

Danger Museum combines a collage series started during a residency at Sparwasser HQ in Berlin last autumn with pieces that relates to UKS and ideas of opacity. The collages, or so-called Concept Illustrations, show an imagined opening at Sparwasser HQ. Rather than a slick white cube, the gallery presents itself as a run-down, yet credible underground hangout. In photographs, the fleeting social moments and laidback networking process, freezes in clichéd poses. Danger Museum's trademark browsing table, a collection of multiples and artist books, traces the group's activities from their early days as an autonomous, mobile initiative, to their current work with established institutions. In response to UKS's recently acquired gallery, and the institutional makeover that followed the moving process, Danger Museum has refurbished one of the lamps from the old gallery bar. The lamp, a 1970s Italian designer piece, blends in with the industrial chic and ambition of new UKS, whilst being a historical relic for the gallery's audience. UKS's image is further addressed in a collage that places viewer behind the foyer desk, contrasting the personal space of the receptionist with the clean gallery interior.

Markus Degerman has been involved in designing spaces for art-institutions during the last couple of years. For *Opacity* he has been working with the interior of UKS and made subtle changes in order to give it new references, which are providing a new setting which, at least for a while, could function as a resistance against an aesthetization of the art institution. He installed a suspended ceiling in the reception room and pre-painted white base boards around the walls, including the big exhibition room. Both these materials are very commonly used in interiors today and rarely noticed but they are at the same time also paradoxically covering or framing entire spaces. They are also materials, which usually have been disregarded by designers as objects to design, and instead left for engineers and technicians to model. Perhaps this is also why they usually are one of the first elements that are removed when spaces are being re-designed to be more «designed» and aesthetic. He also added bumper stickers of two green dots on the glass doors, which usually serve to prevent people from running into the glass.

In **Kajsa Dahlberg's** Video *20 Minutes (Female Fist)* you hear an interview with a member of a militant lesbian activist group in Copenhagen, where she talks about a lesbian-separatist-porn-film project they've made and about the necessity of creating isolated and separate rooms in order to build up, and define your own culture. These are fragile rooms, but a place where one has a chance, of finding a position, and not just be thrown around in a hostile society where you feel weird and out of place. It's also about not wanting dialogue, as a political strategy. Somehow the video as well is a secret space just like that. It is most of the time shot with the lens-cap on, only in the beginning of the loop there is an outdoor scene of a lively place in Copenhagen.

Stephan Dillemoth has built a facade that resembles a generic retail store now often obsolete and taken over by "alternative galleries" and project spaces. The facade seems to be merely a dummy, with its richly decorated exterior but seems to have an inner agenda, at least the carboard cannon that points out into the public seems to imply that there is some sort of warfare going on. But what does the cannon protect? There is a secret staircase to the basement, and a light that flickers in the dark....

Sofie Thorsen's slide-projection "We used to run an artspace just across the street from here" is working around the idea of the facade as a communicative space towards a public. The piece, shot in Vienna, focuses on the storefront space and consists of images of such former shop spaces and a short, model-like story about a small independent artspace. The story is quite simple, but adress issues of gentrification of neighbourhoods, strategies of selforganisations, and the spaces in which this can happen. The facades are confronted with a few typical Viennese entrances, which are decorated with mosaics, and show a different way of art in buildings.

Gardar Eide Einarsson's walltext is a quote taken from the one of the last books by Philip K. Dick. Einarsson was interested in the idea of the paranoiac's take on institutional critique (and societal institutions in general). In a way that is anyway always the reactionary defense to the pointing out of any kind of institutional problematics ("you are inventing problems" etc.) the paranoiac knows she/ he might be inventing problems but also knows that she/he might equally well be right. The latest writings of Philip K. Dick can be regarded as a conversation with himself as to whether or not he is delusional or just very perceptive.