breaking art-institution, in terms of exploring and discovering connections and insights, of Art meeting and mingling with the Esoteric and/or mentally Enigmatic, by aid of the strong and soft working material, which is our own conscious and subconscious minds.

Proposal

I therefore propose, that Museum Overtaci, on top of being a place of exhibition, study and debate, also will maintain it 's Art-therapeutical side - not for inmates at Risskov, but for anyone who approaches Art as a way of sorting inner and outer worlds by esthetic process, self-therapeutical and/or transformational. Proposed ways could be a further looking into cut-up technique with similar practices, that point to a certain creative state of mind – possibly within theatre ultimately pointing to the Clown, possibly within some immersive performance art ultimately pointing to the Liminality itself, the individual as *liminal star*, if you will.

I propose a Museum with a Holistic fundament for opening new gates into the world of Art, without losing touch with the Outsider Artist from whose genius in meeting the world, this Museum has grown.

Thankyou

Golshid Rohkzan and everyone at Museum Ovariaci, Lotus and Rasmus Lykke-Skov, Støberiet (KBH N), Reanimate Research Institute, Tue Bondo Arentoft, Claus Poulsen, Anders Børup, Mads Bech Paluszewski-Hau, Emil Vodder Kristensen, NOS.

Hans Peter Tommila

July 18th 2018, Amagerbro, Denmark