

## Box-project 2008 - 2009

# The Sandwich Box

### Projecttext

The material to The Sandwich Box, that consists of a project introduction, *A little set of aphorisms and Reflections*, is produced by Charlotte Mosen Jensen, Den lille have / DEN LILLE HAVE – artwork, 2008.

The material is produced in consultation with project coordinator Lars Vilhelmsen about entry of an actualised artwork field around the artwork project The Sandwich Box. Sometimes I cross this road. This is a piece of artwork I am doing. Almost demonstrative outwards reacting I in-appropriated my own subjective oriented artwork field on my way. However I mean almost. I wrote almost too. I have artwork produced myself to another artworkers artwork production. I think, I have established one of the fields of feminism oriented utopia, that I always dreamed of. Because : Our artwork have to expand on its own premises! And because I read a sex discourse as a possible work field into the project The Sandwich Box :

*We have the opportunity to create our own spaces and filled them with that artwork we are doing. The sun shines and we are reflecting. We look and wonder. The value of the heart are estimated. We wonder and look.*

I have pulled on my read-of-artwork-sweater.

Happiness is the meeting between the artwork production and a reader. Read, read, read, read, read, read, read. I almost have violated artwork produced in another artworkers artwork production. I think, that I have established one of the fields of feminism utopia, that I always have been dreaming of. I have tried to authorise a subjective oriented artwork field.

I always try to read, read, read, read, read.

Charlotte Mosen Jensen

## The Sandwich Box

### *An introduction to Lars Vilhelmsen's project the Sandwich Box*

The Sandwich Box, having grown out of his earlier artworks, inscribes a new element onto Lars Vilhelmsen's art practice.

The following text explains its evolutionary process, beginning with Lars' work, *How Scandinavian Of Me*, *The Travellers Secret Box* and *Scandinavian-t-ransit*, and arriving now to *The Sandwich Box*.

There is also an explanation of how The Sandwich Box project will operate, what intentions and concerns will be searched out and examined, and how these will be incorporated into the project.

The Sandwich Box will be ongoing and continuous, and will involve a number of artists on a collaborative level. The resulting collaborative artworks and ongoing project documentation, will be evaluated and published on the [www.thesandwichboxsite.org](http://www.thesandwichboxsite.org) at each stage of the project.

We hope you enjoy reading about the project and its continued evolution.

### **From The Travellers Secret Box to The Sandwich Box**

The Travellers Secret Box began in 2004. From then until the end of 2007, the work has been centred around the concept of circulating a number of boxes, both in Denmark and internationally. The project has been administered by its originator, Lars Vilhelmsen in co-operation with co-ordinators Karen D´Amico and Tulle Ruth. The project in its entirety is published on the [www.thesandwichboxsite.org](http://www.thesandwichboxsite.org)

There is also a website [www.travellers-secret-box.co.uk](http://www.travellers-secret-box.co.uk) developed by the UK co-ordinator, which shows the work made by UK artists in a singular context.

As a furtherance of his work with How Scandinavian Of Me, Lars, in cooperation with Sergei Sviatchenko, originated a new project in 2007, entitled Scandinavian-t-ransit. The project is similar in structure to the Travellers Secret Box in that it involves an object (in this case, a T-Shirt) that is loaned to a number of artists, along with a brief set of instructions. The T-Shirt then travels from artist to artist, each being chosen by the former, with the 'sending' between artists creating a sort of network for exchange of ideas.

The experiences collected during work with The Travellers Secret Box and Scandinavian-t-ransit have culminated in Lars developing The Sandwich Box project, which he initiated in January 2008. This can be seen as a natural progression for Lars' art practice, and although wider concepts such as identity and tourism still inform the work, it is now more directly focussed on looking at the personal interaction between artist and object, with the intention of discovering those points at which network, concept and individual investigations begin to intersect and blend to become one and the same project. In this way, the Travellers Secret Box has now evolved into the Sandwich Box.

### **What is The Sandwich Box?**

The Sandwich Box is a metal suitcase measuring 31 x 37.5 x 12.5 cm (height, length, breadth). The suitcase is used for "artwork in global stage management" and contains a lysthus, which is a sort of tent. The lysthus can be unpacked from the suitcase and measures 200 x 150 x 150cm. The intention is for the lysthus to be used within the context of the project. There are 4 identical Sandwich Boxes in circulation.



## **Project structure**

The Sandwich Box will circulate between artists around the world, and be used as a means of producing artwork in intervals of 6 months. The Sandwich Box will be given to a minimum two artists at a time, or a group of artists, who will then engage in a collaborative process of interaction with the objects. The artwork that results will be published on a website by project coordinator Lars Vilhelmsen.

The experience of the project is considered to be an artistic process in and of itself, therefore it is the experience and hence, the documentation that becomes the artwork, rather than a singular artwork becoming manifest at the end of the project.

The dynamic of this interaction is informed by a set of aphorisms that will function as a source of inspiration for the project participants. As well, a set of reflections have been formulated, to be applied as a means to evaluate and document the work. This can take several forms, such as written documentation, a form of diary, video, presentation or talk, dialogues, and so on, and should be presented in connection with any public showing of the work in addition to its publication on the website.

## **A little set of aphorisms**

### **- about what we all know**

Lusts must be followed with cautiously and moderation. Lusts are pleasures. Watch out to be a slave of the lusts. When the consciousness stops registering the usual perceptions and conceptions, it is because the lustimpulses has taken over, and dominate both the way of thinking and action. Remind that the lust – and unlustfeelings are the most occult and unavailable area of the spiritual life, but at the same time this impulsefield creates our most precisely memories. Here a consciousness of lust will take place, when the sense organ titillates of an object for lust – otherwise unlust. These very obsessed senseimpulses for lust supplies energy for us, which applies to appoint our ego ad interim. In the interactions in our social relations and on a social level, the pleasures of the lusts must be taken seriously : they accommodate a cosmic mood, which relates to ceremonious grace, which is spoken in a language, that no one understand. They are about our self and the surrounding world.

## **About sandwich**

The sandwich has several characteristics.

With regards to the presentation is the sandwich both complex and yet very easy to manage. Especially in a box for that purpose. Some use the lunch box, other a transparent film, and yet other wants to reflect it in tinfoil.

The complexity of the sandwich is in the absolutely free use of ingredients as the sandwich – concept invites to.

The most obvious characteristic of a sandwich is, that everything happen between two. Two

soft bread. Two buns. Two who creates a lustfull sympathy.

The all-important particular about the sandwich is lieable to that feeling, the final result, the near relations of the variable ingredients create, in a sensous field of lust. The variable ingredients are included, with each their marked sensous attraction and challenge, an union, where the sensory perception of the elements results in a sensuel total experience : "

Ooooooooooh – that delicious!

### **About the spatial dimension**

A romantic thought about lysthus (Gazebo) is, that there is a connection between the design of this lysthus and the inner feeling, that it create with users of lysthus. The space a lysthus establishes in this way entrances to forms of consciousness, that relates to the emotive. We create aesthetic designed spaces, lifespaces, and with this new forms of thought can be consolidated in contexts, where our experiences can be inscribed. The gazeboes in Denmark are spaces, that established setting for inspiration of writing poetry, letterwriting between humans ( probably of personal character), and other literay 'fiddles'. The gardens has been the contexts of the gazeboes. The gardens have had a little diffirent functions through times. Some gardens has been satiated by education, where humans could wander through references to previous phenomenons of culture, that in the gardens were interpreted ind contemporary political connection. Other gardens have been directly pedagogical in their sight, and the common people were invited in the gardens to learn about solitary phenomenons by surveying as pedagogical principle. The development in the aesthetic design of gardens was all about, that in the end of 1700 was created a basis to form the garden from local requirements. In Denmark it was reflected, that the garden appealed to the emotional life of the gardenwanderer. The conditions for agreement between exterior and inner space is created and we call it romantic. Those buildings standing in the gardens, the pavillons, changed also function of course, concurrently with the changed conditions of the gardenspaces. Since the Renaissance it has been common with gazeboes in the gardens, but once when Chr. Elling focuses on the value of the atmosphere of the garden, mentioned both as the sentimental, the sensitive and final the romantic garden, established the ties between the gardens buildings and spaces and the human feeling.

### **About denial of the social world**

Endings of circle draw round and round a lustconnected concept about taste. The taste has its basis in the way humans live social among each other, their life style. The space of life style can be loaded of various tastemoods, and the closer the taste is the artistic, the more it draws round in circles. This taste will itself without the taste of social relations for sharing. This taste has the lust as its principle. This taste is investing in the individuals efforts to dominance and it functions by a field, that maintains in dynamic play. As a top spinning up and up and up and cut a golden ring around the unique.

### **Thoughtfull art – colla – borators**

The intention of The Sandwich Box is to challenge and make visible elements of intimate spaces and to make opportunity for directly dialogue and activity about intimate spaces. By inviting artworkers to collaborate about a temporary contextual work with the project The Sandwich Box, there can be a span between two or several individuals workareas, and the span or the development in the exterior and the inner can be varied in several ways. There is opportunity that sociocultural relations can be worked on, artificial problematics, political orientated sensitive subjects can be considered or be worked on. There are a great number of workingfields, that can be initiated in the context of The Sandwich Box. What is generally for the work running in The Sandwich Box, is of course, that lysthus will be a central. Therefore there is a set of aphorisms worked out, that can establish inspiration and maybe start ideas. The aphorisms are impulse, that inscribe the workingfield in The Sandwich Box and they set an immediate context. This immediate context can of course at any time be pulled and turned and problematised and stimulated and everything else in the interest of the collaborating artworkers.

### **About characteristic of the gazebo**

The spaces are applied, there is a life in and around them. The gazeboes have been used for social meetings of different kind of atmosphere, f.ex. imaginative meetings with other cultures, teedrinking and societies, and as eremittages, where silent contemplation and reflection compared to life and death, compared to God or your self, was the aim. The most fundamental is, that the gazeboes have functioned as intimate spaces, that invited to silent contemplation over the life of the individual. They had the function as exterior space for the individual surrendering oneself to its own life.

### **About persons**

There is an indisputable duality in the interaction between person and outside world. Anybody human lives in an environment, where he or she is centre in each own experienced social psychological world. Separate are all individuals in a social psychological system, both centre in their own social lifeworld, and part of others. The individual is in the same time created of and the creator itself of the experienced social reality. The sex is contemporary an important part of the individuality.

### **About lust of heart**

To dance, sing and play musical instruments. To write and draw. Adorn an idol with rice and flowers. To make beds and organise bouquet of flowers. Colour teeth, hair, nails, body and clothes. Place glass mosaic on floor. Place blanket and cushion beautifully. To play music on water filled glasses. Make pictures, garlands and perfumes. Magic or troll trick. To cook and sew. Rhyme- and reel plays. The trick to draw others belongings by conjuration. Knowledge in architecture, garden skill, language, play, disguises, gymnastics and war and much much more...

## Reflections

- As collaborates in The Sandwich Box you have to formulate an ultra-short CV max. 8 lines or space equalling.
- You have to formulate a personal argument for your want to enter into a relation of cooperation in The Sandwich Box.
- Who / what defines your workspace/area with The Sandwich Box?  
Who / what defines your workspace/area with lysthuset?
- Describe the workspace/area You find most important in your work. You can describe, what You have worked with , how You have attached the work with respective context, reader, the relation of cooperation between you, publication etc.
- Describe the substance in your work.
- Are something turned up (problem, specific workfield, inspiration, ....), that You following want to process in your artwork or in another way?
- Describe which elements of your work, You want to communicate. Some parts or a complete.
- Give an argument for your communication.
- To whom do You communicate your work?
- You are naturally welcome freely to formulate about your work.