



1.1 ton rose quarts terror barricade (Berlin)

Rose quartz
82 x 96 x 58 cm
2020

The Anti-Terror Album

Exhibition essay by prof. Mathias Danbolt

Like a unicorn, the colossal rose-colored stone that now stands in front of the Museum of Contemporary Art in Roskilde looks like the stuff of fantasy. I am not the only one to halt. All around me people seem to move towards it as if to feel that it is real. It takes me a while to realize that the enormous rose quartz crystal is part of Peter Voss-Knude's exhibition project "The Anti-Terror Album". The exhibition title transports this magic token of fairytale into another imaginative realm: the world of terror or, more precisely, of terror prevention.

Voss-Knude's *1.1 Tonnes Rose Quartz Terror Barricade* (2019) breaks the tradition for masking defense architecture as discrete ornaments or functional carriers of trees or flowers to avoid reminding the public of their preemptive function against terror. Unlike the thousands of other stones which stand as tokens of protection on squares or in front of public buildings to hinder potential terror attacks, this rosy charm does not seek to hide its presence. Its candy-floss aesthetic pulls people in, making me stop, touch, and wonder.

Rose quartz crystals is a "stone for the love junkies and hopeless romantics", I read on the website of a popular crystal healing store. The stone is known across the globe for its "unique healing properties". With *1.1 Tonnes Rose Quartz Terror Barricade* Voss-Knude inserts a massive sign of love and healing into the global grammar of terror prevention. But it is difficult to know how to best approach this collision of functions and symbols: Is this a healing stone operationalized in the service of terror prevention? Or a terror prevention instrument reconfigured as a healing device? The rose crystal is not only a stumbling block for the subdued operations of the anti-terror machinery, it is also a queer object which refuses to fit in. Like a drag queen, its flamboyant aesthetic is its gate-way to the political: This isn't a parody of terror prevention as much as a glimmering examination of the underlying ideas of what protection might mean in Western (in)security states today.

[\(Please see this link for the full read\)](#)



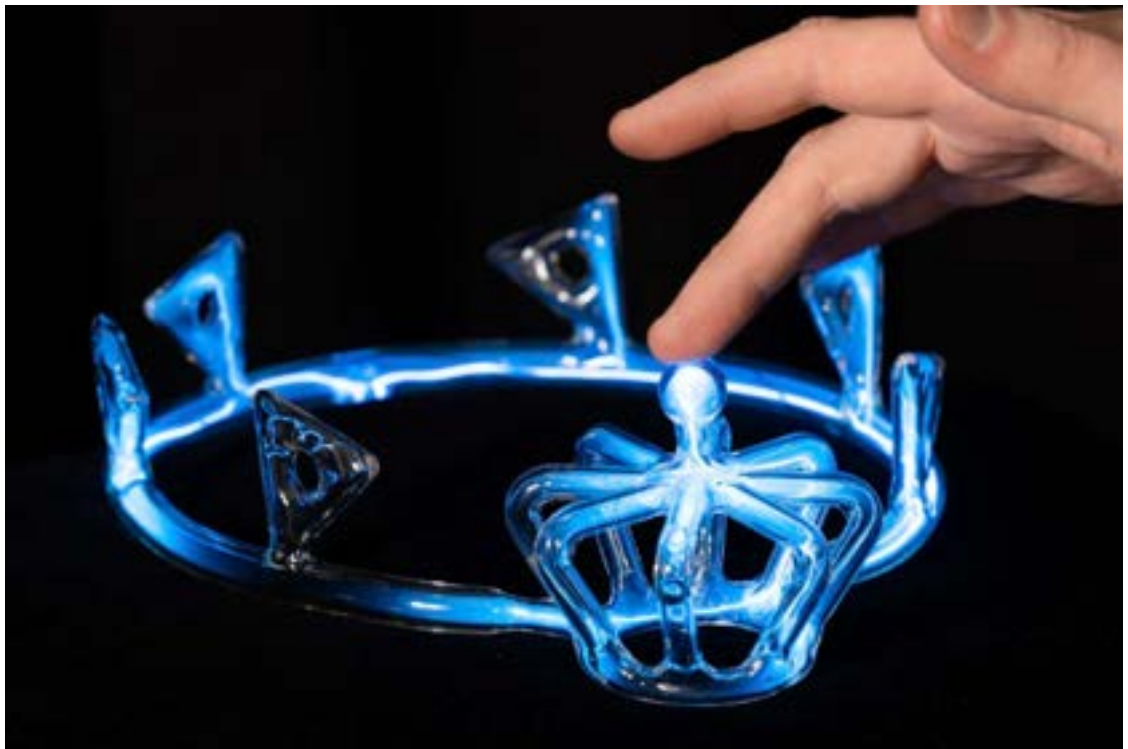
1.1 ton rose quarts terror barricade (Copenhagen)

News article in Berlingske Tiden
2020



Pens for writing terror

*BIC pens, plaster, rubies, chains,
feathers (ostriches, crows),
haberdashery, bamboo, band aid.
Dimensions Vary
2020*



A state of readiness

*Glass, plasma and electrical power
12 x 24 x 27 cm
Produced in collaboration with Kamila Mróz
2020*



The Anti-Terror Album

Solo exhibition at The Museum of Contemporary Art [DK]
2020



The Danes

Charcoal Drawing on Paper mounted on wall drawing in ink
4,2 x 1,5 m
2020

Peter & the Danish Defence

Exhibition text

In his first major solo exhibition, Peter Voss-Knude presents the results of a cross-disciplinary project in an eclectic mix of musical and visual expressive forms. *Peter & the Danish Defence* transforms Overgaden Institute of Contemporary Art into an ongoing artwork juxtaposing pop music, political activism and contemporary art that offers the audience unique insight into the reality and experiences of Danish soldiers.

In 2014, with the permission of the Danish Armed Forces, Peter Voss-Knude gained privileged and confidential access to the lives of soldiers at the barracks of the Guard Hussar Regiment in Slagelse. This marked the beginning of an unconventional artistic and musical collaboration, in which the moving and compelling stories of the soldiers were interpreted on a pop album written and composed by Voss-Knude. The exhibition at Overgaden marks the official release of the second part of this highly original double album, created in collaboration with the Danish Armed Forces – the first and only of its kind in the world. The use of pop music as a medium and source to comprehend and communicate such complex subject matter is an attempt to create an accessible framework to foster mutual understanding. The basis of Voss-Knude's work is to challenge the prejudices soldiers usually face, as well as the prejudices soldiers have about civilian society: prejudices that hinder any real exchange of views or understanding of differing realities.

The exhibition also includes a 2x12m installation of charcoal drawings based directly on Voss-Knude's long-term, in-depth dialogue with the participating soldiers, as well as a range of media including sound, textiles, documentation and research material. Voss-Knude's exhibition represents a fascinating and unusual take on the nuances of masculinity that emerge in the brotherhood between men who enter battle side by side. For Voss-Knude the relationship between the soldier and civilian, and the efforts of both to understand each other, are essential to our ability to communicate about being a soldier in a warzone – and about Denmark



Peter & the Danish Defence

Solo Exhibition at O-Overgaden Institute for Contemporary Art
Charcoal Drawing on Paper
2,7 x 1,5 m
2017



Enlightened
Pastel on paper
56 x 76 cm
2022



Peter & the Danish Defence

Solo Exhibition at O-Overgaden Institute for Contemporary Art

Charcoal Drawing on Paper

2,7 x 1,5 m

2017



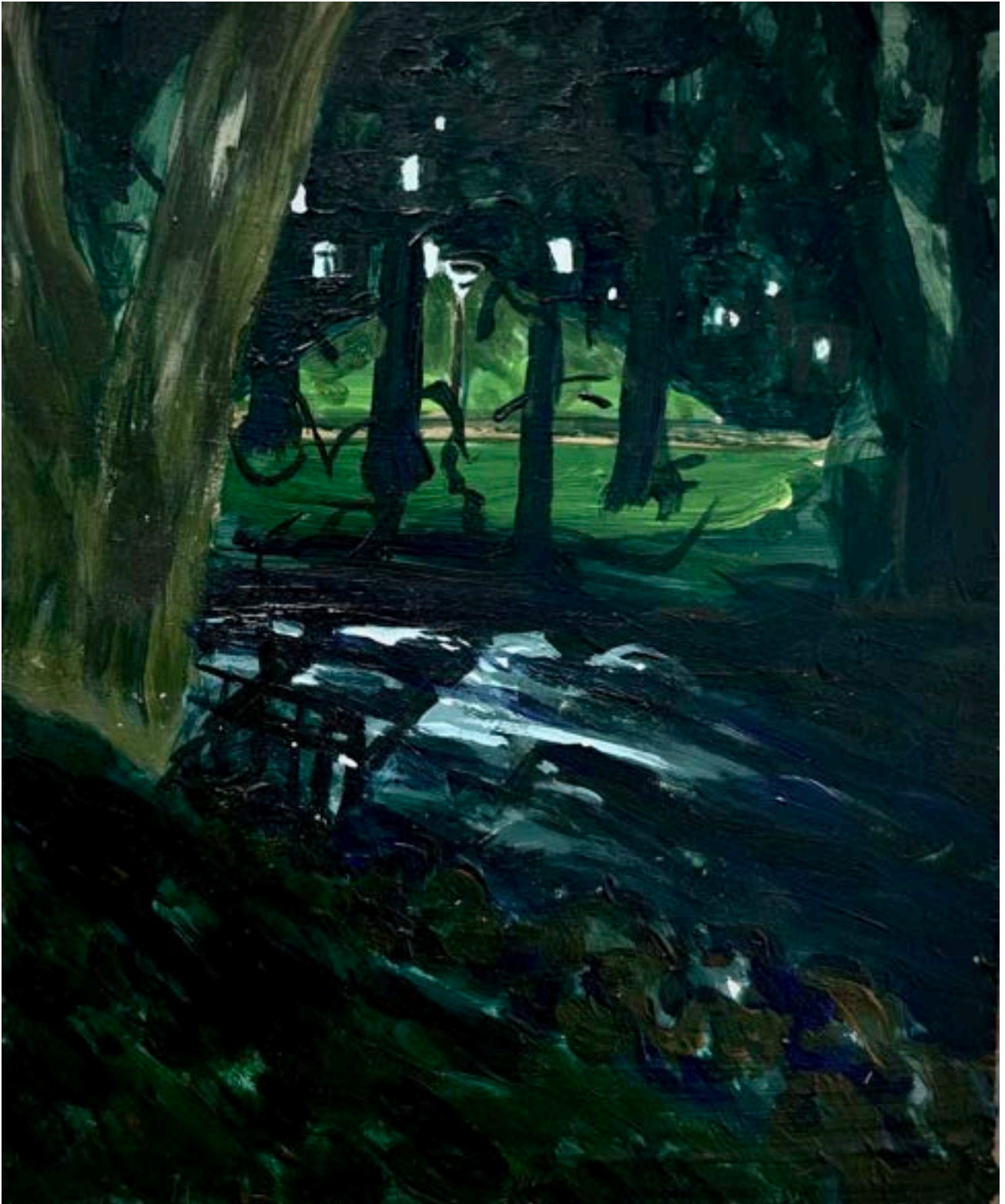
boots on tiles
Pastel on paper
56 x 76 cm
2022



Live Concert at The National Gallery
47 minutes performance of the studio album
Peter & the Danish Defence
2017
Photo: K. Møbius

[...] Likewise, the voices of war are usually not audible at art festivals. But there is Peter Voss-Knude, barefoot at Denmark's National Gallery with his band Peter & The Danish Defence. 'I love a man when he's next to me,' he sings in jazzy pop vocals, 'when he's got more scars than me.' This music-and-art project, which culminated in an exhibition at the Overgaden Institute of Art this summer, is the result of two years of fieldwork, during which Voss-Knude collected stories from Danish soldiers once stationed in Iraq or Afghanistan. The voice that sings is neither him, nor the soldiers, but an amalgamation of the two, Voss-Knude tells me when we meet up in a Nørrebro bar. It's an odd couple: a gay, military- and masculinity-critical artist and young army recruits, but somehow they sing in harmony.

Kristian Vistrup Madsen
Frieze critics guide 2017



Joy & Abuse
Love & Youth
acrylic on board
18 x 17 cm
2024



Study of fountain
charcoal on paper
35 x 47 cm
2024



The Anti-Terror World Tour

Installation shot
Kunsthal 3,14 [NO]

[*Exhibition review in Berlin Art Link*](#)

Does the language we use to describe terror simply report on violent acts or does it actively shape and produce terrorism? In the exhibition, 'The Language of Terror is Terror Itself, The Language of Terror is Terror Itself, The Terror of Terror is Language'—currently on view at Galerie Wedding—Danish artist Peter Voss Knude launches an investigation into the relationship between language and terrorism.

The exhibition revolves around a document called 'KRISØV17' (Crisis Exercise 2017), a piece of speculative fiction that sees Denmark hit by a multilateral terrorist attack, which was originally devised for the Danish Emergency Management Agency to serve as the framework for an exercise in terror management. The exhibition is composed of a series of critical, artistic responses to the language of this document (available to visitors as a 60-page booklet), unfolding in a broad variety of media ranging from architecture and painting to music and performative tarot readings.

Although jihadist terrorism only accounts for one third of potential attacks in Denmark, 'KRISØV17' focuses solely on non-white, Muslim perpetrators. Throughout the exhibition, it becomes clear just how indicative this text is of the islamophobic worldview that festers in the public imagination, as well as within official institutions. The author even admits to taking much of the storyline from the American TV Series 'Homeland,' which has been widely criticized for its islamophobia.

The exhibition is spearheaded by the striking piece, 'Rose Quartz Terror Barricade': a huge 1.1-ton, Instagram-friendly rose quartz crystal that blocks the entrance of the gallery. Emulating the anti-terror architecture that can be

seen all across urban Europe, its delicate color and healing connotations mirror the paradoxical double-function of this type of anti-terror architecture. It is an emblem of governmental responsibility and protection, its design (masquerading as billboards and oversized flower pots) simultaneously works to conceal the function of the construction.

A group of Voss Knude's works center around a performative crisis management workshop held by the artist, leading up to the opening of the exhibition. The workshop departed from a recent academic study that claims that every time the New York Times publishes an article about terror, an immediate increase in domestic terror attacks can be observed. Part crisis management, part tarot card reading, Voss Knude confronted the articles in the New York Times as attacks, urgent crises to be managed, thereby reversing the generally perceived causality between journalism and terror, examining the question of media culpability.

By artistically reworking a defence exercise like KRISØV17, Voss Knude is able to transform it into a different kind of defence. A defence, not from an external threat, but from our own prejudice and terrorized minds.



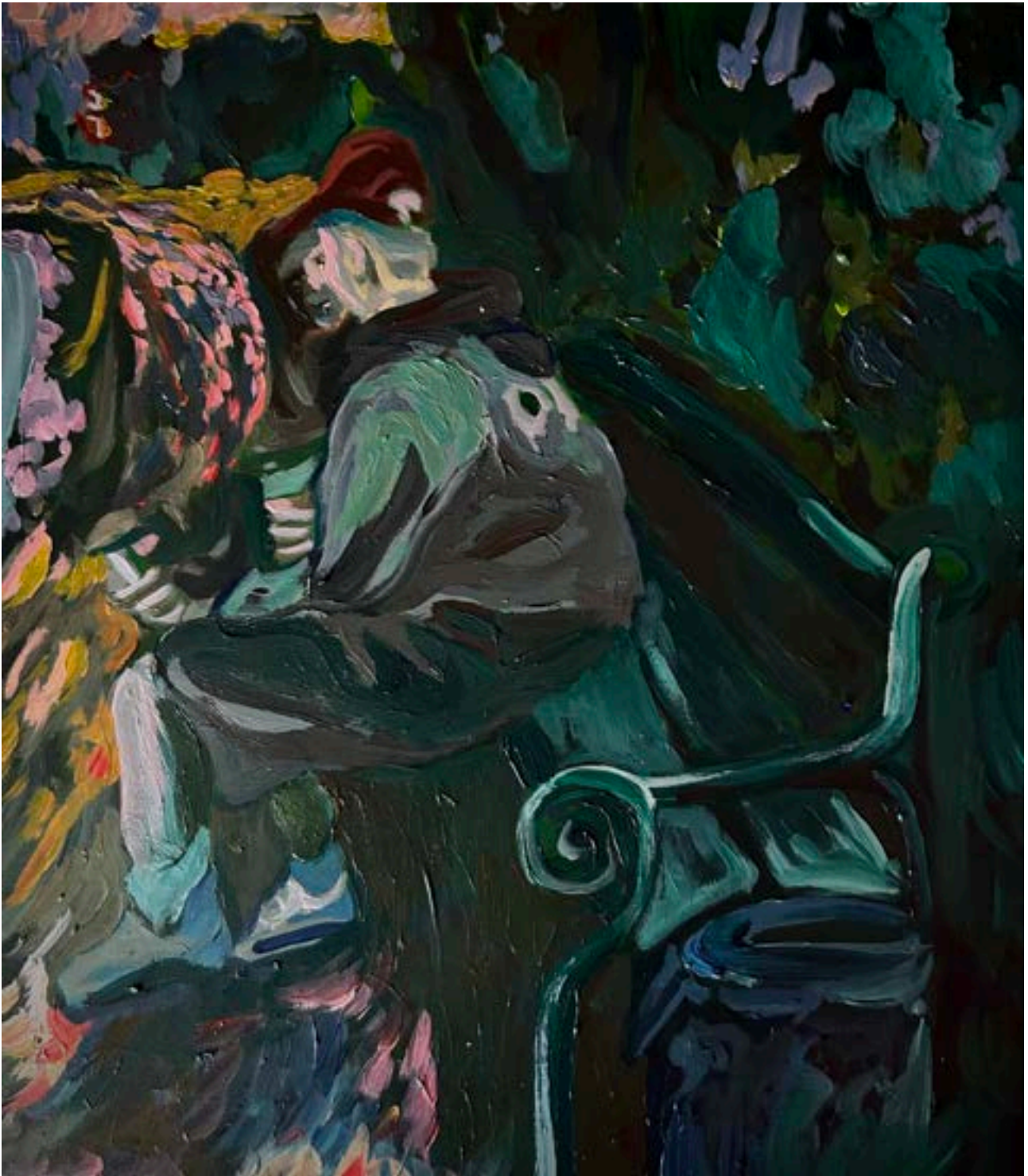
The Big New Zealand Easter Egg Hunt (in The Anti-Terror World Tour)
Easter Egg hunt initiated by Jacinda Ardern
Kunsthall 3,14 [NO]



The language of Terror is Terror Itself, The Terror of Language is Terror itself, The Language of Terror is Terror itself
Solo exhibition at Galerie Wedding
2019



Terror-Tarot
Tarot reading as crisis management tool at Galerie Wedding
Page 14 of 33
2019



Kids with wine and phone
Acrylic on board
38 x 41 cm
2024



Swimming pool in Al-Asad Airbase

Charcoal on paper

7,2 x 3.2 m

Grimmuseum [DE]

2018



Can I want peace?

song written in collaboration with Captain Ekelund, original vinyl stabbed in gallery wall Page 16 of 23

Grimmuseum [DE]

2018



The Male Version of a sports bra
Duo exhibition with Fiona Banner
Last Tango [CH]
2018



Only bend down do we find quiet from the wind

Solo exhibition Installation shot
Frederikshavns Kunstmuseum
2023

Thank you for reading, below you will find some of my music



Peter Voss-Knude
May 2024
Copenhagen

(Safety is)
The Child of Terror



[click here to listen](#)

This disaster
is written by him alone
An arrogance
so oppressive on its
own
The knives in his
drawer are sharp
I compare them to
the enemies in his
darkness “safety is a
child of terror”

so why not demonise
our mirrors

[click here to listen](#)



Are we thinking the same?
Darkened with guilt are we the
same?

Was this the limit to what we
share? Tell me I was not there

Wont you sit with me now?

When my world is empty
I fill it with the stories of my
heart with you

Together we form a unison
so fresh, so new and strong

in the national gallery

An alchemy expression between
An agency and a women in war

Wont you sit with me now?

Alchemy expression

The More

PV Knude - The More (Album Trailer)



The more
you write
about it

The more I
fear
The more
fearful I will
be

More more
more
You share
more, more
and more

structural
instincts are
covered in his
gore as a
sticky,
unrenewable
violence of
his dancefloor
as a young
Westerner
what am i
responsible
for?

This
mainstream

white folklore
its really not
worth fighting
for

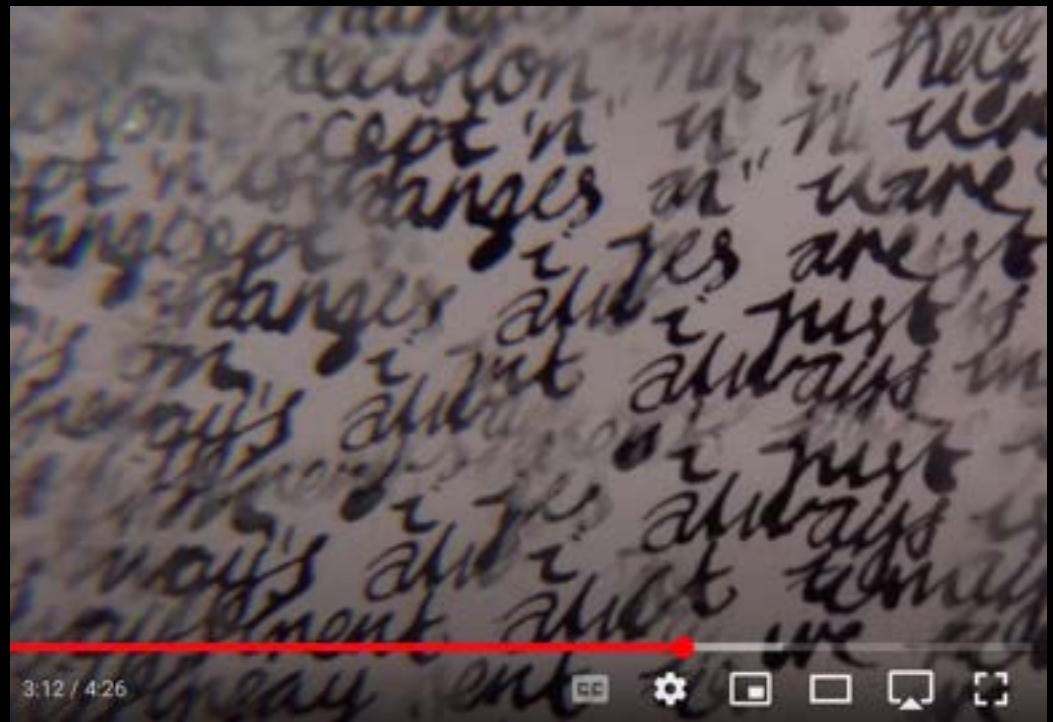
this
mainstream
white folklore
not worth
fighting for

so i'm asking
you to swipe
left tonight

more, more,
more

[click here to listen](#)

Castle Elsinore



I'm not even angry
big decision hey?
I accept
I unfold
Big changes are ahead

Erherm,
I just hope you will be
okey,
anyways,
always thinking about
that day
a different time I
guess?
some say
'we never have
enough'.

But we marched in
june, and june to
spring

Full days off
was never something
for us
I can never holiday
again baby
and that's
because of you

Maybe, oh maybe
you were right about
this one.
Maybe, just maybe
I killed all those flat

fishes in the wrong
kind of way

But I need you to
know that I prayed
for each and every one
of them
as my knife broke
their backs
outside the castle of
Elsinore

I'm not even angry
my workers rights
just don't work right
for you

So I invite new friends
over
look what is ahead of
us!
Look what is right
here in this moment.
Eight here in this
moment

Maybe, maybe
you were right about
this one

Maybe, just maybe
I killed all those flat
fishes in the wrong
kind of way

but I need you to
know
that I prayed
for each and every one
of them
as my knife slit their
throats
outside A Castle
Elsinore

~~~

Prism drawing +  
music written,  
recorded & mixed by  
Peter Knude

[click here to listen](#)