

The space consists of a circle that travels in time

Log of Collective Time Travel Excavations (◀ 1968 / ▶ 2068)

composed by J&K / Janne Schäfer and Kristine Agergaard

0. Entrée (Intermediate state)

◀ ▶ It was very dark, water flowing underneath. I was a pupa, I was other than myself. Deeply curled up, not awake, not conscious. The pupa is not yet born but you are alive.

I. Roof (Everything becomes soft)

◀ I am standing on a roof, it is sunset, there is a feeling of freedom.

◀ People were lying around on old rugs. Everything should become soft, it was all about making soft environments, liberate the body and roll around. Occupy areas to lie down.

◀ People were moving like panthers and animals.

◀ There was a black dog. It was very sociable, milling around the people, everyone seemed to know it. I definitely seemed to be contained in some kind of body but I couldn't interact with people the way they were, I was an ethereal visitor. It was night, it was dark.

II. Wiring (Human control)

▶ There was something that was categorically different. It felt like everything was so human. There was no chance, no randomness. Everything was mapped out and controlled, will-dominated.

▶ Down in the basement there was a lot of equipment, maybe some subterranean infrastructure that was high-tech. This darkness below, this obscurity in the underbelly seems to have some intelligence about it. It's not this kind of horrendous darkness. Cool and quietly this infrastructure is wiring away, leaving everyone tranquil in the light upstairs.

III. Boiler Room (Looking for Scotty)

◀ I landed through a machine. There was a guy who showed me where we were on the machine, it was a bit like a radar, but with nobs, like a mechanical iPad.

◀ It's quite dark and dank, with many tunnels. Feels very neglected, like if nothing has happened here for a while. I am looking for a guy called Scotty but I don't know who he is but I got his name: Scotty is the man I'm looking for. He's got the future, he has the plan.

IV. Garden (Paradisiacal construction)

▶ There is a huge garden, growing fields, warm and harmonious, everyone is working in the garden.

▶ They were working with plants, they were very concerned about food production, so they had all these bigish lab containers with very green plants, spinach or something, inside. They were occupied with that, very serious about it, about the planet, about food production. And then there was an erotic scene, all of a sudden they were having sex. That was another thing they were very concerned with, in a very serious way, sexual expression and food production.

▶ A biosphere. Paradisiacal.

▶ It was an empty room with water running through it, it was part open, part closed. There were windows and steps outside, and gravel, water running through the gravel. Very natural, green. An inside outside.

▶ It felt like a sanctuary, like a tranquil place to be. It just felt calm and social in a very serene kind of way. What happened to all the artists, maybe everyone was tranquil and asleep?

V. Park (Luminous poison)

▶ The first question I asked myself was, would it be apocalyptic? It was absolutely not, it's not a kind of dystopian place, it's a really connected place. Everyone was spiritually connecting. I was thinking of the mushrooms, spectral luminous connections between people, very immaterial. Then I was out with the trees again and I just had this vision that each of them was like a shrine. Everyone was out there worshipping the trees, they'd become centres of spiritual energy.

▶ It was like this horrible pea green, rather poisonous yellow colour. There weren't any buildings and I couldn't really approach anyone. They were moving like panthers as if they were bushes, but they weren't bushes. It was as if no one really had a place in this ugly poisonous coloured society.

VI. Basement (Becoming Animal)

◀ I was in a room, a bit squalid, smelly, it smelt of dope, greasy hair, cotton faded trousers.

◀ There was a strong feeling of young male energy trying for some creative endeavour here. There was also the squirrel. It was quite a dark and gloomy building but the squirrel was a sudden bright flash from the outside world, coming into somewhere that felt like it was quite an intense place, for all kinds of reasons. It wasn't where animals normally were.

◀ A guy with black eyeliner was doing sound experiments, a pre-punk kind of character. He pretended to be experimental but actually he was quite a sad being, lost somewhere in the basement. He was all about experimenting with himself, becoming something else. Then the dog told me it was about becoming more animalistic, being one with the animal.

◀ I had sex with the dog, it was licking, orgiastic, sensual.

VII. Piping (Going with the flow)

◀ Water was flowing through a massive pipe, I see a man dressed up as a zoo guard in khaki shorts, in an old fashioned way. He says: "I'm the water gate guy".

◀ There were huge paintings, canvasses, and the paint was dripping down to the floor and dripping off under the floor into a waterfall of oil paint.

◀ The stream goes faster and deeper until I reach this open cave where I get out. There had been human presence there in the past but there was no one there now. There were steps and an altar place, a little pool of organic life. I picked up a small frog and gave it a kiss. I put the frog in my pocket. I was dressed in a white tunic and sandals.

VIII. Floor (Pulsating vibration)

◀ Everything had a sort of vibration about it. There was a buzzing in the materiality of the building and the park. Everything was very soft and organic. There was a lot of life pulsating and throbbing in the material itself.

◀ Quick glimpses, like the sun is flickering through the original wooden floor, permeated by formations of luminous grass, snake-like formations of grass up and down, hair-like, stiff hard grass, like you find on the beach, with light coming from inside of it.

IX. Lift (Flying experiment)

◀ I am climbing on steep walls, the space has transformed into this climbing wall.

◀ There were some very large pieces of yellow fabric, like air balloons. I realised there was an experiment going on that was connected to the body. Somehow there was this connection between the hollow spaces in the body and a flying experiment.

◀ I am seeing everything from a bird's perspective. There was the sensation that everything was quite derelict and crumbling apart, that all the buildings were being taken apart and were overgrown, and there was this lush feeling. It was difficult to judge whether it had just all fallen apart and was a post-apocalyptic urban scenario or whether it was the purpose to change everything to a more natural setting.

▶ There is a futuristic lift in an urban space. There are sprawling squares in the urban landscape. A strong sense of organic forms, big shapes of dense green growth, goose-bumpy surfaces with mossy growth, egg-like, foamy bits like you find on the beach. Weird texture, squidgy stuff. Urban sprawl exploded by a dark green hole, these big shapes of green surfaces, like jelly fish, with very long tentacles. Inside myself and the lift and the tentacles were part of the same, the feeling of light and luminosity.

X. Bathroom (Preservation of time)

▶ An orange Californian sunset, a path way with pebble stones, a bus shelter, an open structure made from wood, some people sitting there, naked.

▶ They are filling all their time with pleasure. There is a concern about the regulation of pleasure and the ability to control how much pleasure you need at a certain moment and when you don't need it.

▶ A lot of people had shaved heads. There was also something about babies being quite forbidden and there was a connection between the shaved heads and adolescence.

▶ The attitude to themselves was total: their health and well being was what made sure they lived as long as possible. That took up all of their lives, the preservation of time.

XI. Off site (Communicating with other beings)

◀ ▶ Along the sides of the canal there is invisible plexiglas, like perspex walls around the whole perimeter. I sit down and suddenly the perspective through which I was looking at everything separates from the person that was experiencing the thing, so suddenly I am there also with a guy dressed in white and he sits down. There is a blue flame and all the light turns very blue.

▶ A blue colour, very shiny and very bright. We are going to leave the planet, we are going to be on another planet.

▶ It was like we were here ourselves communicating with people from other planets. I had this feeling of trying to communicate with other beings.

▶ There was a sense of curiosity, and almost as if someone was taking photographs of the presence that had arrived into the future so there was still a creative interest here in something that had come from the past. There were bright flashing lights, and it was like I was caught in the light of the attention, as a mysterious presence that came, that people were examining from the future.

XII. Studio (The space consists of a circle that travels in time)

▶ Life now is art, art is life. It is all about living out the art in this life-art way, we are co-creating this place.

▶ Art was a cerebral activity. People were still working and doing activities but the idea of art was something else, some form of meditation maybe. There was no need to construct objects and look at them on walls. That is over.

▶ The future space also consisted of a circle that could travel in time. People there were sitting like us here. We were dreaming that future together and creating it. The art creation was a ceremonial practice connected to the first way of making art—being in a ceremony, a collective co-creation.

▶ It was like a museum and there were people walking around like tourists. There was a guided tour. I was one of the waxwork sculptures, I felt people walking in and looking at me, and you. It was both of us. It felt like a preservation of radical ideas, the anniversary of something, the revolution. A celebration of something that had happened before.

The Log of Collective Time Travel Excavations (◀1968 / ▶ 2068) has been compiled by J&K from time travel experiments made with Thorbjørn S. Andersen, Mariana Bassani, Nicholas Brooks, Gina Buenfeld, Persilia Caton, Charlotte Cullinan, Karen Davies, Chris Dorley-Brown, Emma Douglas, Fiona Furness, Cecilie Gravesen, Anna Harding, Peihang Huang, Christine Jakobsen, Mark Malloy, Hugh Mendes, James Moore, Nisha Nishikawa, Valentina Orrù, Jane Ostler, Mildred Rambaud, Julien Sebban, Graham Stevens, Fritz Stolberg, and Andrea Zucchini.

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