

# Hurry It's Time!

Some of the webs found in Charlotte Johannesson's artistic practice and why spinning and weaving the past into the future is so important.

By Ann Lislegaard 31.05.21 Artists on Artists Artikel på dansk



Charlotte Johannesson, *Take Me to Another World*, 1981–86, digital graphics.

**L**isten to the voice of Charlotte Johannesson, political messages, politics of the everyday, weaving text and image, image and text, a studio of her own, 1960s

STOP

1978 she trades her loom for a personal computer, 280 pixels on the horizontal side and 192 pixels on the vertical side, just like treads on the loom

STOP

Apple II Plus, mass produced desktop computer, 16 KB, 32 KB, 48 KB RAM, Language Card, BASIC, autostart ROM, no lowercase functionality, repeat key, artifact color, draw, erase, scale and rotate vector-based shapes, Microfix, zoom and scroll over map imagery, a point database of intelligence data

STOP

1981 *The Digital Theater*, defining the space of a network of 9 computers, a digital workshop for art, computer graphics on screen or plotted on paper, Utopia, Coloring Board, floppy disks, coding, Charlotte Johannesson becomes a channeler, an avatar

STOP

Crossing seas and mountains, moving through the information web, non-physical realms, rampant associations, blending together, the digital zone, hypersea, the matrix of the future

STOP

Textile craft, complex brocades, Hemslojden, Hannah Ryggen's woven tapestries, 1930 40 50s, figurative, explicitly political, a portal

STOP

Glitch, machinic mutiny, refusal, malfunctions, slipperiness, wild wanderer

STOP

Computer as electronic device, 1936 Alan Turing, *On Computable Numbers, A Universal Machine*, decoding and performing any set of instructions, 1940s modern computers, filling entire rooms

STOP

Zeros and ones, the effect of a binary world, a hole, a gap, a space, a nothing, a fault, a flaw, a lack, an absence, no center of operations, no organizing core, nets, self-organizing, without any centralized control, in the peripheries, thread, links, yarn, each part can dismantle the whole structure

STOP

DB-9, DIN-8 connector, SCSI, ADB, AAUI, FriendlyNet, 15-pin D connector, 10-base-T Ethernet jacks, Coaxial, HDI-45, Parallel ATA, ADC, Universal Serial Bus, FireWire, Thunderbolt

STOP

Ada 1842 Lovelace, numbers are symbolic of other things, sounds, graphics, flowers, weaves algorithmic patterns, conceptual leap, computing not calculating, punched cards, jacquard loom

STOP

Glitch, forcing hesitation, make a mess, an unbecoming of the normative body, a becoming of material bodies, too soon or too late, launched in the wrong place at the wrong time, speaking out of turn, time against time, mangling plans for the future, suggesting alternatives, forced quit

STOP

1974 THE HOME COMPUTER IS HERE, microcomputer revolution, hobby, time-sharing, programs with no obvious military, business or scientific purpose, AMAZIN Draw a Maze, perl pie, all wrongs reserved, the hacker ethic of code sharing, dataleeding

STOP

Charlotte Johannesson continues her work, plotting, coloring, programming, image and text, text and image, *Spinning Our Own Fates, E-hole: Action Attitude Argument, A Note in Space, High Forever*

STOP

Just out of reach of the real maps, put monsters at the edges, the unknown is infinite, anything at all may lurk in it, always dwellers in the penumbras, maps are frozen journeys, journeys from the past, slipstream fictions, in another time, in another dimension, through a doorway, in other worlds, a being not-yourself, a no man's land, let's say, her island is an island of transformation, ourselves, seen through a glass, darkly, BrainPort, artificial?

STOP

Of course it is

– Ann Lislegaard lives in Copenhagen. She into 3D animations, sculpturing, programming, editing, sound/light and image making. Lislegaard reads science fiction, watches science fiction and makes science fiction.

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