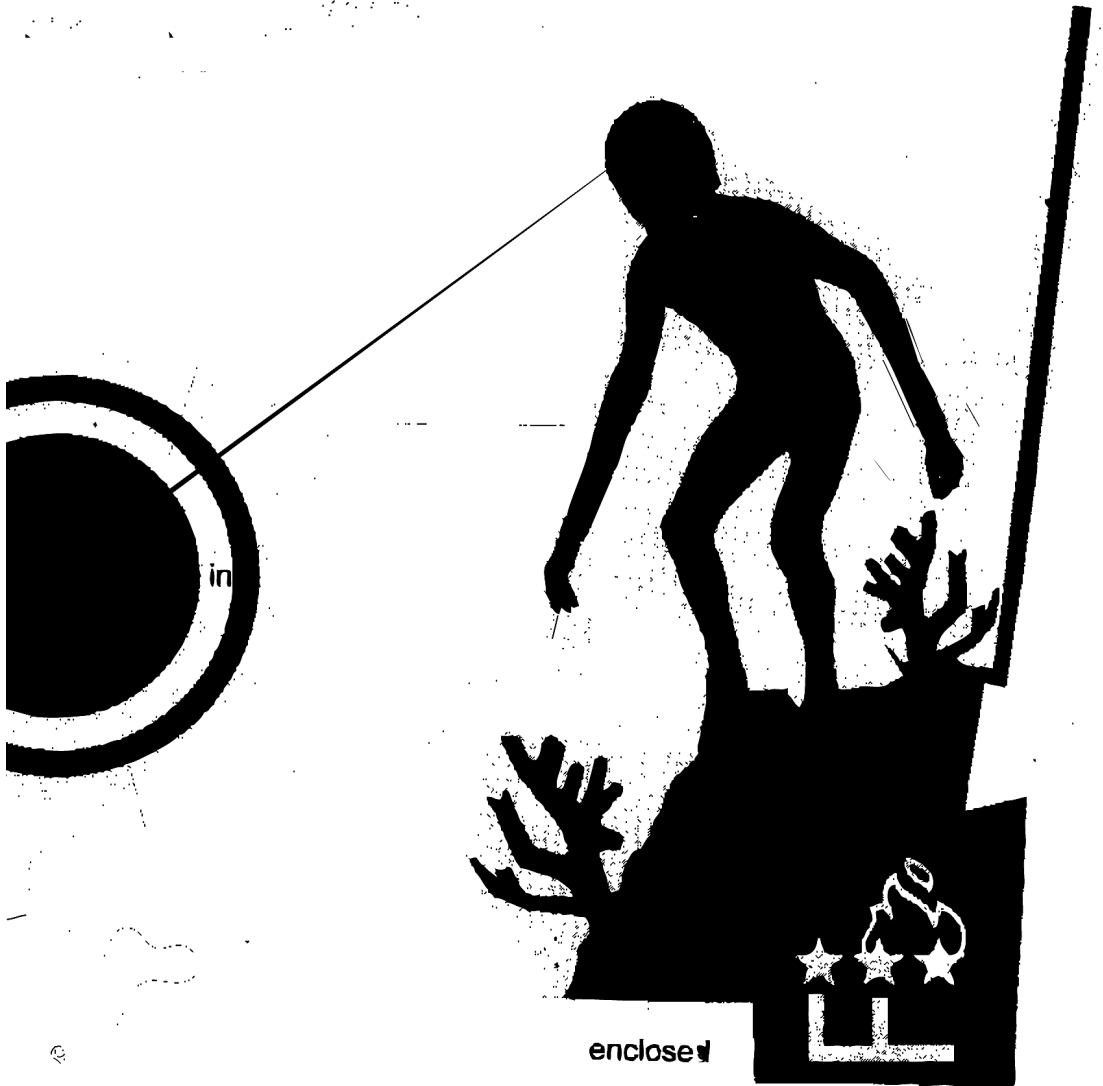
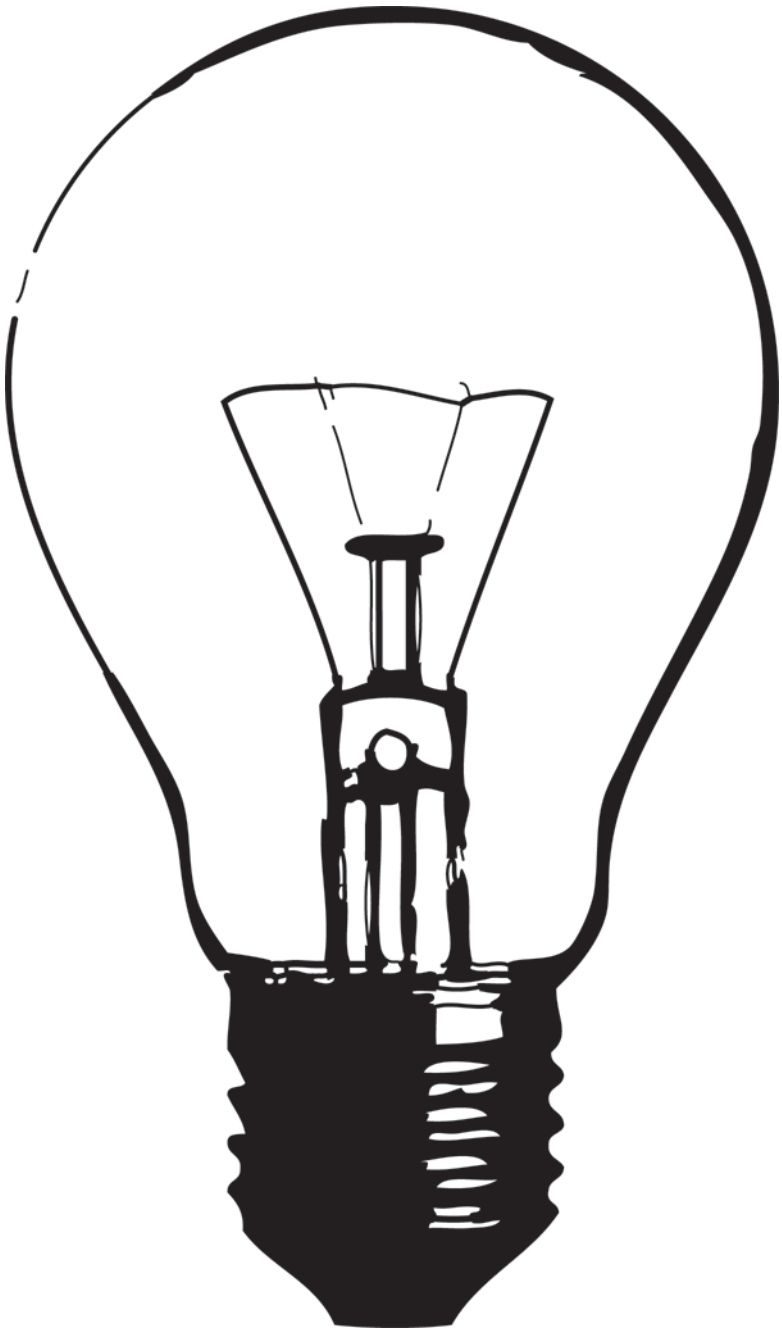


Appendix F



enclosed





CHANCE ARRANGEMENTS

WRKS

JONAS IB F. H. JENSEN

www.pissinginthewind.no

Welded steel box with die enclosed

7x7x7cm, 2009

(welded steel, die)

CHANCE OPERATIONS

Work sheet #2

Date: 01/10/09

Activator: J.I.F.H.J

Title: Welded steel box with die enclosed

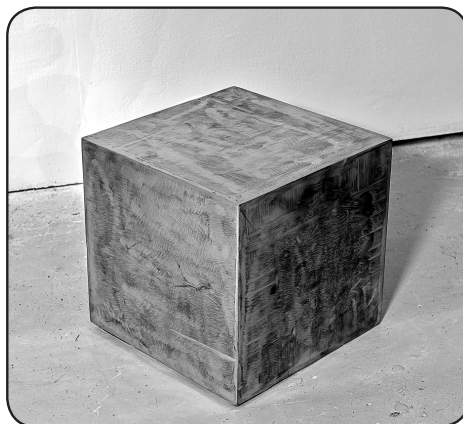
Medium: Sculpture, Object

Description:

Weld a 5x5x5cm steel box.

Before sealing the weld; leave a die inside.

Leave the box it in the street.



Welded steel box with unknown object enclosed

17x17x17 cm, 2009

(welded steel, unknown)

CHANCE OPERATIONS

Work sheet #3

Date: 03/10/09

Activator: J.I.F.H.J

Title: Welded steel box with unknown object enclosed

Medium: Sculpture, Object

Description:

Weld a metal box of approx 15x15x15cm size.

Go out in the street and ask the first person you see wearing a yellow piece of clothing to put an item in the box.

Without looking; seal the box and paint it yellow.

Alternate description #1:

For the duration of one week collect all yellow items that you encounter.

Weld a metal box of approx 15x15x15cm size and place the collected items inside.

Seal the box and paint it yellow.

Use a map; pick a location at random; leave the box at the location.

Alternate description #2:

Weld a metal box of approx 15x15x15cm size.

Pick a location from the map at random.

Go to the chosen location and locate the nearest yellow building.

Ask someone who is living in the building to leave a yellow object inside the box.

Without looking; seal the box and paint it yellow.

SOUNDBOXBOXSOUND

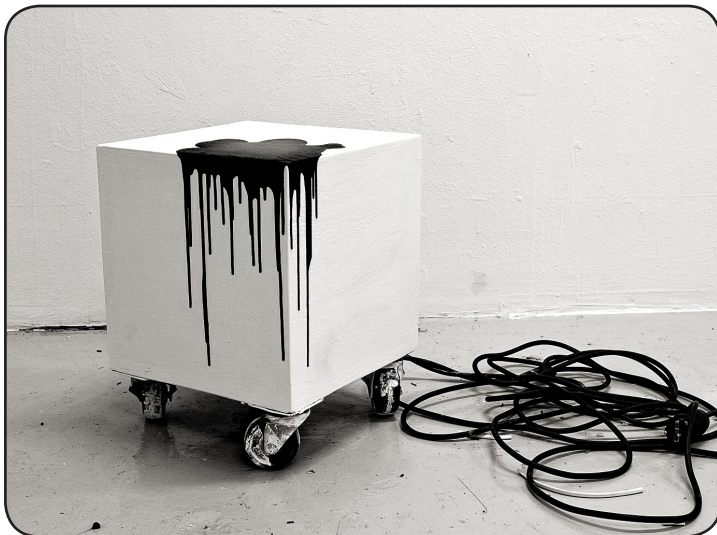
40x35x35 cm, 2009

(Plywood, wagon-wheels, microphone, amplifier, speakers, extension-cord)

The box makes a continuous monotone sound, it is loud and in a low frequency; like a mechanical humming.

The sound does not necessarily seem to originate from the box, it is more like it is everywhere in the room. It seems to get louder the further you moves away from it.

When get closer to the box you might notice a subtle change in the sound, a slight variation in pitch or volume. If you start to move around the box you might notice that this variation continues, and that the box is responding to the presence of your body.



Chance System #1.0

2009/2010

Chance System is a construction of programmed chance. A system that aims to incorporate elements of chance based procedures into the work process, and in that way use the interference of chance systematically as part of an artistic strategy.

The aim; to open up the possible forms and realizations a work can take.

Chance System is an experiment on how chance at all can be employed as a method in artistic creation. Moreover it is experimentation on how the juxtaposition of chance and system can or should be balanced in such a process.

Chance System works in the following way:

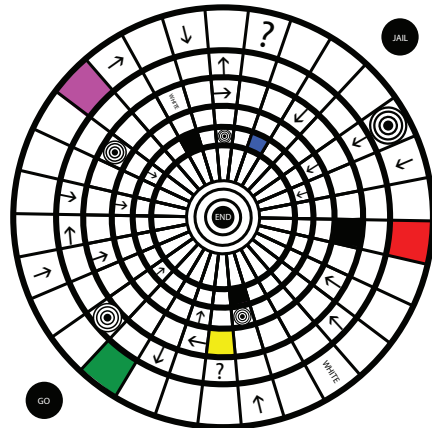
The system is a graphical arrangement much similar to a board-game such as monopoly. The player(s) move a pawn around the board in a circular path to collect information fragments. The information fragments are selected from external pre-made lists that are assigned to various parts of the board. Dice and random tables are used to both move the pawn and to select information.

Along the way there are various obstacles, turns and twist similarly to what is common in board games. The session ends when the pawn reaches the inner circle which is, well; the end.

The system is feed a certain amount of information. This information consists of fragmented ideas, shapes, numbers, letters, colors, materials, objects, medium, etc.

The information will be randomly selected and grouped together in a constellation of information that is contained in a written document. This document is the "score-sheet" and serves as a notation of a possible work.

The notation, and the information it contains, is subsequently interpreted by the artist to develop yet another text; the "work-sheet". The "work sheet" is a more defined and motivated specification of the possible future work.



At this point the work exists in two different states; the notational "score-sheet" and the descriptive "work-sheet".

As a final stage the work may be realized physically and thus entering yet another state.

Chair with slightly skewed circular cylinder attached vertically

Dimensions variable, 2009

(metal, wood, plastic, cardboard, paint, speakers, amp, light bulb)

CHANCE SYSTEM #1

Notation # 2

Date: 30/09/09

Cues: Chair, Cylinder

Color: White, transparent

Numerals: 79, 55, 4

Method: Sculptural

Act: Merge

Orientation: Vertical, skewed

Clues: Wave, motion

Accessories: Sound, light, wheel

CHANCE SYSTEM #1

Work sheet #4

Date: 01/10/09

Activator: J.I.F.H.J

Title: Chair with slightly skewed circular cylinder attached vertically.

Medium: Sculpture, Object, Installation

Description:

Intersect a chair with a right-circular cylinder so that the two objects appear as one. Paint the object white.

The cylinder shall be 79cm long with 55cm of its body on one of the sides of intersection. Place the cylinder in a slightly skewed vertical position.

Place a transparent light bulb at one of the endpoints of the cylinder.

Arrange for the sound of ocean waves to appear from within the cylinder.

Attach wheels to the legs of the chair.





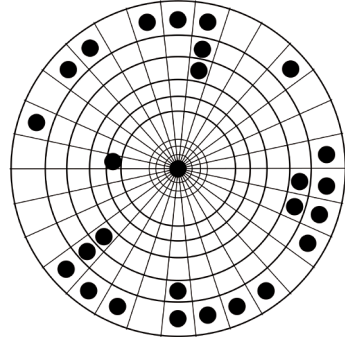
Bulb arrangement (random lights)

79x79x20 cm, 2010

(wood, relay-switches, light bulbs, extension-cord)

In the chance system, the pawn stops at certain points according to the roll of the dice. While playing one session of the system I marked out the points and transferred the pattern to a wooden plate.

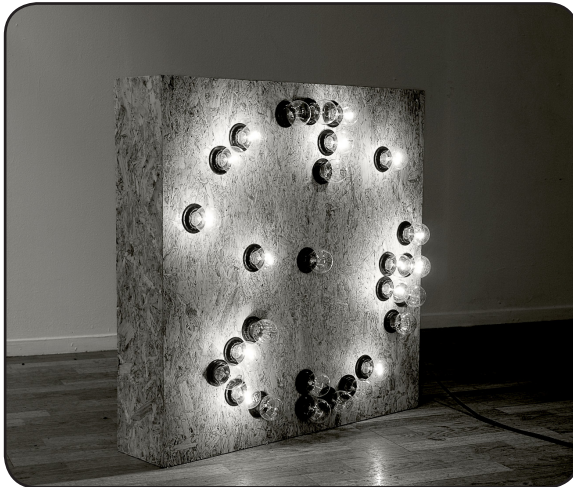
Each of these points was replaced and marked out by an E27 light bulb, resulting in 27 light bulbs on the plate.



The bulbs are controlled by four relays that make them flicker on and off in a seemingly random order. The installation is triggered by a motion detector.

The different tempos and rhythms of the flickering create a hypnotic effect. At times it seems there is a certain rhythm to the flickering but the next moment this rhythm dissolves and becomes another.

In this apparently non-order it is not possible to predict or add coherence to the sequence. An observer may suspect that there is some "key" to unlock the message, or a pattern to be revealed, in trying to reveal it s(he) will remain unsuccessful.



Bulb arrangement #2 (spinning wheel)

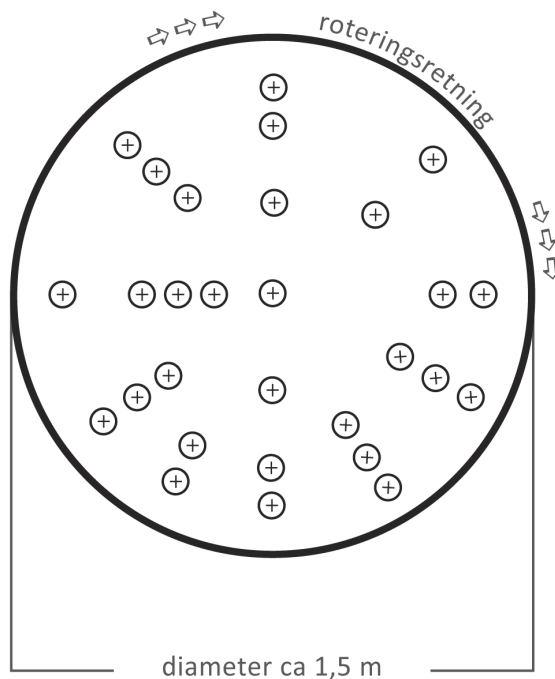
79x79x30 cm, 2010

(electromotor, wood, relays, extension-cord, light bulbs)

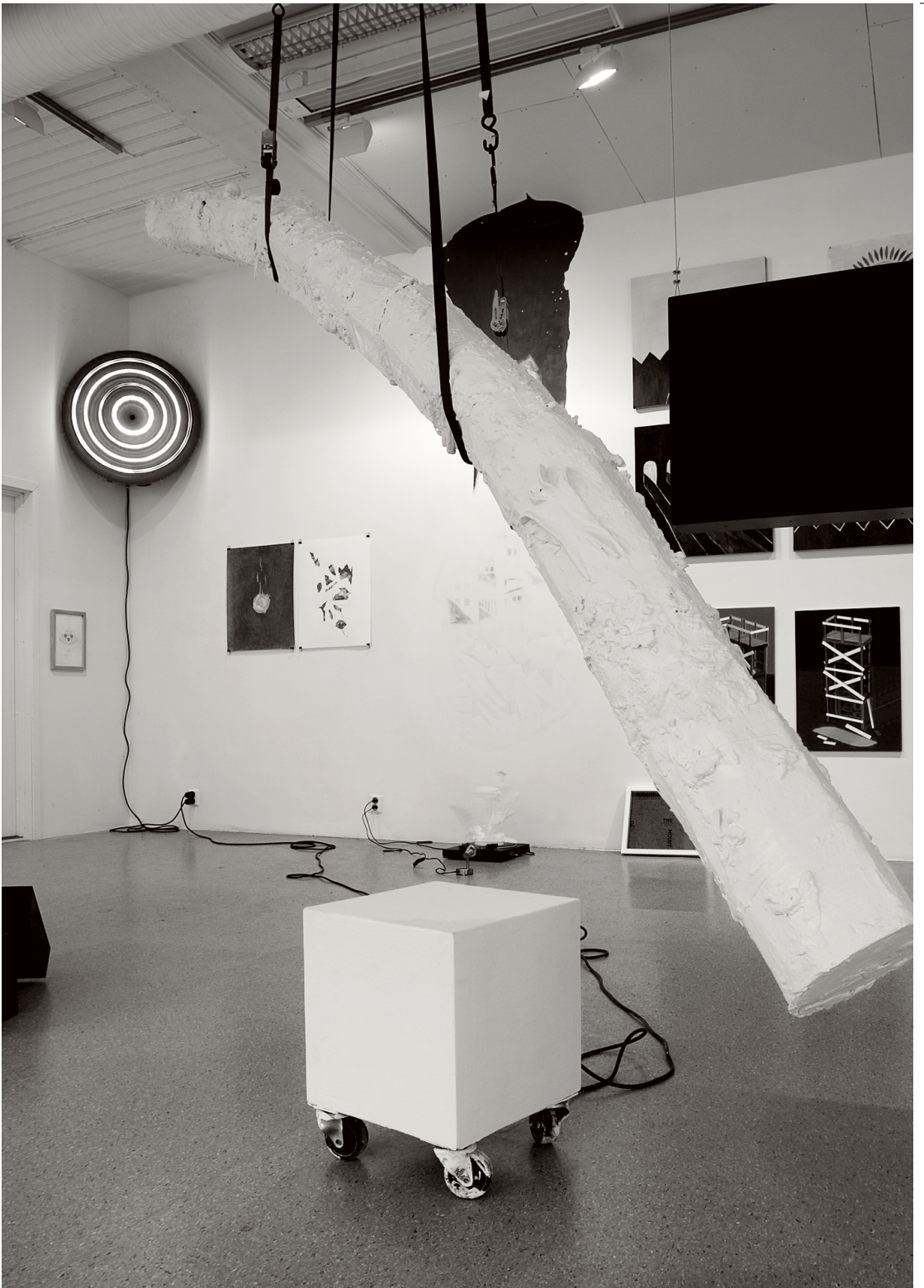
This work is a continuation of Bulb arrangement #1. The light bulbs are placed on a circular plate that is fastened to an electro motor. The motor is triggered in intervals and is running for 30 seconds every third minute.

The plate gains momentum gradually. It starts out slow but at the end of the interval it is spinning at 120 RPM.

As the relays flicker on and off and the plate spins faster there are variable patterns created by the lights. At the end of the interval the lights form circles due to the fast speed.



⊕ = lyspære





Bulb arrangement #2 (spinning wheel)

RISE|JUMP|FALL|ROLL

Video/performance

46 min - 2010

CHANCE SYSTEM #1

Work sheet #5

Date: 12/10/09

Activator: J.I.F.H.J

Title: RISE/JUMP/FALL/ROLL

Medium: Performative, Video

Description:

Dress in a all black suit in a white room.

Perform the following movements repeatedly for a duration of 46 minutes:

Rise, Jump, Fall, Roll.

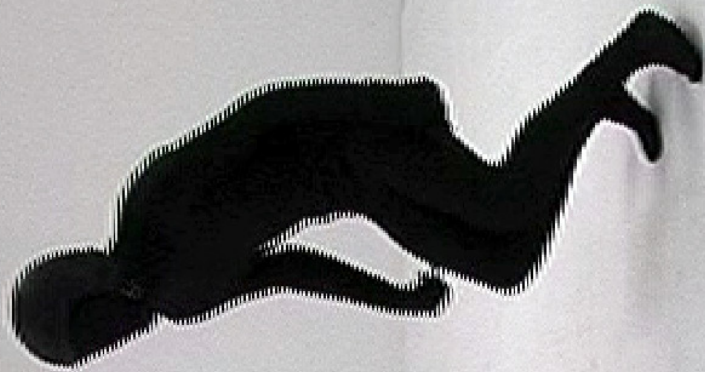
Each movement shall be activated by an external voice in random intervals. There shall be a sound signal associated with each of the four walls of the space. The signal shall sound when a wall comes within reach.

Limitations:

You shall not be able to see.

You shall not know beforehand which signal the different walls are associated with.

You are not allowed to feel your way or in any other way use your body to deliberately gain orientation.



FALL

Accumulation #2 (Broken column)

22x22x434cm, 2009-2011

(Cardboard, building-foam, filler, acrylic paint, wood, glue, gaffer-tape, package-tape, plastic-tubes, nails, light bulb, note to artist, string, paper, love letters, words, epoxy glue, sawdust, rubber, jointing-paste, fiberglass, teabag, peanut shells, paper tissue, nut, screws, two pence coin, guitar strings, torn plastic tube, dust, stamp, latex gloves, wood cement, hot glue, stick, toothbrush, business cards, volcanic ash, memo, pipe cleaner, plaster bandage, nylon rope, small stone, pencil, drawing of a cow, rubber bands, wood debris, steel wire, lead bullets)

The column has acted as a catalyst; it is an object that is part of an event as much as it is the event itself.

Its surface is a purely passive receptacle of merely accidental accumulated marks, marks that are caused by the movements it goes through, but that are covered up by repeated layers of paint.

It has been experienced as a bodily extension of its carrier; acting in the trinity of space, object and subject. In this sense it has become the mediator between the body and its surrounding space.

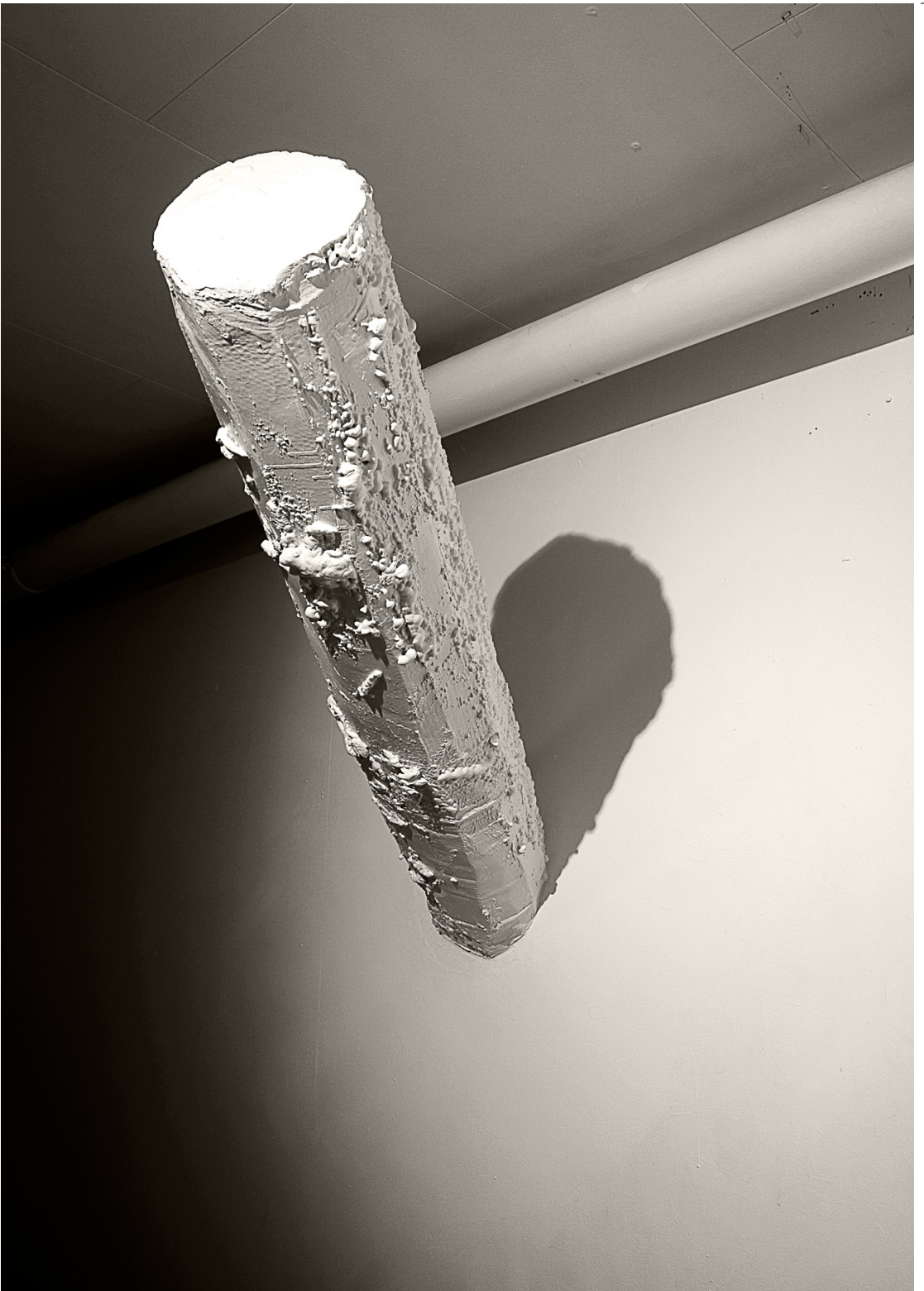
In its awkward movement through spaces it has acted as a feeler of architecture and space; smacking the walls, roof and floor while receiving surface marks and leaving remains of itself behind.

It has itself been used as an architectonic form; merging with building structures, suspended, penetrating or ironically imitating its fellow columns.

More than anything else the column has acted as a process; in that sense imitating a state of becoming that is elsewhere mainly found in chance processes in nature. It has been a transformative object, whose purpose it can seem has been to raise itself.

It is a thing in the world; in the very world from where it has been accumulated: in this world the only point of reference remains itself.









Seat yourself Mr. Dinèr

Performance

46min - 2010

En maskert person sitter på en stol, i et hjørne, i et rom. Personen har på seg en maske. Det fremgår at vedkommende ikke kan se noe gjennom masken.

Midt i rommet står det en sort koffert.

Den maskerte personen er opptatt med å bevege en naken lyspære som henger ned fra taket. Han strekker ut hånden og støter til lyspæren som dermed settes i en pendlende bevegelse.

Lyspæren pendler frem og tilbake foran personens maskerte ansikt. Innimellom gir han lyspæren fart med hånden.

Den maskerte reiser seg og beveger seg famlende bort til kofferten. Han åpner den og tar frem en rekke hvite deler. Han begynner så å sette sammen delene til noe som viser seg å være en stol. Stolens ben er lengre enn ordinære stolben, de er så lange at de rekkes den maskerte til midt på magen.

I det stolen er reist hopper den maskerte opp i luften og lander på stolen sete. Stolen gir etter og delene spres utover rommet. Den maskerte blir liggende på gulvet i noen sekunder før han reiser seg og begynner å samle sammen delene. Han sveiper gulvet med hendene i lange bevegelser til han har funnet alle.

Når alle delene er samlet begynner den maskerte å sette dem sammen på nytt. Denne gangen går det langsommere. Noen av delene har blitt skadet av sammenstøtet.

Når stolen igjen står oppreist så er det denne gangen i en mer vaklevoren tilstand. Benene er vridd ut av posisjon og setet står skjevt.

Den maskerte hopper enda en gang i luften og lander på setet. Enda en gang faller han til gulvet mens stoldelene sendes ut i rommet.

En tredje gang gjentar handlingen seg. Den maskerte samler delene. Setter dem sammen, og forsøker å besitte stolen. Også denne gangen er forsøket mislykket.

Den maskerte føler seg frem langs veggen til han kommer til hjørnet med stolen og lyspæren. Han setter seg på stolen og begynner å sette lyspæren i en pendlende bevegelse.

Lyspæren pendler frem og tilbake foran personens maskerte ansikt. Innimellom gir han lyspæren fart med hånden.

Untitled (Scattering of visual debris on a flat surface by means of mail correspondence)

90 x 60 cm, 2010

(various printed paper, button)

CHANCE OPERATIONS

Work sheet #6

Date: 01/03/10

Activator: J.I.F.H.J

Title: Untitled (Scattering of visual debris on a flat surface by means of mail correspondence)

Medium: Collage

Description:

1. Obtain a flat surface (canvas, cardboard, paper or similar)
2. Make a box that fits the flat dimensions of the surface.
3. Place the surface at the bottom of the box.
4. Put various materials of your choice in the box. (e.g.: visual fragments, objects, pictures, colours, shapes, letters, fabric, trash, etc)
5. Close the box and mail it to yourself. When the package is received; mail it back to yourself.
6. Open the box with care.
7. Fix the elements to the surface as they are positioned.

Excerpt from door #1

Found object, 2010

This item was found in the basement of an old house, on an island, close to Bergen. It was accompanied by at least 15 similar items.

I don't know why it has been detached from the rest of the object, but it seems likely that it has to do with making firewood.

It is an excerpt from a larger context and is referring to the existence (or possible pre-existence), of another part.

That part must be named Excerpt from door #2.



Chance System #1.0 (Arbitrary Images Strategy) - 2010/2011

In the execution of the arbitrary images strategy I have used a map of Bergen city center. The map has numbers on all four sides that count from 0 to 100.

By making random selections of these numbers I am able to locate a precise point on the map; this location is where I go to make a photograph.

The photograph is defined by a range of parameters that are set in advance. These parameters are set by various chance procedures that involve the use of dice and random tables.

By these procedures I make out the specifications of the exposure, specifications that include the direction, height, aperture, shutter speed and angle of the camera.

At this point I am at a randomly chosen location, with a randomly framed image; I shoot the camera.

#:_____

map.pos Y1 (l) :
map.pos Y2 (l) :
map.pos X1 :
map.pos X2 :

height :
360° :
90° (vertical) :
30° (horizon) :

aperture :

NOTES :

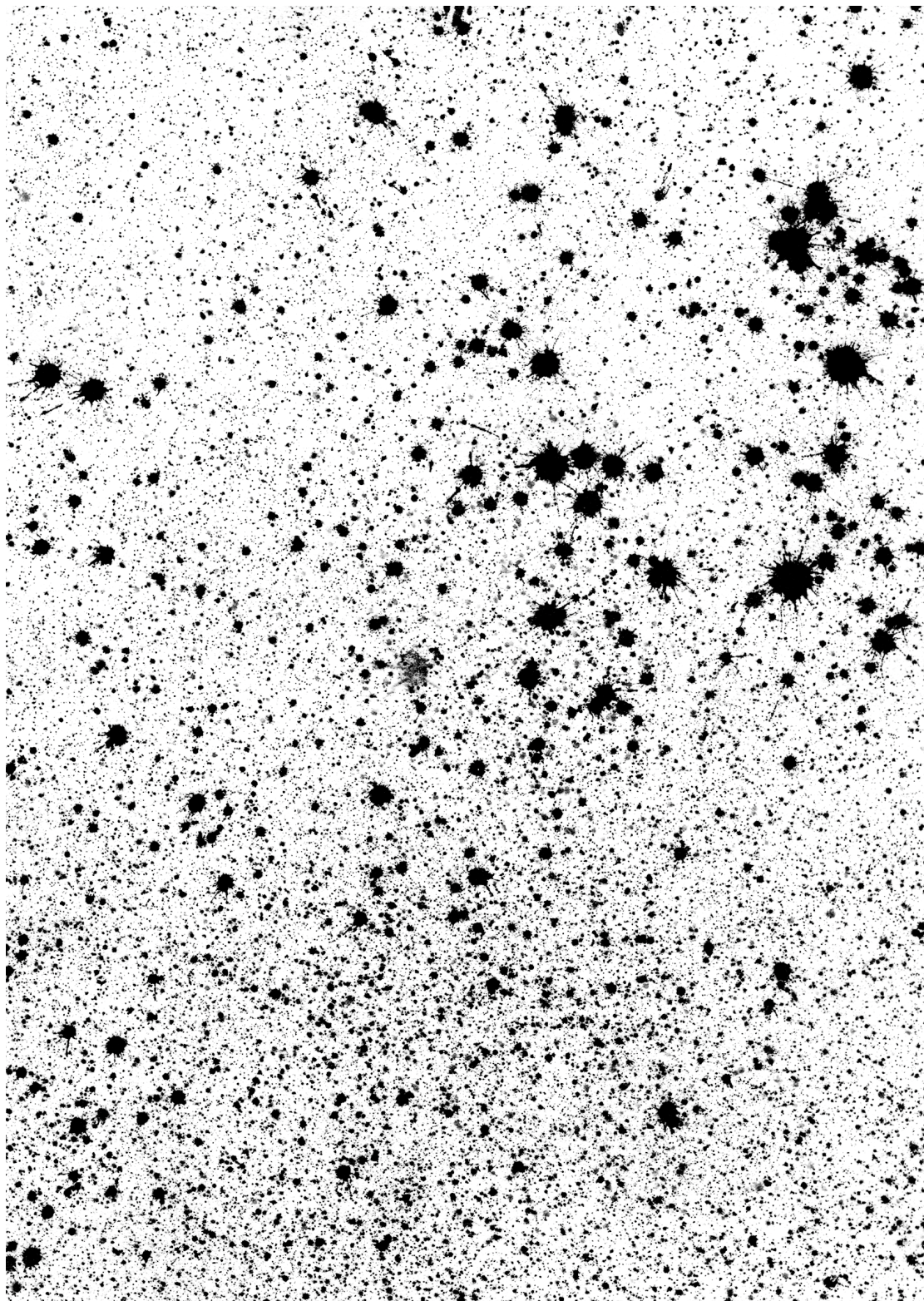
“The camera lens is an eye wide-shut, without the buffer of intentionality and consciousness. It records whatever, without making qualitative judgments, thank god; it’s incapable of censorship”

Nikolas Dinèr

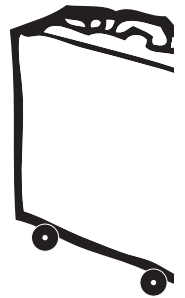
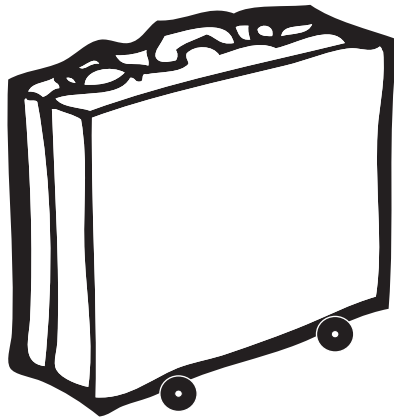
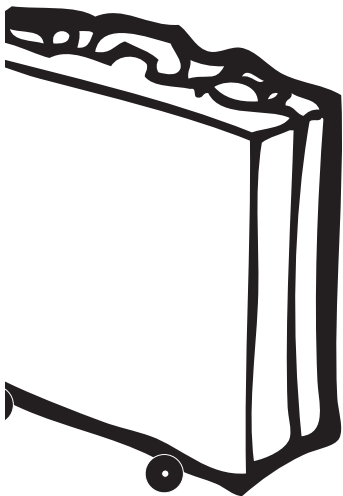








Other side: **Gunpainting #3** (2011)
This side: **Sketch for Composition** (2011)



WRKS

15. CHANCE ARRANGEMENTS

