







artworks visualize it. But one can also surmise from this that artworks originate from a virtual topological space before their actualization in galleries and hype space. Artworks therefore are topological constructions that harness and function as interfaces of the meta-material flows of our world. They consist of actual and virtual materials with a myriad of actual and virtual manifestations dispersed through actual and virtual channels.

Opposite page: *ronvital sale* (2003) by XX. Series of linocuts, 84 x 60 cm. Photo: Eva la Cour.

ELC: Sounds like you are reciting DeLanda.

XX: No. I am reciting Timur Si-Qin reciting DeLanda.

ELC: Oh, well... And the hyped discourse on meta-materiality?

### ronvital sale

ELC: Tell me about this section of the exhibition. It is two series of linocuts...

XX: Yeah, I have had a fairly steady flirt with traditional printmaking over the years. The series included in this exhibition are *Getty Images* and *ronvital sale*.

ELC: It seems to be a whole different branch of your practice. What do you gain from working with linoleum? And what do you do to shape the perception of these works? Well, I mean, I like these series a lot...and perhaps, in fact, because they are fairly simple in the sense of stimulating on a formal level, but also complex in the sense that they are positioning themselves awkwardly within a contemporary art context.

7 In an interview from the year 2000, Leckey has stated that his other main thematic inspiration for *Fiorucci Made Me Hardcore* was the episode titled *Cherubim & Seraphim* (1992) of the *Inspector Morse* detective series. Morse was the right age to have been a 1960s flower child but never was. He was also an aficionado of "classical music." In the episode, he and his younger assistant Lewis meet and gradually get to know the new rave culture, resulting in a clear demarcation of the cultural divide. The closest they get to an understanding of this culture is when Morse suddenly recognizes a "classical" part between the beats, making him exclaim, "It's eclectic music, Lewis," to which Lewis replies, "I don't hear any guitars." And of course this is great and clever fun. A different breed of flower child, Genesis P-Orridge, who from the 1990s onwards underwent a series of gender modifications, went down a road radically different from the one chosen by Mr. Morse. From the chameleon-like chain of events that starts with him living in a commune in the 1960s where the common goal was to decondition the individual personalities of its members, to his founding the pioneer-

### The ambiguity of image

Staying in the realm of metaphorical descriptions and music criticism, XX dismantles or, once again, metaphorically saws off the branch of music history that straightforwardly tells us that The Fall epitomizes the late 1970s Manchester post-punk scene's raw authenticity. Here it is key to notice that the important question for XX is not a judgment of The Fall's musical quality but rather a distantiation of this kind of canonical glorification and history-making. This is put into question via the fortuitous fact of Ann Lee, female religious leader of the Shakers and main character of Graham's *Rock My Religion*, and Mark E. Smith, who founded The Fall and has been its vocalist and rambling dictator ever since, both being Manchester natives. Short-circuiting the Camus reference in The Fall's name and instead "perverting its language" (to paraphrase another Fall album title) into a Biblical reference, *Liquid Container* constructs a counter-narrative fiction that injects huge doses of religion into the punk scene, from which The Fall originated, resulting in a bizarre science-fiction-like parallel reality where heavy metal, via punk influences, has become the instrument of Christianity and thus, "Christian hardcore is the new black."

Taking full advantage of this not entirely credible fictional strategy, XX further fictionalizes upon a foundation of found footage and imagery, the original meaning of which she destabilizes. The footage consists of musical video material in different formats and from very diverse sources – mass media, home-taping and home-taping regurgitated by mass media. It is interspersed with slides in the process of self-destruction caused by the passage of time, which makes them resemble some kind of hippie filter effect. This is a very clever reference to the hippie movement of the 1960s, making hippie aesthetics appear almost a natural effect caused by the passage of time. The content of the slides is various family gathering situations that

vaguely resemble the cover photographs for The Fall's *Hex Enduction Hour*, thus further complicating the possible readings via this new juxtaposition occurring through chance resemblance. Here it becomes clear why watching *Liquid Container* must have been such a revelation for fellow video artist Mark Leckey during the making of his video work *Fiorucci Made Me Hardcore* (1999), where the British rave scene of the late 1980s and early 1990s is injected into footage of British dance culture from the 1970s and early 1980s, thus establishing a common ground for cultures not normally seen as closely related. In Leckey's audio-visual narrative, bell-bottom-clad lads dance to a throbbing rave beat, giving them a free-floating, otherworldly appearance bound up with contemporary media culture and its ghostly, depending on one's view, reality or unreality.

As in its subtle referencing of hippie aesthetics mentioned above and the cultural-historical itinerary that accompanies this referencing, *Liquid Container* also exploits details in the found family imagery. These details are extrapolated through such extreme close-ups that they are almost not there. This technique is driven to such bizarre

ing industrial performance/music group Throbbing Gristle in 1975, which at the turn of the decade morphed into the non-genre-specific band Psychic TV with the accompanying pseudo-cult *The Temple of Psychic Youth*, to Psychic TV's interesting, but by music critics in general not very well-acclaimed, digression into the emerging underground territory of acid house and rave culture, whose cultural peak was dubbed by some, fittingly enough, the "second summer of love," you can deduce that the fates of members of the same generation indeed can be very different. Psychic TV's acid house output consisted of two branches. In the first, they themselves turned into an acid house generator, putting out records under their own name. In the second, they released, or appeared to release, compilation albums, which at the time, in the culture at large, were highly popular and therefore a great way of bringing obscure artists to wider attention. The band exploited this to the max, turning it into an opportunity for identity dissolution with the release of the *Psy Acid Tablets Volume One* and *Tekno Acid Beat* as pseudo-compilations on which their own work was attributed to a va-



*Liquid Container* (1994) by XX. Hi8 video, 47 min.





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Beursschouwburg, Brussels, BE  
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A-Venue, Gothenburg, SE  
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