



PETER
VOSS-KNUDE

THE ANTI-ALBUM
TERROR

Museet for
Samtidskunst

M

FORORD

af museumsdirektør Birgitte Kirkhoff Eriksen

Samtidskunsten fungerer ofte som et spejl på vor tid. Forstørrer, reflekterer over og bearbejder nogle samfundsmæssige udfordringer ved at tale om dem i et andet sprog og anskueliggøre dem ud fra andre synsvinkler, end vi er vant til at betragte dem fra. Kunsten udgør et vigtigt – og efterhånden et af de sidste – rum for kritisk tænkning i en tid, hvor også universiteter er under pres som uafhængige vidensinstitutioner.

Siden terrrangrebene den 11. september 2001 har terror været en af de dagsordener, som har formet vores del af verden. Frygten for at blive angrebet har medført en lang række ændringer i vores liv: Overvågning, grænsekontrol, utallige sikkerhedsforanstaltninger og forandringer, selv i dagligdagen. Terroren har haft en stor effekt.

Ordet “terror” stammer fra det latinske “terrere” og oldfranske “terrou”, som betyder frygt og dét at skabe frygt. Det er selve terrorens væsen og grundidé. Selve forvaltningen af frygt har gennem tiden været brugt som et magtinstrument af både kirke og stat, hvor frygten for ‘mørke kræfter’ har ført til udgrænsning og demonisering af enkeltindivider og befolkningsgrupper. Magtudøveren står frem som stærk beskytter i en usikker tid og cementerer sin egen position. Det er derfor altid vigtigt at holde sig for øje, hvem der puster til frygten og får den til at vokse.

I dag rettes frygten mod islamisk, og til dels højreradikal, terrorisme. Europols rapport fra 2019 inddeler terrorister i 4 grupper: islamister, separatister/ethno-nationale samt højre- og venstreradikale. Der har været et fald i angreb fra 2017 (205) til 2018 (129). Tallet 129 omfatter alle former for angreb: forpurrede, forfejlede og gennemførte angreb. Heraf tegner separatisterne sig for 83; islamister for 24; venstreradikale for 19; højreradikale for 1 (samt 2 uden for kategori). Alle dem, der døde i 2018, døde som følge af angreb af islamister. Det drejer sig om 13 personer.

Hvordan undgår vi at blive terroriseret af frygt og dermed også de faldgruber – fordomme, generaliseringer, demonisering og

overvågning – der følger med? Danmark har tidligere været betragtet som verdens mest tillidsfulde land, men i dag er den offentlige debat i høj grad præget af mistillid og alt det, der skiller os ad. Kan man være håbeful og tro på, at det onde skal bekæmpes med det gode? Det kan synes for naivt, og der er ingen nemme og hurtige løsninger, når det kommer til komplekse problemstillinger. Det kræver langsigtede, strukturelle løsninger, modet til at gå dybere til værks og ikke blot symptombehandle i hast og affekt.

I projektet *The Anti-Terror Album* på Museet for Samtidskunst bearbejder billedkunstner og musiker Peter Voss-Knude, hvad det vil sige at være terroriseret. Peter Voss-Knude har tidligere arbejdet sammen med en af samfundets helt store institutioner, nemlig Hæren. Det har kastet projekter af sig, der handlede om samtale og forståelse; om muligheden for at det civile samfund forstår, hvad det vil sige at være udsendt, at være et menneske i krig. I 2017 fik han af Beredskabsstyrelsen adgang til et dokument med navnet *KRISØV 2017*, der dannede den fiktive ramme for en national øvelse i stor skala, hvor landets myndigheder øvede håndteringen et terrorangreb. Udstillingen og albummet *The Anti-Terror Album* er Voss-Knudes modsvar til det verdensbillede, som *KRISØV 2017* optegner.

Voss-Knude ønsker, at udstillingen og det tilhørende musikalbum skal bidrage til, at man kan føle sig mindre terroriseret. Gennem værkerne og musikken undersøger han bl.a. frygtens eget rationale. Hans ambition er at mildne vores angst, så vi ikke skaber fjendebilleder, som stigmatiserer og demoniserer minoriteter i vores samfund. Som Voss-Knude forklarer i interviewet andetsteds her i kataloget, mener han, at vi i langt højere grad skal investere i at forebygge marginalisering og radikalisering.

Udstillingen *The Anti-Terror Album* er en del af et stort samarbejdsprojekt mellem 8 europæiske kunstinstitutioner. Projektet *4Cs – from Conflict to Conviviality through Creativity and Culture* undersøger, hvordan kunstnere og kunstinstitutioner kan adressere konflikter i et Europa under pres på sine værdier, og hvorvidt kunsten kan tilbyde andre veje til dialog og sameksistens på tværs af forskelligheder.

PREFACE

by Director Birgitte Kirkhoff Eriksen

Contemporary art can hold up a mirror to our own time. It magnifies, reflect on and processes societal issues by speaking about them in a different language and visualising them from new angles. In doing so, art can offer greater nuance and deeper understanding of the often-complex circumstances that shape our times and our everyday lives.

Ever since the terrorist attacks on 11 September 2001, terror has been one of the main issues shaping our part of the world. The fear of being attacked has introduced a host of changes in our lives: surveillance, border control, countless security measures and many upheavals, even in our daily lives. Terror has had a tremendous impact on us all.

The word ‘terror’ comes from the Latin ‘terrere’ and the old French ‘terrou’, meaning ‘fear’ and ‘to instil fear’. That is the very essence of terrorism. Through the ages, the control and management of fear itself has been used as a means of exerting power by the Church and state alike, with the fear of ‘dark forces’ prompting the exclusion and demonization of individuals and entire populations. Those in power can then present themselves as strong protectors in uncertain times, reaffirming their own position. Hence, it is important to always keep in mind who is fanning the flames of fear and making them grow.

Today, the fears of many are directed at Islamic and, some extent, right-wing terrorism. Europol’s 2019 report divides terrorists into four groups: Jihadists, separatists / ethno-nationalists, right-wing radicals and left-wing radicals. There has been a general decline in attacks from 2017 (205) to 2018 (129). The figure 129 includes all types of attacks: foiled, failed and completed. Of these, the separatists account for 83; Jihadists for 24; left-wing radicals for 19; and right-wing radicals for 1 (a further two attacks are unspecified or concern single issues). All fatalities from terrorist attacks in 2018 were the result of Jihadist attacks. The total number came

to 13 people killed. How do we avoid being terrorised by fear, and how do we evade the pitfalls that come with it – prejudice, generalisations, demonisation and surveillance? In the past, Denmark has been regarded as the world’s most trusting country, but today the public debate is greatly infused by mistrust and all the things that separate us. Dare we be hopeful and believe that evil must be fought with good? It may seem too naïve, and there are no quick-fix solutions to such complex issues. It requires long-term, structural solutions, the courage to dig deeper, not just treat symptoms in haste and in a state of affect.

The project *The Anti-Terror Album* at the Museum of Contemporary Art sees visual artist and musician Peter Voss-Knude addressing what it means to be terrorised. Peter Voss-Knude has previously worked with one of the major institutions of society, the Armed Forces. These efforts have given rise to projects concerned with issues of conversation and understanding; about enabling civil society to understand what it means to be posted abroad, to be a human being engaged in a war. In 2017, the Danish Emergency Management Agency gave Voss-Knude access to a document called *KRISØV 2017*, a fictional framework for a large-scale national crisis exercise in which the country’s authorities rehearsed the proper procedures in the event of a terrorist attack. The exhibition and album *The Anti-Terror Album* is Voss-Knude’s reply to the worldview outlined in the *KRISØV 2017*.

Voss-Knude wants the exhibition and the accompanying music album to help make audiences feel less terrorised. His ambition is to mitigate our anxiety so that we do not build up ideas that stigmatise and demonise minorities in our community. As Voss-Knude explains in an interview elsewhere in the catalogue, he believes we should invest far more in preventing marginalisation and radicalisation.

The exhibition *The Anti-Terror Album* is part of a major collaborative project involving eight European art institutions. The project *4Cs – from Conflict to Conviviality through Creativity and Culture* explores how artists and art institutions can address conflicts in a present-day Europe under increasing pressure – and whether art can offer other avenues for dialogue and coexistence that cut across differences.

HOW DO YOU
DEAL WITH
GOD

TOXIC
sense of
pride
honour
difficult
apologies

wo/men

HUMILIATION

afraid of being
laughed at
performance

I WANT A FORGE

performance

sculpture

not understanding hurt
terror
humiliation
projections
in art
wave
feminists.

WHAT DID
IT TEACH
ME
UNINTERESTING

HAZING
Ritual

LACK OF
SELF WORTH

BEING
HUMBIE



BRONZE
VAMPIRE
TEETH

- PRAYER RIG
- SHAVING COCK
- WHITE CAPTAIN HAT IN BLOOD POOL
- CRYSANTHEMUM BGM
- ART REVEAL
- CHILD HOSTAGE IN KONFERENCE

TERRORISM
SYM-
BOLIC
violence

AT SKRIVE TERROR

af lektor Mathias Danbolt

Ligesom en enhjørning, ligner den kolossale rosafarvede sten foran Museet for Samtidskunst i Roskilde noget fra fantasiens verden. Jeg er ikke den eneste, der stopper op. Folk omkring mig bevæger sig hen imod stenen for at mærke efter, om den nu også er virkelig. Der går lidt tid, inden jeg indser, at den enorme rosakvartskrystal er en del af Peter Voss-Knudes udstillingsprojekt *The Anti-Terror Album*. Udstillingens titel rykker dette magiske objekt fra eventyrenes land til en ganske anden verden, der dog også hører vores forestillingsevne til: terrorens verden eller, mere præcist, terrorforebyggelsens.

Voss-Knudes *1.1 Tonnes Rose Quartz Terror Barricade* (2019) bryder med traditionen for at kamuflere denne type forsvarsværker som diskrete dekorative indslag eller funktionelle træ- eller blomsterkummer for derved at undgå at minde offentligheden om deres egentlige funktion som terrorforebyggelse. I modsætning til de tusinder af andre sten, der står som beskyttelsessymboler på pladser eller foran offentlige bygninger for at forhindre potentielle terrorangreb, forsøger denne rosarøde smykkesten ikke at skjule sin tilstedeværelse. Dens candyfloss-agtige æstetik trækker folk til sig; den får mig til at stoppe op, røre ved den og undre mig.

Rosakvarts er en “sten for kærlighedsjunkies og håbløse romantikere”, står der på en populær krystalhealingbutiks web-side. Stenen er kendt over hele kloden for sine “unikke helbredende egenskaber”. Med værket *1.1 Tonnes Rose Quartz Terror Barricade* indskriver Voss-Knude dermed et massivt symbol på kærlighed og helbredelse i den globale terrorforebyggelses formsprog. Men det er svært at vide, hvordan man bedst tilgår dette sammenstød mellem forskellige funktioner og symboler: Er der her tale om en helbredende sten, der instrumentaliseres i terrorforebyggelsens tjeneste? Eller er en del af terrorforebyggelsens maskineri blevet omkodet til at sprede kærlighed og helbredelse? Den rosa krystal er ikke kun et benspænd for anti-terror-maskineriets forsøg på at

holde sig diskret i baggrunden, den er også et *queer* objekt, der nægter at rette ind og gå i ét med tapetet. Som en drag queen er dens flamboyante æstetik en døråbner til det politiske: Her er ikke tale om en parodi på terrorforebyggelse, men snarere en glitrende undersøgelse af de underliggende ideer om, hvad beskyttelse egentlig betyder i vestlige (u)sikkerhedsstater i dag.

Ordbøger definerer typisk terror som “en tilstand af rædsel eller ekstrem frygt”. Terrorisme beskrives på tilsvarende vis ofte som en “uofficiel” eller “uautoriseret” brug af vold og frygt for at opnå bestemte politiske mål. Krigen mod terror er en krig, hvor følelser og affekter bruges som både våben og beskyttelsesskjold. Det egentlige mål for terroren er ikke dem, der dræbes og såres i angrebet, men dem, der bevidner det – og bliver skrækslagne. Tilsvarende handler kampen mod terror ikke (kun) om at stoppe eller forhindre terrorister, men om at få folk til at føle sig trygge. Det er ingen let opgave. Ikke kun på grund af terrorens skiftende udformninger og strategier, men også på grund af den måde, hvorpå hele anti-terrormaskineriet i stigende grad synes at gribe ind i grundlæggende demokratiske processer og forestillinger om menneskerettigheder. Hvem kan føle sig tryk, når en stadig strøm af sikkerheds-, overvågnings- og kontrolanordninger bliver ved med at forandre vores fysiske og mentale landskab i denne uendelige krig mod terror?

Man behøver ikke at lytte til mange minutter af pladen *The Anti-Terror Album* (2019), som Voss-Knude har skabt til udstillingen på Museet for Samtidskunst, for at fange kernen i hans budskab og få en fornemmelse af, hvad han ville svare på dette spørgsmål. Albummets første nummer med den sigende titel *A Racist Nation* opfordrer os til at undersøge hele anti-terrorsystemets delagtighed i at skabe og sprede frygt, had og stereotyper. Sangen præciserer vigtigheden af at gribe ind og “Studying more / Reading more / And understanding more”. Albummet – og udstillingen som helhed – er både et resultat af en sådan anstrengelse og en invitation til selv at være med til at løfte opgaven.

The Anti-Terror Album er lavet som et modsvar på den nationale terrorøvelse KRISØV17, som der står på forsiden af pladen. “KRISØV” er navnet på de store nationale krisestyringsøvelser, som den danske Beredskabsstyrelse og Danmarks Rigspoliti har arrangeret hvert andet år siden 2003. Øvelserne er beregnet til at træne og teste myndighedernes evne til at reagere på uventede kriser, såsom terrorangreb, med særlig vægt på koordinering, samarbejde, information og pressearbejde. KRISØV17 omfattede tæt på tusind mennesker fra mere end tredive statslige myndigheder, offentlige institutioner og private virksomheder, der over to hele dage i september 2017 blev involveret i en simuleret øvelse, hvor de skulle reagere på en række fiktive terrorangreb, der ifølge øvelsen blev begået et sted i Nordjylland af en gruppe islamistiske terrorister. Manuskriptet til øvelsen var skrevet af den danske krimiforfatter og krisestyringsforsker Rasmus Dahlberg, som siden 2015 er blevet hyret til at skrive realistiske baggrundsscenerier til øvelserne. I forbindelse med KRISØV17 fokuserede Dahlbergs rammefortælling på to fiktive terrorangreb, der fandt sted i løbet af øvelsen: En islamistisk terrorist kører en varevogn ind i en folkemængde, der deltager i afsløringen af en offentlig skulptur uden for Skagens Kunstmuseum, og dræber otte personer. Dagen efter angriber en islamistisk terroristgruppe et kongrescenter i Aalborg, hvor de tager 70 mennesker som gidsler.

Voss-Knude fik adgang til manuskriptet til KRISØV17 efter at have været i dialog med Beredskabsstyrelsen. Kunstneren har det nemlig som strategi at involvere sig aktivt i forhold til de institutioner, han synes fremstår problematiske. Til udstillingen i Roskilde har Voss-Knude gjort manuset bag terrorøvelsen tilgængeligt, så publikum kan læse det i pjeceform. Alt imens musikken fra *The Anti-Terror Album* strømmer ud i museets udstillingsrum, bruger

WRITING TERROR

by Associate Professor Mathias Danbolt

Like a unicorn, the colossal rose-colored stone that now stands in front of the Museum of Contemporary Art in Roskilde looks like the stuff of fantasy. I am not the only one to halt. All around me people seem to move towards it as if to feel that it is real. It takes me a while to realize that the enormous rose quartz crystal is part of Peter Voss-Knude’s exhibition project *The Anti-Terror Album*. The exhibition title transports this magic token of fairytale into another imaginative realm: the world of terror or, more precisely, of terror prevention.

Voss-Knude’s *1.1 Tonnes Rose Quartz Terror Barricade* (2019) breaks the tradition for masking defense architecture as discrete ornaments or functional carriers of trees or flowers to avoid reminding the public of their preemptive function against terror. Unlike the thousands of other stones which stand as tokens of protection on squares or in front of public buildings to hinder potential terror attacks, this rosy charm does not seek to hide its presence. Its candy-floss aesthetic pulls people in, making me stop, touch, and wonder.

Rose quartz crystals is a “stone for the love junkies and hopeless romantics”, I read on the website of a popular crystal healing store. The stone is known across the globe for its “unique healing properties”. With *1.1 Tonnes Rose Quartz Terror Barricade* Voss-Knude inserts a massive sign of love and healing into the global grammar of terror prevention. But it is difficult to know how to best approach this collision of functions and symbols: Is this a healing stone operationalized in the service of terror prevention? Or a terror prevention instrument reconfigured as a healing device? The rose crystal is not only a stumbling block for the subdued operations of the anti-terror machinery, it is also a queer object which refuses to fit in. Like a drag queen, its flamboyant aesthetic is its gate-way to the political: This isn’t a parody of terror prevention as much as a glimmering examination of the underlying ideas of what protection might mean in Western (in)security states today.

Dictionaries typically define terror as “the state of being terrified or extremely frightened”. Followingly, terrorism is often described as “unofficial” or “unauthorized” use of violence and fear in the pursuit of political aims. The war on terror is a war that weaponizes affects and feelings. The proper targets of terror are, after all, not the casualties of an attack but those who watch and witness – and can get terrified. Similarly, the fight against terror is not (only) about stopping or preventing terrorists, but about making people feel safe. This is no easy task. Not only because of the shifting forms and strategies of terror, but also due to how anti-terror machinery increasingly seems to interfere with fundamental democratic processes and ideas of human rights. Who are able to feel safe by the proliferation of security, surveillance, and control mechanisms that keep transforming our physical and mental landscape in this indefinite war on terror?

You don’t need to listen to many minutes of the record *The Anti-Terror Album* (2019), that Voss-Knude has produced for his exhibition at the Museum of Contemporary Art in Roskilde, to get the gist of what he might reply to this question. The first track of the album, with the telling title *A Racist Nation*, calls us to examine the anti-terror system’s complicity in creating and spreading fear, hate, and stereotypes. The song spells out the importance of intervening and “Studying more / Reading more / And understanding more”. The album – as well as the exhibition – is both the result of such a study, and an invitation to join in on this task.

The Anti-Terror Album is made in “response to the national terror exercise KRISØV17”, as it says on the cover of the record. “KRISØV” is the name of the large-scale national crisis management exercises that the Danish Emergency Management Agency and the National Police of Denmark has organized biannually since 2003. The exercises are intended to train and test the authorities’ abilities to respond to unexpected crises, such as terrorist attacks, with special emphasis on coordination, cooperation, information and press work. KRISØV17 included close to a thousand people from more than thirty state departments, state agencies, public institutions, and private companies who for two full days in September 2017 were engaged in a simulation exercise reacting to a series of fictive terror attacks taking place in Northern Jutland by a group of Islamist terrorists. The story-board for the exercise was written by the Danish crime author and crisis management researcher Rasmus Dahlberg, who since 2015 has been commissioned to write realistic background narratives for the simulations. For KRISØV17, Dahlberg’s story-board centered on two fictive terror attacks taking place in the course of the exercise: An Islamist terrorist drives a van into the crowd attending the unveiling of a public sculpture outside Skagen Art Museum, killing eight persons. The following day an Islamist terrorist group attacks a congress center in Aalborg taking seventy people hostages.

Following Voss-Knude’s long-term strategy of getting involved with institutions he takes issues with, the artist approached the Danish Emergency Management Agency and got hold of the story-board for KRISØV17. For the exhibition in Roskilde, Voss-Knude has made the script for the terror exercise available to read as a booklet. With the music of *The Anti-Terror Album* filling the rooms of the museum, Voss-Knude uses the exhibition as a framework for examining the form and content of the narrative, as well as its conditions of production and performative effects. The narrative reads like a film script, clipping between scenes that give insights into the actions, thoughts, and feelings of the people who are imagined to be entangled in these incidents – from the terrorists themselves to journalists, the police, soldiers, and different witnesses. It does not take many pages before one comes across Dahlberg’s fondness for sexualized and Orientalized descriptions of the male Islamist terrorists, especially the character “Bukran”, whose naked body the author describes in great detail in the script.

Voss-Knude udstillingen som en ramme for at undersøge drejebogens form og indhold såvel som dens produktionsbetingelser og performative effekter. Dahlbergs fortælling minder meget om et filmmanuskript; den klipper frem og tilbage mellem forskellige scener, der giver indblik i tankerne, følelserne og handlingerne hos de mennesker, der her tænkes at være og blive indblandet i disse hændelser – lige fra terroristerne selv til journalister, politiet, soldater og forskellige vidner. Man skal ikke mange sider ind, inden man bemærker Dahlbergs forkærlighed for seksualiserede og orientaliserede beskrivelser af de mandlige islamistiske terrorister, især figuren “Bukran”, hvis nøgne krop forfatteren beskriver meget detaljeret i manuskriptet.

Foruden manuskriptet viser Voss-Knude også en række forskellige objekter, der opbygger en yderligere kontekst til *KRISØV17*-teksten, heriblandt en fotogravure af Dahlbergs kontrakt med Beredskabsstyrelsen, hvori han bestilles til at skrive et storyboard på cirka 60 sider mod et honorar på 30.000 kr. Fastgjort til museets væg ses en akvarel, der gengiver forsiden af en krimiroman af Rasmus Dahlberg, *Dødens droner – en sag for Pandoracellen* (2018). Selve bogen er også en del af udstillingen. Nærmere eftersyn af bogen afslører, at der er tale om en udvidet version af manuskriptet til *KRISØV17*, som Dahlberg har fået Beredskabsstyrelsens tilladelse til at omskrive og genudgive som en spændingsroman. Bogen er anden del i en serie, der startede med hans omarbejdede manuskript til *KRISØV15* to år tidligere. Et andet iøjnefaldende element i udstillingen er en stor kultegning udført efter en plakat for den populære anti-terror-tv-serie *Homeland*, hvor hovedpersonens lysende hvide ansigt (CIA-etterretningsofficeren Carrie Mathison, spillet af Claire Danes) er omgivet af talrige kvinder klædt i mørke burkaer.

Voss-Knudes henvisning til *Homeland* er sigende på flere måder. For det første er fortællingen i *KRISØV17* tydeligt påvirket af de dramaturgiske strategier og den ideologiske indramning, man finder i denne tv-serie, som er blevet kraftigt kritiseret for dens stereotype afbildning af muslimer og dens problematiske sammenvævning af islam, islamisme og terrorisme. For det andet peger Voss-Knudes fokus på, at Dahlbers kriminalroman delvist er finansieret af Beredskabsstyrelsen mod en anden parallel til en serie som *Homeland*, nemlig samarbejdet mellem statlige forsvarsinstitutioner og underholdningsindustrien. I USA bruges begrebet “the military-entertainment complex” til at beskrive den lange tradition for at militære institutioner samarbejder med film- og spilindustrien, som for eksempel den udbredte brug af konsulenter fra det amerikanske forsvarsministerium i Hollywoods film og serier om krig og terror. Voss-Knudes sammenstilling af *Homeland* og *KRISØV17* sætter spørgsmålstejn ved instrumentaliseringen af kunst og underholdning i krigen mod terror: Hvilken slags ideologisk arbejde er det egentlig, der udføres af de mange tv-serier og kriminalromaner, der bliver ved med at gentage de samme farligt forenklede fortællinger om muslimer som terrorister? Og hvad der måske er endnu mere vigtigt, hvilke politiske og konkrete virkninger har det, når man lader en krimiforfatter med næse for Hollywoods reduktive og racistiske forestillinger om terror sætte scenen for, hvordan danske statsinstitutioner oplærer deres ansatte i at genkende, reagere på og forhindre terror?

Med *The Anti-Terror Album* forsøger Voss-Knude at udstille, hvordan islamofobi er blevet normaliseret i den danske terrorforebyggelsesindustri. Han har valgt at gøre det i form af et pop-album; et valg, der afspejler et ønske om at nå en bred og forskelligartet målgruppe, der rækker ud over de rent akademiske og kunstneriske kredse. Den aktivistiske drivkraft er tydelig i hans direkte henvendelse til lytteren, som fx *Nasty Fruit (Wake You Up)*, der fokuserer på behovet “To acknowledge / To fight / To change”. Men sangen rummer også en klar bevidsthed om, hvor vanskeligt det kan være at få folk til at bekymre sig om disse spørgsmål:

AND WHEN YOU TELL ME
THAT THIS RACIST STORY IS NOT IMPORTANT TO SEE
ALL I CAN THINK OF
IS HOW DO I ENGAGE WITH THIS TOTAL APATHY

Med *The Anti-Terror Album* har Voss-Knude iscenesat en imponerende modstand mod den udbredte stiltiende accept af den racistiske og nationalistiske sikkerhedspolitik, der omgiver os i dag. Selv om raseri og forargelse er centrale drivkræfter i Voss-Knudes indgriben i krigen mod terrors følelsesmaskineri, er projektet ikke begrænset til blot at handle om kritik og modstand. Ganske ligesom den helbredende kraft, der synes at stråle ud fra værket *1.1 Tonnes Rose Quartz Terror Barricade*, peger også Voss-Knudes *The Anti-Terror Album* hen imod utopiske levemåder, der rækker hinsides frygt, undertrykkelse og uretfærdighed. Det er brug for den slags romantiske glimt af håb for at holde den politiske depression i skak og for at finde energi til at omskrive og afvise de racistiske fortællinger, som staten støtter og producerer for at holde (nogle af) os i sikkerhed. Med *The Anti-Terror Album* fremfører Voss-Knude en modfortælling, der opfordrer os til at forestille os og stræbe efter en anden nutid og fremtid. Eller som de sidste linjer i sangen *Safety is the child of terror* så rammende udtrykker det:

ONE DAY
I’LL RESIST
ONE DAY
I’LL DANCE
IT ALL AWAY

Beside the script, Voss-Knude also presents different objects that give further context to the narrative of *KRISØV17*, such as a photogravure of Dahlberg’s contract with the Danish Emergency Management Agency that details his commission of writing an approximately 60-page story-board for an honorarium of 30.000 DKK. Pinned to the museum wall is also a watercolor of the cover of a criminal novel published by Rasmus Dahlberg, *Dødens droner – en sag for Pandoracellen* (2018). The book itself is also present in the exhibition. On closer inspection one sees that it is an extended version of the script for *KRISØV17* that Dahlberg have gotten permission from the Danish Emergency Management Agency to rewrite and re-publish as a crime thriller. The second in a series, which started with his re-edited script of *KRISØV15* two years prior. Another eye-catching element in the museum is a large-scale charcoal drawing of a poster image of the popular war-on-terror TV-series *Homeland*, where the bright white face of the show’s main protagonist, CIA intelligence officer Carrie Mathison (played by Claire Danes) is surrounded by numerous women in dark burkas.

Voss-Knude’s inclusion of a reference to *Homeland* is telling. Firstly, the narrative of *KRISØV17* is clearly influenced by the dramaturgical strategies and ideological framing of this series, which have been heavily criticized for its stereotypical representations of Muslims, and its problematic conflation of Islam, Islamism and terrorism. Secondly, Voss-Knude’s exposition of how Dahlberg’s crime novel has been partly funded by Danish Emergency Management Agency suggest a parallel to how a series like *Homeland* are enmeshed in what has been called “the military-entertainment complex”. This term describes the long tradition for intimate collaborations between military institutions and the movie and game industries, for instance in the US, where the US Department of Defense often works closely with Hollywood in the making of films and series on war and terror. Voss-Knude’s juxtaposition of *Homeland* and *KRISØV17* questions the instrumentalization of art and entertainment in the war on terror: What ideological work is performed by the numerous TV-series and crime novels that keep reproducing the same dangerously simplified story-lines centered on Muslims-as-terrorists? And, perhaps more importantly, what are the political and material effects of letting a crime novelist, with a flair for Hollywood’s reductive and racist terror stories, set the stage for how Danish state institutions train their employees to recognize, respond to, and prevent terror?

With *The Anti-Terror Album* Voss-Knude seeks to expose the normalization of Islamophobia in the Danish anti-terror prevention industry. The choice of a pop-album as the medium for this exposure indicates a desire for reaching diverse audiences beside academic and artistic circles. The activist thrust is evident in the way he addresses the listener head on, as in *Nasty Fruit (Wake You Up)*, which centers on the need “To acknowledge / To fight / To change”. But the song also holds an acute awareness of how difficult it can be to make people care about these issues:

AND WHEN YOU TELL ME
THAT THIS RACIST STORY IS NOT IMPORTANT TO SEE
ALL I CAN THINK OF
IS HOW DO I ENGAGE WITH THIS TOTAL APATHY

With *The Anti-Terror Album* Voss-Knude has orchestrated an impressive refusal of the “silent acceptance” of the racist and nationalist politics of protection and security that surround us today. If rage and indignation are central motors in this intervention in the affective politics of the war on terror, the project is not limited to the register of critique and refusal. Like the healing power that radiates from the *1.1 Tonnes Rose Quartz Terror Barricade*, Voss-Knude’s *The Anti-Terror Album* also gestures towards utopian modes of living and feeling

beyond fear, oppression, and injustice. Such romantic glimmers of hope are needed in order to keep the political depression at bay, and to find energy to rewrite and refuse the racist narratives that the State supports and produce to supposedly keep (some of) us safe. With *The Anti-Terror Album* Voss-Knude offers a counter-narrative that urges us to imagine and strive for a different present and future. Or as the final lines of the song *Safety is the Child of Terror* so succinctly put it:

ONE DAY
I’LL RESIST
ONE DAY
I’LL DANCE
IT ALL AWAY

A PDF AS A
TERROR
ATTACK



RACIST NATION
ritten by PV Knude

(singer)-
ITS STILL NOT LIGHT
I THE ONLY ONE WHO IS AWAKE THIS MORNING
MY THOUGHTS HAVE NOT YET BEEN INTOXICATED
IM SITTING BY THE TYPEWRITER
CUS IVE SEEN HOW THE WORLD WORKS
YOU SEE
ALL THE DOTS ARE CONNECTED
HOW INFORMATION IS SPREAD
HOW FEAR IS BUILT
HOW EXPERIENCE IS SUBLIME

AND IN NOT TOO LONG I WILL FEEL RESPONSIBLE FOR CONTACTING
TH PEOPLE WHO
CONTROL THE SPREAD OF STEREOTYPES
WHO CONTROL THE SPREAD OF
HATE
I FEEL RESPONSIBLE FOR STUDYING MORE
READING MORE
AND UNDERSTANDING MORE

(clairvoyant)
The articles reinforce "the good and the bad", "the victor
and the perpetrator". These stories that we see in Hollywood
movies and how they set people up in position. "the light
and the dark".
Are these binaries good?

(singer)
AARGH

OUR BEATING HEARTS
THATS TRUTH
ITS OVERWHELMING YOU
MY SUSPECTION IS HEREBY PROVED
A RACIST NATION GREW
I COULDNT SING THIS TO YOU
IF IT WASN'T COMPLETELY TRUE

NASTY FRUIT (WAKE YOU UP)
written by PV Knude & Angel Wei Bernild

(singer)

I DONT WANT TO WAKE YOU UP
WITHOUT A PIECE OF FRUIT IN YOUR MOUTH
HONEY

WHAT KIND OF GUILT CAN WE BE AGREEING ON
WHEN I WANT TO SHAKE YOU UP
MAKE EM LOOSEN THE GRIP REAL GOOD
TO ACKNOWLEDGE
TO FIGHT
TO CHANGE IT
ALL THE EMBARRASSING POLITICS
THAT OUR NATION IS A SYMPTOM OF

AND WHEN YOU TELL ME
THAT THIS RACIST STORY IS NOT IMPORTANT TO SEE
ALL I CAN THINK OF
IS HOW DO I ENGAGE WITH THIS TOTAL APATHY
ALL I CAN THINK OF
IS HOW DO I ENGAGE WITH THIS TOTAL APATHY
I DONT WANT TO WAKE YOU UP HONEY
I DONT WANT TO WAKE YOU UP

I DONT WANT TO WAKE YOU UP
WAKE YOU UP
WAKE YOU UP
WAKE YOU UP
WITHOUT A PIECE OF FRUIT
IN YOUR MOUTH



WOUND OF CINEMA (Feat. Angel Wei)
written by PV Knud & Angel Wei Bernild

(singer)

The vast majority of people around the world have never lived through war. While some have witnessed its horrors, few have actually participated in combat. Most of our ideas about war come from watching movies, above all, American movies. Hollywood has never stopped filming visions of war in all its social forms and scales. Past wars, present wars and future wars.

(singer)

BEND YOUR BODY
FORM A CHAIR
FOR THE DEAD INNOCENT
FEEL THE WEIGHT OF THE DEAD CHILDREN
THE SCHOOL TEACHERS WE KILLED
WITH DRONES
FEEL THE WEIGHT OF THE DEAD MOTHERS
THE STUDENTS WE KILLED WITH DRONES

GLIDING OVER
IN AERIAL SHOT
AS PERSPECTIVES ARE LOST
THIS IMAGE YOU SEE
ITS WARFARE TECHNOLOGY
ITS NOT THE FULL PICTURE
THIS CAMERA KILLS PEOPLE
THIS IS THE CULTURE: MILITARY INDUSTRY

WATCHING OVER
SCAR TISSUES FORM
WITH EACH ANONYMOUS STRIKE
THIS IS THE WOUND OF CINEMA
VIOLENCE PORTRAYED IN ALL GLORY
EIGHT THOUSAND REMOTE DEATHS
253 DEAD CHILDREN

(angel screaming)

...

(singer)

UNTRIALED BOMBING HEADING IN RAMSTEIN
ON SATELITE CONNECTION
EUROPEAN SILENT ACCEPTANCE
SEX AND THE CITY IN A NUCLEAR BASE
ON THE SAME SIGNAL
AS THE EXECUTIONERS MONITOR

A REBEL AND A STATE AGENCY
written by PV Knud & Angel Wei Bernild

(singer)

I DONT HAVE A MEMORY
I DONT HAVE A MEMORY
UHH
OF SOMETHING THAT FEELS THIS WAY
I DONT KNOW HOW A MEMORY FORMS
SOMETHING THAT FEELS THIS WAY

A NATION AND ITS ENEMY
CRAWL UP IN DESIRES
IMAGINE
WATER DRIPPING DOWN MY CHIN
IT FALLS DOWN TO MY CHEST
UH FALLS DOWN MY CHEST

IN THE DARK WITH ME
YOU'RE IN THE DARK WITH ME
AND WE ARE
A REBEL AND A STATE AGENCY
IN THE DARK WITH ME

YOU CRAWL UP TO ME
SO YOU HAVE SOMETHING TO WRITE FROM
IN YOUR POETRY
IN YOUR CRIME NOVELS
BUT REMEMBER THIS
THIS NIGHT WILL ONLY HAPPEN ONCE
ONLY HAPPEN ONCE
IN THE DARK WITH ME
IN THE DARK WITH ME
CUS WE ARE
A REBEL AND A STATE AGENCY

(cell analyst 1)

My brain is wired, so when I go on the internet and the headline is suddenly red instead of black, I dont know what my power to not click it is. I really feel that I cant. That I cant stop myself and I feel like a bad person if I dont orientate myself in this reality. But it fucks up what I think about the world.

ALCHEMIST EXPRESSION
written by PV Knud

ARE WE THINKING THE SAME
DARKENED WITH GUILT
ARE WE THE SAME

WAS THIS THE LIMIT TO WHAT WE SHARE
TELL ME
I WAS NOT THERE

WONT YOU SIT WITH ME NOW
HEY

WHEN MY WORLD IS EMPTY
I FILL IT WITH THE STORIES OF MY HEART
WITH YOU
AND TOGETHER WE FORM
A UNISON
SO FRESH
SO NEW
AND STRONG
IN
THE NATIONAL GALLERY
AN ALCHEMIST EXPRESSION
BETWEEN AN AGENCY
AND WOMEN IN WAR

WONT YOU SIT WITH ME NOW

EVENING PRAYER
written by PV Knud

CAN YOU HEAR
CAN YOU HEAR IT

THERES AN EVENING PRAYER
FLYING ACROSS MY ROOM AT NIGHT
VIBRATING SO DEEPLY
THAT ONLY ANIMALS CAN HEAR
THEY PREPARE YOU FOR A DEEP SLEEP
KISSES YOU GOODNIGHT
IN AN IMAGINATION OF CRIES

THERES AN EVENING PRAYER
OF FREIGHT AND ALARM
ITS PROPAGANDA
IT NOT ONLY PREPARES
BUT MAKES YOU EXPECT BEING HARMED
MY UNGODLY HEART
REPLACED POETRY
WITH THE ANXIETY OF
A BROKEN HEART

ITS AN EVENING PRAYER
SUNK IN MY ATHEIST CONTRY
WHEN RELIGION WAS FORGOTTEN
IT JUST TURNED INTO SOMETHING ELSE
AS A DESTRUCTIVE VOICE
AN EVENING PRAYER

A SIREN
DID YOU HEAR
IT IS FEAR
IT IS FEAR





THE MORE
written by PV Knud & Angel Wei Bernild

THE MORE
YOU WRITE ABOUT IT
THE MORE I FEAR
THE MORE FEARFULL I WILL BE

MORE MORE MORE
YOU SHARE MORE
MORE MORE MORE

STRUCTURAL INSTINCTS
ARE COVERED IN HIS GORE
AS A STICKY UNRENEWABLE
VIOLENCE OF HIS DANCEFLOOR
AS A YOUNG WESTERNER
WHAT AM I RESPONSIBLE FOR

THIS MAINSTREAM WHITE FOLKLORE
IT'S NOT WHAT I SHOULD BE FIGHTING FOR
THIS HIT MAINSTREAM FOLKLORE
NOT WORTH FIGHTING FOR
SO IM ASKING YOU
SWIPE LEFT TONIGHT

MORE MORE MORE
YOU SHARE MORE
MORE MORE MORE

mixing a
TERRO
with an obj

RESIST

** (who's desire?)

I AM BEGGING YOU
written by PV Knud & Angel Wei Bernild

(cell analyst 2)

There is not alot of self reflection in the article. If you
look at the social media, then yes - it's a video
but this is a newspaper and nothing about it is own voice
is questioned. I dont know... They (newspapers ed.) learned
not after 9/11 to not use every material because they really
created parallel events in this case - so it's not for the
whole world. This parallel event, everyone was in front of their
television. Streets were empty but everyone was looking
at these pictures and the tv. This self reflection, that
they are part of it, they are accomplices, they are producers
, directors of all this...

(cell analyst 3)

Isn't it one of the goals of the terrorist to get alot of at-
tention and create chaos?

(clairvoyant)

Especially because he filmed the whole thing, then one of his
intentions was to show everyone what he was doing.

(singer)

IM TRYING TO HOLD YOU
IN MY DESPERATE HEART
IM BEGGING YOU
IM BEGGING YOU
IM BEGGING YOU
TO REWRITE THIS SHITTY STORY
ALL OF IT

IM TRYING TO HOLD YOU
IN MY LONELY HEART
IM BEGGING YOU
IM BEGGING YOU
IM BEGGING YOU
TO REWRITE THIS SHITTY STORY
ALL OF IT

(tribe)

... it happens through rose quartz, I said, rose quartz

THINK OF ME AS A LADY
written by PV Knudse

(sing-r)

THINK OF ME AS A LADY
IN A DARK NIGHT
CONSIDER ME A TERRORIST
WITH NOON ELSE IN YOUR MIND
BLAME ME WITH REASON
I AM A CHOIR FOR PEACE
DOES THIS COME FOR FREE

I WANT PEACE
CAN? CAN I WANT PEACE
I WANT PEACE
JUST TO BE

WHO AM I THEN

I SEE YOU THROUGH
THIS DIRTY LENS
WE HAVE ALREADY LOST
ITS THE PRESENT TENSE
DOES THIS DEATH SET YOU FREE

CUS
I WANT
CAN I WANT
PEACE
CAN I WANT PEACE
JUST TO BE

(cell analyst 4)

As you said earlier "we all want to know". I see
we can delete this that in the articles we want
happened in the video, if there was a video. We
who he was, we want to know his background...

(cell analyst 2)

... What do you want to know?

(cell analyst 4)

Sorry?

(cell analyst 2)

What do you want to know?

WHO IS YOUR CRIMINAL
written by PV Knudse & Angel Wei Bernal

RESPECT WHAT IS HOLY
FOR ALL THE OTHERS
CRIMINALIZE MY WHITE SKIN
THE TAX EVADERS
GOOGLE? AMAZON
LOCK THEM UP
SHARING IS NOT CARING
THIS IS A LIE WE'VE BEEN FED
SO LET ME TELL YOU SOMETHING VERY REAL INSTEAD
OFFLINE IS GOD

RESPECT WHAT IS HOLY
FOR ALL THE OTHERS
OUR TEACHERS MUST
RETHINK THE P-VALUE (%)
SUSPENDING SCIENCE INTO
DISBELIEF
I REFOCUS ON WHAT THREATS TO KEEP
WEALTHY CASTLES FLOATING BY
IMMIGRANTS ARE BLAMED
FOR THIS UNJUSTICE
ITS DECOY
BUT WHY

SILENT TESLAS ARE SNEAKING BY
IMAGEMAKERS HANKING IN THEIR LULLABIES
CULTURAL INDUSTRIES THAT HOLLO OUT
ANY SOLIDARITY PLAN
GIVE ME YOUR BODY FOR FREE
THE EXPOSURE WILL TAKE YOU
TO ANOTHER LEVEL
SO LETS ALL FORGET WHAT RIGHTS
WE SHOULD BE FIGHTING FOR
WHAT WE SHOULD BE FIGHTING FOR

I AM NOT AFRAID OF A MINORITY
THEY ARE NOT THE ONES
WHO PRIVATIZE OUR STATE
I AM NOT AFRAID OF MUSLIMS
THEY STOOD UP FOR ME
WHEN I WAS A VICTIM OF HATE
I AM NOT AFRAID OF TERRORISTS
BUT OF A MEDIA THAT USES THEM
AS COMMERCIAL CLICKBAIT

RESPECT
AND RELOCATE YOUR ETHICS
IT IS YOUR RESPONSIBILITY
TO NOT BASE OUR IMAGINATION
ON AN ISLAMOPHOBIC? AMERICAN? PROPAGANDIST TV SERIES
WHO IS YOUR CRIMINAL
WHAT ARE THE PROPORTIONS
MY NAILS LEAVE YOU A SCAR

(continued)

WHO IS YOUR CRIMINAL
IMPRISON THOSE RESPONSIBLE
THE LYING POLITICIANS
THEY ARE THE REOFFENDERS
THEY ARE THE REOFFENDERS
WHO IS YOUR CRIMINAL
WHO IS YOUR CRIMINAL
WHO IS YOUR CRIMINAL
YOU ARE VOTING FOR A FUCKING REOFFENDER

(% footnote)

More than 800 signatories call for an end to hyped claims and
the disthe dismissal of possibly crucial effects of "the holy
grail" of western sciences "THE P-VALUE" (20.03.2019)
- <https://www.nature.com/articles/d41586-019-00857-9>

THE
LONE
WOLF

I blow you all

"WANT
ARTERIES"
?"



MONEYCOCK (Feat. Mija Milovic)
written by PV Knude

(singer)

AS YOU ASK ME TO TWIRL
IN A CARCASS SCISSORING ME FOR METAL
I MURDER THEM
IN SELF-DEFENCE
SECURITY COMES FIRST?
ON SPIN TO THE SOUND OF YOUR

(choir)

MONEYCOCK

(singer)

FROM BEHIND
YOU LOOK AT ME
THE REPEATED MONSTER
IN AN ECONOMY OF
OBVIOUS DESIRES

(spellcaster)

THE LANGUAGE OF TERROR IS TERROR ITSELF
THE TERROR OF LANGUAGE IS TERROR ITSELF
THE TERROR OF TERROR IS LANGUAGE ITSELF

[CHORUS]

THE LANGUAGE OF TERROR IS TERROR ITSELF

THE TERROR OF LANGUAGE IS TERROR ITSELF

THE TERROR OF TERROR IS LANGUAGE ITSELF

JACINDA
written by PV Knude & Angel Wei Bernila

RIDICULED
FOR ASSUMING
THE KINDNESS
OF A STRANGER
THE SPIRITUAL
GIFT
OF BLIND TRUST

CUS I NEED
YOUR SOLACE
AND VISIONS
TO LEAD ME
THROUGH THIS BROKEN WORLD
HER SYMPATHY
HER INTEGRITY
HER CAPACITY
WHERE HAVE YOU BEEN
JACINDA

WHERE HAVE YOU BEEN
JACINDA
LEAD ME
JACINDA
OOH

SAFETY IS THE CHILD OF TERROR
written by PV Knude

THIS DISASTER
IS WRITTEN BY HIM ALONE
AN ARROGANCE
SO OPPRESSIVE ON ITS OWN
THE KNIVES IN HIS DRAWER ARE SHARP
I COMPARE THEM TO
THE ENEMIES IN HIS DARK

"SAFETY IS THE CHILD OF TERROR" (%)
SO WHY NOT DEMONIZE YOUR MIRROR

(door slams)

WHERE WOULD YOU GO

ONE DAY
ILL RESIST
ONE DAY
ILL DANCE
IT ALL AWAY

(footnote)

% - Winston Churchill described his new geopolitical defence strategy with characteristic vigour: "Safety will be the sturdy child of terror and survival the twin brother of annihilation". Thus, importantly, deterrence became not only a purported strategy, but the very ground on which governments justified nuclear weapons themselves. Every government that now possesses nuclear weapons claims that they deter attacks by their threat of catastrophic retaliation. (14.01.2019)
- <https://www.theguardian.com/world/2018/jan/14/nuclear-deterrence-myth-lethal-david-barash>



IDEA FOR
PLASMA WORK

NOTE:

ABSTRACTION OF 1060,
NOT 1:1

INTERVIEW MED PETER VOSS-KNUDE

af museumsinspektør Magnus Kaslov

MK Hvad er *The Anti-Terror Album*?

PVK *The Anti-Terror Album* er en udstilling, der centrerer sig omkring et musikalbum, et musikalbum som undersøger terrorens væsen, og det gør det, fordi jeg tror, af hele mit hjerte, at desto bedre vi forstår terror, desto bedre kan vi håndtere hvordan vi taler om terror, tænker om terror, og hvordan vi forbereder os mod det. Jeg vil gerne have, at når folk har set udstillingen og har lyttet til den her plade, så er de mindre terroriserede.

MK Hvor startede hele historien om udstillingen og pladen?

PVK Forhistorien er, at jeg havde skrevet to plader og lavet en række kunstprojekter i samarbejde med Hæren. Og alt det arbejde undersøgte også sproglig forståelse: Hvorvidt det var muligt for en civil at forstå en militær virkelighed. Og de plader og det arbejde gjorde, at jeg for to år siden fik adgang til et dokument, der hedder *KRISØV 2017*.

Det er et narrativ, en fiktiv fortælling, der er blevet skrevet til en national terrorøvelse, forestået af Beredskabsstyrelsen, der fandt sted i Danmark i 2017. En fiktiv fortælling, der udgjorde plottet som alle øvelsens deltagere forholdt sig til. Det vil sige, at *KRISØV 2017*-narrativet skaber en konsensus blandt øvelsens deltagere, som så henover 48 timer gennemfører det fiktive scenarie, som om det var virkelighed.

Jeg vidste ikke, at det her *KRISØV*-fænomen eksisterede. Grunden til, at vi holder den slags terrorøvelser i Danmark – jeg mener det blev pålagt efter 9/11, at Danmark skulle øve store katastrofeberedskaber – er for at teste de her beredskaber. Man øver sig på noget og ser, hvor det går dårligt – og så forbedrer man det. Så *KRISØV* er skrevet som en øvelse, der skal teste vores system og teste, hvad det danske beredskab vil stille op i en meget stor katastrofe, som fx et terrorangreb ville være.

Alle øvelsens deltagere er repræsentanter for det danske samfund – alt fra Rigspolitiet til Danmarks Radio til regeringen

– alle skal være med i de her øvelser for at øve kommunikationen mellem forskellige statsorganer. Så *KRISØV 2017* er en omfattende og vigtig øvelse, bl.a. fordi den opretholder ideen om at forberede os på det, som vi på mange måder ikke kan forberede os imod – som fx et terrorangreb.

For at *KRISØV 2017*-øvelsen skulle fungere bedst muligt, besluttede Beredskabet at hyre en forfatter til at skrive et scenarie, en historie, så alle øvelsesdeltagerne ville have læst historien inden øvelsen og indøvet, hvad der sker. Det i sig selv er en ret eksperimenterende måde at bruge litteratur, spekulativ fiktion, på. Det er en måde at skrive en virkelighed frem på. Og så siger det jo sig selv, at det er et meget alvorligt emne, en øvelse med rigtig mange deltagere. Dem, der er deltagere, er i høj grad magthavere fra de forskellige institutioner, så det er selvfølgelig ekstremt vigtigt, hvad der står i den her historie. Og det her dokument, som jeg fik adgang til af øvelseschefen... Jeg blev virkelig bange, da jeg læste det, for jeg synes, det beskriver et meget specifikt udsnit af, hvad den virkelighed kunne være. Fx er alle forbrydere muslimer i det her scenarie. Det, synes jeg, er en rigtig skadelig måde at tænke på terror på.

Den måde vi forstår terrorens væsen i dag er strukturelt racistisk og bundet op på medier og underholdningsbranchens overrepræsentation af koblingen mellem terrorisme og islam. Terrorismen sker og kan ske inden for alle fejlfortolkninger af religioner. Der er rigelig af forskning, der understøtter mine argumenter – blandt andet at hvid terrorisme (såsom skoleskyderier) bliver omtalt syv gange mindre end lignende handlinger begået af muslimske gerningsmænd. Jeg vil gerne understrege, at det her er mine synspunkter, men jeg vil opfordre alle til selv at opsøge det her materiale, hvis man tvivler på sandhedsværdien i min kritik.

Når vi stigmatiserer vores muslimske mindretal og skaber så grove og stereotype fjendebilleder, som det er tilfældet med *KRISØV 2017*, så mener jeg, at vi er med til at eskalere truslen om radikaliserings – ikke at de-escalere den som vi burde – fordi vi kommer til at gå terrorens ærinde ved at polarisere og marginalisere, hvor vi burde inkludere og forebygge. På den måde virker narrativet næsten som en krigshandling, eller faktisk et nederlag fra en terroriseret nation.

KRISØV 2017 er det dokument, som jeg henover de sidste to år har prøvet at forholde mig til på forskellige måder – og det er resultatet af det arbejde, som vises i udstillingen på Museet for Samtidskunst.

Mit hovedgreb har været at skrive musikalbummet, som udkommer samtidig med udstillingen og også er det centrale kunstværk i udstillingen. Pladen er et modsvar til den virkelighedsforståelse, som bliver skrevet meget klart ud i *KRISØV 2017*-fiktionen.

Der kommer også til at være andre greb, andre kunstværker – bl.a. en stor blok rosakvarts, som jeg installerer som en terrorbarrikade. Den vejer 1,1 ton og fungerer fysisk som en barrikade ligesom dem, der efterhånden kan ses på rigtig mange europæiske byers torve og gågader. Samtidig mener jeg, at det også er en barrikade, der giver en spirituel beskyttelse, fordi den peger på, at en terrorbarrikade også er en symbolsk handling, der prøver at forhindre noget, som er uadskilleligt fra den fortælling, som barrikaden skriver sig ind i.

MK Det er benægtelsens paradoks: Ved at benægte noget, kommer man uundgåeligt også til at italesætte det, man ønsker at lægge afstand til og dermed også give det en tilstedeværelse. Ved at forebygge kommer man også til at manifestere truslen. Man kunne sige, at man med terrorbarrikaderne kommer til at gøre terroreren massivt og konstant til stede. Og det er vel præcis terrorens mål: At terrorisere, at gøre bange og

INTERVIEW WITH PETER VOSS-KNUDE

by Curator Magnus Kaslov

MK What is *The Anti-Terror Album*?

PVK *The Anti-Terror Album* is an exhibition that centres on a music album, an album that investigates the nature of terror. Because I believe, with all my heart, that the better we understand terror, the better we're able to handle how we talk about terror, think about terror, and how we prepare for it. What I want is that when people have seen the exhibition and listened to this record, they will feel less terrorised.

MK Where did the whole story of the exhibition and record start?

PVK The preamble was that I had written two records and done a number of art projects in collaboration with the Danish Armed Forces. And all that work also examined aspects of linguistic understanding: whether it was possible for a civilian to understand military life, military reality. And due to those records and that work, two years ago I got access to a document called *KRISØV 2017*.

It's a narrative, a fictional narrative that has been written for a national counter-terror exercise run by the Danish Emergency Management Agency here in Denmark back in 2017. A fictional story which established the plot for the drill, the one that all the participants in the exercise responded to. So the story of the *KRISØV 2017* narrative is intended to create a mutually accepted world, a consensus among the participants in the exercise, who will then go on to spend the next 48 hours going through the fictitious scenario as if it were real.

I didn't know that this *KRISØV* phenomenon even existed. The reason we do these kinds of anti-terror exercises in Denmark – I think that after 9/11, it was decided that Denmark had to do these major disaster drills – is to test all these emergency measures. You try out something, you have a drill and see where things go bad – and then you improve things. So *KRISØV* was written as an exercise intended to test our system

and see what the Danish emergency and crisis management services will do in the event of a very big disaster, such as a terrorist attack.

All participants in the exercise are representatives of official Danish authorities – from the Danish National Police to the Danish Broadcasting Corporation to the government. Everyone needs to take part in these exercises in order to practice communication between different government agencies. So *KRISØV 2017* is a comprehensive and important drill, partly because it upholds the idea of preparing for what in many ways we cannot prepare for – such as a terrorist attack.

In order for the *KRISØV 2017* exercise to work best, the Emergency Management Agency decided to get a writer to write a scenario, a story to follow, so that all participants would have read the story before the actual drill. That in itself is a pretty experimental way of using literature or speculative fiction. It's a way of conjuring up an actual reality through writing. And it goes without saying that this a very serious topic, an exercise involving lots and lots of participants. Those participants are very much people in power from the various institutions, so of course it matters a great deal what is said in this story. And this document that I got access to from the head of the crisis management exercise ... I got really scared when I read it, because I think it describes a very specific slice of what that reality might be like. For example, all the criminals in this scenario are Muslims. I think that's a really harmful way of thinking about terror.

The way we perceive the nature of terrorism today is structurally racist and tied to the media and the entertainment industry's over-representation of the link between terrorism and Islam. Terrorism happens and can happen within all misinterpretations of religion. There is plenty of research to support my arguments – for example, that white terrorism (such as school shootings) gets seven times less media attention than similar acts committed by Muslim perpetrators. I would like to emphasise that these are my views, but I would urge everyone to seek out this material if you doubt the truth of my criticism.

When we stigmatise our Muslim minorities and create the kind of crude, stereotypical enemy images found in the *KRISØV 2017*, we actively escalate the threat of radicalisation instead of de-escalating it as we should. We further the cause of terrorism by polarising and marginalising where we ought to include, embrace and prevent. In that sense, the narrative almost becomes an act of war, or, perhaps more accurately, a defeat on the part of a terrorised nation.

KRISØV 2017 is the document I have tried to relate to in various ways over the past two years – and the results of that work is now being shown at the Museum of Contemporary Art.

The central focus of this artistic project has been to write the music for the album, which is released concurrently with the exhibition and forms the key work of art there. The record is a kind of countermeasure, a response to the outlook on reality so very clearly expressed in the *KRISØV 2017* fiction.

The exhibition also includes other approaches, other works of art – such as a huge block of pink quartz that I install as an anti-terror barrier. It weighs 1.1 tonnes, and its sheer physicality makes it a barricade just like those seen in the squares and high streets of many European cities these days. But at the same time, I believe that this particular barricade provides spiritual protection too, because it points out that an anti-terror barrier is also a symbolic act, one which seeks to prevent something that is inextricably tangled up in the very narrative that the barrier inscribes itself in.

MK It is the paradox of denial: by denying or rejecting something, you inevitably also articulate that which you want to distance

skabe usikkerhed. Kommuner og bygherrer forsøger at skjule terrorbarrikadernes konstante remindere om terror ved at kamouflere dem. Som blomster- og plantekummer i forskellige afskygninger – eller som i Nyhavn, hvor barrikaderne på et tidspunkt var bemalede og har fået små barborde påmonteret. Det er en ny type funktionelt gadeinventar, med en helt særegen æstetik, og som ihvertfald til en vis grad forsøger at skjule sin egentlige funktion.

PVK Overordnet sagt, så prøver udstillingen at undersøge og diskutere forskellige måder, hvorpå vi allerede forbereder os mod terror.

MK Lige siden du studerede på Goldsmiths University, London, [progressivt britisk kunstakademi, MK] har du opstøgt og arbejdet med store samfundsinstitutioner som Politiet og Hæren. Det forekommer at være nogle af de sværeste samarbejdspartnere, man kunne forestille sig. Hvorfor dem?

PVK Jeg gør det af mange forskellige årsager, men den helt simple forklaring er, at jeg mener, at kunst er et ekstremt effektivt værktøj til at skabe nye dialoger, og jeg er både frustreret og desperat over den virkelighed, vi befinder os i, og jeg vil rigtig gerne være med til at styre skibet i en anden retning. Der sker mange gode ting, og vi ER på vej et andet sted hen, men jeg mener, at kunst er et af de steder, hvor vi kan skabe samtaler, som en dokumentarist ikke kan, som en journalist ikke kan. Som kunstner kan jeg træde ind i institutioner, der slet ikke forventer det, jeg kommer ind og spørger om – fordi jeg bare er et kæmpe spørgsmålstegn. Jeg stiller spørgsmål til alt muligt. Jeg tror, jeg stiller rigtig mange dumme spørgsmål, og der er meget, jeg ikke forstår, og jeg har det fint med ting, jeg ikke forstår. Jeg vil gerne udfordre min egen forståelse, fx ved at snakke med en dansk soldat. Jeg vil gerne snakke med nogen, der kan hjælpe mig med at forstå ting, som jeg måske mener noget om, men som jeg højst sandsynligt kan lære en masse mere om. Så mit grundlæggende ønske er at bruge kunst og musik til at facilitere møder, der kan gøre, at vi havner et bedre sted, end vi er lige nu.

MK Jeg har også læst *KRISØV 2017*, og det er et mærkværdigt dokument. Det fornemmes nærmest som starten på en krimi. Vil du ikke prøve at beskrive det, som Beredskabsstyrelsen kalder et ‘narrativ’.

PVK Altså, jeg har kaldt det for en erotisk thriller. Det er meget, meget underligt at få det dokument i hånden, og det man læser er simpelthen noget, der kunne ligge i et discount-supermarked. Det er en dårligt skrevet pladderroman, som udover at være hamrende unuanceret, lægger sig 100 % opad – at kalde det stereotype fortællinger er næsten forsimplende – det *kunne* ikke være mere arketypisk, hvad der står om, hvem der er de gode, og hvem der er de onde. Som jeg læser det, er det så groft fortegnet, at det er meget tydeligt, at den dramaturgi og den forståelse af, hvad virkelighed kan være, eller hvad historiefortælling kan være, er taget 1:1 fra, hvordan vi er blevet fodret med historier fra Hollywood. Normalt, når man ser en film, så har man en eller anden form for distance, og lige meget hvor gerne man ville kunne forklare de her ting, så ved man godt, at det jo ikke hænger sammen på filmens sort-hvide måde.

Jeg kalder *KRISØV 2017*-narrativet for en erotisk thriller, fordi den følger nogle af de her helt konventionelle plottynamikker, og derudover indeholder den ikke bare én, men flere upassende beskrivelser af muslimer af erotisk karakter. Fx er den her passage: “Manden i sofaen strøg sit sorte krøllede hår om bag ørerne. Han var lille, men muskuløs, og hans brune øjne og de lange lokker, havde givet ham mange fordele med damerne gennem tiden. Masser af hvide piger foretrak en lille, fræk araber, frem for de dumme danskere med deres kalveknæ, blege tusser og gennemsigtige øjenbryn.”

Nu har jeg gået og tænkt over det her i to år, og jeg forstår faktisk stadig ikke helt, hvad de her beskrivelser er. Hvorfor de er der? Hvorfor de ikke er blevet pillet ud? Hvad de er et spejl på? Hvad de betyder? Hvad de har af konsekvenser? Hvis fantasi er det, vi snakker om? Det er bl.a. nogle af de spørgsmål, som jeg har forsøgt at behandle i musikken på *The Anti-Terror Album*.

På den ene side har jeg prøvet at forstå, hvad det betyder, at vi har en beredskabsstyrelse, der har betalt en krimiforfatter 30.000 kr. for at skrive et fiktivt narrativ på 62 sider, som er blevet gennemøvet, som var det virkeligt... hvad er det for et litterært produkt? Og på den anden side har jeg prøvet at forstå indholdet af den her historie. Det er enormt politisk motiveret, føler jeg: Hvad vi forestiller os er realistisk. Og derefter kommer så arbejdet med forholde sig til det som kunstner og som sanger, som jeg har gjort. Hvad kan være en stemme som svar til det her? Så det er en respons til nogle af de spørgsmål eller følelser, jeg har fået af at have *KRISØV 2017*-narrativet i tasken.

MK I en af dine sange synger du: “This disaster is written by him alone, such an arrogance, oppressive on its own”. Det er én person, der har fået frie hænder til at skrive en fiktion om, hvordan Danmark bliver angrebet – som så bliver godtaget uden videre og *udspillet*, som om det var virkelighed.

PVK Jo flere mennesker jeg talte med, desto mere forvirret blev jeg, men jeg følte, at jeg blev nødt til at tale med forfatteren. Så jeg skrev ham en lang kritisk mail og spurgte om jeg måtte interviewe ham. Han indvilgede, så efter jeg blev sikkerhedsgodkendt, interviewede jeg ham på hans arbejdsplads, der er Forsvarsakademiet.

Jeg mødte ham og spurgte ind til en masse ting – og hvis jeg var forvirret inden, var jeg endnu mere forvirret efter interviewet. Hans svar var helt uforståelige for mig. Den her historie er skrevet af én mand, men han fortæller mig i interviewet, at han har planket plottet fra den amerikanske tv-serie *Homeland*. Han ønsker ikke at blive citeret, eller at interviewet bliver offentliggjort, så det kan jeg ikke, så det her er min udlægning af, hvad han fortalte mig. Men det er absurd, at det er forfattet af en mand, der har set en tv-serie, som i sig selv er blevet stærkt kritiseret for at præsentere et stereotypt islamofobisk verdensbillede.

MK Der bliver skrevet en masse fiktion, tv og film over den samme grundfortælling om en af vores samtids store trusler, som hovedsagelig har den motivation, at de gerne vil trykke på en masse knapper for at sælge billetter. Og i det her tilfælde bliver det taget ind og gentaget ukritisk af en forfatter, der er hyret af Beredskabsstyrelsen til at skrive den drivende fortælling i noget, som vores beredskab så udspiller og dermed indøver, som var det virkelighed. Der er en ringslutning der.

PVK Det er loop – et feedback af repræsentation og politik. Og det er også en nøgle til at forstå hvorfor jeg bruger lyd til at bearbejde materialet: den endeløse feedback er som immaterielle vibrationer af information, hvis effekt er lige så alvorlig, som den er auditiv. Jeg har altid ment, at vi er klogere med ørene, end vi er med øjnene. Det er umuligt at sige, hvor det her starter. *KRISØV 2017* ender et meget underligt sted efter den her øvelse. Af årsager, jeg ikke forstår, så giver Beredskabsstyrelsen forfatteren lov til at udgive *KRISØV 2017* som en spændingsthiller!

MK Jeg gik lige over på den anden side af torvet, som Museet for Samtidskunst ligger ud til, og købte et af de tre eksemplarer som de havde stående på hylden...

PVK De folk, der vurderer trusselsbilledet.. *SER* de bare Netflix?! Eller har vi faktisk andre eksperter, der der danner et sagligt, nøgternt, langsigtet grundlag at handle ud fra, der er baseret på

yourself from, giving it a presence. By taking preventative steps you also manifest the threat. You could say that the anti-terror barriers make the idea of terror a looming, constant presence. And isn't that precisely the goal of terrorism: to terrorise, to induce fear and create uncertainty? Authorities and builders try to hide these constant reminders of terror by camouflaging them. They turn them into flower pots of various descriptions – or there's the example of the Nyhavn harbour in Copenhagen, where the anti-terror barriers were painted and had small bar tables mounted on them. It's an entirely new type of functional street furniture, with a very distinctive aesthetic, and one which tries, at least to some extent, to hide its true function.

PVK Generally speaking, the exhibition tries to explore and discuss some of the different ways in which we're already preparing for terror.

MK Ever since you studied at Goldsmiths University, London [a progressive British academy of fine arts, MK], you have sought out and worked with major authorities such as the police and the armed forces. It seems like some of the most difficult partners you could possibly imagine. Why them?

PVK I do it for many different reasons, but the very simple explanation is that I believe art is an extremely effective tool for prompting new conversations, new lines of communication. I am frustrated and desperate at the reality we currently find ourselves in and I would really like to help steer the ship in a different direction. A lot of good things are happening, and we are heading somewhere else, but I believe that art can spark conversations that a documentary filmmaker cannot, that a journalist cannot. As an artist, I can step into institutions and completely blindside them with the things I ask about – because they don't expect that kind of questions at all. And because I'm just one big question mark. I question everything. I think I ask a lot of stupid questions and there's a lot I don't understand, and I'm fine with things I don't understand. I want to challenge my own preconceptions and understanding of the world, for example by talking to a Danish soldier. I like to talk to people who can help me understand things that I may have all sorts of opinions about, but which I probably also have a lot more to learn about. So my fundamental desire is to use art and music to facilitate meetings that can take us to a better place than where we are right now.

MK I've also read the *KRISØV 2017* and it's a strange document. It feels almost like the start of a crime novel. Could you try to describe what the Danish Emergency Management Agency calls a 'narrative'?

PVK Well, I've called it an erotic thriller. It's a really, really strange thing to take that document in hand, and when you actually read it, it's the sort of thing you'd expect to find in a low-cost supermarket. It's a poorly written trashy novel that's not just entirely lacking in nuance, it completely, 100% adheres to – well, calling them stereotypical narratives would almost miss the mark – it just couldn't get any more archetypal in how it describes who the good guys and the bad guys are. The way I read it, the whole things is crudely distorted, making it very clear that the entire dramaturgy and outlook on what reality can be or what storytelling can be has been lifted wholesale from the kind of Hollywood stories we've all be spoon-fed on. Usually, when you watch a movie, you have some kind of distance to what you're watching, and no matter how much you'd like certain explanations to add up, you know full well that things aren't as black and white as in the film.

I call the *KRISØV 2017* an erotic thriller because it adheres to some of these very basic, conventional plot dynamics, and also because it contains not just one, but several inappropriate

descriptions of Muslims, descriptions of an erotic nature. For example, there's a passage that reads: ‘The man on the couch tugged his black curly hair back behind his ears. He was small but muscular, and his brown eyes and long tresses had stood him in good stead with the ladies over time. Lots of white girls preferred a small, cheeky Arab over the stupid Danes with their knock knees, pale tats and invisible eyebrows’ (translation).

I've been mulling this over for two years now, and I still don't quite understand these descriptions. Why are they there? Why haven't they been taken out? What do they reflect? What do they mean? What might their consequences be? Whose imagination are we talking about anyway? These are some of the issues I've tried to address in the music on *The Anti-Terror Album*.

On the one hand, I've sought to understand what it means that we have an Emergency Management Agency that has paid a crime writer 30,000 DKK to write a fictional 62-page narrative that has been rehearsed and used as drill as if it were real ... what kind of literary product is that? And on the other hand, I have tried to understand the content of this story. I think it's hugely politically motivated: what we imagine is realistic. And then comes the work of relating to it as an artist and as a singer, as I have done. What kind of voice might offer a rejoinder to this? So this is a response to some of the questions or feelings I got from having the *KRISØV 2017* as part of my baggage.

MK In one of your songs you sing: ‘This disaster is written by him alone, such an arrogance, oppressive on its own’. One person was given free rein to write a fiction about how Denmark might be attacked – which is then accepted without question and *played out* as if it were reality.

PVK The more people I talked to, the more confused I became, but I felt I had to talk to the author. So I wrote him a long, critical email asking if I could interview him. He agreed, so after I got security clearance, I interviewed him at his workplace, which is the Royal Danish Defence College.

I met him and asked probing questions about a lot of things – and I have to say that I may have been confused before we met, but I was even more confused after the interview. His answers were completely incomprehensible to me. This story was written by one man, but over the course of the interview he tells me that he nicked the plot from the American television series *Homeland*. He doesn't want to be quoted or to have the interview published, so I can't do that, and this is just my interpretation of what he told me. But it's absurd that this narrative was authored by just one man who happened to have watched a television series that has in itself been heavily criticised for presenting a stereotypical Islamophobic worldview.

MK A lot of fiction, television and movies are currently being written on the basis of the same fundamental narrative about one of the great threats facing us today, mainly motivated by a wish to press a lot of buttons in order to sell tickets. And in this case that narrative is taken in and uncritically reiterated by a writer hired by the Emergency Management Agency to script a narrative for a drill, a narrative which our authorities then rehearse as if it were reality. Something's coming full circle here.

PVK It's a loop – a feedback of representation and politics. And it's also a key to understanding why I use sound to process the material: the endless feedback is like intangible vibrations of information whose effect is as serious as it is auditory. I have always thought that we are wiser when perceiving the world with our ears than with our eyes. It's impossible to say where this all starts. The *KRISØV 2017* ends up in a very strange

data? Eller har vi simpelthen et samfund, der overlader meget, meget vigtige, magtfulde roller til personligt motiverede irrationelle beslutningstagere? Jeg vil gerne have, at det her projekt kommer til at handle om rationalitet og irrationalitet. Jeg vil gerne have, at det kommer til at sætte spørgsmålstejn ved rationaliteten i nogle af de måder, vi håndterer et meget, meget svært problem. Eller vil vi lade os rive med af usaglighed og irrationalitet.

Det er derfor, jeg kigger på terrorbarrikaderne. Vi har et Folketing i Danmark, der har fået bygget en stencirkel rundt om sig med 85 stenugler. Når jeg ser sådan en, så bliver jeg bange og jeg bliver mindet om, at jeg skal være bange. Terror er netop uforudsigeligt. Så snart du har sat en terrorsikring op, har du identificeret et terrormål og i det ligger en opretholdelse af den terroriserede fortælling. Dvs. et land, der er mere terroriseret. Repræsenterer den stencirkel en reel sikkerhed, eller er forklaringen, at vi efter en katastrofe har brug for, at nogen gør *noget*. Hvor mange sten skal der stå?

Terroren har mange sprog og – selvom det selvfølgelig også er en frygtelig virkelighed – så er terroren også konstrueret sprogligt. Ved at dæmonisere skaber vi et fjendebillede, som vi kan reagere imod. Det er på den måde spekulative fiktioner. I mit kunstneriske arbejde har jeg inddraget mere esoteriske tanker om stencirkler og krystallers egenskaber for at spørge: Er det nogle af de samme værktøjer, som vi bruger? Var stencirklen kun et værktøj for overtro, eller er det også et værktøj for offentlige institutioner?

MK Hvad er der for en fortælling, man kommer til at konstruere, hvis man skal bruge en fjende? Hvis man skal lave en stor national øvelse, så har man brug for, at den er motiveret, og det er vel også den rolle narrativet har skulle udfylde...

PVK ... men hvad hvis vi aldrig kan forklare dét motiv? Og hvis vi kan forklare det, så kigger vi tilbage i tid, hvor vi burde kigge frem i tiden. Det, det handler om er, at skibet skal styres i en ny retning – og der er nogen, der gør det allerede. En af sangene på pladen er hyldestsang til Jacinda Ardern, den New Zealandske premierminister. Om nogen må man sige, at hun har haft en svær opgave efter tragedien i Christchurch. Hun skulle hjælpe et helt land med at processere en enorm smerte efter et forfærdeligt angreb. Hun har rigtig mange inspirerende måder at håndtere det på. Se bare hendes taler eller læs om hendes tiltag for inklusion og fællesskab. Der er en stor styrke i at kunne være til stede i smerte og i at sørge, og lade det få et rum for så derefter at kunne overveje, hvad ens reaktion skal være. Min opfattelse af virkeligheden er, at efter 9/11 kunne vi ikke håndtere mængden af smerte det efterlod. Vi har ikke kunne processere den. Arderns måde at håndtere det på, har været at reformere landets politiske og økonomiske struktur, og hun har indført The Wellbeing Budget, og har dermed sagt, at landet sundhed ikke bare skal måles på økonomisk vækst med landet bruttonationalprodukt, men at landets sundhed også har at gøre med om befolkningen har det godt. Det har blandt andet medført kæmpe investeringer i bl.a. ‘mental health’, for hvis man er bange for radikalisering, så må vi tale om hvordan et samfund kan skubbe nogle mennesker så langt ud. Man kunne investere ikke bare i psykiatri, men også i fx at mindske klasseforskelle, investere i uddannelse, simpelthen prøve IKKE at ekskludere minoriteter, IKKE stigmatisere, og jeg mener desværre at *KRISØV 2017* er udtryk for akkurat det modsatte. Og det gør mig hamrende bange. Det er den følelse, der har skrevet pladen.

MK Så man skal lave langsigtet inklusion og ikke bygge stencirkler. Det er dét, man skal sætte i stedet for den kortsigtede tand-for-tand-logik?

PVK Hvem var det, der troede, at man vandt i skolegården ved at dominere? Det ved vi godt ikke virker. Det ved alle.

MK Det tror jeg sgu ikke at alle ved, Peter..

PVK Nej, men det tror jeg, man ved, hvis man har været udsat for vold gennem hele sit liv. Så lærer man at håndtere vold og finde ud af hvordan man kan de-eskalere konflikter. Der er mennesker, der ser mig på gaden og føler had og vrede, så mit liv har gået med at beskytte mig selv og ikke provokere de følelser hos folk. Og når de bliver provokeret, så må jeg håndtere det så godt jeg kan, så det ikke ender i et knivstikkeri. Hvordan undgår man at være territorial? Hvordan håndterer vi at være tilstede i smerten uden af handle blindt på den, og i stedet arbejde konstruktivt med den.

Det er derfor jeg har skrevet sangen om Ardern, for at rette blikket hen på den langsigtede ansvarlighed som motiv for nogle svære beslutninger. Da de fremlagde The Wellbeing Budget stod det også sort på hvidt, at de ikke vidste, om det ville virke – og at det kun var en start.

Det er helt fair, at du spørger mig, hvad min løsning er – hvad jeg vil stille i stedet for – for jeg tilhører ikke en skole, hvor man bare dekonstruerer for at dekonstruere – jeg vil gerne tilhøre en rekonstruerende skole, som prøver at fortælle både om min virkelighed, og forsøger at komme med et løsningsforslag, som handler om at kigge i retninger af langsigtet ansvarlighed. Jeg mener, at jeg har forslag til andre samtaler til at håndtere en meget, meget kompleks virkelighed på – og for mig ligger noget af det i den her rationalitets-diskussion.

...

Jeg tager popmusik meget alvorligt. Jeg har altid haft komplekser omkring at tage folks tid, og jeg tror måske det er en af grundene til, at jeg godt kan li’ popmusikkens form og format, for der beder du om tre minutter – og tre minutter er faktisk ret meget – men det er et meget kondenseret format. Man kan benytte sig af det, når man vil. Deleuze kalder det for skizofreniens begyndelse, fordi vi alle sammen kan putte os andre steder hen med musik i høretelefoner, hvilket også er en af grundene til, at jeg har interesseret mig for musik som beskæftiger sig med meget voldsomme ting. Bl.a. er musik et værktøj, som soldater bruger i moderne krigsførelse: Til at pumpe sig selv op med lyd – til at dræbe. Musik bliver brugt i invasioner. I en bog jeg har stående derhjemme udtaler en soldat, at hans iPod var lige så vigtig for ham, som hans gevær, når han var i krig. Vi befinder os i en sonisk antropologi, som er hamrende spændende, og jeg vil gerne have at mine tre minutter bliver set i det lys. Chelsea Manning transporterede sit leak på en Lady Gaga CD... Vi lever i en meget mærkelig sammenblanding af populærkultur og informations- og krigs-virkelighed.

Interviewet fandt sted 11. november 2019 og er efterfølgende transskriberet og redigeret.

place after this drill. For reasons I don’t understand, the Danish Emergency Management Agency has allowed the author to publish *KRISØV 2017* as a thriller!

MK I just popped over to the other side of the square in which the Museum of Contemporary Art is located, and bought one of the three copies they had in the shop ...

PVK The people in charge of assessing the threat to our society ARE they just watching Netflix?! Do we actually have experts who build up a real, sober, long-term basis on which to act, founded on actual data? Or do we in fact have a society that leaves very, very important, powerful positions in the hands of irrational decision makers governed by personal motivations? I want this project to be about rationality and irrationality. I want it to question the rationality of some of the ways in which we handle a very, very difficult problem. If we don’t, we’ll get carried away by a wave of arbitrary irrationality.

That’s why I’m investigating the idea of the anti-terror barrier. In Denmark, our Parliament has built a stone circle around itself, made out of 85 huge stone balls. When I see one, I get scared and I am reminded that I ought to be scared. Terror is, by its very nature, unpredictable. As soon as you set up protection against terrorism, you have identified a terrorist target, which in turn means that you are reinforcing a terrorised narrative. You get a country that is more terrorised than before. Does that stone circle represent genuine added security, or does it simply mean that after a disaster we need someone to do *something*? How many stones does it take to feel safer?

Terror speaks many languages, and while it is, of course, a terrible reality, terror is also constructed through language. By demonising others, we build up this image of an enemy we can act against. In that sense, we’re looking at speculative fictions. In my artistic work, I incorporate some esoteric ideas about stone circles and the properties of crystals in order to ask: are we actually using the same kinds of tools? Is the stone circle just a vehicle for superstition, or is it also a tool used by public institutions?

MK What kind of narrative do you construct if you need an enemy? If you do a great nationwide drill, you need some motivation for that drill, and presumably that’s also the role the narrative had to fulfil ...

PVK ... but what if we can never explain that motive? And if we can explain it, then we’re looking back in time when we should be looking ahead. The thing to do now is to set a new course – and some people are already doing just that. One of the songs on the record is tribute to Jacinda Ardern, the Prime Minister of New Zealand. She certainly faced a difficult job following the Christchurch tragedy. She needed to help an entire country process this huge pain after a terrible attack. She has displayed a lot of inspiring ways to deal with that situation. Just watch her speeches or read about her initiatives for inclusion and community-building. There is great strength in being able to stay with the pain and in grieving, in giving it its due place and then consider what your reaction should be. The way I see things, what happened was that after 9/11 we couldn’t handle the amount of pain it left behind. We’ve not been able to process it. Ardern’s way of dealing with this was to reform the country’s political and economic structure, she’s introduced The Wellbeing Budget, clearly stating that the country’s health should not just be measured in terms of economic growth and the country’s gross national product: it also hinges on whether its people are doing well and are happy. Among other things, this has brought about huge investments in issues such as ‘mental health’, because if you’re afraid of radicalisation, then

we need to talk about how a society can push some people that far into extremes. You might invest not only in psychiatry, but also in, for example, reducing class differences, investing in education, simply trying NOT to exclude minorities, NOT to stigmatise them, and unfortunately I think *KRISØV 2017* does the exact opposite. And that scares the living daylights out of me. The record was fuelled by that emotion.

MK So we need to engage in long-term inclusion and not build stone circles. Is that what we need instead of a short-term eye-for-an-eye logic?

PVK Who really believed that you won in the schoolyard by dominating others? We know that doesn’t work. Everyone knows that.

MK I don’t really think *everyone* knows that, Peter ...

PVK No, but I think you know that if you’ve been subjected to violence all your life. Then you learn how to deal with violence and figure out how to de-escalate conflicts. There are people who see me in the street and feel hatred and anger, so I’ve spent my life protecting myself and not provoking those feelings in others. And when they’re provoked, I have to deal with it as best I can so it doesn’t end up in a stabbing. How can we avoid being territorial? How can we manage to stay with the pain without responding blindly to it, instead using it constructively?

That’s why I wrote the song about Ardern, to focus on long-term accountability as motivation for making some difficult decisions. When they presented The Wellbeing Budget, they were very clear that they didn’t know if it would work – and that it was only a start.

It’s perfectly fair for you to ask me what my solution is – what I want to do instead of what’s currently being done – because I don’t belong to the school of deconstructing just to deconstruct; I want to belong to a reconstructive school. That means that I try to convey something about my reality, and I also try to come up with solutions that are about long-term accountability. I think I offer ways of having other kinds of conversations that might help us deal with a very, very complex reality – and to me, this whole discussion about rationality is an important part of that.

...

I take pop music very seriously. I’ve always felt bad about taking up people’s time, and I think maybe that’s one of the reasons I like the form and format of pop music, because you’re asking for three minutes – and three minutes is actually a lot – but it’s a very condensed format. You can use it whenever you want. Deleuze calls it the beginning of schizophrenia because we can all transport ourselves away, go somewhere else with music on our headphones, which is also one of the reasons why I’ve been interested in music that deals with very violent things. Among other things, music is a tool used by soldiers in modern warfare: to pump themselves up with sound – spurring them on to kill. Music is used in invasions. In a book I have at home, a soldier states that his iPod was as important to him as his rifle when he was at war. We are living in a sonic anthropological era that’s hugely exciting, and I would like my three minutes to be seen in that light. Chelsea Manning carried her leak out on a Lady Gaga CD ... We live in a very strange blended reality today, one that is shaped by popular culture, information and war.

This interview took place on November 11, 2019 and has subsequently been transcribed, edited and translated into English.



KISS HIM (Bonustrack)
written by PV Knude

TONIGHT
IM GONNA TALK
TO YOU ABOUT EVERYTHING
YOU DONT WANT TO HEAR
UUHH I HOPE
YOU WILL UNDERSTAND MY POSITION
HOPEFULLY YOU WILL
WALK IN THE CRYSTAL MOUNTAINS
WITH ME

MY DEAR
WILL YOU PLEASE RETURN
THE FAVOURS IVE BEEN ASKING
UUHH
SOMEONE WHO RETURNS
WITH THAT GENTLENESS AND
ONE WHO SHARE THIS WORLD OF IMAGINATION WITH ME

CUS WHEN IT ALL COMES DOWN
TO TRUTH
THEY ARE MUCH STRONGER
THAN ME AND YOU

SO I
KISS HIM
I WOULD
KISS THEM

any boy's ass wet dream

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En udstilling af Peter Voss-Knude
24.01.–6.05.2020

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