

NORDIC MAN

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A LIMITED EDITION BY JEFF KOONS



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INTRO

THE NEW AND CONFUSSING AGE

Let's face it: after the shock of 9/11, through the anxiety of the crash, came stress that turned into depression, which leads to conservatism, retro and escapism - and a zeitgeist of borderline narcissism.

This year where the internet lost its last drop of innocence, thanks to Snowden. Digimodernism is nice, but the best liars still win, repeating a lie until it becomes the truth. The winners write our history. We are all selfies in a big ego-brand battle, dancing around the golden calf. The lowest common denominator rules, in these confused rootless times, in our insatiable societies.

Nordic Man tries to be the antidote, as the zeitgeist's drugs don't work anymore in a post-crisis world, still dominated by top down management, we admit we are childish and chaotic, as it brings evolution to our worlds.... Is this ironic? We still play around and party, and still believe in the force of inspiration. We hope you will enjoy our 6.5 issue !

ADDRESS

NORDIC MAN MAGAZINE
BORGERGADE 15 E
1300 COPENHAGEN K
DENMARK

EDITORIAL CONTACT

INFO@NORDICMAN.COM

SUBSCRIPTIONS

FACEBOOK/NORDICMANMAG

CULTURE EDITOR

MORTEN VAMMEN

CONTRIBUTING EDITORS

ADRIAN MADLENER
CHRISTINA HØST
PERNILLE SANDBERG

DISTRIBUTION

PINEAPPLE MEDIA
INTERPRESS
ISSUU

CONTRIBUTORS

MALENE TROCK
HEMPLER
KAREN THORDUR
NIELSEN

FASHION EDITORS

JESPER HENTZE
MARK TAN
FREIA LARSEN

EDITOR IN CHIEF

JACOB PETERSEN

ART DIRECTION

SØREN P. LARSEN
LASSE BOYE

ADVERTISING

NICKY BLAKE
ADS@NORDICMAN.
COM

NORDICMAN.COM

SUBSCRIPTIONS
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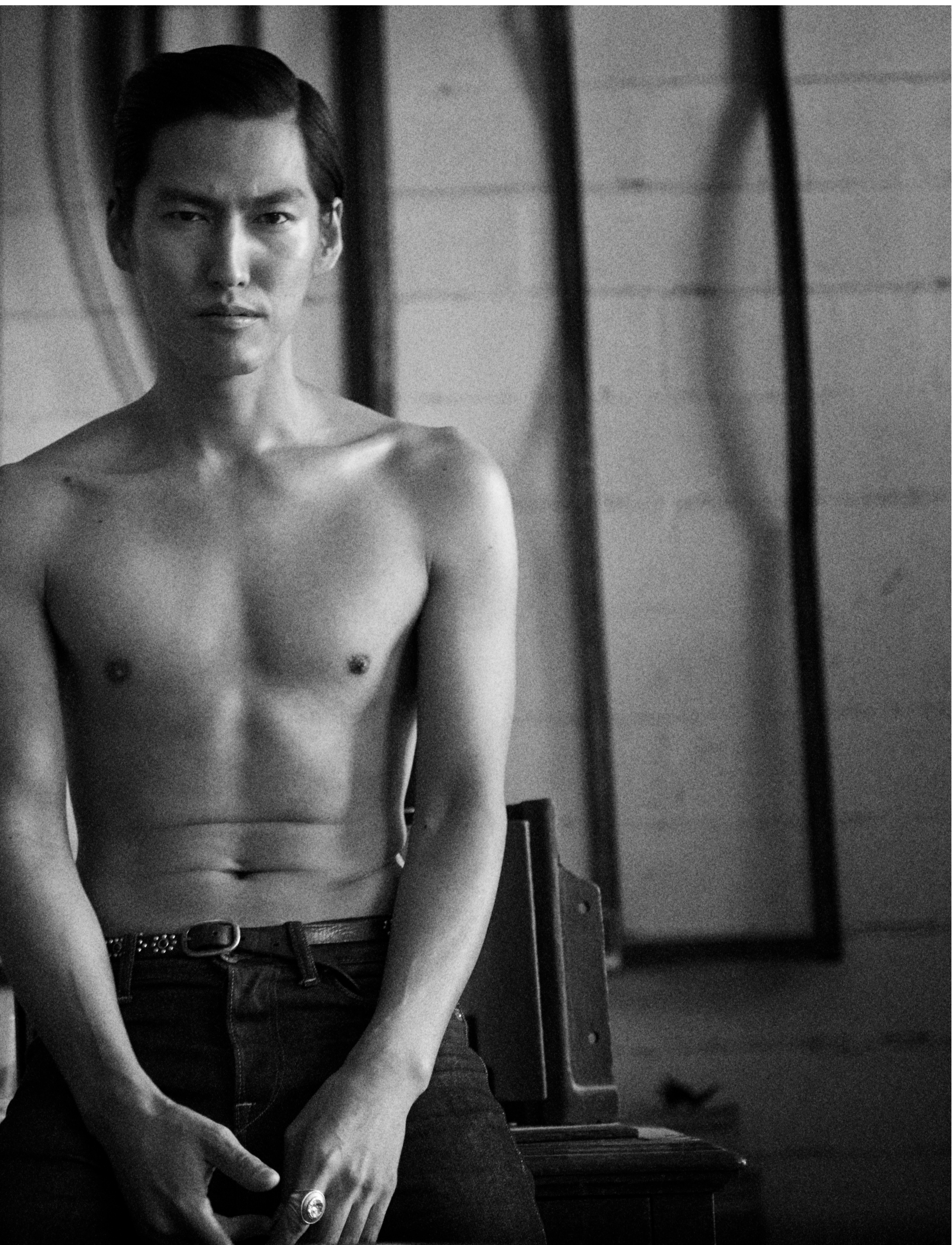
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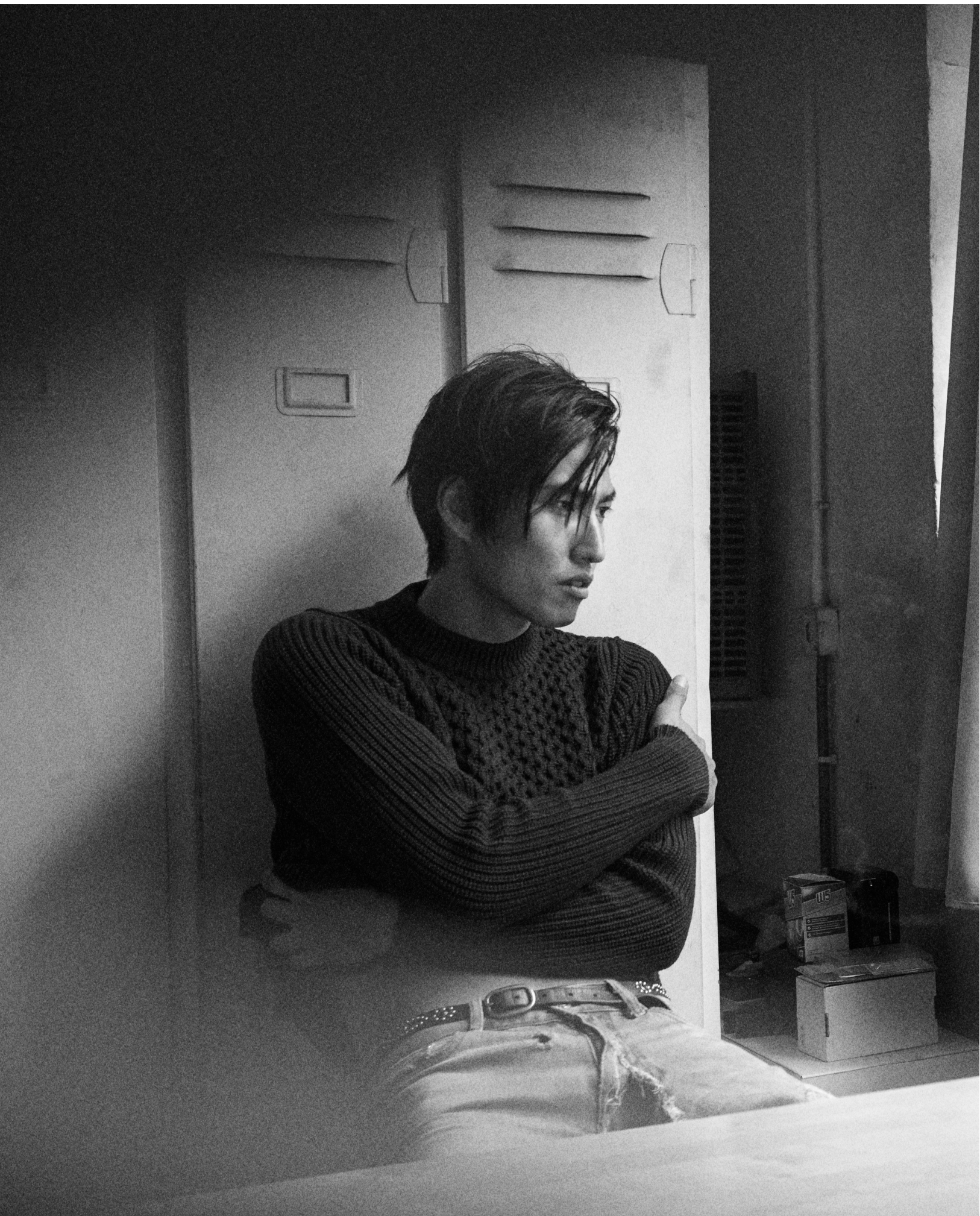
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ARTIST

PHOTOGRAPHER SUNE CZAJKOWSKI
MODEL HIROKI KAGEYAMA
HAIR & MAKE UP WATANABE SATOKO



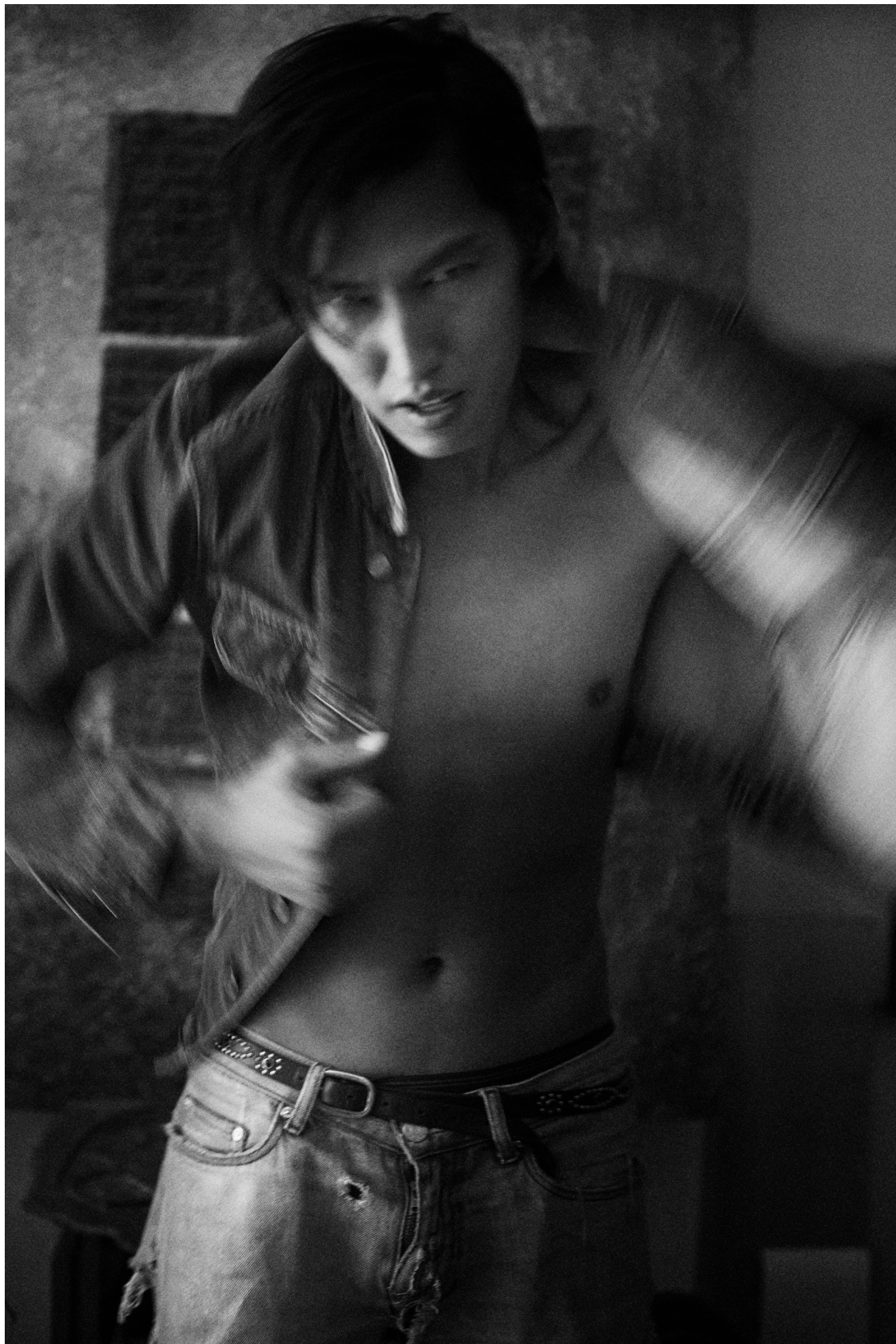














THE ART TYCOONS

NICOLAI FRAHM & FRANK COHEN



AN INTERVIEW WITH THE FOUNDING FATHERS OF THE DAIRY DANISH BORN GLOBETROTTER NICOLAI FRAHM AND THE LEGENDARY COLLECTOR FRANK COHEN

WORDS MORTEN VAMMEN

I was stunned to see the Dairy Art Centre, a brand new private art institution next to the British museum...its a cornucopia of contemporary works, not a gallery or a museum, but a place for exciting things to happen, free for all. The site is a old Dairy turned hypermodern art space, opening this year with John Armleder's massive paintings surrounded by his cool yet quirky installations, sucking in the cream of the London art scene.

And now the Dairy hosts a almost caotic cornucopia of contemporary artists like John Armleder, Sylvie Auvray, Ashley Bickerton, Tom Benson, Valentin Carron, Jake and Dinos Chapman, Krishnaraj Chonat, George Condo, Ann Craven, Thomas Demand, Mark Dion, Urs Fischer, Rachel Feinstein, France Fiction, Sylvie Fleury, Cyprien Gaillard, Anthea Hamilton, Thilo Heinzmann, Alex Hubbard, Li Hui, Reena Saini Kallat, Terence Koh, Sergej Jensen, Rashid Johnson, Adriana Lara, Fang Lijun, Candice Lin, Franck Leibovici, Sherrie Levine, Ursula Mayer, Takashi Murakami, Jagannath Panda, Mai-Thu Perret, Sigmar Polke, RH Quaytman, Ugo Rondinone, Sterling Ruby, Julian Schnabel, Tomàs Saraceno, Cindy Sherman, Dirk Skreber, Haim Steinbach, Yutaka Sone, Rirkrit Tiravanija, Thukral and Tagra, Andro Wekua, Ai Weiwei and Douglas White.

Curious, I investigated further, chatting in a cut/up style with the founding fathers of The Dairy,

danish-born globetrotter Nicolai Frahm (NF) and legendary collector Frank Cohen (FC).

MV: Its a very impressive move to build your own art center, what spurred you?

NF: We wanted to create a private institution/museum where we could show our collections together, as well as invite artists, curators, gallerists, collectors, museum people and writers to participate. A place where the connoisseurs of the art world could come together with the general public. A place where intellectual ideas merge with fun experiences, and where we could take instant decisions and make things happen which are more difficult in public institutions. We wanted a place where everyone would have a fun time and an amazing experience with the art.

MV: You current show, Island, is a large group show, where I can feel an almost psychedelic twist to your curation?

NF: I knew you would love that, Morten. It is almost like the sex-for-all-let's-save-the-whales-mega-or-gie you illegally hosted through facebook at the old aquarium outside Copenhagen last month, isn't it?

MV: Illegal? I can't deny some of the guests at my little seance tried to turn it into a raveolution, but to brand the whole mess "illegal" is an overstatement.



Nicolai Frahm

Frank Cohen

MV: The Island show is about utopias, but its like utopias died at the end of modernism, it went all Blade Runner after punk, why?

FC: It is a great subject and extremely interesting to explore. Throughout time people have tried to create utopias and very often these utopias became dystopias. This utopian show is based on Aldous Huxley's last novel Island, and also here utopia falls apart. So from the title the exhibition sounds joyful, but actually it is quite dark. We also like very much the idea of turning a novel into an exhibition, it is rarely done.

MV: What could be other novel based exhibitions in the pipeline? Naked Lunch? Crash? Othello? Or maybe a more theoretical event based on Gilles Deleuze's A Thousand Plateaus: Capitalism and Schizophrenia?

NF: We are planning to do the counter show of this based on Huxley's book Brave New World about a dystopian society. It was written 30 years earlier than Island in 1932 and almost predicted Nazi Germany.

MV: I am fascinated by the idea that our time has no name...or is it digimodernism, late modernism or what is more appropriate?

NF: Isms are always difficult to coin at the time they are created. Think of how many isms were in the 60's and 70's and how few of those are relevant today. I am sure people will come up with endless isms for this decade, and I am sure most will have to do with the digital and internet age, but in the end probably only one will stick. You are smart, why don't you come up with the one.

MV: Hmmmm...I see a post-lifestyle, post-post-modern more "meaning over matter" generations but anti-ironic trend arrive at the outskirts of the avantgarde/outside, but "New Sincerity" is taken. The new "movement is centered about our perception of identity, maybe I will marked it as non-ego © by MV 2013. And a lot of action, no more lifestyle games.

MV: Do we live in a retrofuture, in a circular time?

FC: We always did. Usually every 20 or 30 years the past is repeated. So does that mean we live in a retrofuture or a future-retro? We live in a time dominated by the internet, but 3-piece suits and Madmen haircut are the hottest fashion trends, see what I mean?!



MV: Five places that inspired the Diary?

FC: There are lots of places we love and admire. However, we wanted to start something we enjoyed doing and which sticks to no rules or conventions. If we want to host an opera at the Dairy tomorrow, we will. I am not saying we are revolutionizing the concept of the museum, but we just do what we feel like at any given time, so who would be our inspirations for that?

MV: Do you sometimes suffer from art bulimia?

FC: Yes!!! Art is coming out of my ears and nose all the time, and Frahm keeps stuffing it back into me!

MV: Nicolai, you are like THE most frequent flyer I know, best tips to counter jet lag?

NF: Xanax, ambien, sonata, halcion, rozerem... all the prescription pills you have been supplying me with for years.

MV: I don't do legal stuff...but what about not eating in the aircraft, due to the anti-laxatives in the food and drink to save the toilets on flights?

NF: I really have no idea, I tried everything and nothing ever worked for me.

MV: What is good taste today?

FC: What was it 20 years ago? I don't think good and bad taste changes much, just the trends at the time.

MV: Do you have any until now hidden guilt-filled bad taste fetishes?

NF: Yes! I like Scandinavian romantic sublime landscape paintings and I regret dearly I didn't buy the Holger the Dane sculpture when it was for sale recently in Denmark.

MV: What role should the state have in the art world?

FC: The same as it has always played. The role of the private institution on the other hand has become more important. The private can do things that the state cannot do, in terms of the fact that they can take faster decisions and are not restricted by all kind of rules. Often they also have more money to play around with.

MV: Why not take the full step and do like the guys who made Michelangelo made the chapel, just order work from the artist directly?

NF: We commission works all the time from artists. For this show at the Dairy Art Centre new commissions include Swiss artist Sylvie Fleury's giant mushrooms, a clock work by John Armleder, a new wall painting by U.S. artist Ann Craven, ambiguous material by the Order of the Third Bird, traces of evanescent wall mural by Tom Benson, new works by Ursula Mayer, and Franck Leibovici & Diemo Schwarz.



MV: Everybody got ugly big flat screens at home, do you think there will be a growing market for video art?

NF: Yes, I think it will grow, but it will take time. I think people 10 years ago thought it would have moved much faster than it did. Artists like Bill Viola has definitely made it easier to live with video art, but then again he has been around for 30 years, so he is not really the one changing the future.

MV: How do you think the crisis reflects in the new works artists produce?

FC: we thought it would have, but strangely enough it hasn't. I think the work produced today has more to do with the digital age than with the economic crisis.

MV: How?

FC: The inspirations for works are more about what happens on the computer screen and experiencing the world through that, rather than experiencing the actual outside world.

MV: Any tips to the young artists?

FC: focus on your art, not the fame. Know your art history, if you don't know the past, how do you know what you make is relevant!?

MV: But what about the networking skills? Shouldn't they try to date Hans-Ulrich Obrist or...you?

FC: I am happily married... but yes you do have a valid point, although it is probably not good to encourage that.

MV: Any tricks to the new collectors?

FC: don't follow trends, take chances, better to buy one expensive masterpiece than 100 mediocre works, see as many exhibitions as possible, build an art library, and find a good art advisor (they are rare though).

MV: Nicolai, you just featured on the front cover of Financial Times, what kind of attention, clients, groupies or artists do that kind of exposure attract?

NF: Lots of smiles!

MV: What is the ultimate front page for you after Financial Times?

NF: Nordic Man of course... we are on the cover, right?!

MV: Five London art galleries?

NF: Sadie Coles HQ, Spruth Magers, Simon Lee Gallery, Southend Road, and Jonathan Viner.

MV: Scandinavian art galleries?

NF: I will give you 4 Danish, one Swedish and one Norwegian. Claus Andersen (Andersen's Contemporary) has an amazing program of artists and is probably the one in Scandinavia we buy the most from.

Nicolai Wallner is a great gallery and the most famous contemporary one in Denmark. He is usually rated among the 100 most important galleries in the world every year by ArtReview, and is one of my oldest friends on the art scene in Denmark.

Nils Stærk is super ambitious, has a great stable of artists and is always on a flight to promote his artists and find new talents. Martin Asbaek is probably the best connected gallerist on the Danish scene, throws the best art parties and has a cool programme of young artists. My old friend Carl Kostyal in Stockholm, who started out as a collector in London (he is still based there), has a great flair for the hot international stars and his new gallery will no doubt be a major success. In Oslo you have Standard which has the most sexy and potentially best stable of international emerging artists in Norway.

MV: Did you visit Copenhagen's Chart fair?

NF: No, my brother Michael did... with Julian Schnabel.

MV: What else, apart from contemporary art, are you collecting?

FC: Modern British art, contemporary furniture and ceramics, and wine.

NF: Scandinavian furniture and design, ceramics, wine, books, and I really wanted to buy Soeren Kierkegaard's pen in a recent auction... but Frederik Bruun-Rasmussen forgot to call me :-(

MV: Any theories on the collector's psyche?

FC: well... I always say that art is like cocaine only more addictive... what does that say about me?

MV: Is collecting a way to deal with a chaotic world?

NF: Hhmmm... it is a way of beautifying the world... and it is structured... so I would say YES!

MV: Some collectors seem to stack chips for investment purposes only and hide the artwork in wooden crates, does that bother you?

FC: I don't know anyone who does that and I doubt you do either. It is something people say because they think it sounds good. Tell me one collector who owns more than 100 works who doesn't like art.

MV: Is a personal museum a way to achieve immortality?

FC: No! At least not for me. I couldn't care less about that. I want to live life and when I am gone, I am one.

MV: The collector is a weird mix of Indiana Jones, curator, stock trader, romantic esthete, jetset-sociolite, fetishist, prophet and.....?

NF: borderline mental patient?!

MV: Acquiring an art center and the added feature of front row placement must put you even more forward in the cue for masterpiece deals?

FC: No! That obsession we had as much before as we do now, and it is not masterpiece deals but masterpieces.

MV: True, but it must be even more attractive to sell art to you with the Dairy as a added placement possibility? Maybe you can get stuff now that usually only sell to museums?

FC: I used to have a foundation before opening this space, so I have never had a hard time getting access. But yes we are usually among the first that many galleries call with top pieces.

MV: The main part of your collection is contemporary, but if classic works were available, what would you buy?

NF: We do buy classic works from time to time. Frank is a major collector of modern British art, and I just bought a J. F. Willumsen painting and some Albert Durer works. Also, my obsession with collecting modern Scandinavian furniture must sort of fall under classics by now.

MV: What defines a masterpiece? A gut feeling or?

FC: A combination of historical importance, being considered one of the artist's greatest works, outstanding creativity and skill.

MV: The way people prance around museums and galleries suggest that art is the new church, discuss?

NF: Haaa... hasn't it almost always been like that? Can you find a religious person who is more obsessed about God than a Wagnerian is about Wagner? I don't think art is a religion though if that is what you mean, and I think art has been able to evoke a stronger religious and spiritual impact in the past than it does today. However, I like the idea that art has the ability to take us to almost spiritual levels. In my highest obsession with Jeff Koons, I started a new cult called Koonsism. It was about idolising his steel inflatable rabbit and pray to the hoovers sitting on neon light plinths. I got 5 followers, not a big success :-/



MV: Any pet stories from your time as a art fan?
 FC: Years ago I bought a small Damian Hirst spot painting from the gallerist Tim Taylor in London. I brought it with me on the train back to Manchester, and decided to leave it behind the seat so it wouldn't be damaged. A few hours later I am home, and as I walk through the door to kiss my wife Cherryl, she asks me where the Hirst painting is. A shock wave runs through me as I realise the work is still on the train. I run out the door, jump into my terceptor

Jensen Inmotorcar and drive 200 mph to catch the train as it arrives at Cheshire station. I am out of the car, onto the platform and inside the train, only to discover the painting is... gone! Desperately I am searching the train for my work until a conductor tells me that when the train arrives it Manchester it runs backward to Cheshire... and there it was, still behind the seat at the other end of the train.



THE ISLAND

VIDEO ART MORTEN VAMMEN







A GIRL ALMOST ALONE ON A UTOPIC ISLAND

THE ISLAND

WORDS JACK PETERS

ARTWORK BY **MORTEN VAMMEN**

Art lover Mr. Frahm sent me the Island show concept, and bang it spurred me into action due to its utopia questioning agenda. Similar to when I grew up where utopias were still a viable option. Freud and Marx were pretty big back then. However times became more dystopian, a-historic postmodern, more Blade runner, less moonwalk and Apollo. The late 70's were more nihilist punk, not hopeful mod/hippie-times. To state anything utopian apart from endless growth is considered naive now. There is no utopias anymore. People are just in a stressed and depressed state in extension of the crises, which puts them into a more security-seeking mindset, a non-utopic dreamless state, or they simply imitate other peoples dreams, sampled from media and advertising, living in the spectators eye instead of living based on internal more intuitive feelings. Its a panopticon jail of spectatorship. Maybe fashion and technology is the new utopias? Boring...

The most simple, poppy yet universal utopia is the girl almost alone on a deserted island, like in the teen blockbuster, 'The Blue Lagoon'. I created this utopia in my recent video art work, 'The Island', but in a dried out, washed out aquarium as video art often is a kind of aquarium. I chose not to use electric light, grading, makeup or afterFX and Canon cameras to avoid a

fashion/commercial/music video look. At first I casted a very beautiful african model, due to my love for afro-futurism, but it added a kind of geopolitical cliché edge that overshadowed my intentions, and the collectors and audience would probably project a political agenda, or think about Grace Jones or escorts. Too much noise. So I chose an old friend I just know hits a more arty crowd, the model/actor/artist/ Ziggie Bruhn. She said: "It's not fashion? It's Art? Hurrah let's get naked". I was flabbergasted, but remembered an old artist friend who told me: "When in doubt, paint erotica, the collectors love it". I hated the tits, but what the hell, I'm having a premiere at the Dairy so its kind of a legit meta-joke.

When I was 5, I used to upset my parents by freezing flies down and to glue small wired flags on to them. The flags then flew behind them when they reanimated in the heat. In the process of creating 'The Island' I could not get any flies, there are limited seasons for them...so I got a lot of Locust grasshoppers from Africa through the internet, referencing the 10 biblical plagues that smashed the Egyptian utopia, and maybe the Succubus believers. The insects became the directors, teasing a lot of unfiltered expression out of Ziggie. Bringing her away from a fashion pose. From scared to hypnotized to horny. She is a yogi, and I'm so impressed with her voluntarily choosing to participate. I would never go naked with these bacterial biters.



All utopias, even a beauty on an Island, turn bad. And the insects are hungry buggers, so I built a flame-thrower for Ziggy. However she did not dare to hurt them, due to her buddhist convictions. They are considered a delicious snack in Africa, but she wouldn't eat any.

There must be some bad karma conneted with the tourching of the Locusts. I had the smell in my head for weeks after the proceedings. And nighmares.

The video artwork is maybe a nod to danish pop artist Hans Henrik Lerfeldt, who was buried in a piano. But also an unconscious attempt to go into or mock the lineage of danish animal killing artists, (all inspired by Jean Tinguely's unintentional bombing of a peace dove at Louisiana in 1961). Queen favorite, art professor Bjørn Nørgaard, slaughtered a horse as a Vietnam protest. At the same spot 10 years later, Lemmertz, Evaristi and Brammer followed suit, all headlining mainstream media for killing animals in a country that kills 7282 million pigs every year. I always wanted to take the danish national bird, the white swan, and let it live in a slow motion filmed environment eventually stepping on a mine, made in denmark. Or something with frogs. I left a family of locusts at the aquarium, and I hope they will breed like hell. I love the idea of the right animals in wrong places. I want to fill the Copenhagen parks with beavers and flamingos.

Video art will rise as a marked to happen in the future, just like photography did. And all my friends have a lot of ugly screens next to their paintings,

why not have something exclusive outside the traditional narrative formats of film/tv as a living, moving painting? I edited it so it can loop endlessly, and can function as an ambient background or like a object for meditation. The soundtrack is based on samples of nice sounds like cats purring and champagne bobbles. 3d field recordings of insects mixed with drones from a modular analogue synth, but I carefully avoided making "music", its more a hyper-field-recording-animation, complete with subliminals and ultrasound, look at your animals during playback... When Ziggy jumps up swinging her tits banging on the glass, the sounds are a basketball match edited into a complete illusion. There is in fact no actual live recordings from the set, just 23 tracks from synths and samplers. At a low volume it's pleasant, but probably harmful on a loud PA system.

You can buy a unique long edit in full 1gb per min. ultra-HD version on a hard dive with a proof of autencit-city signed by the artist. This unique 1/1 file will never go on the net, unless the buyer wants to. You can not buy Ziggies underwear, or Ziggy.

Maybe it all sounds like I am making art into a complex puzzle, a calculated strategy or a rebus. I rather see it as a more intuitive magical operation, reaching for the transgressive - utopic - void in the process of creating.

Enjoy the promo version here:
<http://www.youtube.com/watch?v=5uJtIgnyTbY>





THE ISLAND
ARTWORK BY MORTEN VAMMEN



A vertical strip on the left side of the page shows a close-up of an orange brick wall. The bricks are rectangular and arranged in a standard pattern. In the bottom left corner, a dark, textured object, possibly a bag or a piece of clothing, is partially visible.

PINK SPRING

ARCHITECTURE

PHOTOGRAPHY LARS WEBER











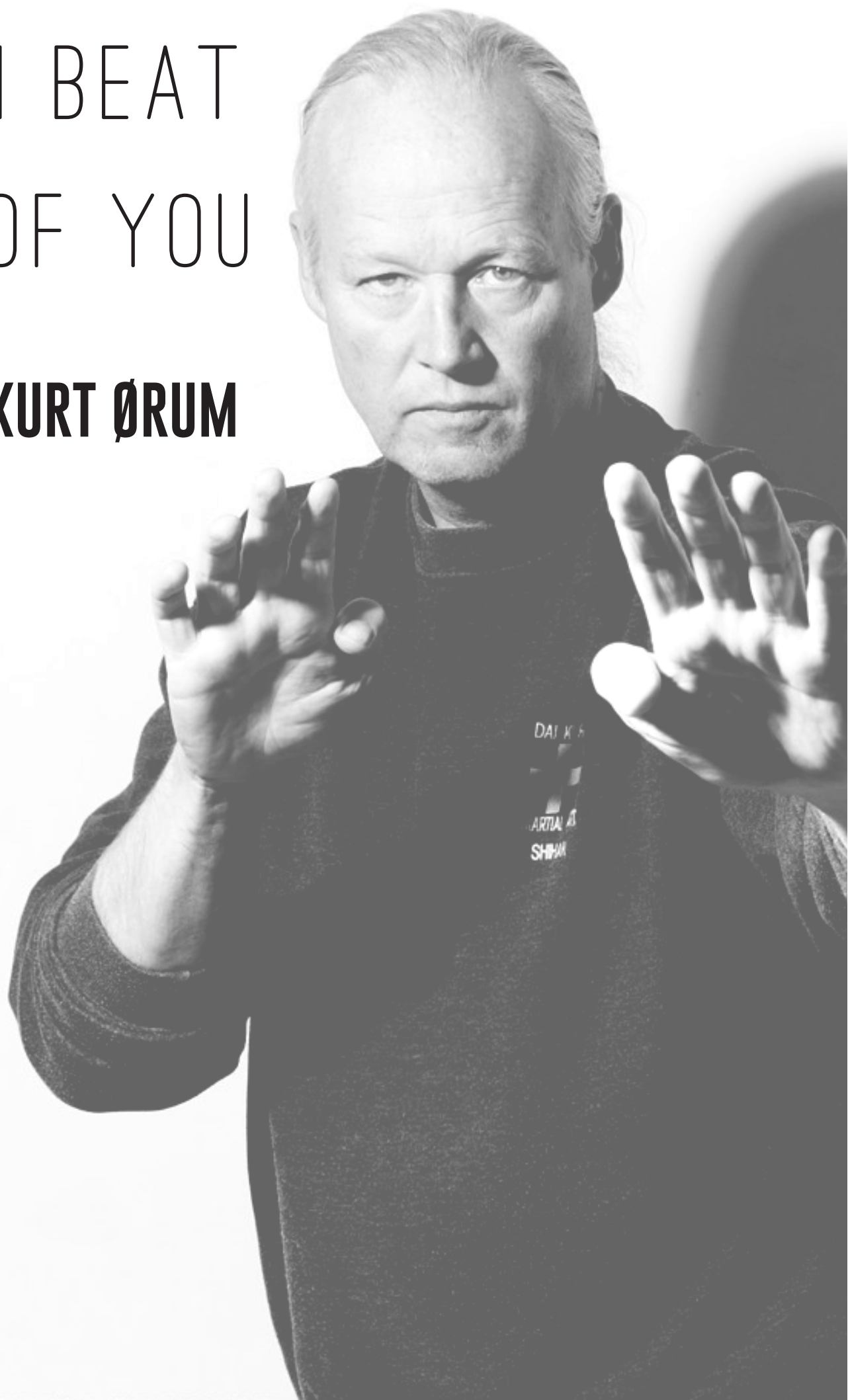







I CAN BEAT
ALL OF YOU

SHIHAN KURT ØRUM





"THE MODERN MAN ALWAYS HAS SOMETHING HE NEEDS TO PROVE, BY RUNNING, CLIMBING OR PUSHING HIMSELF TO NEW HEIGHTS. IT'S ALL FOR THE BENEFIT OF SELF-EVOLUTION."

THIS ARTICLE IS WRITTEN THROUGH CONVERSATIONS WITH THE MARTIAL ARTS' PROFESSIONAL SHIHAN KURT ØRUM

WORDS: MAD SØFUS NIELSEN

MARTIAL ARTS PROFESSIONAL

As a fashion & lifestyle magazine the Danish Shihan, a highly honoured master, Kurt Ørum doesn't really meet the required specs as he is a character of longhaired pony-tails and home made t-shirts. Although as an example of a prime male he stands among the finest. Shihan has proven track records as a lethal professional of martial arts. He is of a strong personality and he is a humble and insightful man with a great appetite for what he believes in and stands for. This is what defines him as a person and it has led him to become "The Grandmaster Of The Year". He has built a progressive foundation for combat-arts, which contains evolvement with the individual as well as evolving the individual with his or her's social environment. The inner-strength built a life-philosopher who leads, as well as inspires, this ship. He invests almost all of his energy into the growth of his martial arts movement "Dai Ki Haku".

WALK YOUR TALK

The first thing Shihan Kurt Ørum brings up is how an inferiority complex can play a major part in a man's nature and how a man should rise above such a way of thinking. He explains that the core of being a man lies within the acknowledgement and confrontation of such subconscious thoughts. Thoughts of inferiority create the illusion that it is the people around us who create our weaknesses - when, in reality,

everything we see and feel has roots within us. All this time we spend trying to be more than each other, only to become less. During our conversation Shihan repeatedly said, 'walk your talk' which is the essence of becoming something bigger than just an empty image. Experience the world through your own eyes, instead of through others.

THE VICARIOUS MODERN MAN

Talking to Shihan in a café. Shihan is probably the most lethal man I have ever sat down and had coffee with as well as he is also one of the most self-controlled beings I have ever met. A man is more often to be defined by his way of controlling his abilities than by his way of using them. Shihan has spent the majority of his life training and perfecting his skill set. When I first saw Shihan, he didn't strike me to be the type who could take away my life the same way he could turn off the light. But as good as he is with lethal moves he told me that he could beat anyone in the room without a doubt but he also expressed to me that he didn't need to.

"The modern man always has something he needs to prove, by running, climbing or pushing himself to new heights. It's all for the benefit of self-evolution, but the thing is that; the more he does this, the more he expresses a weakness or lack of self-confidence. The man who truly rests by himself, doesn't need to prove anything"

He is a walking warrior, running in circles with a strong balance. The practice of Dai Ki Haku is a way of channelling inner pressure into positive outcomes. All self-defense techniques are more of a side-effect. The more practise you get the less significant the moves become.

THE INNER CULT ICON

All the training, as a persona, has now made Shihan a recognizable face in the public eye especially between martial arts practitioners. Kurt Ørum has become what 'Kind of Blue' means in the music genre Jazz, a bit of a cult icon.

As a natural part of his personality, Shihan finds humility equal manliness. He sees competition as an empty as well as an overrated part of life. It is quite ironic that he ends up being assigned such a desirable award "Grandmaster Of The Year". The ultimate title to have as an experienced Shihan. This was accompanied by being an official part of The Black Belt Martial Arts Hall Of Fame - alongside with such personalities as Bruce Lee and Chuck Norris. Kurt Ørum is also one of the few combat artists, who have acquired 9th dan (9th degree of the black belt).

He has built himself quite a temple, throughout the years, by standing and going by his beliefs. It has brought him a long way and it is still bringing him even further. He told me, without making it sound like a cliché, *"being an inspiration to many troubled teenagers as well as adults, is really all about making the world a better place."*

As a writer I must note that none of this felt like religious propaganda, it is not some mental hiding place. It's quite the contrary. In comparison to a lot of movements in the world it's open for input and not blindsided by it's own ways. Shihan mentioned that, "If someone who has spent the last five years practicing Karate were to come in with the desire to learn Dai Ki Haku, he will not be told to let go of Karate. He will instead be trained on top of

his previous experiences. I am not sure, that it would work the other way around but correct me if I am wrong of course."

Through this open-minded mentality he has become a beacon of inspiration, like a lot of others through the ages, have made their life-choices a principle of changing society or the world. Like Martin Luther King, Shihan Kurt Ørum also has a dream. It's not about the size of a movement but more about the individual impact and with a perspective like that, Shihan can compete with the best of them.

YOUNG DAYS

He once travelled the world, when he was young, to meet the praised masters of martial arts and what he found was a lot of lost and old men who seemed bounded by traditions. Culture only limits the art itself. He saw a lot of potential in some of the techniques, seen, in the different art-styles and Shihan Kurt Ørum respectively learned and studied the ways of traditional martial arts as he went from country to country; it seeded a plan.

When he came back home with the idea of expanding the knowledge of combat arts, everyone told the 23-year-old Kurt Ørum that it couldn't be done. He had sought understanding and illumination and had found limitations and potential. He used his experience and knowledge to build a life-philosophy and art form which made room for individual evolution. The individual evolution would reflect the users mentality and train both body and mind. This idea became the foundation of the Dai Ki Haku martial arts movement, a progressive modern usage of traditional combat techniques.

Later, he would discover new ways to improve and expand the movement. Not only did he improve and expand this movement through himself, but he did it through his students as well and it is still ever-expanding alongside his

experience as a Shihan.

Today it has become more about the spiritual expansion of Dai Ki Haku than about the psychical. Meeting and seeing folks training or living by Dai Ki Haku is a dream of Shihan's which slowly but surely is coming true.

LIFE GUIDANCE

Word for word he has defined himself through his work and family, creating a way which makes focus and self-balance a daily routine. It's easy to relate to the feeling of wanting to be the best at some-thing, but making it true, is a much more difficult path and for most of us the road remains hidden.

Shihan has spent his existence, since he were 14, to uncover a way of life that is unburdened by tradition and empty habits. He stands as an example of insightful awareness, as he has created a martial art that builds strength to overcome the need to fight instead of encouraging it. Shihan Kurt Ørum stands as an example for those who live with an urge to hide in feelings, work or religion, for those who disappear in their fears, for those who accuse the people around themselves of the weakness in their life and for him who always got something to prove. He has a strong image which shows the world the importance of standing by who you are as a man. Creating an illumination of your surroundings and taking root within yourself.

As mentioned in the beginning then Kurt Ørum doesn't really look the example of the of a Nordic man, but more a mirror of his soul. What he told me about the Nordic man:

"Nordic men, I find are very serious people with a lot of empathy as well as having a good portion of humour, that's why, generally seen, it is very distant for the Nordic man himself to be a fanatic, racist or even violent. He makes room for

"NORDIC MEN, I FIND ARE VERY SERIOUS PEOPLE WITH A LOT OF EMPATHY AS WELL AS HAVING A GOOD PORTION OF HUMOUR. THAT'S WHY, GENERALLY SEEN, IT IS VERY DISTANT FOR THE NORDIC MAN HIMSELF TO BE A FANATIC, RACIST OR EVEN VIOLENT. HE MAKES ROOM FOR HIMSELF AS WELL AS FOR THE PEOPLE AROUND HIM. HE IS EASY-GOING AND THAT'S WHY THE NORDIC MAN CAN FIND IT DIFFICULT TO RELATE TO THE COMPLEX EVOLVEMENT IN WORLD ISSUES. FOR HIM SIMPLICITY IS THE WAY"

himself as well as for the people around him. He is easy-going and that's why the Nordic man can find it difficult to relate to the complex evolvement in world issues, for him simplicity is the way" I feel empty and lost, when I can't look myself in the eyes. The feeling of pride when doing something that you can stand by is important. We all live vicariously in some way or another, its about inspiration and about creating a distance between you and your more burdened habits.

Talking to Shihan has given me a lust for self-control and the outcome which it can bring. I want to look myself in the eyes and feel pride in the thoughts I contain and work I seek. I want to stand by myself. I ask myself in the end, "Who is the weakest? The man who doesn't know himself, but knows everybody around him or the man who knows himself but doesn't need to know everybody else around him?" - Inspired by Shihan Kurt Ørum.

FACTS AND EXPLANATIONS

THE GRANDMASTER,
AS HE EXPLAINS:

Shihan:

Means "highly honoured master" it's an official martial arts title, given to the ones experienced enough. It's a title of respect and honour.

Shihan has obtained the title 'Grandmaster of the year 2012 - World Black Belt Martial Arts Hall of Fame'. The title Grandmaster of the Year is chosen by a long range of people within the martial art movement, and at last given to the stand out. It can be compared to what an Oscar is in the movie culture.

A life in martial arts:

Shihan has published a self-biography explaining his life struggles to become what he is today, it contains a lot of stories, tips and counselling in how he deals with life. It can be bought on amazon.com
– Shihan Kurt Ørum a life in martial art.

Dai Ki Haku:

Means "the utmost radiation of the inner force" and is the explaining title of Shihan Kurt Ørums martial art, a mixed combat philosophy, completed by different styles and techniques inspired from traditional martial arts and expanded by the ones who train in its ways of combat and philosophy.

Dai Ki Haku Family:

An organization and foundation made by Shihan for those who respect and is intrigued by Dai Ki Haku's philosophies, but don't want to train in its combat arts. For those who are driven with the thought of making the world a better place to live.

Training facilities:

A lot of facilities are rooted in Denmark. However In 2013 he opened a new training playground in London and one in the Philippines is opening in 2014. And there are plans for expanding to more countries.

PLUS DEAL +

TAKING DEAL SITES TO A NEW LEVEL

WORDS JACK PETERS

GREAT DEALS

If you are a frequent online surfer you must have experienced them or been approached by them. Great deals and promotions. It is all about getting great deals on your next haircut, a professional set of knives, a massage or discounts on fine dining...

The deal sites sell vouchers and they work because we all want to save money and satisfy our cravings for new experiences. Daily, they remind us about great deals and increase the suspense with countdowns.

Deal sites have existed for more than a decade and are still going strong. Groupon, Aggregator, Living social, Gilt and many more. While snagging a deal is not a new concept, it seems lately that deal websites like Groupon dominate the Internet. They offer a heavily discounted something, ranging from food to shows to merchandise, in specific cities for fractions of the cost available to purchase for a limited time. While each website operates differently, the concept is the same: Daily deal websites bridge the gap between consumers and companies and help promote businesses while offering a bargain.

ONLINE PURCHASING

Buying online is increasing. Consumers are online most of the day. E-commerce, online stores, and webshops have become more affordable and accessible for companies. Therefore, more retail companies

are investing in selling products and services online. Billions are being spent online. In Scandinavia more than every second has a smartphone and more than 80% are online via their computers. 50% of them shop online. There is no doubt that there is great potential in getting directly in contact with these consumers through online solutions.

Companies and brands have the opportunity of getting in contact with their target audience in their own safe environment. People tend to buy more if they are in their own comfort zone. All this results in strong growth within online shopping, but as we know from offline retail and other business areas, consumer expectations rise. Consumers wish to feel special. Most likely most people wish to have customized solutions. This is true especially for frequent buyers and those with a higher income. These people have a strong interest in being presented with products and services that are of a high standard and that are offered to fit specific needs.

The main products that consumers purchase online in the Nordic countries are:

80%	HOTEL
75%	TRAVEL / FLIGHTS
50%	ENTERTAINMENT / EVENTS
35%	TECHNOLOGY / PHONES / COMPUTERS
25%	GIFTS
20%	CLOTHING

Source IAB EUROPE

MORE VALUE AND TRANSPARENCY

THE SCANDINAVIAN BUSINESS MAN AND FREQUENT FLYER IS CONSCIOUS ABOUT GETTING THE GREAT DEALS BUT VALUES QUALITY AND CUSTOMIZED OFFERS.

EUROBONUS + DEAL



Peter Harding Lange



Nickolai Hoff

NEW WAYS

In Scandinavia, there has been an interesting development with regards to the concept of deal sites. New ways of reaching audiences with high-end products and experiences are gaining ground. Combining their loyalty program with a deal site has become a great success for the Scandinavian Airline System, SAS EuroBonus.

EuroBonus is a frequent flyer program that lets members earn points through purchase of flight tickets, hotel bookings, and by shopping in selected retail stores. Members can then in exchange for their earned points buy new products, flight tickets and other services. Through EuroBonus +Deal, members are now offered customized high-end deals that are only offered to these members. SAS EuroBonus counts more than 3.2 million members.

PLUSDEAL

The company behind the concept EuroBonus +Deal is

THE MEN BEHIND PLUSDEAL

called Plusdeal ApS. Plusdeal powers the entire solution and is constantly developing and optimizing the solution. Plusdeal is owned by Peter H. Lange and Nickolai Hoff. They have a background in IT and sales. Plusdeal started out as a regular deal site, but the two partners soon found out how to develop deal site concepts that are targeted specific consumer needs, which give more value and offer deals and services that are transparent and rewarding.

According to Peter and Nickolai, the future of deal sites is creating sites that offer customized offers for specific target groups. The internet is overflowing with deals and promotions. It is confusing for the consumer. There is a need for a more professional approach. Furthermore, it is important that the buying conditions are transparent for the consumer and alongside an honest customer service. This is exactly what EuroBonus +Deal offers.

EuroBonus +Deal started in Denmark and due to its success, it will be implemented in the rest of Scandinavia during 2014.

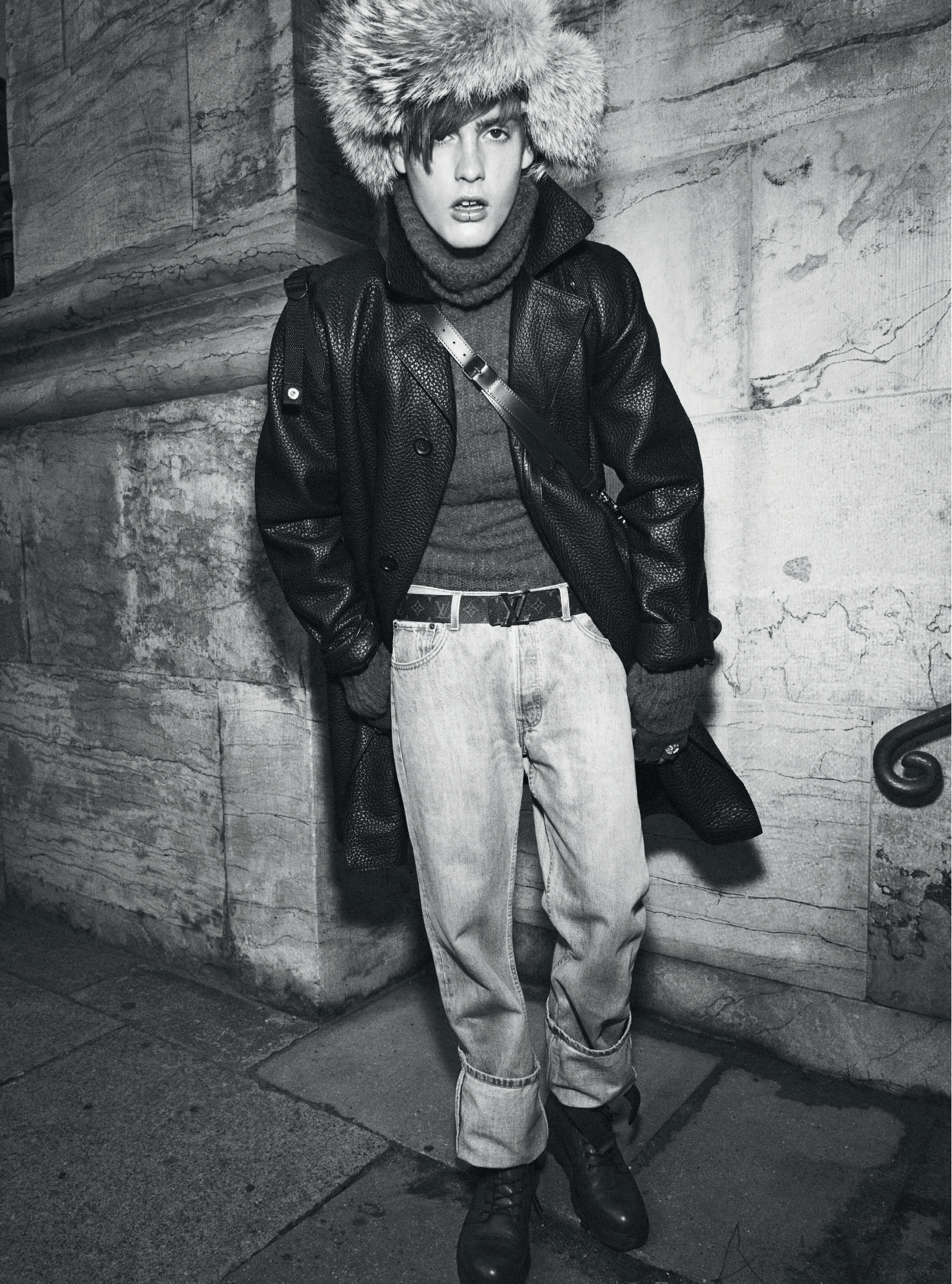
WALKING INSPIRATION

PHOTOGRAPHY EMIL MONTY FREDDIE
STYLING CHRISTIAN SCHLEISNER
ASSISTANT FREIA LARSEN
MODEL SOPHUS RITTO / 2PM MODEL MANAGEMENT













KIERKEGAARD AND THE EXISTING MAN

**BY MALENE TROCK HEMPLER, MASTER OF
ARTS IN PHILOSOPHY AND KAREN THORDUR
NIELSEN, PHOTOGRAPHER, MASTER OF ARTS
IN PHOTOGRAPHIC STUDIES**



Søren Aabye Kierkegaard (born in Copenhagen 1813, died 1855) is widely celebrated as a great thinker and is often referred to with regards to philosophy, literature, psychology, theology and other matters of life. Thus as a reference he is known to be the father of existentialism, taking an interest in the self and its relation to the outer world, it is worth observing that Kierkegaard's authorship the inner being and outer expression is incommensurable - a single individual can never be reduced to their actions. Kierkegaard had a certain way of putting thoughts into words, which intended to engage the reader in active decision-making furthermore emphasizing the significance of the individual's choice. Either/or. One way to engage the reader would be through the use of pseudonyms. Kierkegaard did not only write

books, he also wrote writers, different personalities expressing a variety of viewpoints, thus stressing the limited and relative perspective of the individual and also pointing towards the fact that emotion and thought are indeed intertwined therefore there is no such thing as pure reason. According to Kierkegaard, the viewpoints of the pseudonyms equalates the lines of a play. To quote their view of life as synonymous with Kierkegaard's own, is as absurd as quoting Shakespeare for a line of Ophelia. But as the qualities of a dramatic figure can be measured through the dialogue and be performed through the lines, in this way the capacities of the pseudonyms steps into character through the text.

One of his pseudonyms is Johannes Climacus. He is a thinker and as such he reflects upon reality and upon the aspects of being a christian. His reflections are endowed with paradoxical and original twists that unveil, with thinking as instrument, the inadequacy of thinking in relation to the concept of truth. Philosophical Fragments (1844) and Concluding Unscientific Postscript (1846) are written by Johannes Climacus. Philosophical Fragments is a descriptive work, in which he determines the absolute paradox in apparently traditional objectivist terms: The paradox of the eternal that comes into existence in time – as God in time. The absolute difference between God and Man paradoxically undermines the power of assertion of the objectivist terms because thinking, and therefore the terminology, is based in the finality of the actual existence and is as such in opposition to idealism. Existence and freedom are the foundation of the existent. Thinking cannot procure the existent's conditions of possibility because the existence

constitutes the conditions of possibility for thinking. Furthermore Climacus illustrates that Man is synonymous with the untrue and therefore must conceive the truth from without in a decisive moment - the moment. Such a moment is a break with immanence.

With existence as the circumstance he subsequently examines, in Concluding Unscientific Postscript, how the existent can relate himself to truth. Firstly the problem of objectivity in relation to truth is made evident. Namely that the objectivity has to eliminate existence to attain objectivity and therefore ends up as a kind of thinking that holds no room for the thinker himself. Subjectivity is therefore, objectively speaking, seen as the untrue.


The path of subjectivity, on the other hand, accentuates existence. It replaces the objective what is truth with the subjective how is the existent in relation to truth. Subjectively speaking the inwardness is essential whereas objectivity is seen as the untrue.





Climacus has an affection for hypothetical thought experiments. From one of these he derives that there is a paradoxical and more inward expression than that of the immediate expression of the subjectivity. An expression which not coincidentally corresponds with man as the untrue in Philosophical Fragments. From those two subjective determinations (the immediate and the paradoxical) he derives two religious positions: Religiousness A and religiousness B. The second determined as the paradoxical, religious sphere. Religiousness B is the paradoxical faith:

To have faith in the absolute paradox as God in time – and to do so existing in time. The truth lies here and is, as such, relational. The horizon of the existent does not determine the horizon of truth. Religiousness B is an equivalent of the moment as a break with continuity in Philosophical Fragments. The appropriation of truth is not a logical conclusion but a decision. And in that decisive moment the existent paradoxically moves from the untrue to truth.

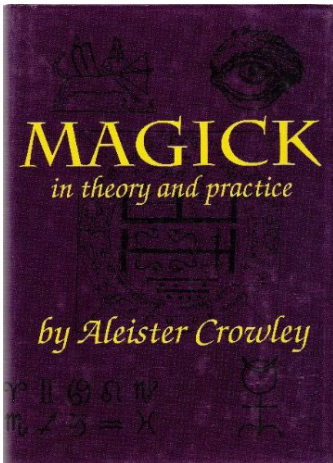


Again and again it is emphasized that the paradox is incomprehensible. Climacus shows that thinking dissolves reality into possibility. In Philosophical Fragments it has been made clear that possibility and reality exclude one another, hence thinking and reality does the same. The reality of existence and the reality of the paradox are not comprehensible in thought. Both are the *esse* (being) that cannot be dissolved in *posse* (possibility). There is a leap between reality and thinking. Climacus' conceptual-ity tries to grasp reality, but has to be excluded and revoked for reality and truth to come into being.

Johannes Climacus does not conclude, but leaves the conclusions up to the reader. It is possible to construct a logical system with a perfect beginning and end. In Climacus point of view a system demands an end, but life is in constant becoming - coming into being – and thus a system of existence cannot be given. In that way he and Kierkegaard reminds us of the fact that there are no single formula that tells you what to and not to do.



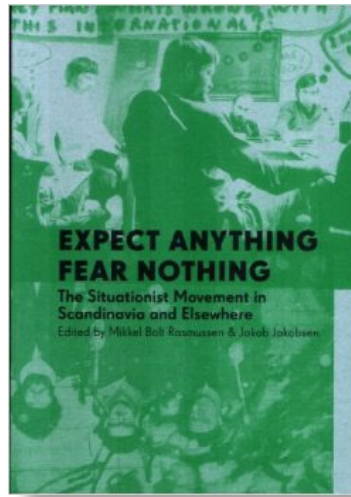
BOOKS



Crowley's DIY manual to his mix of ceremonial magic, cabbala, yoga and tantra. If you are looking for more than a pastime hobby or inspiration for a great Hollywood movie, look no further.



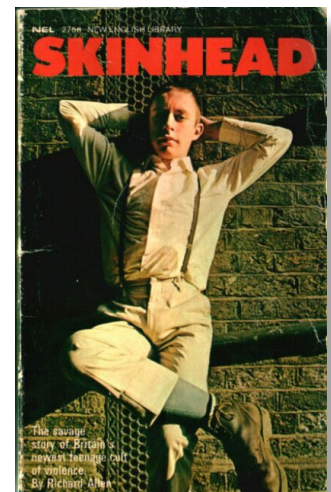
Huxley was the guy who wrote "The doors of perception" on acid, inspiring one Jim Morrison to form The Doors. This is his less-known take on a utopia gone wrong. We need to play more with the ideas of a utopia...



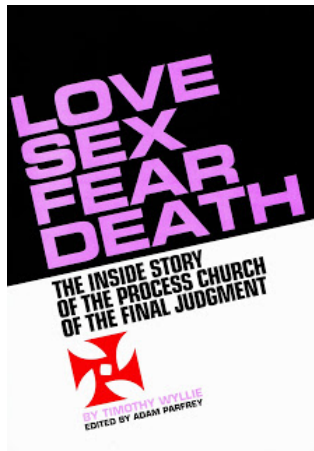
A compilation of texts on Situationism edited by controversial art historian Mikkel Bolt, who once stated that the fight for a squatted house in Copenhagen was artwork of the year. Take it to the streets.



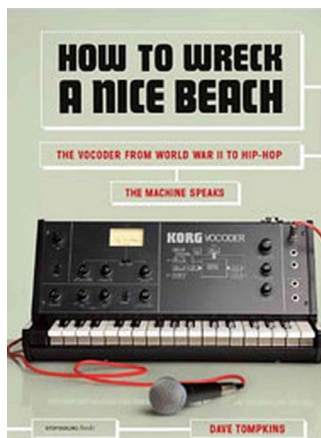
Artist Cononel's manifesto on his own exhibition format is a provocative read - a frank critical poem on the art game camouflaged as a dictionary. Fun.



Pulp writer Richard Allen saw the divide between the fey art school mods like Bowie, and the more raw hardcore ska crowd, and wrote a series of cheap violent adventures, eventually selling over one million books in the UK alone in the early 70s.



The Process church of the final Jugement was the semi-satanic cult antidote to the hippies, suck in spiritual tricks and wild fashion tips here, nicely illustrated.



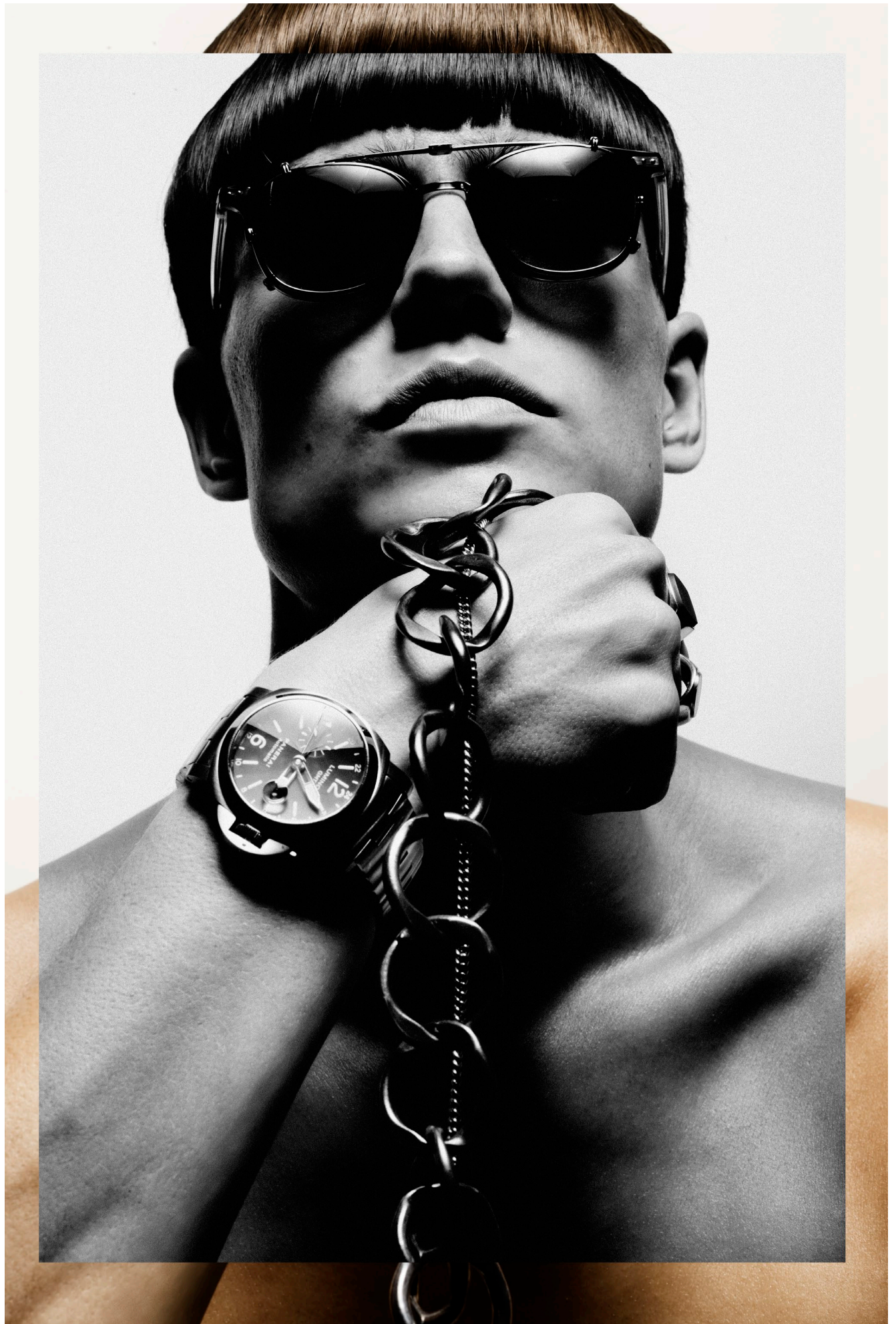
An alternative history lesson filtered thru the vocoder, invented in the Bell telephone labs in 1928, with cameo appearances from Hitler, Egyptian Lover, Kraftwerk, JFK, Zapp, Rammellzee look forward to a book the semiotics of the auto-tune fad.



In a world oversaturated by instagram and cameras everywhere, its nice to see Sigrun slow down time and insist that her snaps and friends mean something, elevating banal 90s wannabe Copenhagen indie kids in this lavishly coffeetable tombstone for the ironic generation, than never really did anything new or changed anything.

PHOTOGRAPHY NICKY DE SILVA
EMILY A & BJORN / DIVA MODELS
STYLIST MY RINGSTED
ASSISTANT ELISABETH BYE MARTINSEN
ASSISTANT CHLOÉ AVO HOLM
GROOMER / SIDSEL MARIE BØG / TOMORROW MANAGEMENT

A C C E S S O R I S I N G















NYMPHOMANIAC AND BEYOND

**A SUBJECTIVE BLUFFERS GUIDE TO THE
WORKS OF LARS VON TRIER**

WORDS MORTEN VAMMEN



The most internationally known Dane is probably Lars Von Trier, not his Royal Highness Crown Prince Frederik, philosopher Søren Kierkegaard, footballer Michael Laudrup, atomic genius Niels Bohr, Aqua, H.C. Andersen, Helena Christensen, designer Vibskov, art brand Olafur Eliason or the Hollywood hunk actor exports or any other white crackpot. Namedrop Lars Von Trier anywhere, and you are instantly branding yourself as a clever and edgy asshole in that fine Scandinavian tradition.

FLASHBACK

The first time i met Lars Von Trier, he smelled odd. Wearing an earth-colored ensemble of Fjällräven trekking gear and a leather jacket,

overdressed for the summer weather and hot creative studio work, sweating. Maybe the smell came from the funk emitting from his baby boy's diapers, chilling on his arm. Lars grinned like a naughty prankster: "Morten, I got some raw samples for you" flexing hi-end field recordings of surgical saws, EKG beeps and chimes reverberating through elevator shafts. I tamed the sounds to a musical soundtrack with my sampling keyboard and Lars lit up, gently directing: "slower, less bass...sorry...I don't know shit about music apart from that track Popcorn, Mahler and Dolly Parton". Hardworking but playful, always hunting for Chocolate milk for his son at work, but still deeply in love with the film media itself, as we made the soundtrack for "The Kingdom" series.

FILMTRIOLOGY

Triers debut, "The element of crime", took Cannes by storm back in back in 1984 with its Dreyer and Tarkovsky-inspired wet and dark dystopian sci-fi thriller inspired by Coppola's remake of Conrad's "Heart of darkness", "Apocalypse Now". After a couple of increasingly pretentious and complicated films revolving around post punk fascinations with Germany and viruses forming his "Europa" trilogy, he reversed his tactics using his own neurotic fears, producing the "Kingdom", a hugely successful humoristic and easygoing series filled with retards, freemasons, zombies, incompetent doctors and Swedish fascists. It was his mainstream breakthrough. Since then, he has crafted a series of unpredictable, controversial films, always twisting expectations and minds, inventing his own hybrid genres, first venturing into early small consumer cameras in "The Idiots", shot in a intimate almost documentary setting following his Dogma 95 manifest, followed by the dizziness-inducing handheld/shaking tearjerker "Dancing in the dark", a mix of MTV, low-fi musical, and 30's propaganda featuring a cooked-up blind Björk playing the archetypical weak victimized woman for maximum emotional impact. He then perfected the same theme in a closed staged setting in "Dogville" and "Manderlay", driving Nicole Kidman nuts in theatrical maze of chalk. The turnaround point was the failed and almost unwatchable comedy "The boss of it all", where he abandoned all his atheistic tricks and used a randomizing algorithm

to control the camera. Then he mocked his old idol Jørgen Leth, a holy cow for pretentious Danish film buffs, in "The Five Obstructions", a must-see for any upcoming filmmaker. Almost bankrupt, he realized his main market was art house southern (semi-catholic) Europe, so he made the traumatizing "Antichrist", a mediation on sexuality, returning to his former visual grandeur, including a more active, evil female protagonist - and a legendary female castration scene...ouch! "Melancholia" was a less dark but bigger production. It was more visually striking. Unfortunately, his eccentric provocative side took over at the press meeting, at the opening in Cannes, where he was cut out of context and casted as a Nazi...Irony winks to the aesthetic, not political side of German history did not fare well in a city owned by the Rothschild family. So a stupid, out of context sound-bite went viral... The result was no more interviews for Tourettes-Lars.

NOW

No spoiler alert here! Fast forward to Nymphomaniac (forget about love), a meditation on female sexuality. Its out in several lengths and levels of perversion, to guarantee more controversy. Yet another art house smash, as always annoying but with intelligent twists for extreme emotional turmoil. This guy is in a league of his own. Follow the hype here:

<http://www.nymphomaniacthemovie.com/>

LARS VON TRIER



FORGET ABOUT LOVE
NYMPH()MANIAC

COMING SOON

ZENTROPA ENTERTAINMENTS PRESENTS NYMPHOMANIAC A FILM BY LARS VON TRIER
 CHARLOTTE GAINSBORG · STELLAN SKARSGÅRD · STACY MARTIN · SHIA LABEOUF · CHRISTIAN SLATER · JAMIE BELL · UMA THURMAN · WILLEM DAFOE · MIA GOTH · SOPHIE KENNEDY CLARK
 CONNIE NIELSEN · MICHAËL PÄS · JEAN-MARC BARR · UDO KIER · LOUISE VESTH · PETER AALBÆK JENSEN · MARIE GADE JENSEN · PETER GARDE
 BETTINA BROKEMPER · MARIANNE SLOT · BERT HAMELINCK · MADELINE EKMAN · MANUEL ALBERTO CLARO, DFF · PETER RIJORTH · MOLLY MALENE STENSGAARD
 KRISTIAN SILIN · EDNES ANDERSEN · JENLE HALLUND · VINCA WIDEMANN · ANDERS REYN · SIMONE GRAU KONNY · ALEXANDER SCHERER
 MANON RASMUSSEN · DENNIS KNUDSEN · CHARLOTTE RUCH · MARIANNE JUL HANSEN · SASCHA VERHEIJ · ZENTROPA ENTERTAINMENTS APS
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 GROUPE GRAND ACCORD · ARTE G.L.L.R. · DANISH FILM INSTITUTE · FILM- UND MEDIENSTIFTUNG NRW · FILMUNION · DEUTSCHER FILMFÖRDERFONDS · CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE
 THE BELGIAN TAX SHELTER · SWEDISH FILM INSTITUTE · THE FLANDERS AUDIOVISUAL FUND (VAF) · THE MEDIA PROGRAMME OF THE EUROPEAN UNION
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MASTERPIECES

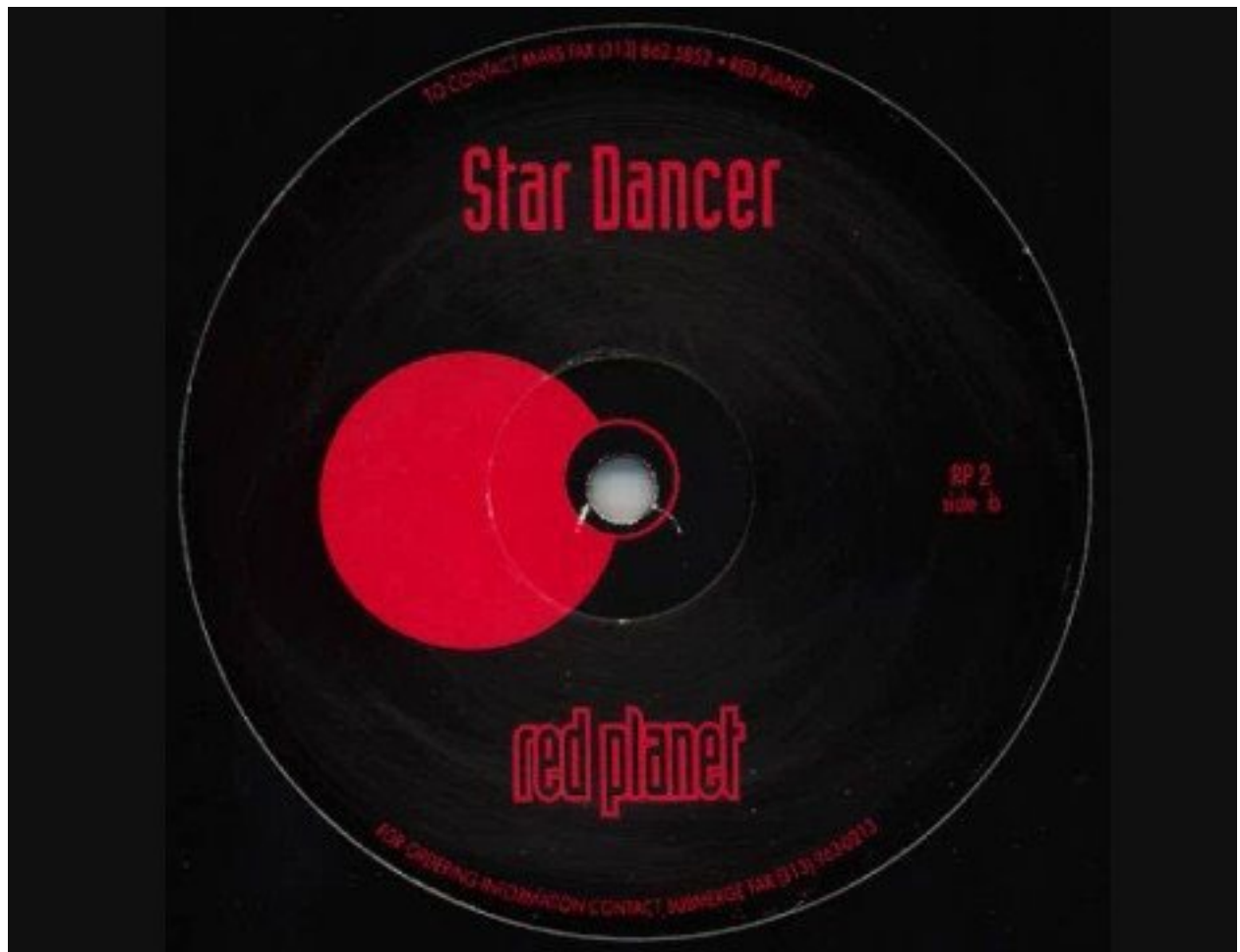
WORDS MORTEN VAMMEN

RED PLANET: LBH-6251876

Listen to this in a poly Prada shirt and parachute boots sipping ginger juice watching NBA on a projector.

Back in the early open 90's, before techno turned into a stale format, like jazz or blues, complete with fixed stylistic trappings, rules and sub-genres, the ultimate peak-time tools for the upfront DJ was the mystic, very collectable Underground Resistance 12" singles (pictured). Mastering the hard/soft dialectic balance in their supreme twisting of classic Roland, Sequential and Yamaha gear, perfectly mastered and cut in analogue valve suites by x-Motown veterans, they added a sublime funkiness to the often stale 4 to the floor grooves of their time. After a militant start inspired by Belgian EBM like Front 242 earning them the "techno answer to Public Enemy" tag, they picked up the more spacy lyrical side of godfather Juan Atkins (aka. Cybotron/Model500) work, and realized - as the Adonis house classic goes - that there is "No way back" as a black man, as the past is one of slavery and starvation and a bad foundation to build on or revive. Space is the place. Forcing the future in bold modernist moves, they dived into the "afroautistic continuum" opened by jazz occultist Sun Ra via Sly Stone via Gorge Clinton, Herbie and Miles, merging a industrial militancy and sociopolitical wordless critique to their quest

for change thru a new sonic architecture. They delivered a triumphant one finger salute to the whole entertainment-industrial complex thru a ever developing sound and independent stealth operation, refusing to tap dance for dollars and entertain like their house nigger ancestors. No sellout. And when big Sony eventually bootlegged their almost poppy departure on the verge of trance-house, "Night of the Jaguar", they beat them in court. "Remain underground", as one of their sampled call to arms said, over a soulful analog groove. Tracks were made by later solo trendsetters and minimal tech innovators Jeff Mills and Robert Hood, check out their more sparse solo workouts, especially as top 3 deck DJs or live using vintage midi-trash pushing their 138 bpm shuffle, giving birth to a 1000 imitators after legendary global touring, disciplining the ravers. And while his crew traveled and smashed Berlin and NY, main man Mike Banks stayed in Detroit, nursing his softer side, best heard on the timeless Red planet: LBH-6251876 compilation, using the profit to build a baseball team for Detroit ghetto kids and expanding Underground Resistance into a more loose crew for new young talent, reviving a more 80s electro sound as eurotrance, Goa and gabber turned their earlier pure techno innovations into a consumerist caricature.



When I met Mad Mike in Copenhagen, he was clearly angst in an all white posh hood missing his gun wearing army fatigues as a kind of armor. I had to skin up my finest and mention several secret synths before the brother chilled, and realized his sound has beamed him into a new space. Going full circle 10 years later, the grandpapa of all tech-nerds, Kraftwerk, chose Mike and UR for a remix EP the man machine guys loved so much they play it live at their concerts even today paying tribute to the Detroit/German interface. A crass psychologist would claim the shared neurosis of missing fathers, bombed out city centers and a traumatic past united the black ghetto dreamers and the spoiled

german conservatory kids. Maybe it was the acid. Lesson learned: dream up a future, remain underground, build your skills, and BANG, you're music history.

They even build a museum showing Mike's old cheap drum boxes in the ghost town of Detroit. who found a new post Motown/Fordist pride despite the urban misery in techno. UR merged the german futurists baby steps to japanese acid low-tech, a sci-fi imagination and stark "no sellout" strategy, giving birth to the core of techno, itself giving birth to a myriad of mutations from minimal over jungle and IDM and later on, the evil EDM void fad. Respect!



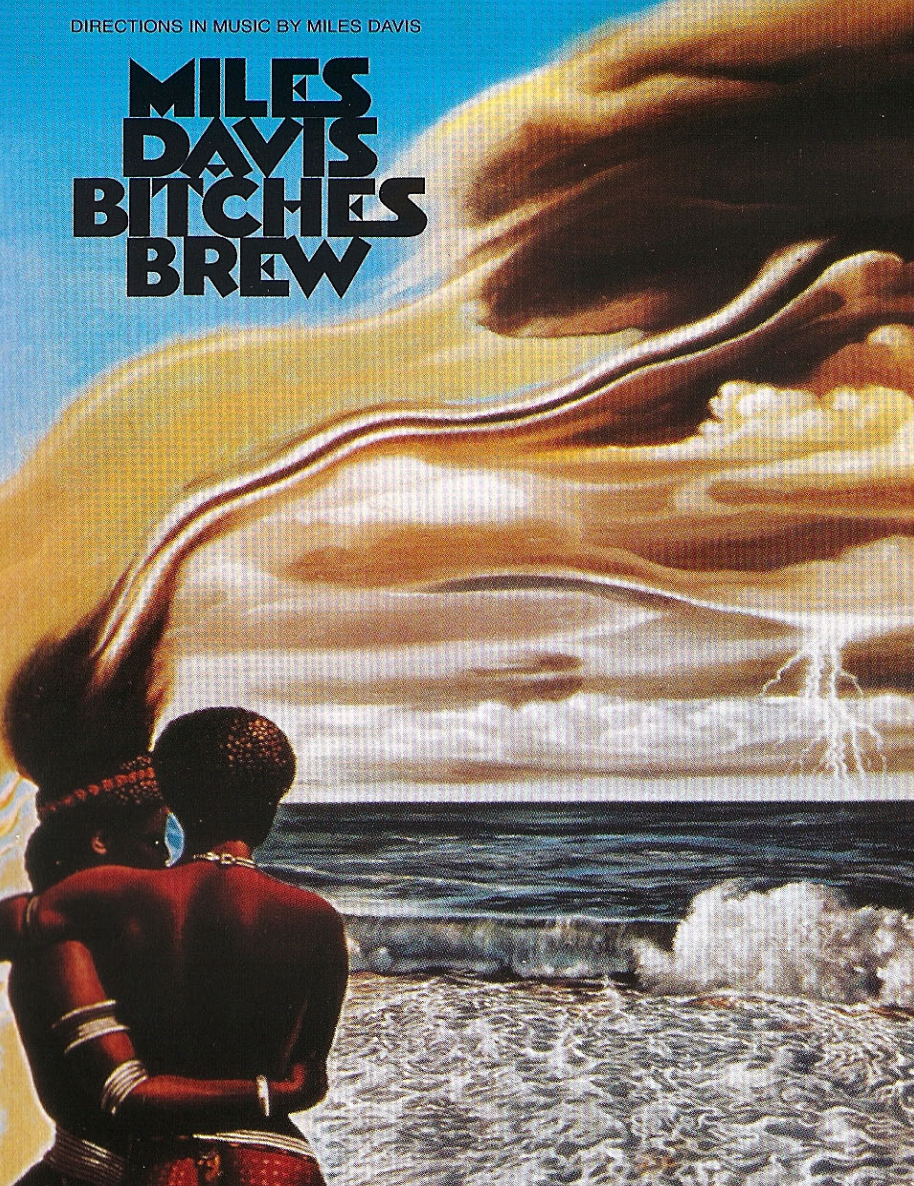
MILES DAVIS: LIVE AT FILLMORE

Listen to this freebasing, spanking girls in furry pink flares.

As a teen, I hated jazz. And I still hate the bearded drunks masturbating in endless brass solos, a retro music museum, music turning into sport...how fast can you play? Can you play like a 1950s heroin addict, you state funded middle class euro-wigger? Or are you a fuzak elevator pest like Sanborn or Kenny G. looking like an 80's Armani banker licking pussy? I hated jazz, the elitism, the style, the crowd, the mood, the emotions. I hated this record. Until I heard it on mushrooms. Then I realized that this is some of the most advanced emotionally charged music ever recorded. After Miles played with all the jazz greats, he found his essential sparse almost cynical metal-tone, first complicating his music, then stripping it down into

one chord, one theme, one elastic fractal groove of endless space and time freed from history making a new genre two times a decade, and this record is like a manifesto of avant-garde freeform post-jazz. Jazz buffs all argue on their fave Miles period, and my pick is the late 60s, when Miles begin to envy the crossover of Hendrix free sonic fuzz journeys, James Browns tight neo african soul trance drills and Herbie's Wah Wah Rhodes avant-funk - probably fueled by guru/CIA-decoy Timothy Leary's lsd. Miles was one of the coolest and most arrogant mods ever, fucking creme de la creme actresses and models, but the chemical climate forced him out of the perfect bum-freezer mohair suits and into some of wild avant-garde ethno-hippie prince robes, stripping his band for vulgar trad. guitar and vibes sidestepping normal band formats, best from the Bitches Brew album (pictured).

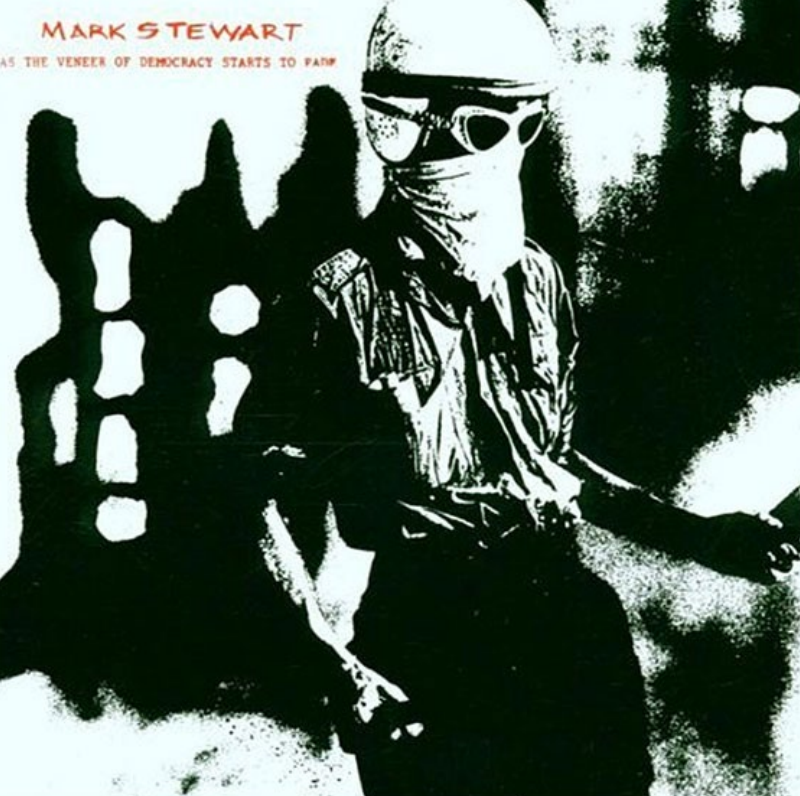
MILES DAVIS BITCHES BREW



Always a visionary arranger picking the cream of new talent for inspiration, he made the stellar cast of almost autistic players like poetic drummer Jack DeJohnette and the double keyboard genius twins Corea and Jarrett, whipping up a pre-synth plasma Miles attacks like a frozen supersonic bomber looping in fearless asymmetrical misshapes: this is improvised music with a free form and timbre, due to processing and Teo Macero's engineering and masterful reel to reel tape editing, it's hard to hear where Airtio's percussion end and the keys overlap, as this is open music invented as it is played, texturally transcending even the instruments inhabited design, without losing emotion. It still sounds very modern, a fractal of waves and drama, immersive and in its own space. Miles' open structure compositions like "It's about that time" is showcased in up to four very different versions on this record. After this monument to a new mental and musical freedom, he released a

couple of stellar records like "Live-evil". and the Stockhausen-influenced "Bitches Brew" and the funky "On the corner". Eventually, his genius ego and all that fishscale dust got to the mind of Miles, hiding in a dirty NYC flat trashing escorts and his yellow Italian sports car. Squeaky clean kid prodigy muzak master Marcus Miller then rescued him from his recording exile and as a result cursed the world with poppy albums like "Decoy" and "You're under arrest".

Miles, once the coolest man in the world, ended up almost method-acting as a evil burned out dealer-villain in Miami Vice in his extreme post-Versace afro-Memphis-inspired gear. He died shortly after, due to a smashed throat and the after-effects of decades of coke mainlining. Never mind, he lives on in my mushroom flashbacks listening to this masterpiece.



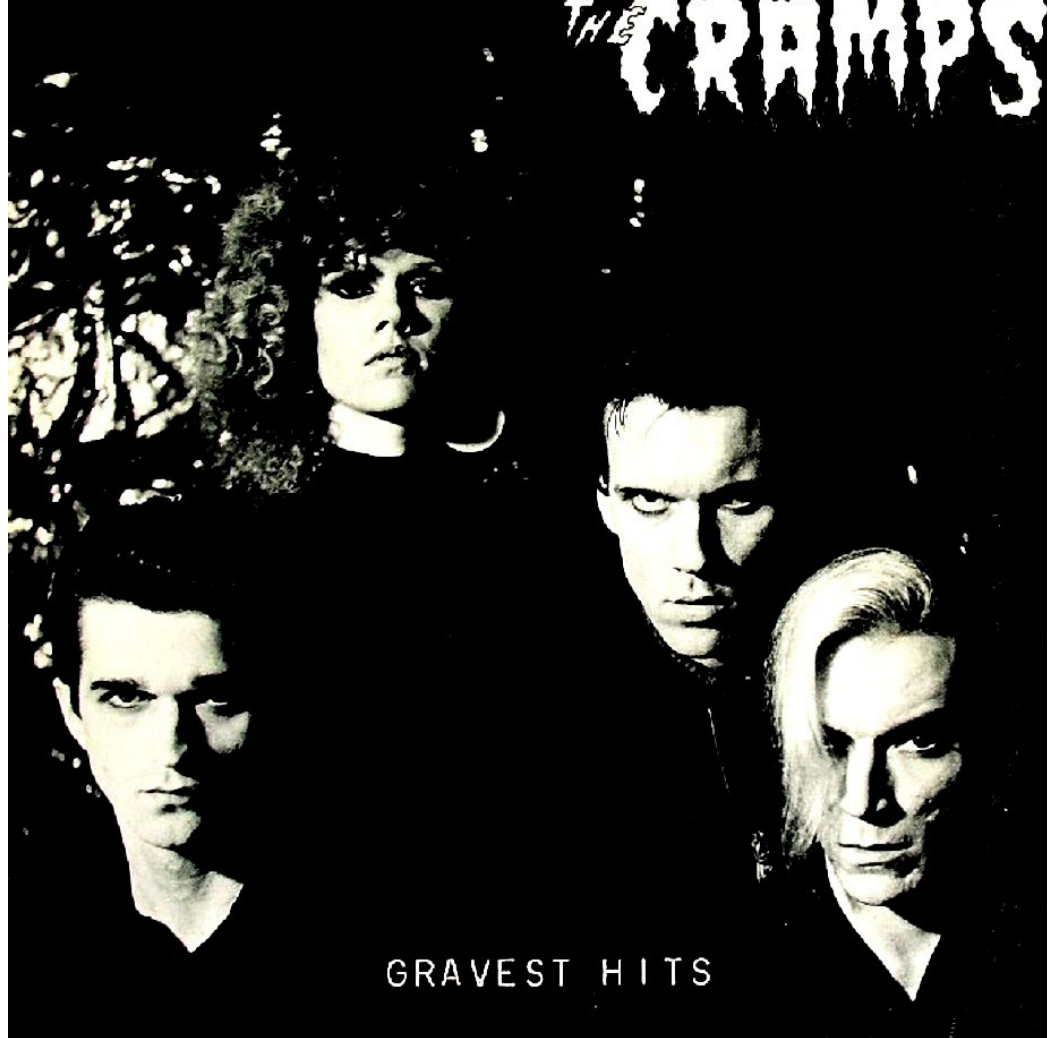
MARK STEWART: MARK STEWART

Listen to this planning Guy Debord-inspired actions or looting computers for hacking, rioting on skunk.

The original punk rock style - primitive rock maximized thru dramatics and angry concepts - died out in the late 70's, but gave way to a empowering do it yourself ethos: steal a guitar, invent a look, get some inspiration outside the music world: be it politics, art, drugs, film, or previously "unknown" or underground music. A healthy quest for inventive adventures filtered by authentic emotions is the hallmark of the - very diverse - post-punk era. The means of production, tape recorders and studio gear, got cheaper and into the hands of the artist themselves, not the exclusive tools for experts working for big controlling labels anymore. The artist/producer suddenly became a likely role for the suffering musician outside the business too, and a new underground cottage industry churned out a wealth of original material. A climate perfect for the very young and slightly paranoid situationist poet Mark Stewart, who assembled a tight outfit recording under the ironic "Pop Group" name. Merging punk's hysteric and chaotic energy with raw stripped down funk mixed in a style

inherited from the early dub sound-systems of the Jamaican parts of Brixton, they addressed world politics and essential 80's angst best heard on the "Y" album. Mark went solo, made the classic "As the veneer of democracy starts to fade" pictured above, recruiting a stellar cast, the Tackhead crew, the studio wizards behind the elite beats of the New York electro and Grandmaster Flash's "The message", the track that broke sociopolitical rap mainstream worldwide. To trash the resulting songs he added mix wizard stoner and raga fanatic Adrian Sherwood inventing a new hallucinatory industrial electro dub style, noisy, arty, aggressive, brittle, but funky as hell, making the ultimate non-cheesy adult "hard-hop" dj-tools for the EBM dominated underground dance-floors of the mid-80's. The masterpiece is the Mark Stewart: Mark Stewart album, where dusty samples of Erik Satie, Billy Idol, Trouble Funk and David Sylvian/Ryuichi Sakamoto is crushed by Sherwood's towering delay orgies and moulded into a backdrop for the muso band to drop their sinister but sexy hyper-grooves. In contrast to the perfect apocalyptic dance, Marks vocals sounds hurt, intimate, a too fragile crooner begging for sanity in the middle of a global and inner riot.

THE CRAMPS: SONGS THE LORD TAUGHT US



Pogo dance to this reenacting c-horror movies in a drape jacket and a quiff so big it needs glue.

After the aggressive explosion of punk turned into a black hole of formatted false flag riots, the sharpest stylists dug deeper back into the crates of transgressive sound, and found out that playing sharp hysterical fuzzy trash was an folk-art form older than Iggy Pop or Velvet Underground. Smart cats found a cornucopia of 7" singles and pressed them on the unavoidable classic compilations such as Nuggets & Mindrocker, inspiring a wave of historically out of sync garage 3 chord bands tripping in garages growing mushroom-shaped mop-tops smashing low-fi recorders. The Cramps were light years ahead of that pack, quoting almost unwatchable c-movies and merging their kitsch esthetic to the black backside of rockabilly, like if the ghost of 50s idols Gene Vincent entered a cool deadpan zombie movie set in a horehouse. This E.P. was produced by Alex Chilton and recorded at Ardent Studios in Memphis in 1977 for maximum stripped down classic impact, and The Cramps retro grave-digging took beautiful but banal stables like

The Trashmens "surfing bird", stripping it from its sunny cosy vibe and hotrodding the childish simple tune with harsh manic hypno-drums and twin tremolo feedback guitars and no bass, with joker Lux Interior crooning on krokodil on top, and a perfect additional party-starter was born, arty and evil but still fun and upbeat, and more punk than punk. The ultra low-fi video was recorded live in a lunatic asylum, where inmates rushed the stage, a classic early music video iconic moment. The "psychobilly" genre was born, and soon a motley crew of imitators hit the charts and street catwalks, mutating in the bat-cave club in London in the early 80's, probably the birthday of goth, yuk. But The Cramps developed, and their creative peak on their second album "psychedelic jungle", their sound matured into more subdued and clear moods, naggingly simple guitars perfectly tweaked to perfection. Later on, after ace axe-wielder "Brian Gregory" left, the Cramps, driven by the couple of Lux and hot guitarist Poison Ivy turned into a red light sideshow wrecking havoc live turning into a caricature, until Lux's untimely death in 2009 at age 62.

PHOTOGRAPHY BO EGESTRÔM
SCOOP MODELS
STYLIST CHRISTIAN SCHEILSNER / AGENTUR CPH
ASSISTANT FREIA LARSEN
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MIXTURE



















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