Since its creation in New York in 2009, Red Door aims to serve as an alternative platform for voices, stories and projects to be heard without censorship. An independent door to connect our communities participating actively in the process of self-actualization, construction and connection, as a space for free expression and active communication.

Our goal is to provide the tools for you to be the storytellers and create opportunities between each city and space we inhabit. Starting the conversations that need to happen. WORLDTHREADING.

We aim to be the open door that welcomes the future we need to create together. The time is now. We exist.

This 10th anniversary issue has been compiled in our current physical location in Copenhagen, Denmark. With collaborations from Mexico, Colombia, Australia and the US, as well as various locations in Europe. Thank you for having us.
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WHAT IS IT ABOUT YOU THAT KEEPS ME SO HOPEFUL?
A NEW EVERYTHING BEGINS

By Elizabeth Torres - Ms.Neverstop, Copenhagen

The gates open wide in front of us. We enter the room tiptoeing, while our eyes adjust to the lights. How to describe it? Well it probably isn't what most of us expected. Honestly, it sure as hell ain't what I bet on. This ‘future’ we have arrived to, doesn't taste and doesn't smell and doesn't feel like I dreamt it as a child, or like Akira and Blade Runner seemed to think it would be. The old cities, the rusted scenery, the neon lights... the technology!

And yes, the Event Horizon Telescope just rewarded us with the first official photo of a black hole eating away somewhere in space (and did you know it was a 29 year old woman, Katie Bouman, whose crucial algorithm just made this happen?...just sayin’). But also, look at the buffoon still comfortably sitting on the oh-so-very White House these days.

So what is it about you, oh future, that keeps me so hopeful?

10 years ago, when we envisioned the idea of this magazine, in a now defunct 5pointz in NY, people laughed and pointed, because we weren't printing copies. We visualized a radio show to go along with it, but the technology wasn't there yet. This we I speak of, has morphed and transformed itself again and again, (we have lost dear warriors along the road) but here we are. With eyes wide open. With arms wide open. With a beating heart, so damn eager to continue existing, documenting, transmitting. I don't mean the royal “WE” when I say this. There is correspondents in several continents, who 10 years later, still volunteer their time to make this magazine happen, and our stubborness continues to reject the idea of ads and private sponsors. Once you involve money, honey, the rain tastes different. This isn't that.

I've asked my fellow Red Doorers, here in Copenhagen, and Australia and Mexico and Spain and Texas and Colombia, and an audience who still answers our calls with incredible insight, to talk about The Future. Mostly out of personal curiosity, because I wanted to see if everyone is being as sarcastic as me lately. But instead, what I got was an echoing message from every corner, which you will get to see throughout these pages.

It moved me to tears because as I age I am moved by stuff more easily, but also because lately I enjoy moments of active feeling, because they remind me that I'm still here. And also, because I try to feel more, to be more present, to exist more fully, in honor of lovers who have left, so that their eyes through my eyes can also see it.

So, what did I find out? Why am I suddenly so eager to launch Red Door in a new, fancier format, (accompanied by a podcast, and as a gallery in Denmark, and as an publishing project)? Because everyone said in unison: The future is collective. The future is all of us. No more of this individualism that distances us from one another. We're all in it together.

Fine then. We keep moving forward.

Thanks, beloved Red Door network, for honoring me with the opportunity of being a WE, and feeling the connecting energy of our threading energies. WE EXIST!
Brushstrokes that charge, caress and impact. A galloping of shadows on red corners. Movements that touch us like fertile impulses of rain.

Manifestations of city and moss, spilling themselves with the vertigo of an artist’s desire, while a tango plays in the background. But that’s my interpretation.

What do you see in the art of Jose Osorio?
Stories sometimes interlace themselves through decades, all in the name of art. These passions, these visions, are the fruit of the cosmos that sustain us and lead us towards paths never imagined.

I know of a man whose work coils up and twirls like women’s figures, but still also feels like archives of the mind we only peek through. He comes from the surrealist land of cloud-covered mountains and coffee that some of you only recall because of its ravaging and interminable social conflict, Colombia.

I, too, come from this land, but we know one another from a different reality. You see, this man can tell you the stories of New York that the city itself now begins to forget; of the endless nights of winter in the squatted buildings of the Lower East Side. He can tell you of the camaraderie that consumed us all and filled our days with poetry, absinthe, tobacco and bohemia. Through decades of this existence, Jose Osorio dedicated himself to pouring his visions on the canvas. Charcoal, oil, watercolor and pastel as his main instruments.

This man will tell you he’s got nothing to teach you, because that’s not his purpose. Instead, he will welcomingly show you the result of his efforts. The conversations with the canvas. The precise miscalculations and dances of lovers, as interpreted in his paintings.

I do not want to write much more about him, because art is not to be explained, but witnessed. Testified. Experienced. And so, my only way to truly share with you the admiration and delight that connects me to his work, as well as the comradeship that unites us through continents, is to invite him here, to Copenhagen… and to invite you to be a part of this encounter

Shall we?
There’s a phrase going around and that really resonates with the times lately, that says ‘The Future is Female’. What better way to begin this issue than to honor Dan’s grandmother, Leonora Carrington, a key figure in the surrealist movement and an inspiration to artists all over the planet.

Leonora Carrington’s art spoke of self-perceptions, identity, unconscious mind, and dream imagery... and also wrote, and was a founding member of the Women’s Liberation Movement in Mexico City, where she spent most of her life.

Growing up as her grandchild, what has been your personal connection to her paintings and to her work?

D: I feel very lucky to have been able to grow up with such incredible worlds all around my house. I felt like I lived in a museum in which any wall in my house could transfer me to a different story and each one could uncover new secrets at any moment. To this day I find myself getting lost in her artwork imagining different stories from the same painting or sculpture and feeling connected to her and her creative world. Once I grew up I started working on sculpture and the relationship became more technical as she would show me different techniques and I became more interested in the process behind the artwork.

What about her story, did it influence your life growing up?

D: I think that throughout her life my grandmother showed an incredibly rebellious spirit that led her to lead such an incredible life. She rebelled against gender roles, against an aristocratic lifestyle and maintained an incredible attitude against all adversity. It’s hard to pin it down to one moment in her life because, in reality, it is her life as a whole that was influential and my formation as an adult.

Is there a piece of her art, be it in written or visual, or a series format, that you cherish the most or that you feel most connected with?

D: I would say that her mural which is exhibited in the Museum of Anthropology in Mexico City called “El Mundo Magico de los Mayas” depicts a breathtaking representation of Chiapas and the cosmovision of the Mayans and it was also very difficult for women artists to receive mural commissions in Mexico at the time so it is important from that standpoint.

www.leocarrington.com
INTERVIEW WITH DAN WEISZ

- Her story is one of an incredibly independent and rebellious woman. Does that run in the family? Do you have any favorite stories of her life that you’d like to share with us?
D: My father would definitely fall under those categories and I think that he successfully ingrained that into each one of his children. I think that it is important to fight against injustice regardless of how ingrained it is in society or in what form it comes.

It is hard to pick a story, but one of my favorite tales is that of my grandmother and father inviting a congregation of important artists and intellectuals to have caviar that allegedly had been specially brought to the house by the Russian embassy (or so they told their guests). In reality, my family was too poor to afford any sort of extravagant foods so my father and grandmother went to the market and got some fish, octopus ink and tapioca and proceeded to go home and mix and boil the concoction together to make “caviar”. In the end, my father and grandmother had to bite their lips to try and contain their laughter as their guests marveled and delighted themselves with the “caviar” and discussed how it was some of the best they had ever had.

- It is known that her family wasn’t too supportive of her artistic tendencies while growing up and that she experienced several years of turmoil before moving to Mexico. Now, as a direct descendant of her lineage, you’re her grandson and want her work seen by the world. It must be a very tedious work, of archiving and documentation. Would you like to share some of that process with us?
D: To be fair, it was her father who was not very supportive, her mother was the one that initially introduced her to Surrealism and supported her as much as she could behind my great grandfather’s back. I’m only one of several family members that want to keep her legacy, but I have been personally involved with all of that tedious work. As part of creating a foundation my father, mother and I have invested a considerable amount of effort in building an archive of her work, writings, photographs, videos etc. We have found help from academics like Whitney Chadwick and Susan Aberth as well as many others that work with our project as well as several institutions that have shared material with us like the National Museum of Women in the Arts and the secretary of culture in Mexico. The process is tedious as it involves the digitalization of an innumerable amount of documents and images as well as the correct labeling and sorting out items within our digital archive that continues to grow every day.

- Your grandfather was a photographer and his children poets and surrealist artists. Do you also practice any artistic activities? Do other members of your family make art?
D: I love sculpture and photography and was fortunate enough to have the materials available to immerse myself in both. My siblings also enjoy photography and art. My father Gabriel is a published poet and has incredible ease with sculpting and painting.

-Mexico is an incredibly surreal country, but it is weighed down by so much violence and conflict that the contrast is intense. Do you think this played a role on her creating such strong work? Is some of her work still in Mexico? What is the family’s connection with this country now?
D: I think that the political violence affected some of her work as it is clearly political this is the case with the artwork called “Lepidoptera” in which she describes how her creature does not kill in contrast to the police and military in Mexico during the 1968 student movement. In terms of strength, I think it has more to do with her mastery of technique and what I would call a creative inner strength that she continuously exercised to produce such an impact. It is hard to always pinpoint exactly where her work is since much of it is in private hands, but some of it is in Mexico and some spread around the world. Both my parents and I were born and raised there and it will always be the country that opened its doors to my grandfather who was escaping a concentration camp and the Holocaust and my grandmother who was also escaping the war and her own father who wanted to dictate her life.
-Does the Leonora Carrington Estate take any steps to provide support to other women artists?
Unfortunately, our foundation does not have enough funds at the moment to be able to provide such services. The foundation has set up several art workshops for children and elderly citizens and helped establish an art therapy program that was used in Mexican schools with help from the government after the earthquake of 2017. For more information on projects, people can either consult our facebook page www.facebook.com/Fundacionleonoracarrington or the links listed on the previous pages.

-Are you involved with other organizations or projects related to the Surrealist movement or to women artists in the world?
Not really, but I'm always open to working with other estates or organizations!

-In this modern world of social media, how do you think artists’ stories vary from the life that artists led and the work they had to do to promote themselves? What advice do you have for other artists reading this?

I think that it is always hard to promote one’s own work, but I would urge artists or prospective artists to concentrate on working and mastering their technique, understanding that it is a process that will never end and falling in love with that process because at the end of the day that is what makes people great at what they do. Promotion is important and unfortunately being a woman or any other minority makes it even harder to “make it“. I constantly find myself frustrated by the price gap of artwork produced by men compared to that of women. I hope that social media provides a new venue that can help address some of the promotion problems faced in the past by women like my grandmother that were censored or discriminated against for being a woman.

Thank you, Dan Weisz, for taking the time to do this interview for Red Door Magazine. April, 2019

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El Mundo Mágico de los Mayas (The Mayans’ Magical World)
Art by Leonora Carrington, 1963-1964, located in the Museo Nacional de Antropología de México

Image taken from its original publication from La Cámara del Arte, published in 2016 under a Creative Commons License, with no commercial purposes and included here for informational purposes accompanying Dan Weisz' Interview with no intention to infringe the copyrights of the author or her Estate.
“In darkness we find light” is a common expression that describes and invokes the strength of human beings, or better yet, living things, when faced with struggle and unsettling circumstances. The greeks used to say that hope was the greatest joke or punishment, as it forced humans to suffer longer. But it’s within that same darkness that great talents and skills are developed, as a form of survival or as a testament to the chaos around and within, building and threading the mechanism of existence.

Michael Alan’s work can be described with many adjectives: industrious, passionate, modern, precipitated, dedicated. The Village Voice called his lines “thread-like” and “manically impulsive”. The New York Times declared him an art prodigy. He refers to himself as an Alien: “I am Michael Alien, an alien who wants good and to exist with a twist of chaos and a big splash of toxic paint!” The truth is he is simply a diligent servant of his work, a man consumed by his art. He is also aware of the sacrifices, the board games and the walk needed to let art take you by its hand in these times. But to see his work is to know him. It is chaos, staring back at you. Anything else added to these lines, redundant and mundane fireworks.

-Elizabeth Torres,
RED DOOR, issue #12 about Michael Alan. For this issue, we catch up with the artist and learn about what has changed since.
You were featured on Issue #12 of Red Door, back in 2012... You’ve kept busy ever since. Could you share with us some milestones or changes that have happened since then?

Age / wisdom/ failures/ successes have happened. Also, learning what a fake friend is/ when I was dying –literally- I had a handful of funny art friends steal my art, and others just disappeared... it was funny, but also gave me a taste of what success meant. I learned about the NYC art world real quick and had to grow... HI GUYS!

Living with bad heath and learning to accept and also strengthening sure changed things! Learning that illness is NOT you, learning to focus on drawing while being sick and helping others while you're struggling helped everything. (Also avoid demons).

Meeting my partner Jadda Cat @thelivinginstallation my true love for the last 3 years gave me a real heart center. A bigger purpose. I learn from her daily. She is my hero. I love her and look up to how she thinks of life. How she sees colors and her cute kind ways. I'm blessed!

Seeing NYC become more and more fake, and taking a stand as a native New Yorker in my work has given me more purpose as an artist/ I'm focused on making more work about gentrification/ racism/ standards/ judgements/ acceptance/ and being woke. Most of all. Killing any ego, seeing ART as gift, verse art as me... It's a gift and an outlet, a voice. It's important but not just done by Michael, a name of a human. It's done for the better good!

This is a daily Mantra. At the same time I now stay clear of Vultures as they flood the world. Be aware! Stay safe!
Follow Michael Alan: Michaelalanart.com

Instagram @michaelalanalien

Facebook: MichaelAlan1.0
-What is it like, existing as an artist in the current America?
It's a blessing and a curse. Freedom in humanity is fake. We must become actually free. You have the power of freedom of speech but you also don't. It's a bit BI-POLAR......the place, the system itself. Break the system. Daily! You can take many things in, the good and bad, and let them out into expression reach many people. Help others, teach others by action. Teach yourself......People are open to seeing the bigger picture, but you just have to do it and go beyond the normal ways. The human world will try and stop you. This is part of existence.

-On promoting your work, how has this changed since you started and what do you think really works now:
I don't try to promote my work anymore. I make work post it, and live. I invite friends to see performance, I invite people to make stuff. I gave up promoting. I'm into telling people what I'm doing, I like putting out messages! Most of all asking what others are doing, if it's solely a promo then I'd rather have another purpose.

What do you think is the role of the artist in the shifting times?
To not be a part of the same box. To boycott institutions that only pay homage one kind of vision. These spaces are a danger just as trump is. There is so much in the art business that is just off and wrong. Create your own vehicles, make smiles. Avoid haters as they are deadly. Create joy, create roads of all kinds. Express all emotions. It's ok to dislike a museum. It's ok to fight back. It's just a box. It's ok to not go to an opening/ to not be down. It's ok to put a clown suit on and draw on the train. It's ok to be naked dancing on the ceiling. It's ok to be free!

-Michael Alan
-Michael
-What is the recipe for being such a prolific artist?
Do it everyday and night no matter what is going on. Draw with you heart! Sing with your ears, paint with your hair!
Until recent years, the topic of drones was reserved to military agencies or science fiction movies. However, the idea of using unmanned flying machines is not new. In the middle of the 19th century Austrian imperial forces besieging Venice used hot air balloons carrying bombs, and some decades later, during the Spanish-American war, kites equipped with cameras were implemented by American forces in order to take pictures for air reconnaissance.

During the First and Second World War, those devices were improved to be more effective both at air reconnaissance and bombing. Then, during the Cold War, they were used for the first time to collect data in difficult access places for military intelligence operations. As other “war technologies” like the internet, drones were commercialized once the Cold War ended.

Today, modern unmanned vehicles are used for many purposes that vary from recreational, filming and racing, to professional. For instance, in geographical mapping. The demand for aerial data captured by drones has been growing fast in the last two decades because it allows entering regions that are not easily accessible for humans and provides high quality images at a relative low cost.

Antarctica is one of the most hostile places in the world. It is the coldest, windiest, driest and highest continent in the world.

The permanent mantle of ice that covers Antarctica is one of its most important features, its thickness is 2,160 meters on average and stretches up to 4,500 meters in certain areas.

Its geographical location makes the total solar radiation it receives annually, would mostly reflected towards the atmosphere, which makes it the coldest continent on the planet whose average summer temperatures vary between -17 ° and -30 ° C, and in winter between -20 ° C and -65 ° C.
It is very difficult for human beings to work in environments as hostile as this one, nevertheless technological advances, like drones, have allowed researchers to carry out scientific tasks without risking their lives as much. Such is the case of the drone mapping technique that has been implemented as an alternative to solve the need for topographic maps of the Antarctic territory. Drone mapping is versatile, flexible and allows for high resolution images to be obtained at low costs.

One of the major benefits of drone remote sensing is the low operational costs, if compared with another photogrammetry technique such as aerial photography or satellite images, and above all the absence of risk for the operators of the device while there are no crew aboard.

On the other hand, the accuracy of geographical position and the resolution of images could collect a large amount of high-resolution spatial data from the White Continent that is used by scientists not only to build maps and 3D models but to monitor different kind of processes like glacier status, fauna census, identification of flora species and even detection of pollutants.
Drones in Antarctica - NATALIA JARAMILLO

The process looks very simple, however it requires lots of attention to detail and many flight skills in order to make an accurate data collection and react efficiently to problems that could cause a sudden climate change, which is very common in Antarctica.

Once the collection stage is over, data processing begins which includes classifying and bringing in all data into a software to obtain an orthophoto and then, when all information has been corrected, the analyst proceeds to make a Digital Terrain Model (DTM) through a GIS. The DTM helps visualize terrain accidents and contour lines among other geographical aspects but also makes it possible to detect biological phenomena such as dissemination of organisms, erosion and thaw.
The evolution of these aircraft as well as their uses is remarkable. It is really incredible how a device originally created for war is currently used as a tool for protection and for safeguarding a continent dedicated to peace and science that is currently threatened by the effects of climate change.

In Antarctica we see how technology and science come together to contribute to find solutions that allow us to counteract the negative effects that humans have had caused our planet.

Natalia Jaramillo M. Historian, MA Geography.
Let's get straight down the rabbit hole.

This is an interview with Tex Kerschen & Erika Thrasher aka Studded Left, now releasing their new album Popular Intu-

Let's talk about the previous existences of Studded Left (background):

History isn't kind to also-rans, but I'm convinced that there were a few moments over the years that I was one of the best bands around. We lived by our wits for several years, and that we're still alive is testament to how much wit we started with. Because times were hard; we drank from some fucked-up cups.

Erika and I started the band in 2002, as a freestyle spin-off of another band that we had started (Swarm of Angels). Happily, our hometown of Houston puts little value by music, so we were surround-
ed by many friends with extra time on their hands. These were the core of the band over the years: Brandon Davis (now of Actual Figures, active somewhere between Southern France and Berlin), Rodney Rod-
griguez (rest in peace, we love you), Domokos Benczedi (of Future Blondes, our go-to art consultant and troublemaker), Jimi Hey (esoteric pop guru, early double-drummer LA years). Then, we went full ABBA with Richard Durham (Twist-
ed Wires) and Mary Sharpe (VRS), both of whom still play in STUDDDED when the spirit takes them.

--Could you share a story about your life on the road, a life lesson or an 'I see it clearly now' mo-
ment?

I think I get what you are asking here. We had a number of close calls and long nights of the soul. When I get stuck in an hour's traffic now, I tend to forget this, but more times than I can remember, Erika and I used to drive across half of the USA without stopping to sleep, making direct runs from Chicago to Houston, LA to Houston, New York to Houston.

One our longest-running Chevy vans, the side sliding door was held together with C clamps, else this door would fly open without warn-
ing, exposing the passengers on the back bench to windy visions of the unlimited beauty of America at high speeds (which happened often).

We had another van's metal hood unlatch fly up, shattering our wind-
shield while we were descending a mountain range at 85 miles per hour. The impact was so great that the riders in the back of the van felt like they'd been slapped.

We've been broken down in deserts and mountains and farm lands, and we've been destitute in almost every city on more than one occasion, and these sorts of experiences forced me to take a close look at the righ-
teousness of our ways. And when I did, just after the worst had passed, I usually felt like we were out there doing what we were supposed to be doing, like the Blues Brothers.
Okay, and so, what led to the change of names, (and perspectives?) what else has morphed?

The danger of maintaining an out-of-step organization in an out-of-touch city is that you get so used to doing things on your own that you don't have a sense of how it reads. And we got a sense that the external aspects of our operations were at cross-purposes with our intentions.

We used to follow a band mentality. We worked hard, toured all the time, ate trash, and traveled long stretches without having the resources to take care of ourselves. Like most bands, we were stuck in the gears of a perpetual motion and perpetual-production imperative. Now we have adopted an artist mentality, because artists follow deeper rhythms. Compared to before, we work when we want, taking our time, and we stop ourselves when things start to go wrong.

I want to say that I didn't think our fundamental perspective has changed, because I still feel completely separate from the world, its incompetencies, and its misdeeds, preferring my own misdeeds and incompetency. But that would be wrong. Erika and I shifted from team burn-down-the-wreckage to team repair-what-can-be-salvaged ethic. That wasn't a conscious choice at all. There's little glamor to it. We are slavishly following a biological imperative. We no longer operate on one-year plans, like parcel farmers. Now, we operate on five-year plans, like Soviets. We’re putting out our music according to our own schedule, and we're only going to tour when we feel like it.

The music (currently, who’s who and what’s what):

Studded Left, Studded 2, Thraschen, SL LTD, the Big Dreams Posse, the Paradise Is Coming 4 U band, is Erika Thrasher and Tex Kerschen, with help from Richard Durham and Mary Sharpe.

About the current record ‘Popular Intuition’, its writing and recording process:

"Popular Intuition" is about two years behind schedule, on paper, but we left it too sweat through a few extra summers, just to give it some patina. Writing seems like the act of a moment, but recording takes forever. A few of these songs have been kicked around the USA for a few years, while others were still wet when we sent the album to the press.

The album ‘Popular Intuition’ will be available on May 1 via: studdedleft.bandcamp.com (and everywhere else online)

Our website is studdedleft.com
And the band can also be followed on Facebook: facebook.com/studdedleft
Insta: @studdedleft
On the new album, there’s a song called ‘How you say USA’. Tell me more about the song.

“you’ll see what it’s like, you’ll see what it feels like, how you gonna be so proud, pants down and ass out “(did I hear correctly?) is this directed to anyone in specific, to a group, maybe? what inspired it?

Yeah, a funny thing about that song. My birthday is the day after July 4, which is Independence Day in the United States. My whole life I’ve felt a sibling rivalry with the USA. On a corporeal level, I love the USA. I love the places, the swamps and half-ass cities. I love living in an enormous country filled with infinitely improvisatory people. I even love the culture, including the kitsch, the stars and stripes, the red, white, and blue. I just don’t love empire.

There are many places on earth that have embraced more humane economic systems. There are few places with such rampant militarism. There may be other countries that are more socially progressive, but the USA is still the future. As the USA goes, so goes the world, for better or worse. And the USA can go in almost any direction. The previous despots exploited the status quo, neoliberal policies and quietism. The current despots got in by exploiting a vacuum, a political field in which good faith was in short supply.

So, in the first half of that particular song I’m talking trash about some grotesqueries we have had to live with here, the second half of the song is all about what I want to see, organic infiltration and supplanting the institutions of state and self with a mutual aid society. And right now, in the midst of this global gasp at how awful Americans are, the Green New Deal and other slightly more progressive policies have become more viable than ever before.

Any other songs in the album (or is it a as a whole) concerning the current environment in the country?

We’re not a particularly topical band. That easy and greasy, those kind of bands are playing to an audience that is already dead inside. If the current government is grotesque, mean and stupid beyond belief, and clearly it is, our response has been to try to be more human. I don’t mean this in an escapist way. Trump and his cabal of cartoonishly awful cronies are worse than I even imagined. But, it’s worth noting, the US administrations before this one were equally committed to the export of war and corrupt economics. This one does it in a less genteel way.

One nice thing that has turned up in the last few years is that with the 2016 elections, we finally learned that nobody has any idea what will happen at any given moment. Before this, I deluded myself that events, especially large-scale events, were scripted, following tracks like cars on a roller coaster. But, really, it’s anyone’s guess.

How has the music atmosphere changed around you in the past years:

It’s been a while since we were neck-deep in other people’s music, so it’s hard to say. We’re tourists in that world now. One thing I notice from going out at night is that there’s been an overdue infusion of young artists into the mix. Even though I’m not out at night as often as before, I find that refreshing. We grew up in a world where the underground made a big deal about how different it was from the mainstream world around it, for better or worse, but most of that was empty posturing. When I was a kid, bands were more sonically extreme, but usually archly conservative, insofar as they were into the macho line of things, cars, beers, violence, and hetero lust. Things now seem more subversive. You can’t trust the faux-normal. Nothing is at it seems. Even if it’s not meant for me, I dig it on a level.

Any predictions or instructions you’d like to include here?

We have no idea what will happen tomorrow.
Certainties of paradise

Now I know that the tsunami comes at night obsessively in dreams at least once a week.

Bamboo house over the trees, Rincón beach overflown from the bed.

My mother had predicted it. Tropical depression above us.

Certezas del paraíso

Ahora sé que el tsunami nos visita de noche obsesivamente en sueños al menos una vez a la semana.

Casa de bambú encima de los árboles la playa de Rincón sobrevolada desde la cama.

Lo había advertido mi madre.

Depresión tropical sobre nosotros.
Submit content:

Red Door Magazine releases issues quarterly with an emphasis on art, society and culture. We publish poetry, prose, social issues and current events, music reviews and essays, and occasional interviews by established and emerging artists.

We're here to give you a handful of essential pieces you can digest in one sitting. The magazine also includes events happening in our gallery, and collaborations with other projects, or events happening elsewhere worth noting.

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Please send your content to submit@reddoorkbh.dk

Visit our website to learn about content guidelines, our podcast, our publishing project, and our gallery projects in Copenhagen.

www.reddoormagazine.com
Working in the middle of the night, I sometimes wonder if Kirsten Reynolds is in a wood somewhere by a lake. Alone, dressed in black, melting into the shadows, she is setting up her long-exposure camera, putting her coloured lights to hand, sensitising herself to energies, sounds, and mysterious ambience of the place. Forget tree hugging and dancing with elves. What happens on such nights is physical philosophy.

The photographs she takes, record her explorations of place and time through drawing. She weaves skeins of light before the lends, sometimes white, sometimes coloured. Her trajectory leaves traces whose shapes shift from transparent, through opaque, to sinuous, web-fine lines with the tensile strength of steel. Sometimes the landscape is barely discernible, just a dense tactile space... at another times, the forms drift over recognisable terrain like mist that is impossibly articulated, or a bolt of fine silk, each fold of which is impossibly crystalline, or a transparent titanium sculpture. They look like an extraordinary natural event: the aurora borealis, or freak electrical activity.

- Simone Witney, from catalogue text for Dark Ages, Bermondsey Project Space, 2017.
Kirsten Reynolds is an English artist whose current work uses photography, painting, print-making, and sound / light installation to re-interpret classical themes relating to landscape, nature and the environment.

Preferring to work off the beaten track, she chooses significant locations to make nocturnal light drawings that capture dynamic traces of the artist’s movements in response to each specific landscape. Whilst this technique has been much used over the years in science and the arts, Reynolds has developed a unique approach and her background in music and sound art makes her intuitive physical response to the chosen location both compelling and powerful.

“This is not ephemeral art, this is light, action and location all suspended in time as a gestural moment of magic”.
- Richard Wilson.

@reynolds_art
kirstenreynolds.co.uk
Aging

A wild perfection rests in the fallen petal, a snail’s empty shell, doors with peeling paint, mossy stones, rusty gates, overgrown paths, a slanting tombstone. Something about letting go, coming to terms, making peace finally.

Janice D. Soderling’s work appears in journals and anthologies. Her most recent chapbook is titled “Picture This”, a collection of ekphrastic poems.

Let Us Not Contribute to the Smell of Fear

Why do you push each other so hard in the bus, winter is dismal enough as it is. What do we know of the good and of evil? Let us not contribute to the smell of fear. Most people take great care at living, and anyone, who each morning undertakes to get up, deserves respect.

Niels Hav

Niels Hav is a full time poet and short story writer with prestigious awards from The Danish Arts Council. Translated by P.K. Brask &Patrick Friesen

Procrastinator

I will invent a useless object aereal, ethereal, ridiculous, which I can carry in my pocket when I don’t want to look at the time. Sometimes I will lose it to remember that I don’t need it’s innocuous shape, that no one needs it and I can reclaim it whenever I want in the Lost & Found. I will patent my luck of such a banal invention and when I decide to give it away the General Electric will mass produce it Ford will attempt to copy it McDonalds will want to serve it in its happy box It will be an object of smoke, an inconsistent object an impersonal anti-machine invalid artifice, disposable gadget. That’s how it’ll be. I’ll invent a useless object. However, I promise you this, maybe tomorrow, or when the day opens up, yes, and only if the tool is this never-ending laziness.

Ronald Cano (1983) Resides in Medellin. Author of the books “El Animalista”, “CartografíaUniversal” and “Poema Salvaje”. ronaldcano@gmail.com
Carlow Poem #93

‘The beautiful house of Philosophy crumbled before the cup of tea,’ argued the Oxford don. ‘European philosophy died with the birth of the tea-house.’ Keith Richards boasted he wrote ‘I can’t get no satisfaction’ after a watery cup of tea served in Woolworths. ‘The secret chemical of rock n’ roll is caffeine’, Richards declared to his manager before the Stones recorded Sticky Fingers. ‘The real reason for the decline of rock n’ roll is the kids don’t drink tea like their grandparents no more.’ In the way governments put fluoride in the water of populations to preserve their teeth, tea should be added to water to stimulate soul in the population in these days of lassitude and consumerist inebriation. Hail the gods of Assam. Hail!

I can see the future of rock n’ roll. It will include silver teapots, spoon-trays, and gilded mahogany tea-tables. It will be beautiful. You heard it here first. The beautiful house of rock n’ roll will be reborn from a cup of Lyon’s Gold Blend. I dig rock n’ roll more than any philosophy. There is no truth in the rumour, corporations bought out tea in order to control the youth.

Derek Coyle has published poems in Ireland, Britain, Sweden and the U.S. He represented Ireland at an international literary residency in Tranås in Sweden, as a guest of Kultivera, and he has featured in the International Poetry Festival in Jönköping. A founding member of the Carlow Writers’ Co-Operative, he teaches English Literature and Creative Writing at Carlow College, St Patrick’s, in Ireland.

Derek Coyle’s new book ‘Reading John Ashbery in Costa Coffee, Carlow’ has been published in a dual language edition, in Swedish and English.

Described by poet Mark Roper as ‘wonderfully compelling and original’. Translated to Swedish by Peter Nyberg.

The book has been published by Magnus Grehn Förlag in Sweden.
One day during the Fall last year, as the cold Danish weather settled into the streets of Copenhagen, Uffe Lorenzen packed his guitar, a series of “must-have” items including cigarettes, beers, food, notebooks and a computer, and set off on a little adventure:
Finding the songs for his next record – a second solo album.

While he tells me the story, I try to visualize this long-bearded Viking slowly stomping into a forest and arriving to what I call a Winter House, a cabin somewhere in Denmark, away from bars and city noise, bright lights and chaos... surrounded by nature. I can see him smiling as he takes in the fresh air... and lights a cigarette.

To say that this record was written in a few days would be a misconception, because it took some researching and planning to arrive to this point, where the magic happens. This creative process is as personal and different as the voice and creation of each artist, and it also changes seasonally, like the weather here.
On the third day, Uffe decided it was time for some inner-space exploration. He picked three and a half grams of Mexican mushrooms, and began his journey. Standing out in the garden some time later that stormy afternoon, looking out to the tall old birch trees, the connection started: A friendly groove of sorts, where he began to feel that these trees “were the only creatures who truly understood me”. To some of you this might sound like one of those strange tales people tell of others (not themselves), but to most of you who already know Uffe Lorenzen, from bands such as Spids Nøgenhat and Baby Woodrose, this will sound like the natural way of events.

These voyages are supposed to not just be enjoyable, but also shake you up – He explains. This is something he tells from plenty of experience. Uffe has also been vocal about it both on-and-off stage for many years, first as an underground musician, and now as a recognized Danish rock figure. Uffe hasn’t had ‘bad trips‘ with these experiments, because to him, they contain every emotion amplified. He does, however, recommend one waits until the brain is developed fully, around age 25 or so, to begin experimenting, maybe with some supervision, and to stay away from it if one has been diagnosed with severe mental disorders.

Going back to his own narration, he tells me that he cherishes these feelings of connection, because they keep him aware, in check, and give him a different angle on life and existence. They remind him that everything is in the mind, or that “Everything is One” (Alting er Eet), the name of one of the songs in this album.

The result of these two weeks in the woods comes out on May 10th in an album called Triprapport, which translates to Trip Report, indeed the concept of Space Adventures, but this time of the inner kind. When I ask him about the lyrics of the songs, he shares that Alting er Eet is his attempt to explain that our current issues with race and class aren't relevant – greed and stupidity are killing us- and we should see it all from a larger perspective. Psychonauten, on the other side, is set from the voice of a sort of astronaut that instead heads on a psychedelic trip, inspired by David Bowie's Space Oddity's character Major Tom, referenced also in Peter Schilling's song of the same name (Coming Home), and the Space Lady's wonderful rendition of that song. “Inner Space Travel... is the motherlode!” adds Uffe. “Art should challenge, change views, change perspectives, and on a personal level, I try to do this too”.

The album, produced by Doktor Hansen and Uffe at STC studios after his return to Earth... and to Copenhagen, comes out under the Danish label Bad Afro Records as vinyl, CD and download. It can be acquired here on the Bad Afro Records Bandcamp page.

To listen to our entire interview, where we talk more in-depth about tripping, current issues, his new record, his role in the upcoming Valhala movie and more, listen to our new podcast at: https://reddoormagazine.com/podcast/

Buy Triprapport at: badafrorecords.bandcamp.com
Follow Uffe Lorenzen's Instagram: @themanwhoatetheplant

ZARCO Ivetic a Copenhagen-based, self-taught photographer, but considers himself more of a storyteller. He enjoys composing dramatic pictures with a cinematic touch. His creativity lies deeply connected to his melancholy.

See his work: zarkoietic.dk/
What is it exactly that builds the future if not, perhaps, the stubborn continuity of the present? Or maybe it’s just a sequence of pasts to come that skip themselves like pieces on a checker board? Impossible to know. It happens that time itself is so complex that it flees from our attempts to say with complete certainty: this is what time is. Starting from the idea that defining something is to possess it, to capture its essence; time is impossible to define because, naturally, you can’t own it or capture it. What we can do is just imagine what it is, its nature, its origin and its end. Apparently those things that we can’t define with satisfaction give us the opportunity to explode, multicolored as always, the imagination. Then we can say that the future is nothing but the sum and outcome of all the potentials of everything that exists, existed or will exist. And we let the imagination be the advocate for it.

If there’s someone who has exercised the imagination to approach the most to the idea of the future and its infinite possibilities, that is undoubtedly the British writer H. G. Wells (Bromley, 1866 – London, 1946). Considered one of the fathers of science fiction with others like the French Jules Verne, Wells explored the scope of science and technology of his time and imagined the farthest point they could reach, without ever detaching from the most fundamental physical principles that give credibility to all of his work. For him, Science Fiction could only exist if, based on scientific concepts, the writer managed to be deeply imaginative but also credible. And if to this you can add a dose of social criticism and another of existential reflection, the result is: quality.

In just a short space of time (four years) H. G. Wells published what are now considered his most emblematic novels: The Time Machine (1895), The Island of Doctor Moreau (1896), The Invisible Man (1897) and The War of the Worlds (1898). The latter being the most well-known and the one that has had the greatest impact on the contemporary popular culture (just recall the radiophonic recreation made by Orson Wells in 1938 in the United States, which provoked a panic reaction in a large part of the North American territory), besides being his one novel that most exploits the scientific beliefs of his time. Although other authors have already raised extra-planetary life, including Verne or P. Lowell, in Wells we find even deeper concerns about a possible war invasion of extraterrestrial origin; and in those concerns is developed in a masterly way the biological foundation of the competition between species and the idea of who is the most apt and the one that has best benefited from the mechanism of evolution, as well as the place of the human race in front of an hypothetically more advanced and intelligent beings, whom, just like ourselves, had devastate entire systems for the vital resources. In The War of the Worlds the Martians do with the human race but the same thing that we have done with inferior species for owning resources.
About this work the poet and translator Luigi Amara says: “Reduced to the condition of mere ants against the supremacy of war of the invaders, man is again an animal among animals, and not that last-link-of-the-chain that the teleological mirage of a misunderstood Darwinism has made us believe”. And yet, in the end, the triumph is the same theory of Darwinian evolution and the undeniable way in which we adapt to our environment, both to beneficial and to potentially harmful elements.

However, the work in which the idea of a utopian future is greatly worked is Men Like Gods (1923). Although the concept of utopia had already been treated by Wells in A Modern Utopia (1905), it is in Men Like Gods that he takes advantage of his personal experiences in European left politics and in the crude events of the First World War. In this novel the scientific possibility of journeys to multiple and infinite parallel universes to ours arises. Its protagonist, Mr. Barnstaple, coincides in time and space with an experiment carried out by a pair of scientists from an alternate universe, a phenomenon that ends up making him and others travel to it. Once there, Mr. Barnstaple, along with the group of travelers with whom he is accidentally transported to this new plane, is found in the same space but in a totally different reality to his own, a reality inhabited by a perfect society governed by an anarchy where there is no established government because everything is properly organized and under control. From that moment and throughout his adventure the protagonist feels that this alternate universe is only the future to which our society, corrupted by ambition, religion and power, will arrive in some thousands of years (taking into account that Wells predicted some achievements and future events such as the war tank, the plane, the world wars or the bombs of mass destruction made from nuclear fission, long before they existed, it would not be at all strange that the Utopia exposed in this work will one day become reality).

The reading of Men Like Gods allows us to know the utopian aspirations of Wells, fundamentally those that have to do with society, organization and form of government. Throughout this work we find described details of upbringing, rules of social education, systems of work, rules of coexistence, judicial procedures, forms of government and even the means of reproduction based in eugenic concepts, among others. And all this is organized in such a way that society is in a state of factual, legal and philosophical perfection based, mainly, on the idea of truth. In a beautifully written paragraph Wells shares with us: “Only the true thing grows, the truth, the clear idea, year by year and age by age, slowly and invincibly as a diamond grows amidst the darkness and pressures of the earth, or as the dawn grows amidst the guttering lights of some belated orgy”.

Despite the fact that he came from a humble background because his father was a gardener and his mother a housewife, Wells grew up with a deep sense of justice that always led him to politics from the left. He helped found the socialist movement from which the Labor Party and the London School of Economics originated. He was a founding member of the first British Civil Rights Organization, among others. He traveled to Russia where he met Lenin and Stalin in person. He was a great connoisseur of human suffering, poverty and oppression and used to say: “In my opinion, the best government is the one that leaves people more time in peace.” This made him perceive the future like no other writer of his generation.

H. G. Wells wrote more than eighty books, however, it's in Men Like Gods that we find better treated his concept of the future of society, of any society. In the last part of the novel, Serpentine, one of the characters inhabiting the described utopian world, says: “Any universe that endures must necessarily gravitate”, implying that everything in it gravitates, including time, past, present and future. He just didn't tell us the future gravitates around what.
RED DOOR is proud to introduce its new podcast:

THE RED TRANSMISSIONS

The initiative of The Red Transmissions podcast aims to document the work, behind-the-scenes moments and creative process of the characters in our network, be it in Copenhagen, New York, or around the world where our correspondents find themselves or our poetic adventures take us.

Find out why artists do what they do, how they do it, and hear about the inner workings of their projects. Contemporary happenings, proposals and conversations on culture, music, art, film, poetry, books, our environment, and independent projects around the planet.

Episode 0 - The Infinite, all of it - now available on the link below. Subscribe to our Spotify: tinyurl.com/redtransmissions

Coming soon, our first episode: An interview with Uffe Lorenzen on tripping, composing, existing, analog vs. digital technologies, and more!

www.reddoormagazine.com/podcast
I have spent many years on the run. There are no roots. As I look to the future I see a road ahead that looks much like the road behind. It is important to focus on the little things that light up your life. As I have recently left the city and moved to the countriest of country, I am learning to see the little things as much bigger. For example, I used to get drunk and talk about wanting to change a thousand lives with one solid action; now I pick up a rock and I have done just that. In fact, there is very little one can do that does not effect a thousand lives.

By Brandon Davis.

It is almost as if there is so much interaction and bouncing off of things that the stillness becomes fetishized. We find ourselves searching for time and space when we are in it. We can’t see what we are doing.

I live far away from everything now. The news is of a distant place full of strange people doing things that don’t make any sense.

I look at the little things. They don’t make any sense either. It is nice.

Good luck to us all! Enjoy the video.

https://youtu.be/nkQ4xwCiZjc
We are here …

We are the future!

We are riding the new wave of feminism + female empowerment with women being brave enough to speak out + tell their stories + feel supported in a movement to demand equality + call out sexism + misogyny + stand up to violence + abuse. We can make our own media on social platforms with tags like #metoo + #timesup + #ImWithHer … Its been a long time coming + it feels like womens' voices are finally being heard …

But within this new wave of feminism, is this repackaged ‘modern’ view of women still dictated by (neoliberalist) capitalism + a somewhat male gaze, that women are buying into under the pretext they are as powerful as men, they are in control + all the beauty + glamour labour is for themselves?

I wonder …

There are many women coming out of Australia right now that are solid agents of change. They are strong + pioneering, have had lives filled with challenges + prevailed. The work they produce reflects this + their voices are here to support other women by telling their stories + making a space that includes all the colours, the flavours + the backgrounds …

Here’s a few gals coming out of The Future.
Claudia Sangiorgi Dalimore is one of those inspiring humans who creates artwork oozing with life force + the eye of a critical artist revealing the stories of her subjects. When she’s not working 30 hours a day you can find her embracing her love of dance conducting her Booty + The Beats Dance classes in hometown Melbourne.

Claudia + co -creator Michelle Grace Hunder, 2 independent Australian filmmakers engaged more than 45 artists spanning 6 decades in powerful conversations about our music industry + revealed thoughts + inner most feelings about how the social conditions + attitudes towards women have impacted their lives, which has served as an almighty springboard into exploring narratives about how women's voices are sitting in our world ...

Claudia has just returned from SXSW in Austin TX, where the film was screened, I asked her about inspiration for the film ... 

Michelle had the initial inspiration to want to do some kind of artistic gesture to celebrate women in music. She had just finished a portrait series on the history Hip Hop in Australia. After photographing over 180 people she realised that only 10 of artists were women. It was from there her investigation began. Originally she had thought that her next project would be a portrait series that celebrated 10 women in the Australian Music industry, she chose 10 artists and began shooting. After her first shoot with Thelma plum, it dawned on her that the topics at hand needed much more than pictures to tell the stories. I got a call one day, Michelle on the other end casually asking me if I wanted to come along and interview each of the artists she was going to take a portrait of. Her list was 10 + wanted to add another 20, and now to date there are 88 portraits and 55 video interviews. Over the last 4 years, we have done 2 large scale public photographic installations, a concert, the 12 part vignette series. The documentary premiered in 2018 and went on to tour around Australia.

Given that we are in a time where women's visibility is making headlines (finally but still slowly) + there is a new wave of feminism in the media, I asked Claudia how has she seen the impact of the film directly in play within the industry or with the artists she works with? The impact I treasure the most is that on the community itself. Through the venture of the last 4 years we have been be able to bring these artists together time and time again. The heart of the project lies within that connection they and we have to each other. Michelle and I reflect on it all the time, it's the artists that gave us the strength and endurance to keep going in our fully independent, non funded venture. These women we met along the way truly are magic, and we measure the success of HSHS on how we have been able to nurture this community of women. There have also been countless stories from the artists themselves of how HSHS has become the connection line between them and had they not been brought together they may have not been able to connect with each other the than a wave and brief hello backstage at a festival gig.
Along with Claudia's talent as a filmmaker she is a gifted music video director + photographer. She directed the J Award winning + ARIA nominated video for Mojo Juju's "Native Tongue" ...

https://vimeo.com/278305954

Women's voices are such a major strength of her work, I asked her how she sees the conversations about women in music needing to advance from here?

It's just my natural instinct to work with women and create working environments that women want to be in...

Claudia is quite the pioneer in that she is renowned for her female crews on set. It's not about being against men or being negative about them in any way but a decision to give a place to women + non binary people, where men are still glaringly dominant, it's important to her.

The work I create also tends to centre around inclusivity and diversity, again that's a default for me. It's how I was raised and who I grew up around. I love storytelling, and I want the stories told to feel as authentic as possible. The process of any person I work with is often a listening exercise and me gently drawing out of them their own expression, then work out how to share that with an audience.

I take into account all of these elements and by nature that then amplifies the voices of women and underrepresented people. If more people were to consider these things in who they hire, how they communicate and what messages they share then I think more voices would start to become amplified. Voices that at the moment you don't hear enough.

We need more models, across the board, in all industries. Young people need to see themselves reflected. That visibility can give a person enough confidence to at the bare minimum just keep going and from there I think sky is the limit.

In this way, Claudia has been mentoring young emerging artists through http://thepush.com.au/music-industry-pathways/ which supports developments for female, trans or gender non-conforming photographers + filmmakers. She + Michelle are in the process of creating an educational portal on the HSHS website, so the film can be used as resource for tertiary and higher educational practitioners...

I can assure we have more ideas for the future coming as well.
NGAIIRE Singer

(Pronounced Ny-Ree) is one of Australia's most dynamic vocalists, unique performers + multi faceted artists. Her emotionally laden future soul drenched vocals bring people to tears ... often. She is just about to drop her 3rd album NGAIIIR3 featuring the stunning vocals mixed over electronic soulful grooves and elegant piano work fans have come to love.

What are the inspirations behind your latest record NGAIIIR3?
I'd always felt that the Australian industry were always fascinated by my cultural background but there was a real disconnect between their idea of where I came from and the truth about who I actually was. I'd always felt forced to fit into their boxes of what a black or brown person was in the context of the music industry in order to be fully accepted. I made this album as a bit of a musical representation of who I am that people might finally have an ah ha moment and go right, I get the space that NGAIIRE occupies now. And if it doesn't make sense then that's fine too. I feel like I've made honest music from album to album and someone is bound to get it.

People get NGAIIRE. They might not always get the depth of the work she brings but they get her vast talent + let their souls be soothed + moved by her music.

NGAIIRE is the current Artist In Residence at The Peggy Granville - Hicks Trust House in Sydney, she is the recipient of the Art Prize for 2019 which allows an artist to live there while producing a major work. Part of this residency is showing the work as it develops + NGAIIRE is producing a number of intimate Salon events there this year bringing people into her space + making offerings with music, food (prepared by partner Dan Segal, a talented artist in his own right) + heart set against a background of her contemporary Australian culture + her indigenous heritage.

NGAIIRE's mother spoke at the first Salon themed Rich, I asked her how important is the female voice in your work? I think I was quite spoiled having a mother who was such a force of nature that she made being a woman in a heavily patriarchal society look easy. She'd over come extreme odds with so much grace that I went through life getting on with my business like it was my right to and as if men weren't even a legitimate obstacle. I think I might be in the minority in that I was never brought up to see my female-ness a setback. You just went ahead and took what was yours. To me, the real setback has been colonisation and how that upset the gender balance in Papua New Guinean culture infiltrating what their ideas of male and female roles should be. That said the voice that has always been important in my work is rather that you have the power to create your own space when everyone else says you don't have one.

We are seeing the spaces change slowly for women. Like all things it takes pioneers, brave + strong people to instigate new ideas, in the face of the old guard not wanting change + into the unknown ...

Do you see yourself as an agent of change?
What are we all doing here if not? I am an agent of change. You should be an agent of change. Just because my work gives me a public platform doesn't mean I'm the only one that can bring change. This should be exciting to everyone that we have the power to move mountains even from our own bedrooms, in our offices, out in the field, doing our groceries. Imagine if we all woke up everyday and made it a priority to do one kind thing for someone? Imagine if we ALL did that? IMAGINE??!!

See NGAIIRE on VOICE FOR CHANGE an Australian Victoria Govt. initiative https://youtu.be/VwDr_HmksHQ
Ly + I always have a lot to say. About things of the world + other worlds + to each other. The Skellig came out of one of those conversations. Ly, (writer, witch, warrior, seer healer) has written + published 18 books fiction + non-fiction, there are 10 available on her site at present + a new one coming. I write songs, poetry + commentary + sometimes like to illustrate or do visual art ... together we produced The Skellig. It was however, already written. That we agree upon unanimously. It has a life of its own, a story that wanted to be told + it was just us in our unconventional way of collaborating that it chose to come through. I spoke to Ly the other day about the process of writing together:

Ly: “well it was already there, we just dipped into the liminal. I mean fuck, Bull + Rattlesnake Lil + The Midnight Express, they were all there ...”
The conversation started out with Ly coming to me with a basic outline + first couple of skeleton chapters of a book saying “I feel like there’s something here but I’ve stopped, can’t go further, I feel like you’re the key.”
The Skellig is set in Dystopia Earth 2156, it follows a shape-shifting woman/praying mantis creature called Gamble as she navigates her way through The Badlands with a band of hybrids + misfits on an escape from the hard tech + lab rat life regimented by the neo government in this world ...
The liminal that Ly was referring to is how we would just allow the characters + scenes to come through the imaginary space as whole packages.
The liminal space, if you will, is like the universal melting pot, where everyone has access, you can dip your beak in the stream of consciousness anytime, everyone can, hence The Butterfly Effect (which is very different to the current generation of paying homage or reinterpreting, which imho is just plain old plagiarism ... but that’s another issue which I could write a fucking encyclopedia on that really grinds my gears ... anyway I digress)
The process would be me sending Ly treatments like one would do for film, characters + backgrounds with visual images + that would blueprint the next chapter + part of the story + Ly would join the dots, bring in new characters + flesh out the narrative
It was like working backwards when the whole story is there + it gets broken down by elements. In this way The Skellig wrote itself, was already written, it was just us who caught her hand as she was flying by. The female voices in this story are ones of raw strength + speak of higher truths. They reflect the deep knowledge that exists within the feminine principle. The knowledge that is older than the Earth Herself. Its is The Past, Present + certainly The Future.
We are Here.
The year is 2156. Dystopia. Misrule. Pirates, badlands, transdrones, cowboys, rebellion.

THE SKELLIG is a story of hope and redemption where hard tech and stainless steel meets legend and myth. The skellig’s name is Gamble. She’s all woman. Most of the time. On the black of the moon she’s another creature altogether, a praying mantis.

A deal she made, with the soul of earth known as the Grace, a few thousand years ago. Sometimes, over a couple of days, she’s a bit of both. A desperate flight north is the only hope for thousands of runaways. Guided by an indigenous and immortal starman, the shape-shifting skellig, a Maori mystic named Mukata and Terrence, a scientist who should be the enemy but is not, they make the journey. Bull and Rattlesnake Lil drive the airstream named the Midnight Express, packed to the rafters with escapees and hybrids. Alice, in his armored all-terrain tank, raises his rainbow pennant on a fifteen foot high middle-finger to the drone swarms overhead. A militarized force behind them is intent on annihilation. Escape is beyond the northern border, accessed only by fording a mighty, raging river and guarded by a mythic race called Álfur. It is live free or die trying.

Download The Skellig here.

https://reddoormagazine.com/the-skellig/
It is also available in hard copy worldwide from Amazon.com + The Book Depository.
Rowena Rasmussen has been a professional dancer/performer + choreographer for many years + recently made an incredibly successful transition into film directing. As a storyteller, it felt like a natural progression + she is feeling more confident in her art form now than she ever did as a performer. Her first film, FOURTEEN, she has solely written + produced + directed. It has scored a laurel for the Aphrodite Film Awards 2019 + been selected in the Short Film Category.

Rowena is particularly fascinated by the human condition + looking at why people end up the way they do. The film looks at the disintegrating relationship between characters Zoe + Farrow + explores a dark unimaginable love.

I asked Rowena if with her vast experience in dance as a visceral art form, if it gave her a particular perspective when viewing drama, an emphasis on body shapes + emotions expressed without dialogue drawing out the things that aren’t being said but you can feel through the air between people + their emotions?

Absolutely. The first time I expressed myself as an artist was through dance, so naturally as a film maker, storytelling through physicality is a main interest of mine. If I can tell a story with minimal dialogue - that’s what excites me the most. My stories always have a kind of ‘dance’ element and although there is no actual dance sequence in FOURTEEN, the way I directed my actress (Nancy Denis) was to treat all the movement as if it were a ritualistic dance - which she executed beautifully.

How important is the female voice in your work?

Extremely. I’m proud to be an Asian/Australian Female Director in the current film climate, with so many people willing and ready to listen to the female voice in film. However, I think the most important responsibility for women in film right now, is not to get trapped in the ‘strong women’ world of making every female protagonist this super human person - it’s not relatable. I feel like I’m a strong woman, but that strength comes from the acceptance of my other aspects of weakness, vulnerability, softness etc... For me, my ‘female voice’ is about not being afraid to express myself as a woman and not to be restrained - we’ve had enough of that haven’t we?

Indeed.

https://www.14thefilm.com/trailer
FOURTEEN trailer
This issue of The Neon Rebellion is dedicated to Our Lady Notre Dame who went up in flames this week. In the name of Art, we salute all the wonderful artisans who gave their hearts to you creating your resplendent beauty ... And while wonderful that over 600 million dollars has been pledged to rebuild her in just 24 hours by billionaires, it would be more wonderful if that same wealth could be shared + directed to ease those suffering in poverty, war, starvation, homelessness + pollution on the planet.

It is also dedicated to Joan Of Arc, whose statue prays inside the cathedral. She represents the power of a strong independent female with faith, a warrior who led into battle + won. She represents the Feminine Principle in the highest order who was burnt at the stake for heresy + witchcraft by a corrupt fearful system, which on a global scale now is crumbling itself. As flames engulf near her effigy the imagery of her still rising in victory from them remains strong!

I also want to acknowledge the custodians + original indigenous peoples who have experienced loss of their sacred lands + sites + displacement from their holy grounds. Imagine if we could rebuild things for them? Honour + respect their sacred places. It is possible ...

WE ARE HERE ... WE ARE THE FUTURE ...
Most people pretend that it still is. That the future hasn't lost its capital letters, but glimmers savagely just beyond the reach of the now. They talk about it being certain and sure, that it will get here, and when it does, it will swoop us up like a temporal Errol Flynn and kiss all our dreams straight into us. And why? Because as long as the charade unfolds in sync with something resembling a manuscript, it's all good. It looks like 'The Future', instead of just being the future (which sorely lacks in space ships), Not only has the future become a dreary place, it's also become tedious and as we all know, most things can be forgiven, but being boring is not one of them.

I don't trust the future, because it's filled with people. Not in the plural sense, I quite like a lot of people, even some individuals and select groups. I'm talking about people in general and especially people in art.

When I was a child, or just younger, the future, sorry The Future was a solid place, not unlike the city of Copenhagen. It was an unwavering locale, filled with metallic surfaces shining in the bright sunlight, reflecting the hopeful faces of people on their way to a better tomorrow. It was a place of unlimited possibility, where inventions and concepts like space travel, terraforming, first contact, dreamstates and sex robots was just around the corner, and I was of the Chosen Generation that would experience this Age of Wonder.

I would bathe in its glory and become the human potential incarnate, just like my neighbors and perhaps my cat. I believed in this. For far too long. Way into my twenties. I guess the sensation of being chosen doesn't eliminate the fact of being a nimwit. My point is, that The Future was there. It was set in stone (or silicon, which by the way is also a rock) and it isn't anymore.

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I mean, sure they're filled with mental disorders, sad childhoods, a rainbow of addictions, bad sex and everyday life situations elevated into some sort of symbolic Oracle of Delphi, and that's all good and fine. **But they lack killer robots and the great masses.** Of course it's possible to shine a light onto the human condition by seeing yet another play about one single person, but **I think that section of the human condition's body is developing skin cancer.**

Please, we need to tell the grand stories of fiction, that don't care whether a person is feeling sad or challenged or constricted or not, but care about people in the plural sense. If not, The Future is gone forever, because **it was joint measure, not an individual claim to fame.** Without the great stories we'll have no narrative. Without any narrative, we'll drown in a tsunami of The Tyranny of the Individual.

Whoops, I guess that was a kind of deroute. **Sorry. The other reason for not liking the future,** is that it has turned into a children's party. You know the sort. Everything's a reason to cheer and smile and celebrate. My *The Future* was a fucking wonderland. It held promises unheard of, and the future just doesn't. The future is a football field turned into a shitty dog park, and most people keep on singing musical tunes as the shit bubbles up between their toes. It was just February. It's not nice that the temperature in Copenhagen was a whopping 10 degrees Celsius. It's goddamn terrifying, so please act like you know what concern is. The vast oceans of the world are brimming with micro-plastic, choking sealife, and I'm not talking about erotic asphyxiation and you are (also) to blame. The world around you is metamorphosing, changing face and nature at the pace of a supercut. Earth is going to hell in a handbasket (that probably held most of the cake for the children's party), **and you shrug, because all of my examples are trivial. You've heard them all before.** Boo, pull the other one, guv'nor. Can't do it. I only have the one to pull. The party is over and the clown has been shot and maimed. Now he's hanging there, all disgusting and corpse-like, **waiting for you to do something, anything.** Of course, you could close your eyes and have another twirl on the merry-go-round. I'm sure the carnival music will conjure up a mesmerizing feedback in your skull, that'll blot out anything of importance. It's a good ride, and the horses are just as lacquered as I am. But it just goes round and round without getting anywhere. I guess the ride would last you a lifetime, but what about the next in line? Or the next? The story can't be all about you.

Sorry for the delay. I had to fetch a new supply of beer. Now, I'm not preaching dystopia. We've all read Orwell's '1984', Bradbury's 'Fahrenheit 451', Huxley's 'Brave New World' and watched Atwood's 'The Handmaid's Tale'. They're all visions of distinct dystopias, each telling a story of laziness of mind, principle, courage and tales of lack of freedom, love and bravery. As I said, I'm not preaching. **The dystopias are already here.** The now is the worst future, and unless you struggle, the future has no chance of changing into The Future. It will be/is bleak. It will be/is oppressive. All the authors' tales have come true. The only way to make them lies again, is to stop telling them as your own story. You dig? The deadline is closing in. Midnight. I've one token of wisdom left (he says, as if he were a Philosopher Automaton.) We should all want The Future back and you're important to The Future. Is that frightening to hear? My guess is that it makes you angry, you scoff a my words, it's prepostorous to even consider. Sure, sure. Hear me out. Your life in itself holds merit to you, and that is well. It's not the same as you being a game changer. But where you place your bet matters. You can continue lording over the world, kicking and screaming that you are the promised savior, or you can pause and become silent. Observe the now around you, and how it changes into the future. And **then you can decide whether you can live with being a cog or a lever, instead of being the machine.** Can you be a sentence in the narrative, or do you need to be the narrative itself?

My rant is over. The time is up. My time is up. I hope for The Future, not the future. So should you.

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By Amdi Silvestri
Andreea Vlad is a visual artist and communication designer currently residing in Copenhagen. She graduated from the University of Art, Cluj Napoca (Transylvania), and later on followed the multimedia and communication design programmes in Copenhagen. She draws inspiration for her work from various artists such as Caravaggio, Velázquez, W.A. Bouguereau, Nicola Samori, Jenny Saville, Egon Schiele and William Kentridge.

“My work is a series of momentums”
“For me drawing is a noun. The aim is to create an image that can stand by itself, that communicates more than I even intended. A drawing is born from the act and process of drawing, so the process and the object becomes intertwined, and only when I feel “it’s finished”, the drawing process stops, leaving just the traces behind, the presence of someone, captured there for eternity.

I choose to draw people because of the very mortal nature that we are conditioned by, making us fleeting, temporary, never static, in a continuous physical, psychological and spiritual transformation. Like flowers, we become part of this world. From a seed we sprout, we grow, we bloom, and we wither, delighting the world with our presence, for some time. With my drawings, I want to capture the existence of individuals, remarkable or not, but unique nonetheless, and give them a chance at eternity.”

ANDREEA VLAD

Her illustrative work revolves around portraiture, combining a realistic observation of the human state, both physical and emotional, with a dramatic use of lighting, going from fast and gestural sketches to labour-intensive and time-consuming 1:1 scale drawings realised in a photorealistic manner.

Her preferred drawing technique is pastel on paper, however she is experimenting often with various materials, introducing acrylic paint, ink, collage, and image transfer techniques.

Andreea works with an approach that allows her to move, conceptually and practically between different disciplines and practices.

“The aim is to create an image that can stand by itself, that communicates more than I even intended.”
THE FUTURE is here!

10 years from our daring beginnings in a vanishing New York, we find ourselves in a dystopian reality, with renewed strength to move forward. The theme of this 10th anniversary issue is... you guessed it, The Future!

We will soon be re-opening our gallery in Copenhagen, so please stay tuned for further announcements. In the meantime, please sign up for our newsletter to receive updates, and feast your ears on our new podcast: The Red Transmissions.

Feel free to browse in our archives to reminisce about the past 10 years of publications, essays, art, interviews, articles and more.

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We exist!

In loving memory of David Vanegas, co-founder of Red Door Magazine.