

COLLECTED MINDS

A TURN IN CONSCIOUSNESS



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Creator**Body****Vibration****Interaction****Technology****COLLECTED MINDS**

Julie Horne Møller
 Museum Inspector & Cheif Curator

With her newest project titled Collected Minds, Mille Kalsmose originatively entwines the artwork and its observer through performative processes. Viewing contemporary art, very often we find ourselves standing outside - we become spectators, mechanically gazing at the artwork. The work becomes the artist's imprint, which the viewers observe at a distance. With Collected Minds Mille Kalsmose is able to take us a step further - the viewers move away from being passive observers and become active participants. The interaction between the work and the audience arises through the concrete, physical act of writing down a memory and archiving it in the work.

This interaction between viewers and the artist becomes extremely important, since Mille Kalsmose allows the project to be free of interpretation and predetermined context, leaving the work to the viewer. Thus the viewer becomes an essential part of the creative process and contributes to anchoring of the work to its physical location and surrounding framework.

In Mille Kalsmose's practice, one of the most important elements is the interaction between the body, matter and the viewers, which is also clearly reflected in Collected Minds. The work can be regarded as both: an aesthetic work of art, a sculpture, but it can also be experienced as a living, vibrating archive of human minds and memories that manages to create and facilitate connections between people across the globe.

**Collected Minds is
an interactive archive to
remove borders: personal
and universal, internal
and external.**



A NETWORK OF IMPULSES AND INTENTIONS

Collected Minds is a network of sculptural, participatory installations that will be exhibited in cultural destinations around the world. The artwork consists of a metal structure that houses a physical paper archive as well as a databank of participants' ideas, visions and hopes for the planet an archive of humanity's shared visions of the evolution of our planet that empowers and enables us to create a sustainable world in all senses.

General Assembly Hall of the United Nations Headquarters, New York on July 20, 2019.

The first of the series will be featured at the United Nations NOVUS SDG Moonshots Summit: From the Oceans to the Moon, Making the Impossible Possible, in the General Assembly Hall of the United Nations Headquarters, New York on July 20, 2019.

The Summit, an intergenerational platform where technology meets humanity, will provide pioneers, entrepreneurs, Fortune 500 companies, thought-leaders and youth an opportunity to unite in action around the United Nations 2030 Sustainable Development Goals. With a focus on Global Peace in honor of the 50th anniversary of the first humans landing on the moon, the Summit will use the power of collaboration to apply the growing number of benefits derived from science, innovation and technology applications to support and ultimately achieve the 2030 Agenda, which asks that humankind make the next giant leap forward.

MATERIALS

Made of recycled brass and paper, Collected Minds measures 66.93 x 49.21 x 9.84 inches (170 x 125 x 25 cm). Its backbone consists of a large-scale standing, metal structure that houses the physical archive of participants' ideas, visions and hopes for the planet. Pre-designed papers allow participants to easily type their contribution and then print, fold and insert it into the installation. The contributions will be stored in a digital databank that will be processed and organized through algorithms. As the series develops and increases in number, the sculptures will include elements of Robotics, AI and hopefully machine learning.

INTERACTION

Collected Minds is a gateway to global innovation that acknowledges that the next evolutionary leap is not so much a search of the outside as much as the inside. With the help from technologies to find the power form within - our internal power. It invites us to connect while embracing diversity and understanding the importance of a more sustainable, responsible and conscious way of living. Meeting points of emotions and visions, channeled in the right setting, can change history. If more light is cast on every individual's power to contribute and communicate, then certainly positive change and a stronger mutual connection to the world can occur.

At the UN NOVUS Summit, participants and audience members will be invited to interact with the work as an empowerment exercise for humanity on both an individual and collective scale.

ABOUT THE ARTIST

Combining autobiography with neuroscience, personal experiences with social inquiry, Mille Kalsmose creates artworks that resonate on many levels. She has worked with a wide range of materials, but with her latest works, she reaches a new peak of creativity. These works appear as individual sculptures, independent forms that can be appreciated for purely aesthetic reasons. But each one tells a story about family and society, about the creation of identity within a social framework. These are tales that can be appreciated by audiences from a vast variety of cultural backgrounds. Kalsmose has achieved a perfect balance in her work between the universal and the individual. It is impossible to view her works without discovering an element of identification. This makes the experience inescapably emotional and personal, defying cultural boundaries. That is quite an achievement for an artist and for this alone, her artworks deserve widespread appreciation."

- Barbara Pollack, Author and freelance art critic in The New York Times, Vanity Fair, Art News and Art in America

Recently called by art critics "a mascot of Danish contemporary art," Mille Kalsmose is working at the intersection of art, science and technology. Her artworks conceptualize space, identity and relationships and convey a metaphysical understanding of human existence and our place in the world. . Organized by the belief that all creation comes from energy frequencies and that we can learn to develop human consciousness, she frequently includes collaborations with neuroscientists, psychologists and sociologists in her practice.

Previously, Mille has spoken at The Global Women in Data Science (WiDS) Conference in New York. Her work Cosmic Relations, which includes radio and plasma waves translated into sound, recorded by NASA's Cassini spacecraft in the vicinity of Saturn between 2002 and 2017, is included in the 14th Media Arts Biennale of Chile 2019, the Horsens Art Museum and Den Frie Udstillings Bygning, Denmark. Later this year she will be collaborating with researchers in Chile at the European Southern Observatory (ESO), which together with its international partners operates the Atacama Large Millimeter/ submillimeter Array (ALMA). Her project will continue at CERN, the European Organization for Nuclear Research.

Mille Kalsmose holds a Master's degree from Universitat Autònoma de Barcelona, UAB and has studied at the School of Visual Art (SVA) Bio Art Lab, New York. Internationally she has been exhibited at the United Nations Headquarters, New York, USA; Center of Contemporary Art, Andratx, Spain; La Virreina, Centre de Imagen, Barcelona, Cataluña; ITAMI Museum, Hygo, Japan; and Fundacion Valentin de Madarigada, Andalusia, Spain, among others. Nationally her work has been exhibited in multiple shows, including the 2017 survey exhibition of the most significant Danish artists of the last decade at ARoS, Aarhus Art Museum; Horsens Art Museum; Gether Contemporary; Den Frie Udstillings Bygning; Kastrupgaard Samlingen, and others. Her work is collected in several private and public institutions and has been featured in The New York Times, Kunsten Nu, Magasinet Kunst, CLOT Magazine, Radio 24/7, and national TV such as TV2 and DR News broadcast.

**Collected Minds
acknowledges how art
with its unifying nature
can connect people
around the world
through interaction.**





The artwork embraces diversity and underlines the importance of a more sustainable, responsible and conscious way of living.





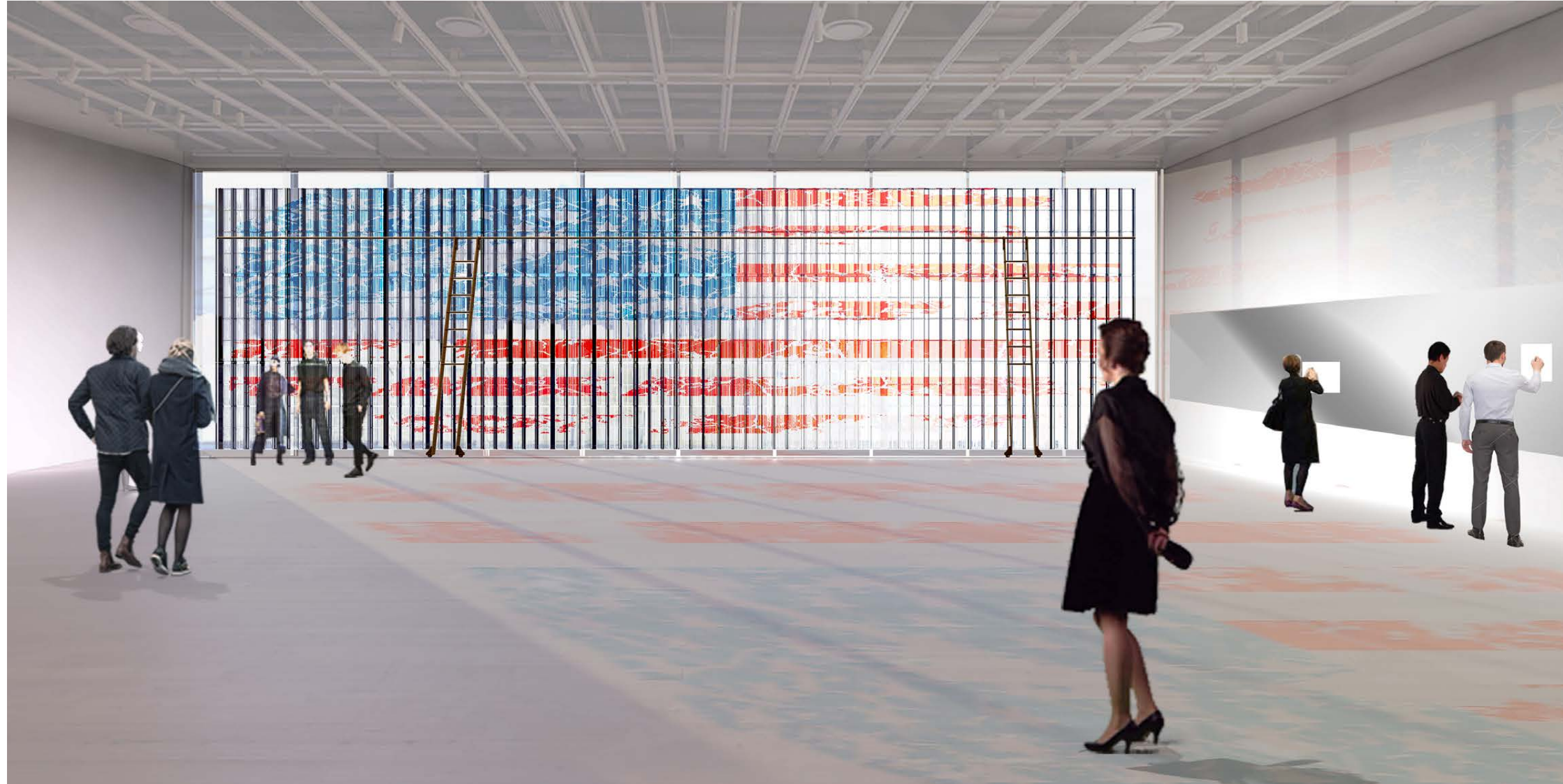




Battlefields of emotions and visions, channeled in the right setting, can change history.









**The interaction is live
recorded and serve as
digital archive.**

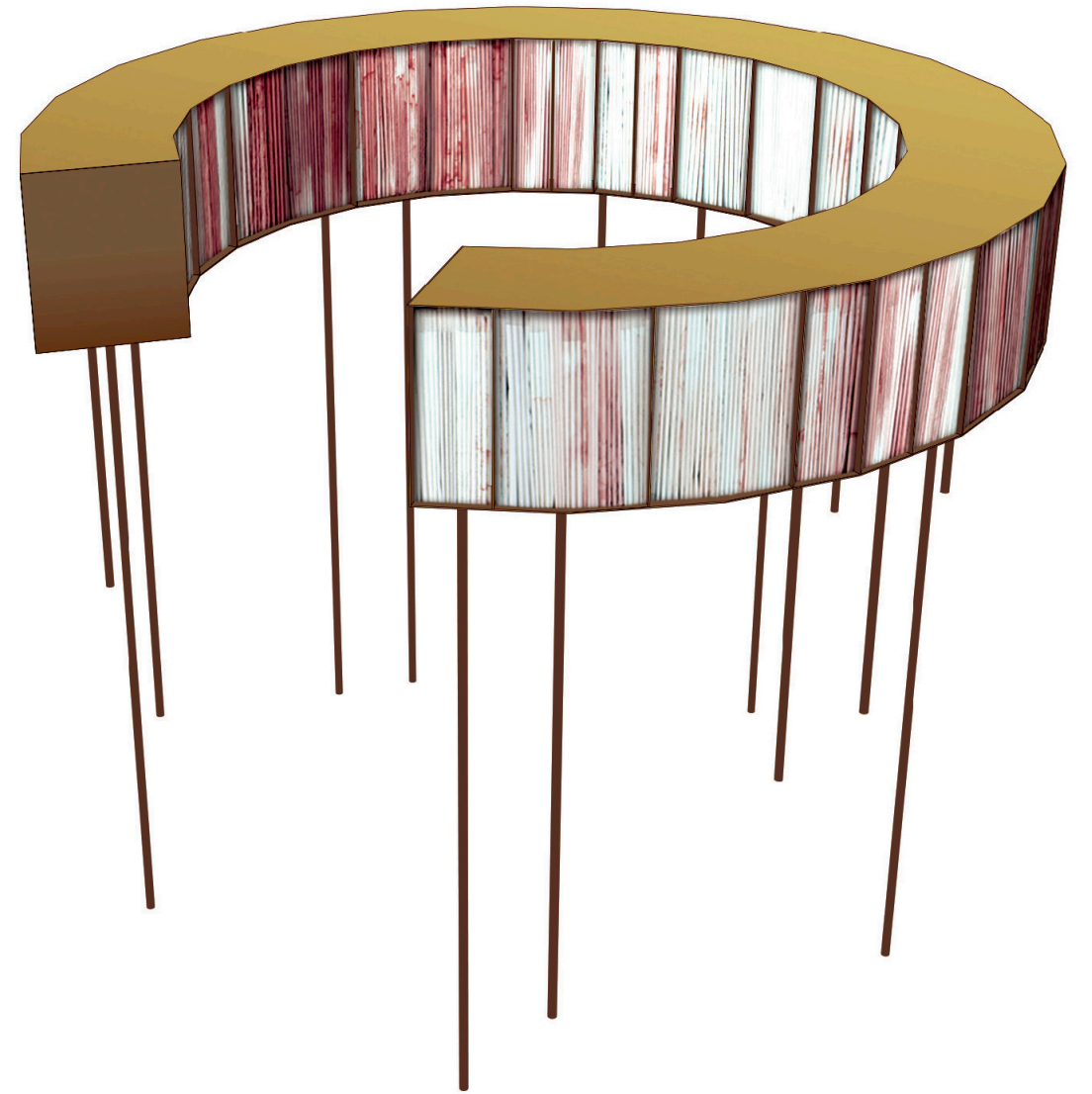


Collected Minds 00C2, 2018 (Back view)
Brass, Chinese and Japanese
double woven paper dyed in teas
200 x 50 x 270 cm | 79 x 20 x 107 inch



Collected Minds 00C1, 2018 (Front view)
Brass, Chinese and Japanese
double woven paper dyed in teas
200 x 50 x 270 cm | 79 x 20 x 107 inch

Collected Minds C-002, 2019
Brass & paper
61 x 30.5 x 168 cm | 24 x 12 x 66 inch

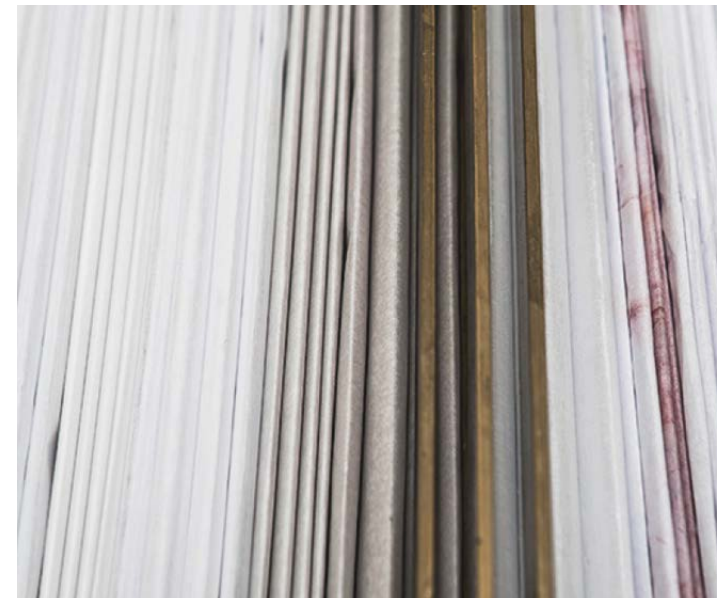


Collected Minds in General Assembly Hall



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RELATIONS ARE SENSATIONS ABOUT COSMIC COMMUNITIES

Emilia van Hauen

Cultural sociologist, bestselling author

Suddenly, she's standing there – in my office. Tall. Blond. Leather pants. With an insistent, inciting energy. And many laughs, the one after the other, while we quickly establish a wavelength. As if we were continuing a conversation we had not previously begun.

She's come along to pick up one of my books that cannot be purchased any longer. However, I've got a few copies laying around, and this becomes the starting point of a journey into each other's worlds. We share an interest in the 'us', in the 'we', in the others plus myself. Relations are what we are both standing upon. What we are both standing in. And soon, we've come to create a connection that establishes a bridge between sociology's many narratives and Mille Kalsmose's wild world of expressions, and impressions, which inevitably penetrate their way into the viewer. The participant. The other person.

When I visit her in her home, a few days later, what comes to light is how Mille is able to create works that construct the statistics related to our modern imbalances and discontinuity into forms which, in feathers and in colors and in other forms of materiality, simultaneously reflect the frustrations and the longings for coherence that are seated in our flesh and in our minds but have not yet been put into words. And also how she, in an

utterly un-Scandinavian way, is a veritable well of universal sensuousness that slides its way in under all our rational reservations and fills us up with subtle liveliness.

I'm thrilled. And we keep in touch. In the one moment, she's in New York City. In the next, she's in Hong Kong. In the third, she's in a third spot. But we keep in touch.

In the West, we've never been more pressured. Inside. Insane quantities of stress, anxiety, depression, suicide, insomnia and loneliness mirror the machine-logic of effectiveness and binary measurability that have been allowed to dominate human ambitions for much too long. And that have alienated us in our relation to the world. In our relation to ourselves. The absence of ontological security, the absence of certainty in our own being, which our relations and our contributions ought to be providing us with as a matter of course, have become elusive factors. And we're suffering. And there's longing ...

... for sensing ourselves as a part of a larger context. A stable larger context. A meaningful stable and larger context. Once upon a time, we were eminently qualified members of the deeply rooted communities into which we were born, and where the hierarchies, the rules and status were givens, from the moment of our birth. This provided tranquility, common strength and social and creative limitations. Today, however, we're floating around in free neo-tribal communities with rules that we've got to adopt ourselves, tasks that we've got to create ourselves, and we're being borne forth by a common faith in each other. It's beautiful. Marvelous. Creatively exploding. But also very very vulnerable and volatile.

The next time I visit Mille, she has wonderfully set this into form in her art work.

We're sipping tea. Sitting in the kitchen. Laughing. That's something you do a lot with Mille. And suddenly she tugs at me, beckoning me up, and wants to show me the first traces of a new piece that she's busy developing.

From the second that my gaze opens up to behold the art work, I'm lost. In love. Enchanted. This precursor to the work, *Collected Minds*, speaks in every way to the woman, the author, the mother, the sociologist, the daughter, the priestess and the witch in me. In front of me, a frame. A sharp metal frame. Hard, square-shaped, clean, quadratic, and standing. Resting in itself. With a golden softness that mirrors the light and the dreams, while it bears a fleeting crispness in the leaf-weight pieces of paper that have found their homes in each their own quadrants. An altogether particular number of families in the safe society, which the frame bears for them. The perfect amalgamation of the feminine and the masculine. A sacred wedding of archetypes which is telling, in a perfectly balanced way, about both the limitation and freedom with which we human beings today populate our lives.

It is as if the stories, the longings and the dreams were flying off from the pieces of paper and the metal, and are kissing me tenderly on my forehead, like a soft breeze of humanity in all nuances. And I reach out – and forward – and want to feel the paper, want to touch the brass, and I know that works of art are only finished and ready when we humans have touched them with our souls. But already now, it is more alive than many of the people who may one day come to place their lives inside this con-

struction of community and relationships.

If I could, I would have this work inside my home. And every day, fill out a leaf with stories about the people I meet. Oh, I would also place my own stories about love and betrayal, about successes and failures, about relationships won and lost, inside them, and my diary about our existential conditions would take on a materiality that could touch, palpably touch, those who were reaching out in order to feel *Paper&Metal* in perfect harmony.

But I cannot have this work standing in my home. So, instead, it has moved into my consciousness. It has become a part of my soul cloud, which I visit when I am seeking refuge from the prose-like character and absurdity of everyday life. Because here, there is a human chaotic order in life's unruliness and this gives space and tranquility at one and the same time.

Mille has spoken. About the glaring lack of relationships in her upbringing. And about her attempts to create the same kind of metal frame around her relational affinity by setting up rituals. She has a need for this symbolic reality-creation, which can bring about calm and a sense of domesticity inside her. But this is something the modern human being possesses. Because we are living in a community of popcorn brains and acid hearts. This highly praised individuality is being articulated, celebrated and worshipped. But instead of liberating them – that is to say, us – it is turning people into single-flying pieces of paper that wither away into nothingness. *Collected Minds* captures these pieces of paper, giving them a home and a tribe, and the heart is soothed and the mind gets calmed, and in this way an antidote to the

modern society's homelessness is created. Over time, the work will come to be an archive of the Universe's souls, woven together into a common DNA-strand of eternal life.

If we want, this can become the domicile of the modern ritual, which weaves all our stories together into a common tale about humanity and accordingly becomes a library of brother-sisterhood. A portal opening into the greatest longings, the largest rendition of this incarnation, and perhaps into the next incarnation, so that the art work is not only of this world, but also spans across timelessness. Because we humans are, first and foremost, relations. Without the others, we are nobody, and our energy will disappear forever, out into the darkness. But here it gets inlaid with love, inside the crisp pages, and preserved forever by the golden steel. For relations are the first that we meet and the last that we leave. And this is something Mille understands.

She also understands that aesthetics is not merely about superficial beauty. It would be so superficial to believe this. The modern person believes all too much in rationality and forgets that it is our sense faculties that assess whether something is healthy, is good for us – or not. That's how it's been since we got hearts that beat. For this has always been a survival strategy for humanity: both to express oneself in such a way but also, and to an even greater degree, to orient ourselves around aesthetics. Aesthetics do make us wiser, sharper, change our emotions, fortify our senses – and even our immune systems, and it can create a bridge between people. And more than that, it can quite simply bring forth communities that share behavior and history. And that transcend

any language, any thought, any tribe, because we share our sense faculties before we share anything else, and this serves to make us alike.

Aesthetics is constituted by stories about people. And that's precisely what Mille is creating every single day. While she is simultaneously creating the future. For she is putting form on that which zeitgeist has just been breathing down our necks – and if we open our eyes, if we open our senses, we can hear what the works are telling us about who we are on our way to becoming ...

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