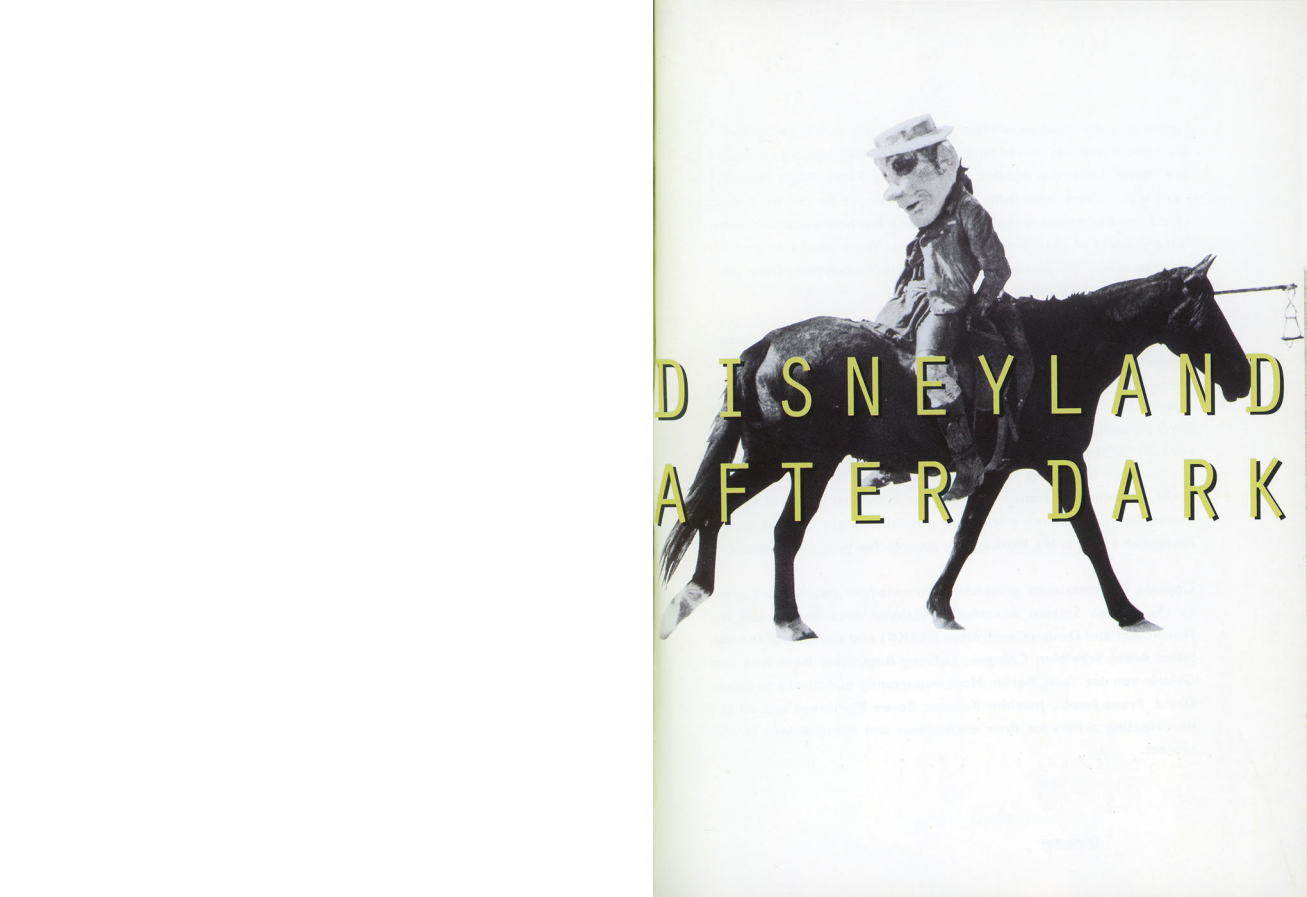


DISNEYLAND  
AFTER DARK



DISNEYLAND  
AFTER DARK

I grew up in the shadow of Matterhorn in sunny southern California. Disneyland was just one of endless theme parks - Japanese Gardens, Sea World, Universal Studios, Knott's Berry Farm, Magic Mountain - just a few hours drive from home. We went to be charmed, fascinated and frightened, to leave reality for a few hours and step into a fantasy world of past, present and future. Years later this world of entertainment and amusement encompasses everything from shopping malls to the evening news.

On entering a theme park or a museum each visitor steps into a predetermined character, a role where certain attitudes and behaviour is acceptable. In "Disneyland After Dark" the four curators Edwin David, Frans Jacobi, Joachim Koester and Soren Martinsen have created an exhibition based on the structure of the theme park. In "Disneyland After Dark" the visitor is invited to forget the usual museum conduct and instead partake of the carnival excitement, discovering parallels between the individual works of art and attractions in a theme park. The possibilities are endless in this metaphor of life today. Nostalgia or future? See you in Disneyland!

Uppsala Konstmuseum gratefully acknowledges the support given by the Danish Statens Kunstfond (National Arts Board) and the Nordic Art and Design Committee (NKKK) and the help of the galleries Aurel Scheibler, Cologne, Luhring Augustine, New York and Galerie von der Tann, Berlin. Most importantly our thanks to Edwin David, Frans Jacobi, Joachim Koester, Soren Martinsen and all the participating artists for their enthusiasm and commitment to this project.

Deborah Thompson

Director

## The Curators' Introduction

By Edwin David, Frans Jacobi, Joachim Koester and Soren Martinsen.

I HAD ALL MY DRAWING THINGS LAID OUT AT HOME, AND I'D WORK ON PLANS FOR THE PARK, AS A HOBBY, AT NIGHT.

WALT DISNEY

Disneyland After Dark is a curatorial exploration of the theme park as the subject matter for an art exhibition.

The theme park is an attempt to commodify and control individual and collective fantasies by creating a zone or space in which these fantasies are to be enacted. By means of the architectural structure of the theme park, the visitor is effectively guided through a narrative, a pre-packaged fantasy of the fulfillment of desire.

In this respect the theme park can be seen as a "Museum of Desire". A sanitized carnival, divorced from the possibility of enactment.

The exhibition attempts to illuminate and expose the dark corners and hidden structures of the theme park in which the residue of the 'real' carnival survives, and to construct from this residue a new park:

A park of debauchery, melancholy and evil, a corrupted Eden:

Disneyland After Dark.

# Don't worry, you are not alone: Others do what you fantasize

The curators' guide to

Disneyland After Dark.

By Edwin David, Frans Jacobi, Joachim Koester and Soren Martinsen.

At 12:29, the Boom-Boom girls ignited the contents of a 55-gallon drum of excrement mixed with gasoline, shooting flames high up into the clear blue midday sky. A sight for sore eyes.

Amidst the ruins of desire, the gaudy wrapper of a poisonous sweet signals "EAT ME". Our vision blurred, all teared up with saccharine, we ask the over-friendly guide (teeth whiter than hallucination despite a diet of Coke and candy): "which way to Utopia?"



**YES, IT'S ANOTHER DAY IN THE THEME PARK, and the theme is: You can have everything you want. A bazaar of repackaged time and space. A reservation filled to the brim with blind spots, far away from company surveillance - an amusement park just like the world, only better.**

As we pass a large field of rare organic mushrooms from South America, far-away jungle noises make us turn left and we enter Adventureland. A bra for Daddy - "the secretaries who'll do... everything". We take the jungle river cruise aboard the sturdy river boat Ganges Gal. Let's get to the dizzy and sacrosanct heights of infinity, we shout! We watch a group of menacing crocodiles, a ruined temple and a bathing elephant: There is some discussion among the passengers about whether the animals are real or not. In Disneyland After Dark it is sometimes hard to know where fantasy ends and reality begins. A pair of ladies peer intently at the live swans sailing on the moat of the sleeping Beauty Castle. That's when we realize that we are sweating and have no shoes on our feet.

Here, the mouse is king and panic breaks out as the crowd senses the potlatch ritual spiralling toward cannibalism.

A Busby Berkley routine, synchronized swimmers unfolding in a infinite rose, dissolves into a slow panning shot of an ossuary, the bones arranged to form an intricate mandala on the wall.



In the "Abandoned House", plots

are being hatched. There is talk of bombs. A shipwreck in a bottle, and a riot scene with people in riot-costumes firing blanks at each other. Afterwards comes a free look down the artificial malstrom. Piss in your Coca-Cola, or better, spike



it with acid.

We stop for a quick liquid lunch at The Wagon Wheel Lounge. Notorious all over the park, the cocktails here are made of ginseng and absinthe. We slam down a few, and our bodies gain tremendous strength. We head for Adult-Tivoli, a zone dedicated to copulation, defecation, urination, perspiration, not to mention pregnancy, childbirth and death - a crowded space teeming with the vital activities of the visitors. A bright inferno of light. The spinning of a roulette wheel. Vertigo. Dreams of bodies falling....

On the park's artificial shoreline and surf, a pirate ship attacks and boards a man-of-war. There is a constant screaming and hooting. Close by stands a small marquee stood festooned with a clicking and spluttering electric display. Everything is just as great as we thought. We go bey-



and the beyond and the guy from **La Ronde** hugs a giant bear while the music starts in the **BIER-HALLE**.

It turns out that this is a popular place where humans and animals discuss ideas for new ventures into *time* and *space* with inexhaustible delight. We too can understand the speech of animals, and we start dancing to **German schlagers** played at a **fever pitch**.

We go and see the medieval castles, the Roman villas and the Pyramids and, strangely, a facsimile of a *Kaufhaus* which burned down in Brussels in 1967. All of a sudden we become very sad and **cry, cry and cry**. We exchange addresses and promise to call one another.

**With tear-filled eyes we watch "Carmen the Transvestite Strongman". We buy an "Awful-Awful"** (awful big and awful good): a hamburger made by an awful cook whose odious lack of personal hygiene is only too well known in this part of the park. Now we've got our burger,

**where do we sign up as sex-slaves?** That enormous rat made believers out of us!

Late night. We are only a few hundred metres from the museum, it seems even more glamorous after dark. We fly, we become invisible, our car disappears. It seems as if the number 13 is repeated everywhere; in the bathrooms, window panes, and delicately inlaid into the floors and panels. A labyrinth of stairways leading nowhere, doors opening onto blank walls and push-button trapdoors in front of the paintings. We fall in love with this **"CIRCUS-CIRCUS"** place.

Let's go shake our  
scary prayer books.

Exhausted bodies  
licked by flames.

Another day,  
another thrill.

We drown our  
sorrows

in

**DISNEYLAND**  
**AFTER**



# In the garden of desire

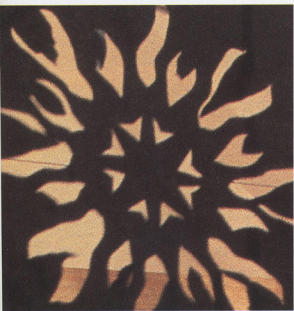
by Søren Martinsen

Around 1900, Freud's theory of the "unconscious", the cinema, and Coney Island appeared, almost simultaneously.

*Dan Graham: Rock my Religion*

Death comes with the territory...See you in Disneyland!!

*Serial killer Richard Ramirez, "The Night Stalker"*



Disneyland, Euro Disney, monster shopping malls and amusement arcades, Club La Santa Sport, the casinos of Las Vegas...The commercial "theme park", which we today recognize in many different forms, is a complex phenomenon, a cultural conglomerate.

One marvels at the way a theme park looks: Fake grottos, miniature trains, winding paths, Chinese temples, Arabian bazaars and avenues, flower beds, faux oriental and exotic tableaux, waterfalls, fountains, and artificial lakes with ships and treasure islands. What is this? What does it mean?



## THE THEME PARK'S ANCESTOR IS THE GARDEN

The dictionary reveals that the word “park” or “garden” originally means an enclosure. But metaphorically, a garden is always a world in itself, an enclosure which circumscribes a fantasy world, a world of a size we can grasp, in contrast to the enormous world “outside” which has no boundaries and thus cannot be conceived. And the landscape gardener is a demiurg, playing God by creating his own little garden of Eden, outside which there is no other world.

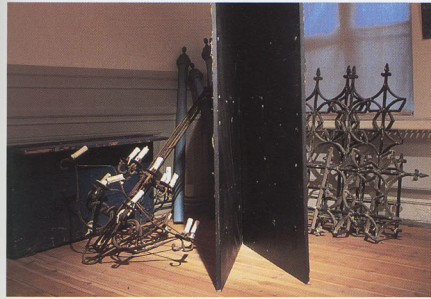
In romanticism, the conception of nature began to *change* from being simply the opposite of culture to becoming something idealized, something better and more “true” than culture.

Nature *growing* wild without any spectacular dramas other than its own chaos was not enough for the romantic man. Nature became “directed”, staged in tableaux designed to convey to the garden's



visitors a heightened, concentrated experience of the “nature of nature”: the metaphysical qualities of the site he was visiting. It became a “theatre”. The site became the stage, drawing attention to its own qualities, showing itself.

Romantic garden architects were inspired by the garden<sup>s</sup> of the classical Greek and Roman villas, even though they only had a vague conception of their virtues, and “villas and temples in Arcadian landscapes, where dark and sombre groves alternated with sunny, green lawns<sup>(1)</sup>” began to appear in the parks. The gardens of the Italian renaissance were also greatly admired with their outdoor theatres, museums, buildings, sculptures and ruins.



Edgar Allan Poe's story "The Landscape Arnheim" from 1847 is a good example of this special romantic sensibility towards a sculpted, theatrical nature. It is a tale about a landscape architect who, with access to an unlimited amount of money, sculpts a landscape garden of such colossal dimensions and unbelievable beauty that it creates in the visitor an unheard-of experience of revelation and transcendence. The story describes the utopian character of the romantic





park and the idea that the artificial nature created in the park could be “more” than nature untamed: It could be possible to build a paradise on Earth, a place so beautiful, exciting, sublime, awesome, that it could surpass every other imaginable place and become a vessel for experiences of a transcendental, divine character.

Seen in the romantic garden but originating from the Italian Renaissance garden was the idea that each site in the garden could be like an image, a sign, establishing a memory or feeling in the visitor. The idea



structural symbols in the garden, was designed to trigger certain memory responses in the visitor...Imagistically striking loci prevailed in gardens: grottos, statues and inscriptions. Each image simulated a specific idea or theme.

Similarly, in the theme park, the visitor is guided from “theme” to “thème”, each theme developing pictures, memory responses, feelings in his/her mind. Of course Disneyland’s fantasy universe has no counterpart in the real world which could trigger “memory

was to make it a dramatic adventure for the visitor to take a walk in the garden, with a series of interesting vistas gradually revealing themselves to him. Each one should have its own character and spirit. “Each symbolic space, in relation to other signs and archite-

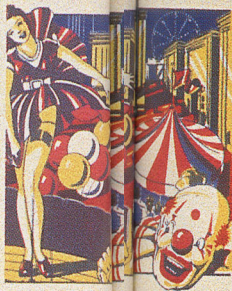


“THERE IS JUST

**HARD  
CORE**

**24 HRS.  
A DAY**

**WATCH**



**OUT!**

**A MERE  
SPEC-  
TA-  
CLE**

**WHAT  
SHOULD  
I  
DO?**

**PROGRESS  
NOT  
ADVENTURE  
\*  
PROGRES  
NOT**

**NOSTALGIA**

**24  
HOURS  
A  
DAY**

**A  
D  
U  
L  
T  
S  
O  
N  
L  
Y**

**WHY IS  
EVERY  
THING  
THE  
SAME?**

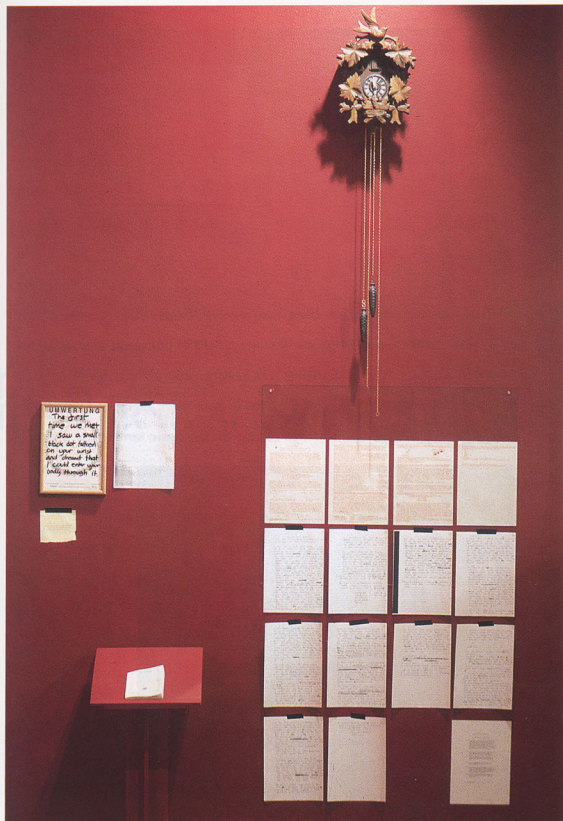
**Who shall say where  
one ends, and where  
the other begins?"**

**Edgar Allan Poe**



responses” and feelings, but the Disney fiction has been “indoctrinated” into the visitor’s index of memories by means of massive, prolonged marketing of the Disney products and concepts, familiar to almost every child in the world.

Around 1900, the stage was set for the advent of the modern amusement park. A romantic utopianism concerning beautiful and exciting gardens already existed, and with industrialism a large number of people working in the cities began to emerge as potential customers, yearning for entertainment on their free evenings or days off. As Dan Graham observes, the amusement park was



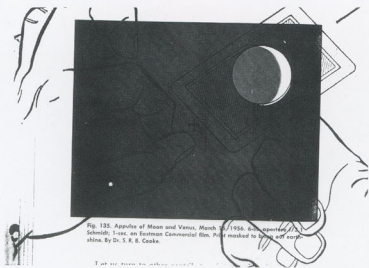
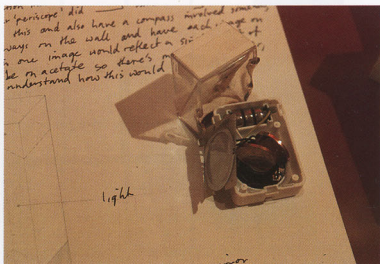


Fig. 133. Apparatus of Moon and Venus, March 20, 1916. *Annals of the New York Academy of Sciences*, 1916, no. 16 (Science Commemorative Issue, Part II, reprinted in *Diagrams of Consciousness*, Ed. by Dr. J. K. B. Castle.

born together with the electric light: "For the working class left in the city, the invention of electric lighting made possible a new

type of leisure - night-time consumption. Projected light filled previously dark spaces, providing an illusory world of personal pleasure and "dream". Electric lighting was responsible for the birth of both film and the amusement park."<sup>10</sup> The theme park emerged as a brightly lit, mechanized clone of the romantic/fantastic landscape garden,



populated with a willing and pleasure-hungry audience seeking confirmation of the glossily dream picture

of industrialism, progress and the liberating modern life: Money-stuffed visitors ripe for rides and rip-offs.



## THE ACTION: THE CARNIVALESQUE ENJOYMENT

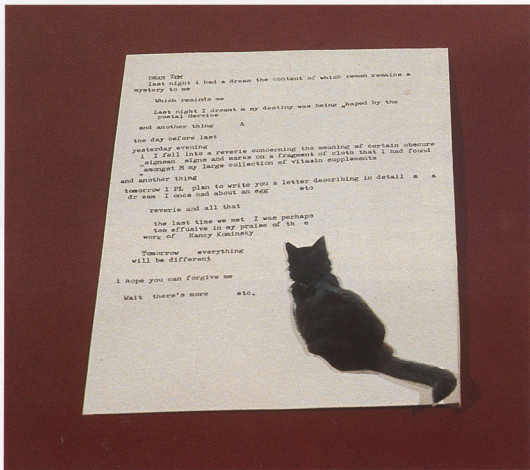
But what is the "magnet" that draws the crowd? What is it that incites people to squeeze into the fun fairs, shopping malls, and theme parks? Which strange secret is hidden within the labyrinths, the dizzying rides, the avenues, attractions, side-shows, buildings and tents?

Amusement, entertainment and celebratory 20 have always been recurring factors in the

### 9.30 Out Of The Blue (T) (S)

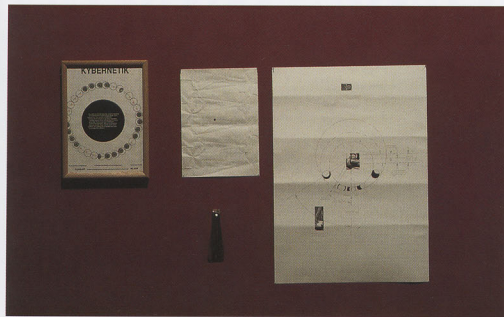
Brazen Gate officers Rebecca and Warren investigate a case in which a corpse appears to have opened his own mail. 695924





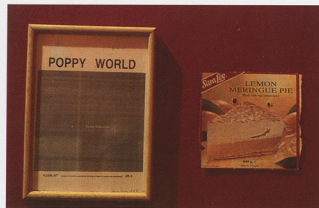
more characteristic for the city of the Middle Ages than the dancing processions of dressed-up and disguised people <sup>(4)</sup>. The carnival celebration was not without social and political tensions, nor did it necessarily stem from a reserve of strength and economy; Mihail Bakhtin writes that throughout history popular celebrations have been connected with moments of crises, with sudden changes in the cycle of nature and in the lives of humans and their communities. Times marked by death and regeneration, of change and renewal, always led to a celebratory perception of the world.

During the Middle Ages, life in the cities became more complex, the cities became bigger, and their population became more and more



diverse.

The city of the Middle Ages was deeply rooted in the pagan traditions of celebrating the year's cosmic cycles, yet rapidly changing with new classes, trades and occupations <sup>(5)</sup>. The barriers between these classes were often extreme and created a fair amount of tension, and the



community needed an activity which could create a sense of unison among its people: the carnival.

It was a way to exorcize the old grudges and ghosts, and start anew.

Boundaries needed to be broken down, and during the temporary chaos and madness of the carnival, this was possible in a cathartic explosion of energy.

A basic economy of build-up and release of tension is the mechanism behind much entertainment, joking, and festive behaviour. The indivi-

# POPPY WORLD

&

The Star Of Devotion

Dear ~~John~~ Fergal,



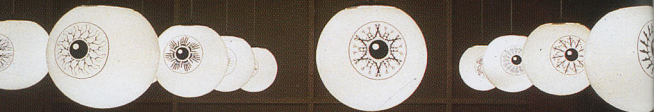
yours sincerely

*Edwin David*

~~Edwin David~~

Thomas Sh

THOMAS



dual wants to break out of the mold of daily life with its restraining rules, duties and customs; he needs a "break", a valve through which to let out steam.

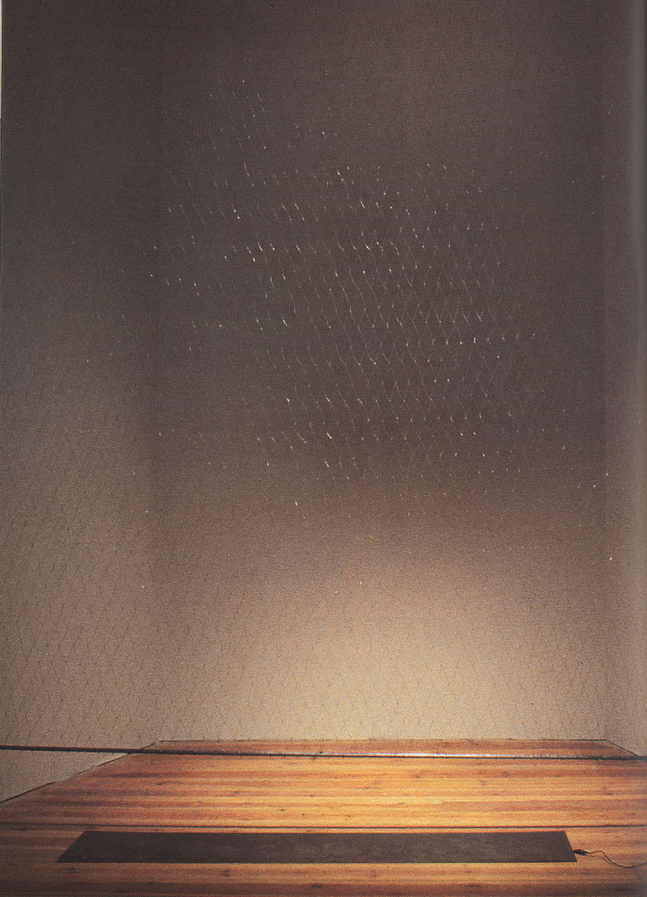
The individual could use the occasion of the carnival to throw away his normal identity and allow his crudest, most boorish instincts to rule for a limited period of time.



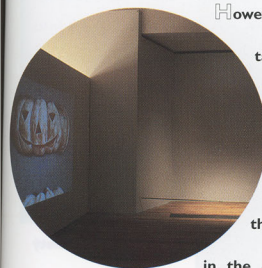
## LOSE YOURSELF IN THE MALSTROEM

The ambivalent Harlequin whose half-mask shows that he is partly present, partly absent; partly himself, partly another - epitomizes the carnival's *play* with identity.

The gesture of disguising either the individual or the surroundings



creates the temporal and contextual parentheses necessary for the “subversion” of normality which makes the festive behaviour possible.



However, one important difference between the dressing up-gesture in the theme park and in the carnival is that

the carnival's participants are dressed up in an unchanged city in contrast to the theme park's dressed-up and “disguised” city filled with “unchanged”, passive visitors.

The identity of the carnival's masked participants becomes blurred, partly because of the physical disguise, but also because of the way the carnival's rituals almost mechanically turns everything “upside down”. The daily round is turned around, and all values are inverted. The carnival becomes a topsy-turvy world: The crowning of the Mouse King, the music, sin-



ging, screaming and shouting, the orgiastic indulgence in eating, drinking, and copulating.

The carnival is a space where you lose your identity -lose yourself -



Matts Leiderstam:  
Cruising with  
Nicolas Poussin

and find yourself again, changed into something else in a boiling cauldron of creation and destruction. In the carnival, the hierarchies, values and rules of society are ground up in the "digestive tract" of the carnival

and excreted as a big homogeneous, chaotic mass where high is low and

low is high.

The hierarchies and politics of the community become farce and satire (originally meaning respectively mincemeat, and stew)(6), the fool holds the stage and exchanges high for low, destroying the hierarchies and often taking the opportunity to rudely criticize and ridicule the establishment under a comic disguise.

In this chaotic scene, a "levelling" is going on, in the sense that the



boundaries between classes in society relaxes, the writhing collective body of the celebrating crowd becomes homogeneous and "out of control", with its own desire and drive: autonomous.

A crumbling of the boundaries between the performers and the audience is also taking place;

In the carnival celebrations, dances and tournaments can involve everyone, and





this confu-  
on is a point  
in itself, the  
purpose of  
the carnival  
being that  
everyone is  
an acteur in

the collective orgy, albeit anonymous/disguised.

Of course the establishment has always been aware of the fact that in the carnival, as in the gladiator fights of ancient Rome, there is a potential for violence, a lust for life which can quickly change into a thirst for blood...The celebrations should be *lustig*, but not too *lustig*! Things shouldn't get out of hand and become altogether too exalted and hazardous. The chaotic movements of the masses are potentially dangerous for the rulers, and since there is only a short way from fest to protest, the carnival quickly becomes sanitized, controlled: *policicized* and policed.





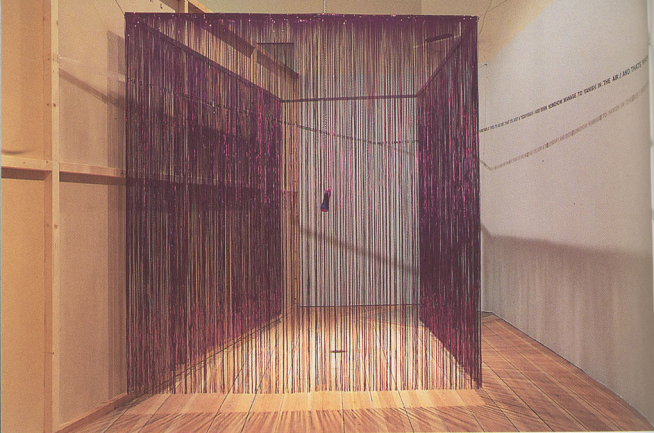


The desire to do stupid and absurd things, to subvert the order of the daily round is still traceable in a theme park's attractions: "You sit in the roller coaster and whizz away without ever travelling anywhere. You break the porcelain in the "crazy kitchen". You purposefully collide with each other in the bumper cars. You voluntarily give money to the one-armed bandits"<sup>(7)</sup>

The desire to go beyond the realm of everyday life underpins both the carnival and the theme park, but in the theme park the fulfilment of this wish has assumed a stylized, commercialized form.

From the carnival in the city with its "fantastic" participants, painted and dressed up to be somebody else, there is quite a leap to a theme park like Disneyland's "dressed up" fantasy city which suggests that anything is possible, but passivizes its visitors.



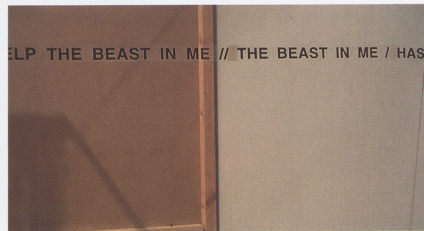


## DISNEYLAND THE CAPITALISTIC PLEASURE GARDEN.

Disneyland's pre-planned narratives, miniaturized spectacles, and the possibility for the spectator to move through neutralized time and space between the different "theme" settings creates a special point of view. The visitor is placed in a position from which he/she, God-like, can overview and understand everything in this miniaturized world, and yet rem-

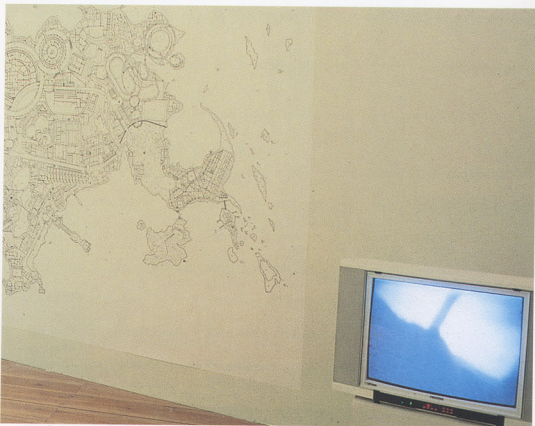
ains passive, without power to change the course of events in its pre-packaged fantasy; and is therefore reduced to a shell whose only function is to travel along fixed lines of narrative past points of "adventure".

In the antique theatres, there was a clearly defined, fixed relationship between the spectators and the actors; both parties had their identity. In the turmoil of the carnival, a blurring of identities, a mixing between high and low, spectator and actor is happening and the points of view are subverted in a distorting prism which turns the city into a theatre and the theatre into a city. And finally, at the far end of this triumvirate of popular culture, there is Disneyland in which



ch the entire "entertainment" and choreography of the celebration is planned out so that the visitor moves as though "directed" through an already written play, with a minimum of space to manoeuvre in an individual manner.

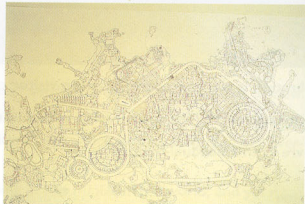
In Disneyland, time and space are compressed into a miniaturized,



edited representation of history, the continents of the world, etc. This is achieved by a shrinking of the scale and the spatial relations between the various elements in the tableaux.

An example of this is the "Showcase of The World": "Here past, present and future are telescoped together, and the

8 Random Selections from Map of the world Part III  
(The Pleasure Park)



Map Ref.	Area	Section of Park
1574	The Burger Bar	The Animal Kingdom
2059	East coast caves	Horror Island
5001	The Ladies toilets (Squaws)	Westworld
943	The Bungee Jump	239 feet above Pepsi Lake
10	The deck chair hire shop	Pirate Beach (East)
4145	Palm Tree Garden	Elephant Island
2159	Room D Pit Stop Hotel	Motor World
3439	Trident Submarine Simulator	Virtual Valley



5 continents, represented by assorted visual relics of monuments and real objects, lie overlapping on the narrow shoreline of an artificial lake. Buildings and the perfectly copied cars and trains are one fifth of the normal size - a scaling down that Disney saw as the essence of dream creation...?" (8)

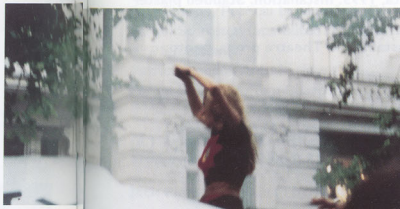


Disneyland's representation of a utopian community-world built on a foundation of fantasy, progress, harmony and "fun" is rooted in and harmonizes with America's post-war optimism and "The American Dream" under the flag of liberalism and anti-communism. On Disneyland's attempt to be a model of a utopian, capitalistic community, Dan Graham observes: "Like the Nineteenth-century trade fairs, the theme park became a spectacle of capitalist ideology". This is in sync with Louis Marin's characterization of Disneyland as "an immense and displaced metaphor of the systems of representation unique to American society."

Dan Graham's offers as an example the "Carousel of Progress" - an "attraction" built by General Electric for the New York World Fair and found in Disneyland's "Tomorrowland"<sup>1</sup> until recently. It consists of a moving tableau of the concept of "progress": the history of a family group of robots shown in a home setting at imaginary intervals of 20 years, each tableau growing steadily more technologically advanced. ... "But the most significant change, which the family were always emphasizing, was the kitchen's electricity-based home technology. History was neutralized by the ever-new, by progress. The circular motion of the carousel expressed the endless technological progress, endlessly satisfying human needs".

In between the individual temporal tableaux, a new stage set was introduced by a recurring chorus song performed by the audience and the performing robots in unison: "It's a great, big, beautiful tomorrow, shining at the end of every day. Man has a dream and the dream can come true." A sense of community, harmony and happiness becomes interlocked with the idea of technological progress, but this liberal/capitalistic vision of life is, uncannily, presented and enacted by robots; - a perverse coupling perhaps significant if viewed as a kind of Freudian slip uncovering Disneyland's fundamental view on human beings and human societies.

The automated, de-individualized humanity is also a precondition for



the perhaps most blatantly utopian of Walt Disney's projects, EPCOT (Experimental Prototype Community of Tomorrow). The notion of the community as an organism has disturbing resonances of the Nazi ideology of the nation state as body, a body which must be protected from moral disease at all costs, the individual body's desires always subordinated the collective body of the State.

Disneyland's artificial, sanitized endlösung version of entertainment for the masses creates a disturbing plateau in the evolution of the theme park as a cultural phenomenon. The visitor has become a robot, and the theme park is but a celebration of a fantastic capitalistic utopia with consumption as the ultimate theme/scream, and

the park itself a hollow museum of desire.

But perhaps Disneyland is only a semi-colon in this tale; with the recent fusion between Disney and Capital Cities/ABC, a deal has been struck which will boost the power of the greatest entertainment company on earth beyond imagination, creating what commentators have labelled a "Chernobyl of entertainment".

## NOTES

1. Steen Eiler Rasmussen: "London, The Unique City". The MIT Press, London, England. Pg. 151
2. Dan Graham: "Rock my Religion", pg. 286-87.
3. Dan Graham: "Rock my Religion", pg. 293.
4. Martin Zerlang: "The History of Entertainment" (Underholdningens Historie - Fra antikkens gladiatorer til nutidens Tv-serier. Gyldendal, Copenhagen 1989) pg. 102. Excerpts from this book my translation.
5. Source: ibid.
6. ibid. pg. 20.
7. ibid. pg. 25.
8. Paul Virillio: War and Cinema. Pg. 47.

## List of works :

Søren Martinsen: Dreamer, 1995. Installation. Photo, turntables, cardboard, paper and lightbulbs. p. 8-9

Historical Section p.10

(e.) Twin Gabriel: Untitled, 1995. Installation. Carpet, melted ice lolly faces. p.11

Denise Hawrysió: Family Stigmata, 1995. Installation. Stabbed plaster wall, axe. p.12-13

Edwin David: Nosferatu. 1995. Installation. Theatre props, photo. p. 13 (top)

Thomas Grunfeld: Misfit. Sculpture. p. 14

Allan Ruppberg: Untitled, 1984. 20 Posters. p. 15 (top) p. 16-17

Marcelle Price: Teddy Bear, 1995. Video. p. 15 (bottom)

### LA RONDE

In Arthur Schnitzler's play 'La Ronde', ten dialogues, the prolific amorous liaisons of the protagonists satirise and expose Fin De Siecle Vienna's obsessions with class and etiquette.

The characters work their way systematically through the ossified class structure, arriving finally at their original point of departure.

The objective of the project is not to create a literary exegesis of Schnitzler's text but rather to mirror it at a structural level by staging a systematic series of collaborations which might serve as a schematic model for an intellectual and creative promiscuity.

A carousel fuelled by sexual desire, an orgy.

thus artists

(a) [b] [c] [d] [e]

will produce works

[a/b] [a/c] [a/d] [a/e]

[b/c] [b/d] [b/e]

[c/d] [c/e]

[d/e]

La Ronde (Ten Dialogues). 1995. Installation. Text, objects, photos and drawings. p. 18

Patricia London Ante Paris/Edwin David: Untitled. p. 19

Tom Sharpe/Edwin David: Untitled. p.20

Fergal Stapleton/Edwin David: Untitled. p. 21 (top)

Rebecca Warren/Edwin David: T.V. Schedule. p. 21 (bottom)

Fergal Stapleton/Rebecca Warren: Untitled. p. 22 (top)

Rebecca Warren/Patricia London Ante Paris: Untitled. p. 22 (bottom)

Rebecca Warren/Tom Sharpe: Untitled. p.23-24

Tom Sharpe/Patricia London Ante Paris: Untitled. p. 25 (top)

Fergal Stapleton (attributed to)/Patricia London Ante Paris: Untitled. p. 25 (bottom)

Patricia London Ante Paris p.26

Fergal Stapleton/Tom Sharpe: Untitled. p. 27

(e.) Twin Gabriel: Untitled 1992. 16 lamps, blue stickers (pictures and proper names) p. 28

Jack Pierson: Berlin (The Flamingos), 1992. Photo. p. 29

Jack Pierson: Blue Lagoon (Dub), 1992. Photo. p. 29

Ann Kristin Lislegaard: Electric Fence, 1993. Installation. p. 30

Bigert & Bergström: Pumpkins, 1995. Video. p. 31

Matts Leiderstam: Cruising with Nicolas Poussin. 1995. Painting. p. 32

Guillaume Paris: Histoire Naturelle, 1995. Video. p. 33

Clare Tindall: Finders Keepers. Installation. Destroyed toys. p. 34 (top)

Peter Land: Pink Space 1995. Video. p. 34 (bottom) p. 35

Joachim Koester: Nemoland (Christiania 1995). Photo. p. 38

Axel Lieber: Untitled, 1995. Sculpture. Orange peel head, metal. p. 39

Frans Jacobi: Room 13, 1995. Installation. Glitter curtain, karaoke microphone, text and soundtrack. p. 40-41

Keith Tyson: Map of the world. Part III (The Pleasure Park), a generator from a series of 5. 1995. Video, map and dart. p. 42

Leila Sadegheh: Great American Scream Machine 1995. Installation. Performance documentation, objects and video. p. 43

Disneyland After Dark

Uppsala Konstmuseum, September 30 - November 26 1995.

Catalogue editors: Joachim Koester, Soren Martinsen.

Design & lay-out: Claus Andersen

Photo credits: Joachim Koester, Bo Gyllander, Frans Jacobi,  
courtesy Aurel Scheibler (Jack Pierson).

Printed by: Ekblads, Västervik, Sweden.

Published by: Uppsala Konstmuseum, Slottet ing. E, S 752 37

Uppsala, Sweden.

© Uppsala Konstmuseum, the authors and the photographers.

ISBN: 91 971982 18

DISNEYLAND AFTER DARK  
Uppsala Konstmuseum, September 30 - November 26 1995.