

MERGE

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#14+15

DOUBLE ISSUE



12/8

Nya Sony Ericsson S700i

MED KÄNSLA FÖR DETALJER



Behandla den som en riktig digitalkamera och den uppför sig just så. Öppna och använd den som vanligt och den ligger precis rätt i handen. Eller spela in videosekvenser, lyssna på musik i stereo i MP3-spelaren och FM-radion. S700i är alltid både och, aldrig antingen eller.

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EDITORIAL

You may admire this issue of Merge for its good looks, but you can't exactly read it. You will have to listen to it. All essays have been recorded by ourselves and some of our dear friends for your listening pleasure. Download the MP3 files on the cover CD to your iPod or play them on your home entertainment system. All in all, this issue of Merge contains over three hours of listening. How does that sound?

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No, this isn't Christ on a bike; it is architect Reyner Banham riding along.

3NOTES ON THE IMAGE

**Why do some cultures prohibit images, but not verbal descriptions?
Why are images so difficult to handle? Sven Olov Wallenstein discusses
the history of the image in Western thinking, with references to Jesus and
the sudarium that was given to him by Veronica – vera icon,
literally “the true image”. (MP3 FILE: 01-THREE NOTES ON THE IMAGE)**



Stills from the motion picture "The Passion of The Christ" Courtesy of Icon Distribution. © 2004

The Author: Sven Olov Wallenstein is a philosopher, author and much-appreciated lecturer at pretty well every art-philosophy-aesthetic institution in Sweden, as well as an editor in chief of Site magazine and a benefactor of Merge. He is also, not least, a good friend. **Voice:** Graham Lewis is well-known for his bold adventures in the world of sound, partaking in constellations such as Wired, He Said, Dome, Hox and Ocsid, but his exploration has not known any artistic boundaries. He too is a good friend.



"Plato was me a great friend," said Aristotle about his tutor. "But greater to me still is truth." What was he aiming at?



EVERY MAN AN ISLAND

By constructing virtual islands, Markus Wetzel creates ideal communities designed for one single inhabitant – himself. But what happens when the dream comes true? Bo Madestrand met up with the Swiss artist for a talk about loneliness, refuge, isolation, and independence. The following two spreads contain an insert for Merge magazine by Markus Wetzel.

(MP3 FILE: 02-EVERY MAN AN ISLAND)

Author: Bo Madestrand is the design critic for Swedish daily Dagens Nyheter and an editor of Merge. He recently released the cook book "Street Food" together with chef Marcus Samuelsson.

Artist: Markus Wetzel is a Swiss artist living in Brooklyn.

Voice: Gary Fabbri is a copywriter and experimental film maker who divides his time between Stockholm and London.





nowhere near...





the red dolphins



NO PLACE LIKE HOME

Landscape has changed dramatically over the past centuries. And as it has become more and more accessible to more and more people, our ideas about the landscape change as well. In this text, Håkan Nilsson discusses the role of empty architecture in contemporary photography, arguing that the deserted unknown has replaced landscape as a metaphorical vehicle.

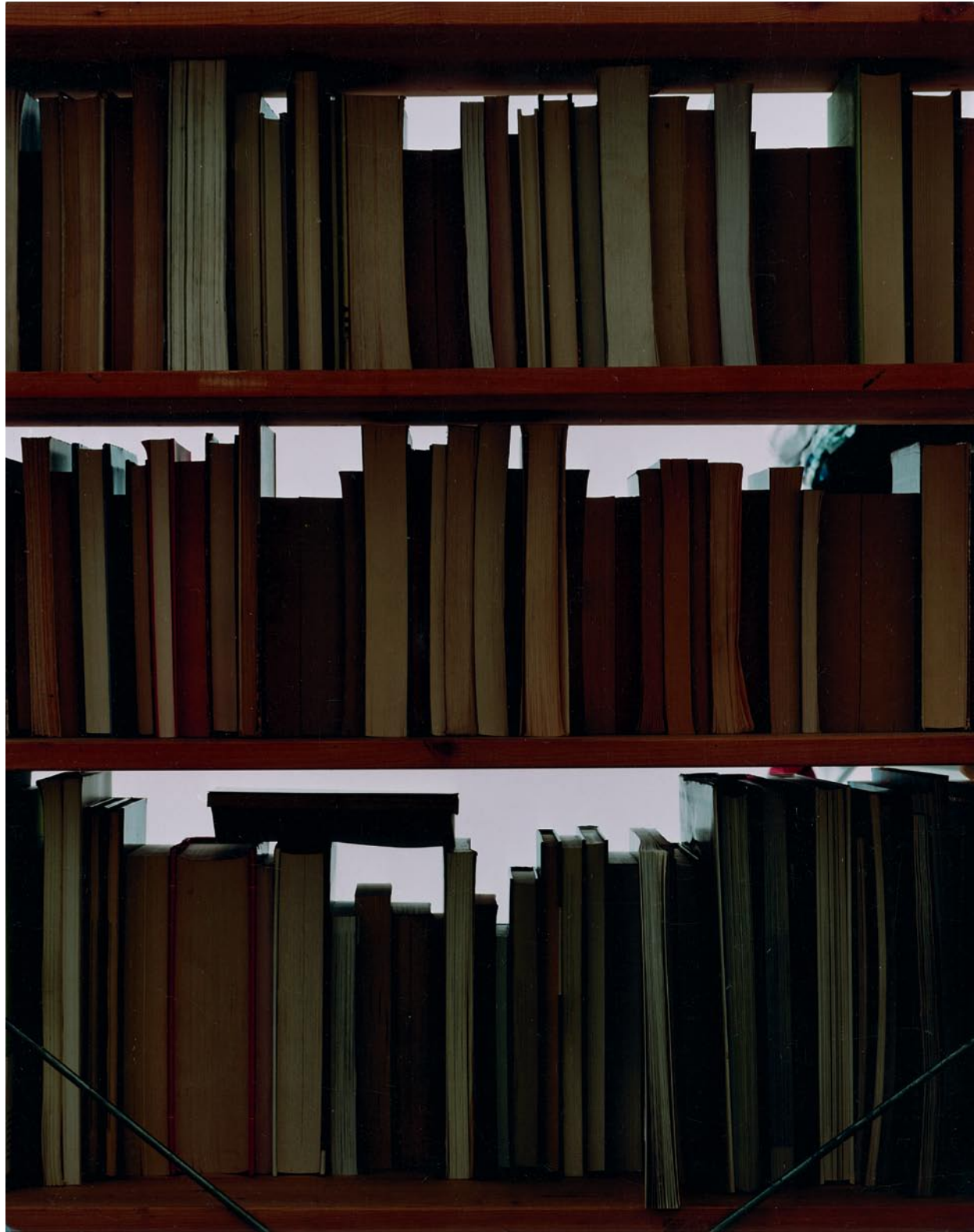
(MP3 FILE: 04-NO PLACE LIKE HOME)

Author: Håkan Nilsson is an editor of this eminent magazine. Would the financial situation allow it, he would probably be satisfied with this. Save, of course teaching at the schools he likes, curating shows, tampering with the dance scene and... at times he gets lost.

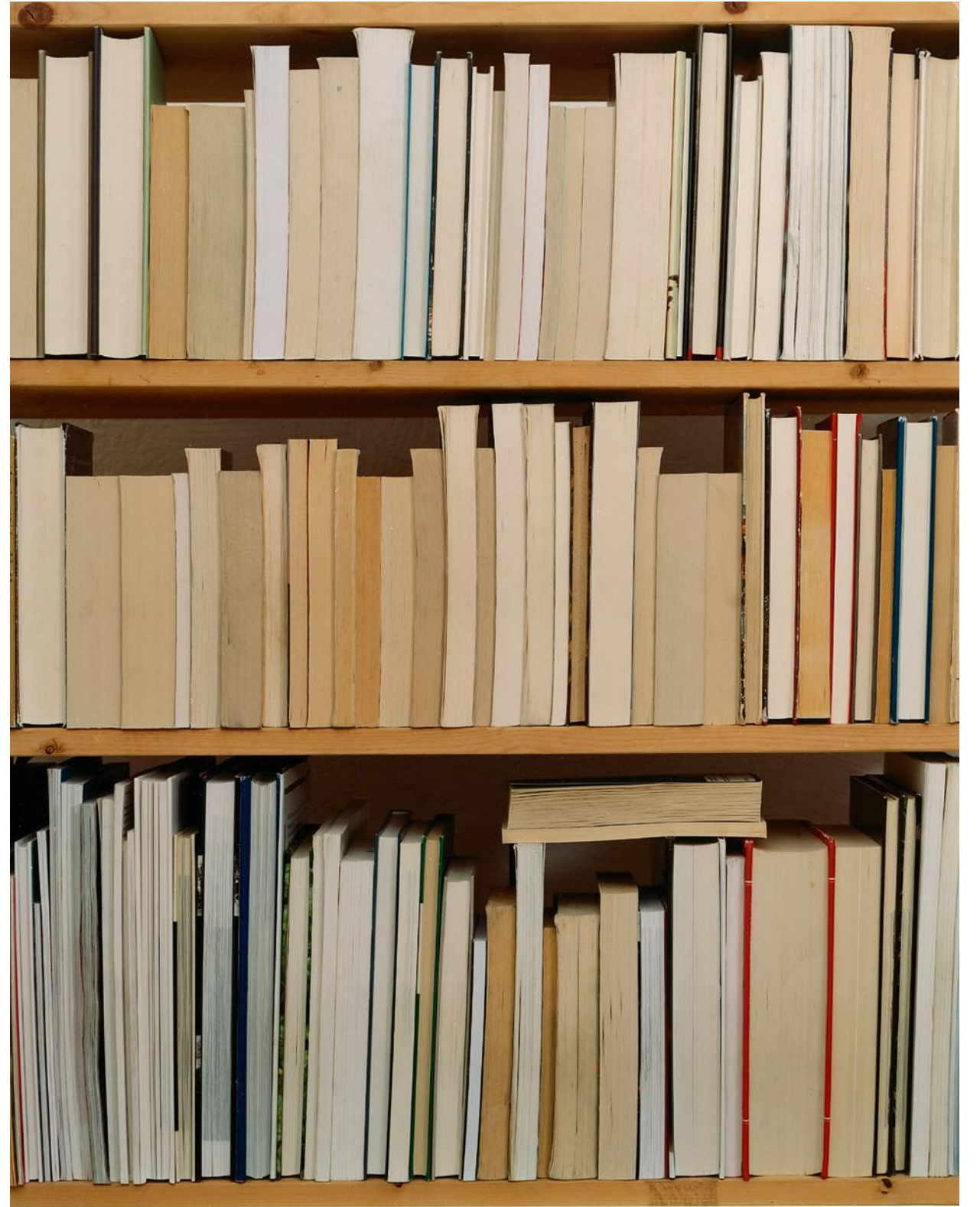
Voice: Tim Anstey is an architect and researcher. He holds a Ph.D. in the History and Theory of Architecture from the University of Bath, UK, and is a Senior Lecturer at the School of Architecture, KTH, Stockholm. His current research within the project "Architecture and its Mythologies" is an interrogation of the problem of architectural authorship, and he is currently working on a book about the construction of the idea of architectural authorship in 15th century architectural treatises.



Image top: Field #14 ©1996 Uta Barth. Courtesy of Andréhn-Schiptjenko
Image bottom: Field #23 ©1998 Uta Barth. Courtesy of Andréhn-Schiptjenko
Image left: Claude Lorrain, "Landscape with Rebecca Bidding her Father Farewell". Photo: Nationalmuseum, Stockholm



Taken from behind. © 2002 Maria Hedlund. Size 64x75cm. Courtesy of Galleri Flach



In front. © 2002 Maria Hedlund. Size 64x75cm. Courtesy of Galleri Flach

Treppenhaus (Staircase) ©2002 Sabine Hornig. Photoprint behind perspex, 150 x 235 cm. Courtesy of Galleri Lars Bohman



No 1. (Pflaff) ©2003 Sabine Hornig. Photoprint behind perspex, 150 x 257 cm. Courtesy of Galleri Lars Bohman



No 4. ©2003 Sabine Hornig. Photoprint behind perspex, 150 x 271 cm. Courtesy of Galleri Lars Bohman



No 2. ©2003 Sabine Hornig. Photoprint behind perspex, 150 x 271 cm 2003. Courtesy of Galleri Lars Bohman

WHY ORANGE?

The President's Daughter

A short story by Janet Sarbanes about facing the wrong direction, adolescence in the White House, orange as the new black, smiling, fatherly love, and the hope for an increased awareness of pain.

(MP3 FILE: 04-WHY ORANGE)

Author & Voice: Janet Sarbanes has published short fiction most recently in Plum Ruby Review, Black Clock and Zyzzyva, and is at work on a story collection entitled "Army of One." She teaches cultural studies, critical theory and creative writing in the School of Critical Studies at Calarts.





MERGE D.I.Y.

Cut along dotted line and place cover in jewel case.



MP3 file	Author	Voice
01 Three notes on the image	Sven Olov Wallenstein	E.G. Lewis
02 Every man an island	Bo Madestrand	Gary Fabbri
03 No place like home	Håkan Nilsson	Tim Anstey
04 Why orange	Janet Sabanes	Janet Sabanes
05 Frozen photography	Tyrone Martinsson	Bill Rubino
06 Arctic sublime	Urban Wråkberg	Ben Loveless
07 Dusk:dawn	Lotta Lotass	Kristina Riegert
08 Cute	Debra Parr	Debra Parr
09 Uglycute	Tor Lindstrand	Uglycute and Tor Lindstrand
10 Andy Warhol	Ethan Spigland	Ethan Spigland

Fold here

Cut along these lines if you prefer to use a plastic slip case.

Fold here

HOW TO PLAY CD

PC or Mac:

Put CD-Rom in computer, copy contents to hard drive. Play with MP3 player, iTunes, Win Amp or Windows Media Player.

iPod or MP3 player:

Use computer to transfer files from CD-Rom to MP3 player.

Car or home stereo:

Modern CD players, DVD players and car stereos usually play MP3 CDs. Consult the manual if unsure.

FROZEN PHOTOGRAPHY

The expression “the Eagle has landed” must have had a very different meaning to the Andrée expedition. “The Eagle” was the name of the balloon that crashed in the Arctic 108 years ago, leading to the death of the three crew members. When they were found 33 years later, the photographs by Nils Strindberg were also recovered – but only recently has the true meaning of the images been revealed. (MP3 FILE: DS-FROZEN PHOTOGRAPHY)

Author: Tyrone Martinsson is currently working on a book on Arctic photographer Nils Strindberg. Martinsson also teaches visual culture in Malmö and Hyper media studies in Skövde.

Voice: Bill Rubino runs the Life Foundation, an organization that raises money for aids research. To this end, he curates shows, arranges dance and performance events and throws excellent parties – among other things.



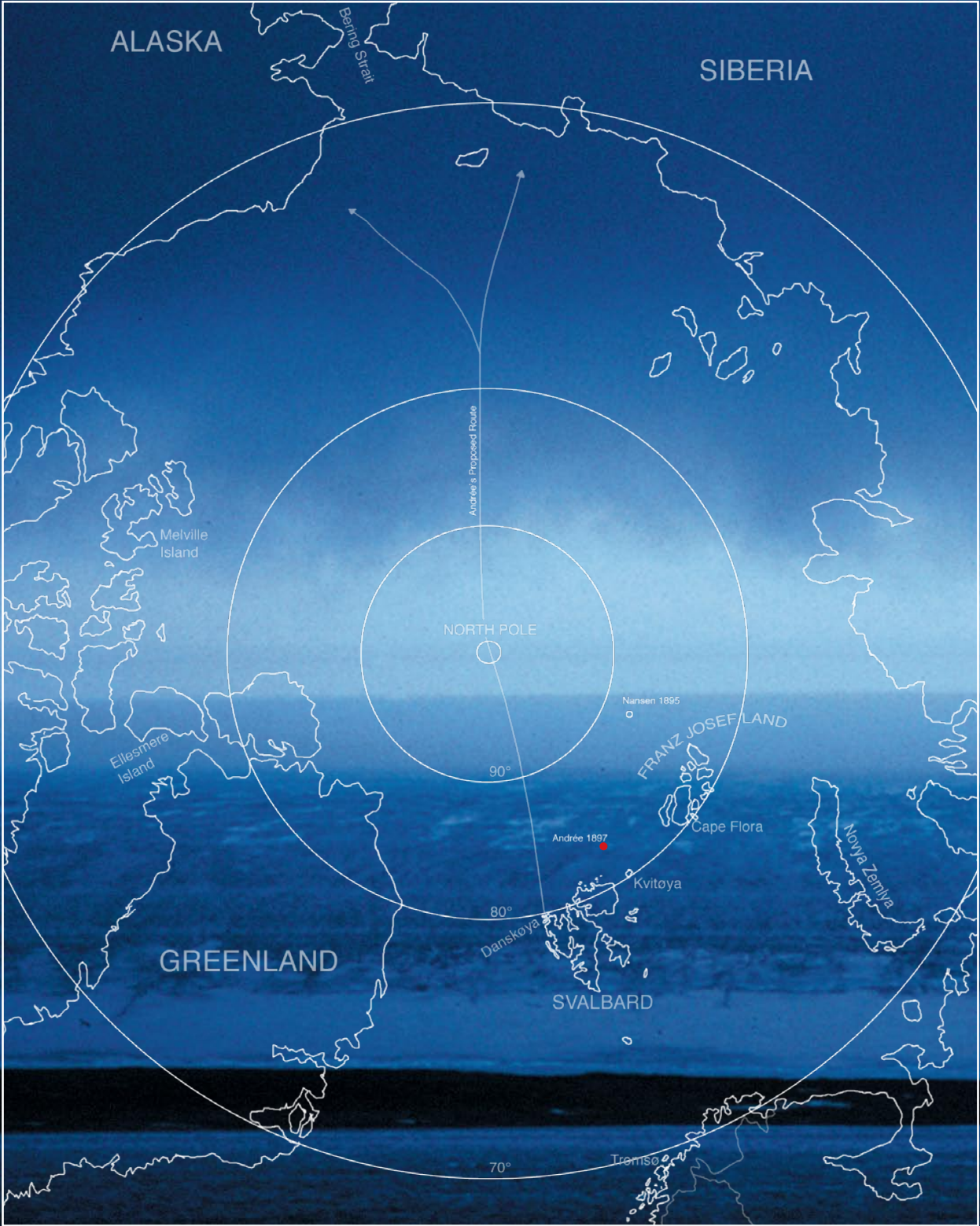
Photograph by Vilhelm Svedborg. The balloon “The Eagle” leaving Danskøya on July 11 1897. This is one of the last views of the balloon and the best photograph from the start of the balloon sailing north across the Virgo Harbour at Svalbard. Photograph from the collections at Grenna Museum – Andrée-expeditionen Polarcenter.



The balloon has landed on the ice at 82° 56' N after 64 hours and 430 km flight. The expedition's fate was sealed.



Andrée posing, looking for land. With the union flag behind him, the polar hero stands strong and powerful, searching the horizon before starting the journey across the ice. Photograph by Nils Strindberg, 1897.



The dot marked "Andrée 1897" shows where the balloon landed. "Kvitøya" shows where the expedition was found in 1930.

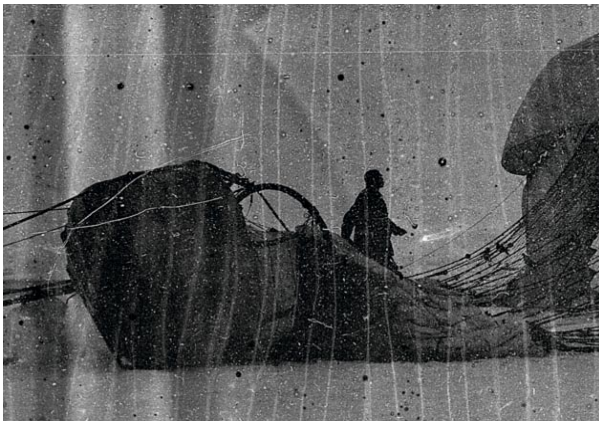
Background: Kvitøya. This is the strange appearance of the island where the expedition was found in 1930. The glacier island always appears as if lit up by the intense reflection of light from the very large glacier that virtually covers the whole island. Landing is difficult, and this is a hot spot for polar bears. Photograph by Tyrone Martinsson.



Bear Nose. This comparison shows the discovery of what is most probably a bear skin on the ice in front of Andrée, the figure to the left. This has never been discovered before and changed the meaning of this image in the expedition narrative.



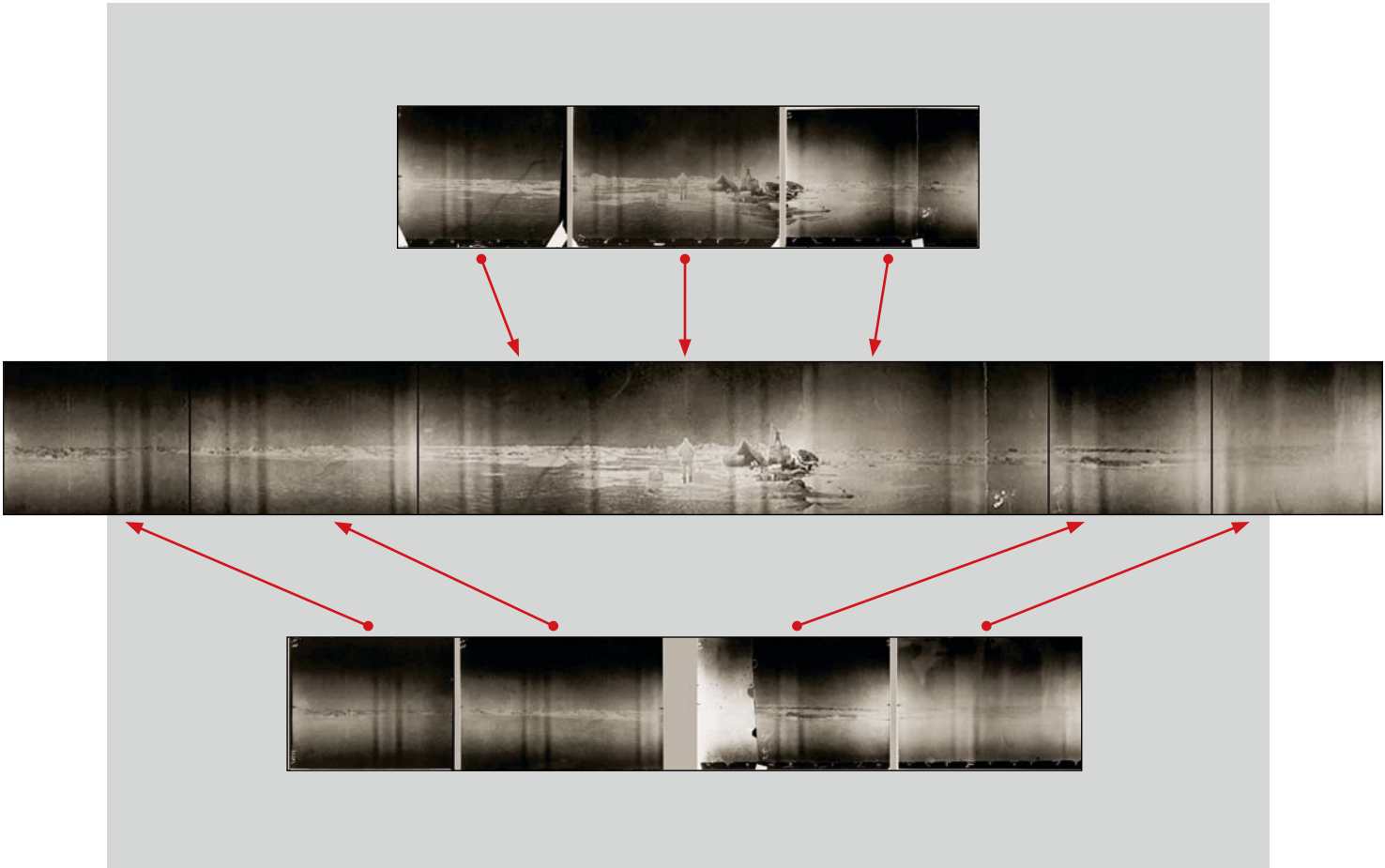
Before and after



Balloon Detail: A detail comparison between duplicate negative and original negative. The top image is from paper copies from duplicate negatives and the one below from the original negatives. The damage to the original is clear.

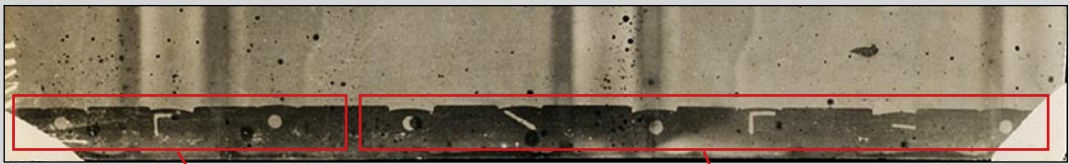


This is a close up showing details and the damages on the original negative. The top image is from paper copies from duplicate negatives and the one below from the original negatives.



This series of images shows how the 360° panorama sequence discovered in Strindberg's photographic diary from the expedition was detected. The initial discovery was the three images at the top. They overlap to form a perfect panorama. The four images below have been arranged as the most probable possibility in forming the sequence to make the 360° QuickTime VR sequence for Grenna Museum – Andrée-expeditionen Polarcenter where it can be viewed along with contemporary views in VR sequences from Danskøya and Kvitøya.

Rediscovering the panorama



This group of three elements shows the compass direction.

This group of six elements shows the date.

ARCTIC SUBLIME

For centuries, the Arctic has attracted adventurers. Why does this cold, dark place have such a strong hold on our imagination? Urban Wråkberg offers some explanations to the weird expeditions into the great unknown, by revealing the power of poetry – more specifically the power of *The Rime of the Ancient Mariner* by Samuel T. Coleridge. (MP3 FILE: **06-ARCTIC SUBLIME**)

Author: Urban Wråkberg is head of the Swedish Programme for Social Science Research in the Polar Regions, and has been exploring various aspects of the Arctic for a long time. This is Wråkberg's first contribution to Merge.
Voice: Ben Loveless is a curator, currently working with art shows and events at Riche bar in Stockholm.

Image: The Thwaites Ice Tongue is a large sheet of glacial ice extending from the West Antarctic mainland into the southern Amundsen Sea. Subsequent widening of the track led to the calving of a large iceberg. Image from "Visible Earth", NASA.

dusk:dawn

LOTTA LOTASS

“He is obstructed by channels of open water and drifting snow that envelops and embraces him, a whiteness far, far more dazzling than any snow can dazzle.” In an excerpt from her upcoming novel, Lotta Lotass delves deep into the mind of the Arctic adventurer. (MP3 FILE: 07-DUSK DAWN)

Author: Lotta Lotass is an author. Her fifth novel, skymning:gryning [dusk:dawn], will be published this year.
Voice: Kristina Riegert is Lecturer and Research Fellow at the media studies unit in the Department of Security and Strategic Studies at the National Defense College in Stockholm. Her research interests are globalisation, comparative television news and journalist cultures, media in war and propaganda, television’s role in national identity, and politics in entertainment programming. She is a sometime contributor to Site magazine.



Ice fall in Trängslet, Sweden. Photo: Andreas Karperryd



Anna's Glacier This photograph was taken by Nils Strindberg, August 12 1896, during his cartographic work at Amsterdamøya. The glacier was named after his fiancée Anna Charlier. This copy was made by Strindberg himself and is from a private collection.

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96.



ALL CUTE THINGS MUST DIE

In recent years, cuteness – what the Japanese call “kawaii” – has been a dominant trend in art and fashion. Meanwhile, the US textile industry has gone downhill, mostly as a result of ex-president Ronald Reagan’s big spending on “Star Wars” and other high-tech weapons of mass destruction. Debra Parr suggests that military applications of high-tech textiles might offer a sublime alternative to the cute. (MP3 FILE: 08-CUTE)

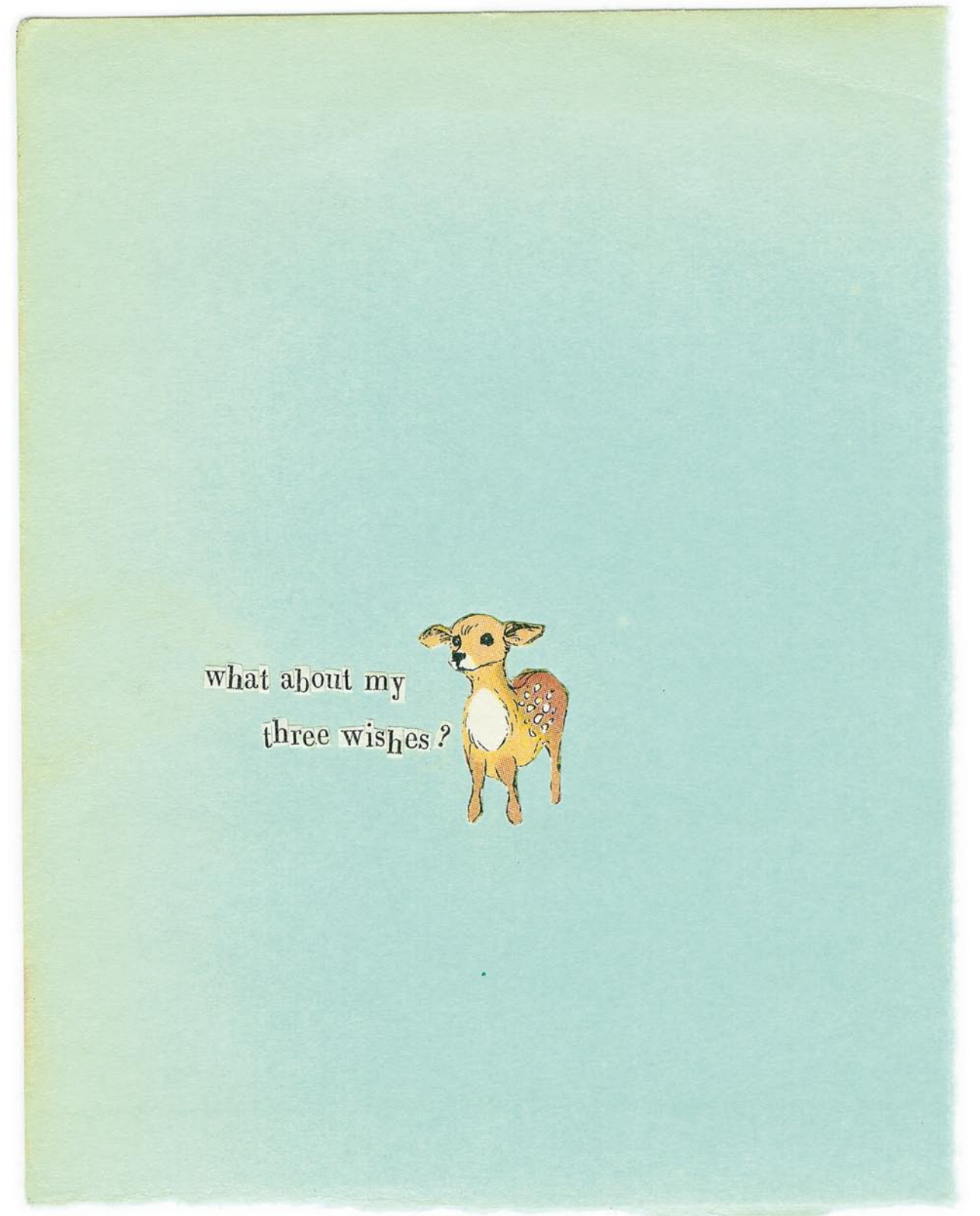
Voice and author: Debra Riley Parr is currently finishing a book on youth cultures and design, including a chapter on all things cute. She is professor of design history at Columbia College in Chicago, Illinois. In addition to writing for Merge, she also contributes regularly to Ten by Ten Magazine. She lives in the Logan Square neighborhood of Chicago with her boyfriend and her three cats.



Collage by Doug Shaeffer.



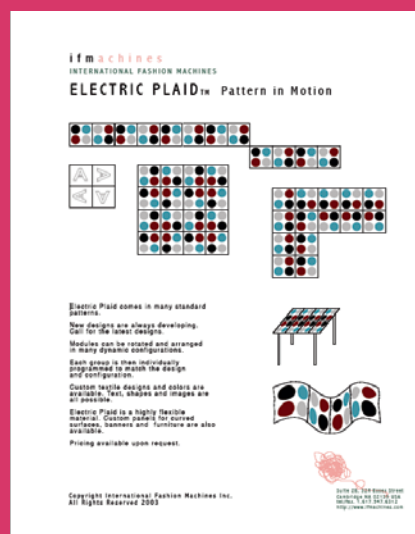
Invitation for "The Cute Show" in Chicago, Illinois, 2003.



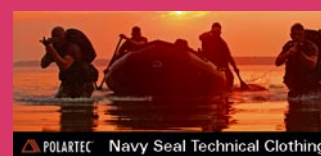
Collage by Doug Shaeffer.



Polartec advertisement.



Electric Plaid by International Fashion Machines.



Polartec web advertisement.

UGLY cUTE

“We have a realistic approach
towards material.”

The Swedish design group Uglycute work in between and all over the fields of architecture, design, and art. They use everyday materials and primitive techniques to conceptualize the possibilities of design. In this interview they talk about their relation to chipboards, education, aesthetics, massproduction, Nothing Goes and Frank O Gehry. (MP3 FILE: 09-UGLYCUTE)

Interview: Tor Lindstrand, architect and an editor at Merge.

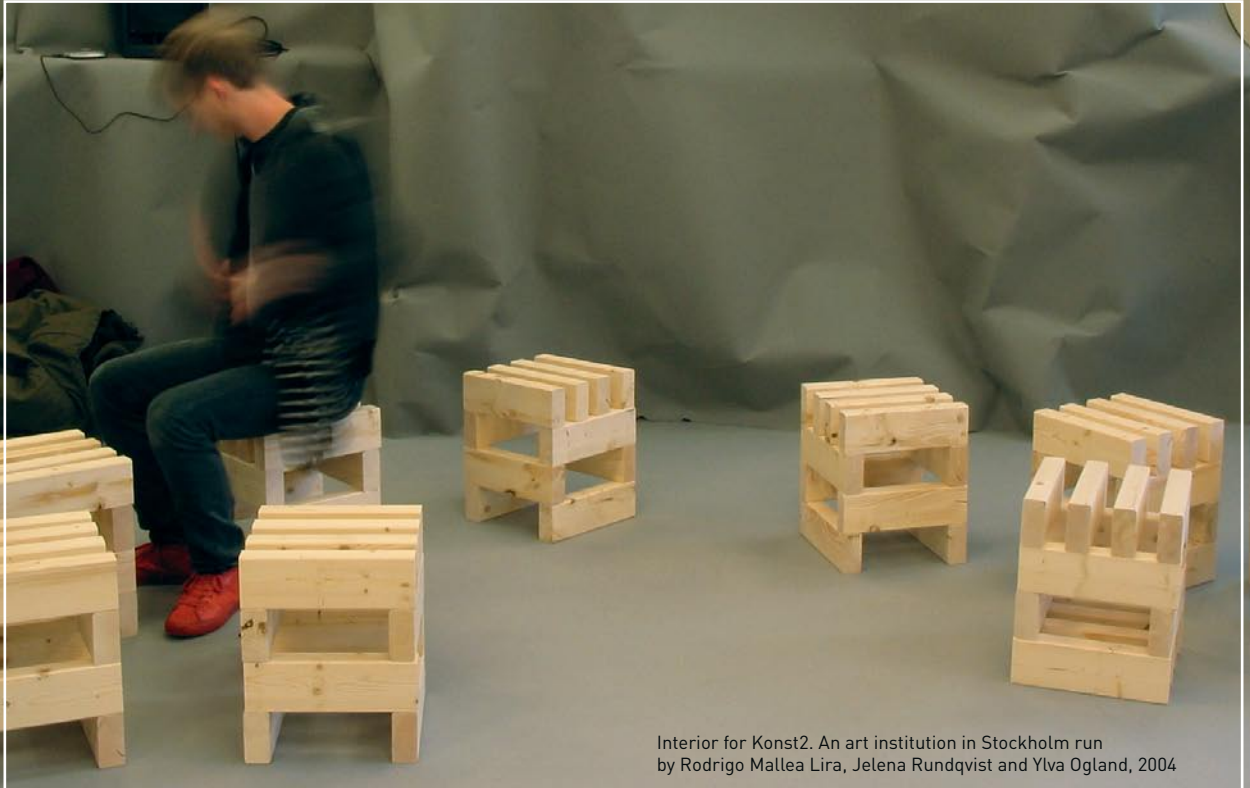
Uglycute is: Fredrik Stenberg, architect, Andreas Nobel, designer, Markus Degerman & Jonas Nobel, artists.



Exhibition architecture made of expanded polystyrene. The architecture and interior were made for Modern Talking, a project curated by Rodrigo Mallea Lira, Hans Isaksson and Ylva Ogland, Enkehuset, Stockholm 2003.



Interior for Magasin 3, Project Djurgårdsbrunn, 2002



Interior for Konst2. An art institution in Stockholm run by Rodrigo Mallea Lira, Jelena Rundqvist and Ylva Ogland, 2004



Sonic House, in collaboration with Karl Holmqvist, Utopia Station, Haus der Künste, Munich 2004.

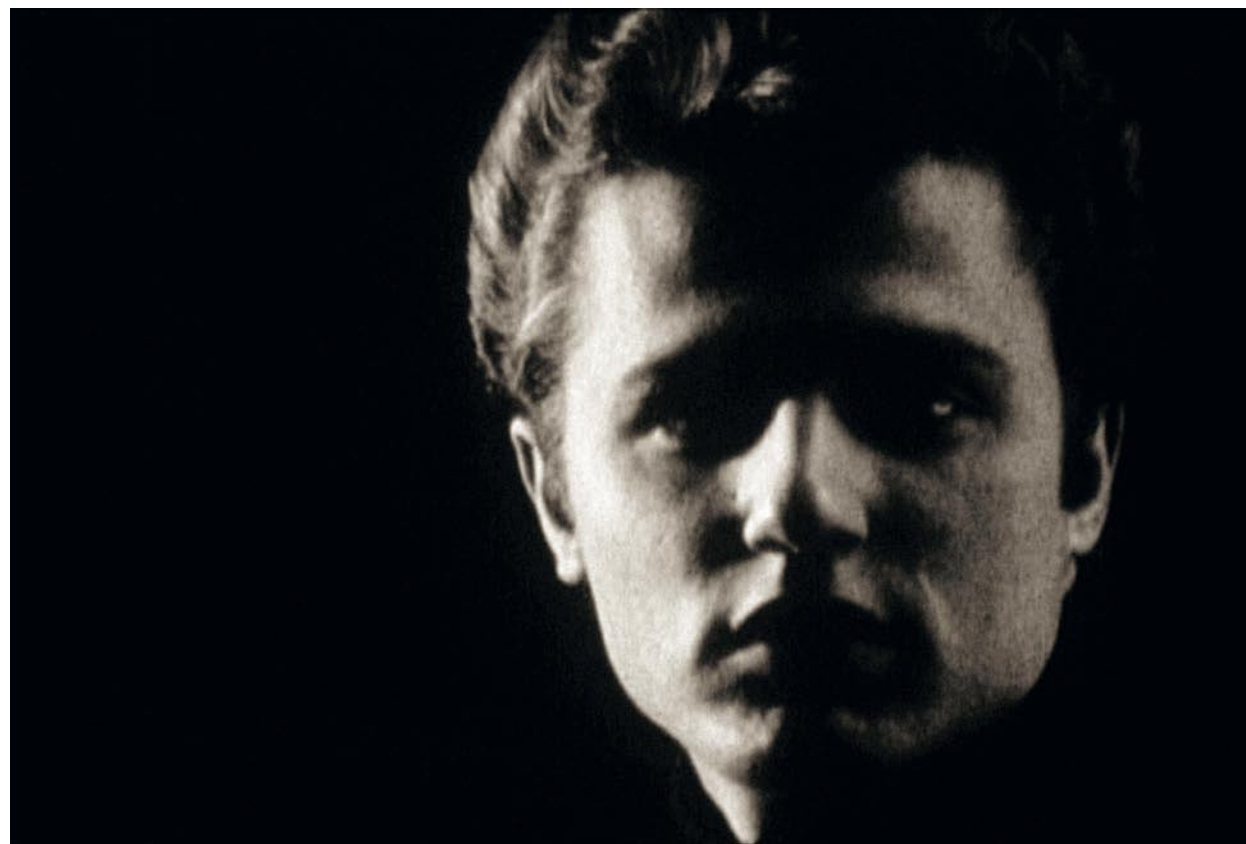


Still from a film presented at the group show Coming at the Museum of Architecture in Stockholm. The film is a documentation of a one day project in crafts and design with primitive materials and techniques. Film and photo, Jakob Hallberg, 2003





Baby Jane tongue. Copyright© The Andy Warhol Museum.



Gerard Malanga. Copyright© The Andy Warhol Museum.

ANDY WARHOL'S LEFT-OVERS

Between 1964 and 1966 Andy Warhol shot five hundred portrait films of people passing by the Factory. These works give us a unique insight into the production of identity, how the media is blurring differences, allowing everyone to be illuminated and filmed like a star, and show that being is always already a performance. ([MP3 FILE: 10-ANDY WARHOL](#))

Author and voice: Ethan Spigland is an Associate Professor of English & Humanities at Pratt Institute. He has won an Academy Award in the short film category. A series of his short on-line films were featured in the 2004 Sundance Film Festival.

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