



## Sorbus – *Fucked Up in a Bad Way*

12 Nov – 3 Dec 2016

Jupiter Woods, London

In 2016 England celebrates the 40th anniversary of punk. Boris Johnson and the Queen are waving the black flag with safety pins through their noses. In reaction to this, punk producer Malcolm McLaren's son, businessman Joe Corr , plans to burn his five million pound punk memorabilia 40 years to the day that Sex Pistols' released their *Anarchy in the UK* single.

Meanwhile, on their trip in the lucid muds of the other dimension, Helsinki based startup company Sorbus witnesses the death of Punk eye to eye. Their experience distills into a new ethical and natural product, luxurious *Crucian Carp Spirit*.

\* \* \*

Sorbus collective is formed by artists Otto Bystr m, Henna Hyv rinen, Jonna Karanka, Sakari Tervo and Tuomo Tuovinen who also run Sorbus art space in Helsinki, operating since 2013.

***WE WERE HATED** by the establishment and hounded by their media and loved by generation NO FUTURE! who in turn didn't really know what to do.... aside from wear the uniform and jump about a bit.... but some of them found the spark they needed to believe THEY could CREATE their own way out of NO FUTURE, together with the kinship and confidence it inspired in people who did not fit in anywhere else and also had the bollocks to stand up and say "NO I DO NOT ACCEPT THIS STATE OF AFFAIRS, I am not going to take this NINSDOL pill anymore" (see Aldous Huxley's Nationalist Idolatry, Non Stop Distraction and Organised Lying) which to me was the most positive and lasting legacy from PUNK.*

– Joe Corr 

<http://burnpunklondon.com/?p=46>

## AT THE CONCERT

SAKARI: *I wonder how the beer can be so cheap here!*

HENNA: *I know! And 6 € entrance! How can this be profitable? I wonder how much the band gets paid.*

TUOMO: *You know what, maybe they're not doing this for money. I have a feeling they have other interests in this. Like, if you listen closely, you can hear that the lyrics are actually opposing the monetary power structures – and power structures in general. I feel like the people here are fighting for a better world – just like us(!) That they are fighting for a world that is actually based on ... equality. You don't need money for that! Fuck money!*

HENNA (not hearing what Tuomo is saying): *Fuck yeah!* (taking sips of her beer eagerly)

TUOMO (continues full of excitement): *And what have I done to deserve the privilege to my high standard of living? I don't want to live off other people's suffering. These people here actually seem to be free, they are neither oppressed nor oppressors... They have their own community where no one is above anyone else!*

*It seems like they are outlining some kind of alternative and communal life style, where people come first. They refuse to be part of consumer society. Or to be enslaved by providing labour for the humiliating machinery.*

*And... We should also refuse to be a part of it! We should aim to destroy the existing systematic structures of exploitation, oppression and repression. We should fight the global corporation model thru our actions, provide an alternative for the ... model... multinatio.. anal...Stubb... hallintar.. Coca Cola.. Fanta... institution... I'm going to refuse to be a part of the system that favors economic growth over well-being of humans and nature! Working for a just distribution of the fruits of the earth and human labor is not mere philanthropy. It is a moral obligation!*



**TAKING PUNK** into the context of contemporary art is similarly impossible as packing light into a sack and carrying it into a dark room. Contemporary art is a capitalist system that adopts and sterilizes all cultural manners as part of itself. Even injustice and human suffering are material, content, stir. All living culture can be institutionalised. Punk wouldn't be punk if it could be sold, in other words: if it could thrive in the contemporary world. This is why punk is dead. Only a dead form of culture can be counterculture in this world. Declining to take part, active futility, drinking beer on the street in the middle of the day, obscenity and disgust are central methods of punk.

A world based on continuous growth opposes factuallities. It denies death, despises and dreads giving up and is terrorized by idleness. In this kind of world punk\* equals death.

\* *"inferior, bad," 1896, also as a noun, "something worthless," earlier "rotten wood used as tinder" (1680s), "worthless person" (especially a young hoodlum), 1917, "prostitute, harlot, strumpet," first recorded 1590s, of unknown origin.*

– Online Etymology Dictionary



#punklondon

**PUNK.  
LONDON**  
40 YEARS OF SUB-  
VERSIVE CULTURE



*In order to survive in the freezing black muds without oxygen crucian carps produce alcohol in their system. The question we're asking is why wouldn't we as humans also make use of this substance for surviving in our dark times.*

– Sorbus-Jonna

**SORBUS – FUCKED UP IN A BAD WAY**

Exhibition at Jupiter Woods

Studio 61 Rollins Street, London SE15 1EP

Open on Saturdays 12 – 6 pm

and by appointment ([info@jupiterwoods.com](mailto:info@jupiterwoods.com))

[www.jupiterwoods.com](http://www.jupiterwoods.com)

An excursion to Joe Corrés punk memorabilia burning event will be arranged on Saturday 26th of November. More info will be announced on the Jupiter Woods Facebook page.



Supported using public funding by

**ARTS COUNCIL  
ENGLAND**



Talteen edistämiskeskus  
Centret för konstfrämjande  
Arts Promotion Centre Finland

**frame** contemporary art  
finland

**FINNAIR**