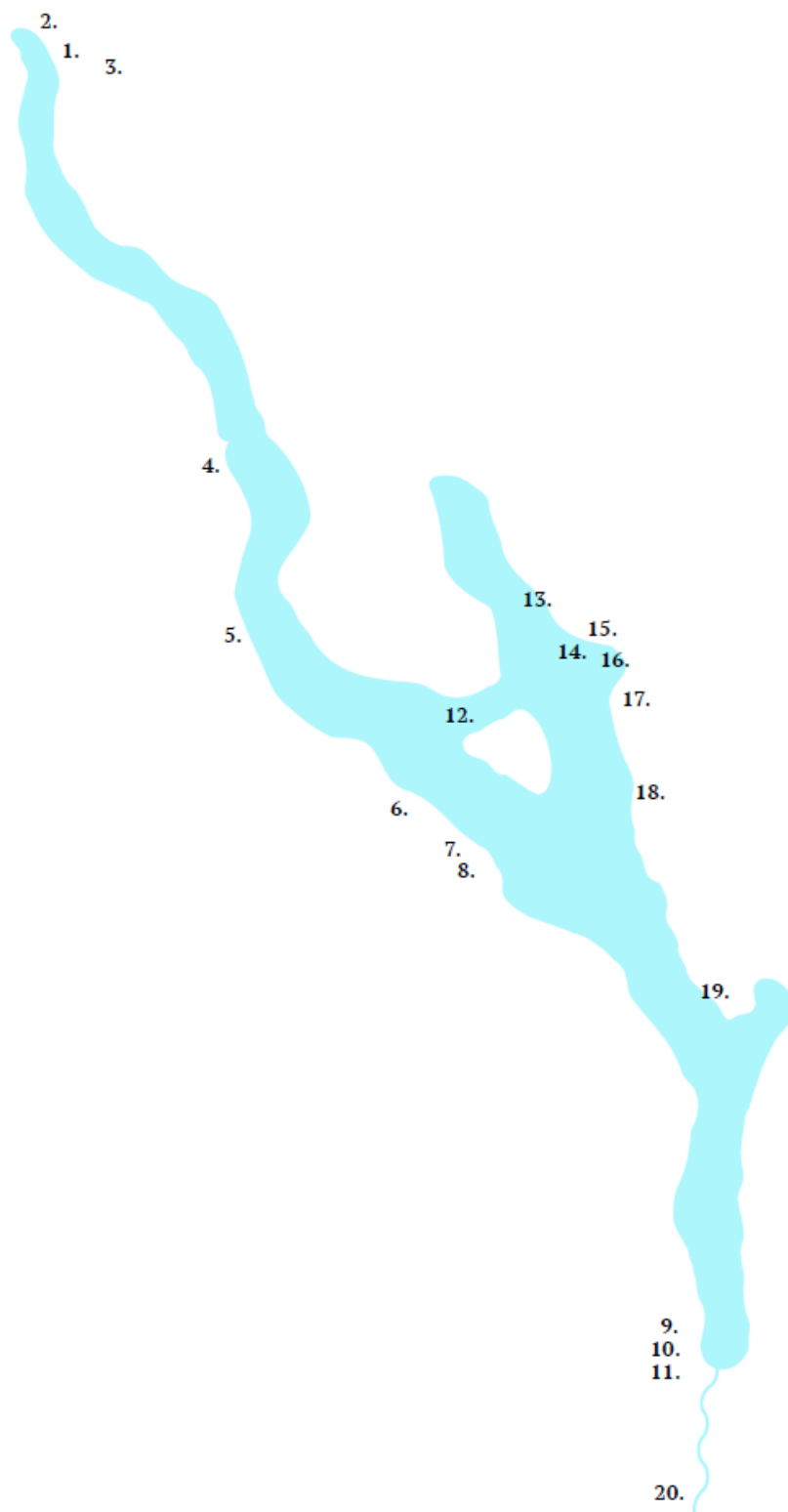


THERE WAS NO HORIZON

## LIST OF WORKS

1. Marianne Stranger, *Timber Pencils, Stack / Lunne*, (log driving on Mjøsa / installation), Thorstadbu, Lillehammer.
2. Ansgar Ole Olsen, *Prosthesis and Visor / Protese og visir*, (sculptures), the promenade by Mjøsa, Lillehammer.
3. Line Böhmer Løkken, *Water Matter*, (photographs/ installation), Lillehammer Art Museum (exhibition from 14.9 - 21.10.2018).
4. Anna Charlott Österberg, *action / handling*, (embroidery), Gallery Fjordheim, Biri (exhibition from 15.9 to 23.9.2018).
5. Ansgar Ole Olsen, *Prosthesis and Visor / Protese og visir*, (sculptures), by the mouth of Hunnselva river, Gjøvik.
6. Anna Charlott Österberg, *action / handling*, (embroidery), Mjøsas Ark, Kapp (exhibition from 16.9 - 14.10.2018).
7. Ansgar Ole Olsen, *Prosthesis and Visor / Protese og visir*, (sculptures), Tallodden, Kapp.
8. Johannes Engelsen Espedal, *Colonnade (Helgøya) / Søylegang (Helgøya)*, (installation), the shore of Mjøsa at the Peder Balke Center, Starum.
9. Ansgar Ole Olsen, *Prosthesis and Visor / Protese og visir*, (sculptures), the shore of Mjøsa at Minnesund.
10. Line Böhmer Løkken, *Shadows in Water / Skygger i vann. Looking for Daphnia galeata and Diamond Eyelet Mesh*, (photographs/newspaper), Mjössamlingene, Minnesund. Exhibited newspaper pages 10.9.2018.
11. Marianne Stranger, *Timber Pencils*, (log driving on Mjøsa), starts Minnesund 10.9.2018.

12. Hilde Aagaard, *The Sound of Fog / Lyden av tåke*, (sound sculpture), Skurven, Helgøya.
13. Ansgar Ole Olsen, *Prosthesis and Visor / Protese og visir*, (sculptures), the shore of Mjøsa at the Kalkbrenneriet, Furuberget, Hamar.
14. Marianne Stranger, *Timber Pencils, Heap / Vase*, (log driving on Mjøsa / installation), Ridehusstranda, Hamar.
15. Hedda Roterud Amundsen, *Mjøsa - State of Mind* (Internet-based work) Kunstbanken / Hedmark Art Center, Hamar (exhibition from 13.9 to 7.10.2018).
16. Markus Li Stensrud, *The End of the World / Verdens ende*, (sculpture), the shore of Mjøsa at Espern, Hamar.
17. Jana Winderen, *From Mjøsa to The Sea of Okhotsk / Fra Mjøsa til Okhotsk-havet*. Sound recording, performance and 10 channel audio installation, Gyrud Gård, Stange, 11.9.2018.
18. Wenche Kvalstad Eckhoff, *Focus Mjøsa / Mjøsblikk*, (sculpture/observation building), the shore of Mjøsa at Staur Gård, Stange.
19. Egil Martin Kurdøl, *The Sky is Cloudy / Himmelen er skyet*, (sculpture), an islet at Husebymarka on the Tangen peninsula.
20. Tina Jonsbu, *Vorma, August 2018 / Vorma, august 2018*, (embroidery), WI Gallery and Atelier, Wergelandsveien 1, Sundet (exhibition from 10.9 - 30.9.2018).



Editor: Per Bjarne Boym

# THERE WAS NO HORIZON

**Mjøsa - an art project 2016–2018.**

Anna Charlott Österberg

Ansgar Ole Olsen

Egil Martin Kurdøl

Hedda Roterud Amundsen

Hilde Aagaard

Jana Winderen

Johannes Engelsen Espedal

Line Böhmer Løkken

Marianne Stranger

Markus Li Stensrud

Tina Jonsbu

Wenche Kvalstad Eckhoff

Oppland County Council

Hedmark County Council

2019

This is an abbreviated version of the Catalogue, with few photos.

English translation: Ågot Bugge

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Hedda Roterud Amundsen at Minne, June 13th, 2017.

*(Photo: Markus Li Stensrud)*



## FOREWORD

In January 2014, the management of Oppland County Council discussed the possibilities of creating a unifying project for the municipalities and counties surrounding Mjøsa. Historically, the lake has been a fertile source for the inhabitants of nearby areas, and artistic artefacts can be traced back millennia. Norway's largest lake is still a never-ending source of inspiration for many artistic expressions, albeit environmental changes.

When the artist Egil Martin Kurdøl presented the idea of this project to The Department of Cultural Affairs at Oppland County Council in June 2014, it was apt and timely, and Oppland County Council further proposed the idea to Hedmark and Akershus County Councils and relevant municipalities. All parties agreed to participate in the financing and facilitation of the project, and a steering group was subsequently formed.

All the participating municipalities have together with the county councils, invested in this project, admittedly without guarantees that art would ensue within the locality, although ultimately each municipality did get to host one or more works of art. In an artist-initiated project that encourages the intrinsic value of art, rather than the instrumental, we bureaucrats had to be prepared for some unpredictability. The success of the project's artistic remit is in part due to the partners' generosity in terms of planning, decision making, and financial contribution. Moreover, with all parties showing a strong desire to achieve the best possible result, the steering group had full faith in the ability of the experienced project management and the exceptionally competent artists to make the project a success. It was necessary for the artists' ideas to develop and mature.

Kurdøl devised a development period spanning 2½ years with several artist gatherings. The most important of these was undoubtedly the boat trip on Mjøsa onboard Svalen II with Per Inge Høiberg as skipper and oracle in June 2017. Høiberg sailed with the artists on a research tour around the whole of Mjøsa, and this journey informed many artistic decisions later in the project.

*Art Week* in September 2018 presented seven works of art, five exhibitions, and one performance. All the municipalities put on events and the official launch was held at Kapp on September 16th, 2018 and attended by County Mayor of Oppland, County Councillor of Hedmark and the Mayor in Østre Toten. All in all, the project consists of, in our view, inspiring and very well executed works, in many different colour palettes, materials and genres. Our experience is that the artworks, through their decentralised positions, strengthen the characteristics, identity and in many cases highlights the history of places. In this way, new sites are created in previous anonymous places.

The Conference *NEW TERRITORIES? - Decentralised Art Practice* held in Hamar late March 2019, marks the end of this project. At this point, it has stretched over five years and manifests a 30-year tradition and capacity building of landart and site-specific art in our area.

We want to thank everyone who has contributed to the project with the power of their mind, time and labour — not least everyone who volunteered and helped on this voyage. The project also marks the end of a symbiotic relationship between Hedmark and Oppland County Councils - and the beginning of a merger of the two counties to one *Inland* from 1.1.2020.

The greatest thanks go to supportive politicians, architect Per Erik Fonkalsrud, who has been a highly qualified project manager, artist and initiator Egil Martin Kurdøl, who has chosen the talented contributing artists, curator and experienced tug-master for the artists Per Bjarne Boym, advisor Marit Brænd, Oppland, and Senior Adviser Bjørn Westad, Hedmark, for practical arrangements.

January 2019

**Kyrre Dahl**

Head of Dept. Cultural Affairs

Oppland County Council

**Randi Langøigjelten**

Head of Dept. for Cultural Affairs

Hedmark County Council

## EDITOR'S FOREWORD

### THERE WAS NO HORIZON

The title of the catalogue is a statement by one of the artists, Markus Li Stensrud, at the project summary in December 2018. The horizon on the other side of Mjøsa, a vital childhood memory for Li Stensrud, was not there when he visited, he had to focus his attention downwards, on the site, which was the horizon seen from the other side of the lake. A common feature of this project is the concentration on the close-up aspects of the processes and on the utilisation of small sites. The artists thought Markus' comment captured a common feeling amongst them.

For the presentation of the artworks in the catalogue, each artist has ten pages, in which the artists themselves have been responsible for the ideas, image selection and design. Together, this gives a unique introduction to individual works and the diversity of this project.

The catalogue presents three articles that set out to contextualise the works of the project. In the article "*Art in the Internet Landscape*" Anne Ogundipe grounds the internet, so to speak, and examines what art can accomplish in this medium, and how art occurs, uses and challenges this landscape, contextualising Hedda Roterud Amundsen's internet-based work for the Mjøsa project..

Alexander Carnera's article, "*Trembling of the Earth*", sees a state of civilisation where the scope for expression is limited and social conditions contribute to difficulties for artistic practise. Carnera discusses initiatives by artists that challenges this state of affairs; initiatives that focus on materiality and networks, and that puts the social into another context. Where uncertainty is highlighted, and developments of new alliances are an essential feature. Carnera discusses and interprets different aspects of the Mjøsa-project against this backdrop.

This signatory curated large parts of this project. The article "*Conversations with Mjøsa. Decentralised Art Practice – Can Art Create New Territories?*" examines an opinion of the project as numerous conversations with Mjøsa. How do we interpret the term "decentralised" regarding art? What does the term "conversation" come to mean in this context and what can be its legacy?

A timeline shows what happened in the project, when and where.

We have created a small format catalogue that should be both pleasant to look at and feel good to hold in your hands and relate to. We must attempt to relate better to our surroundings.

Thanks to the artists who in addition to their artworks also contributed significantly to the catalogue. Thanks to the writers of the articles for their engagement. Thanks to the project management for support and considerable contributions to the timeline and image selection. Also, thanks to the designer Synne Gjeilo and Flisa Trykkeri for good cooperation.

Røros, January 2019

**Per Bjarne Boym**



Svalen II (Seagull II) passes beneath the Mjøsa bridge at Biri, June 7<sup>th</sup>, 2017.

*(Photo: Per Erik Fonkalsrud)*

# CONVERSATIONS WITH MJØSA.

## DECENTRALISED ART PRACTICE: DOES ART CREATE NEW TERRITORIES?

PER BJARNE BOYM

### INTRODUCTION

An ethics that accepts that our possibilities is depending on a serious recognizing of existences that have force and are not-humans (animals, plants, geological formations, climates and so on), leads us to accept that clashes between these forces and humans will happen at any time and everywhere. However, these clashes can no longer be disregarded by humans without concern for these other forces; instead, it will continuously and everywhere be about "diplomacy"<sup>1</sup>

Acceptance of other existing powers as interlocutors is not unknown, cf. indigenous peoples' attitudes and traditions. The concept is not unbeknown in art either.

Barnett Newman (1905–1970) is known for his great canvases of large, monochrome colours and lines. His biography says that he, as he put it, "lives with a painting for over a year before he begins to understand it »<sup>2</sup> He describes his attitude as follows: "I affect the canvas, but likewise the canvas affects me. "<sup>3</sup> This is what I would call a conversation, a diplomatic conversation.

Remy Zaugg (1943–2005) created a series of paintings in which short texts dominate the picture. Many of these can be perceived as the beginning of a conversation between you and the image as a thing. One of Zaugg's works has the following text (original text in German, own translation):

Imagine,

I, the picture,

I open my

eyes

and you

stand

in front of me.<sup>4</sup>

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<sup>1</sup> Isabelle Stengers: The Challenge of Ontological Politics, Marisol de la Cadena and Mario Blaser (ed.) A World of Many Worlds. Duke University Press 2018.

<sup>2</sup> Interview with David Sylvester (1965), David Sylvester: About Modern Art: Critical Essays 1948-1997, NY 1997, p. 321-331.35

<sup>3</sup> Barnett Newman: The Fourteen Stations of the Cross, 1958-1966, Art News 65, no 3. 1966, p189.

<sup>4</sup> Remy Zaugg: STELL DIR VOR, ICH, DAS BILD, ICH ÖFFNE DIE AUGEN UND DU STEHST MIR GEGENÜBER.

It is with references to such attitudes that decentralised art practice is addressed in this article.

## DECENTRALISED ART PRACTICE

I assign the term *decentralised* to territory and power. That which is decentralised is not the centre of power. The power that reigns a territory is located at its centre.

However, what is decentralised is, just like the centre, linked to a place. Of course, there are many more places that are decentralised, than those who are centres.

The word *decentralised* is not just an adjective; it is also a verb; it connotes something that happens. A place is not conclusively decentralised, it moves, closer or further away from the centre. The same applies to the centre itself, it can either strengthen or weaken its role as a centre, and it can also move in a decentralised direction.

What I mean by the term *art practice* is the process of creating art, a process that involves many actors and relations. The artist is an actor, and perhaps we could say that about the context as well? Whether it be freedom of speech, economic opportunities, other people, or the artist's studio, the city or the other landscapes?

There are mainly three factors that make decentralised art practices important to me. Firstly, this type of practice moves away from the power: to be art and associated with the power is problematic, especially the way the world now has become. Secondly, it is more likely for this practise to be confronted with other forces than those that characterise the centre.; I am thinking of conditions such as other and larger landscapes, other lifeforms, and a thin membrane between the actors and earth's and the birds' life cycles. In today's prevailing circumstances, I believe such meetings and conversations are an essential part of rekindling of how people treat their surroundings. Thirdly, power is not purely physical and political but does also rule common attitudes and accepted habits. It belongs to the domain of art to assist in changing these.

## MJØSA - AN ART PROJECT

The initiative for this project came from the artist Egil Martin Kurdøl. In comparison to many other art projects, where most of the works are placed in the landscape (cities or other landscapes), I want to highlight four main factors that characterise the Mjøsa-project. These are the artists' long-standing attachment to the area, the use of time, collaboration and free choice of site to work.

All 12 artists had good knowledge of Mjøsa, through upbringing, schooling and/or as a place to live and work. These connections provide a different starting point to projects where artists are invited to visit a place or area they barely know and deliver proposals for artwork within a relatively short time.

The artists spent about 2.5 years on the project. In my view, this is not much time, but in comparison to other similar projects, this is an essential contribution to how we can begin to understand such art practices. It must be enough room for much calm and contemplation.

The project plan facilitated communication between the 12 artists, which the artists found useful. Such relations, enabling conversations and exchange of views (in some cases resulting in practical collaboration on tasks), is not uncommon for smaller, short projects, but less so for larger projects.

The geographic area that the artists were invited to relate is large. Mjøsa is Norway's largest lake, over 10 kilometres long and with a shoreline stretching nearly 400 km. Mjøsa is a system of flowing water, 75% of the water mass comes from the high mountains and water takes 5 to 6 years from entering to leaving the lake. As a geological area, it has changed and moved around the globe for millions of years, the last 8,000 with humans around. Within this area, the artists worked and discovered locations for their works of art. This aspect differs from being invited to a park, a square, a junction or a school space. It is in the borderline between the artists choosing themselves where and when they want to work and being invited by others to an art project in a specific place or a small area.

Relatively speaking, the artists here face an open choice, both of what and where. Thus, this can be compared to a situation prevailing in the artist studio, when there is no commissioned work to carry out. What to do and what is the fate of the work when it leaves the studio is an open-ended scenario. The starting point is the conversation with the canvas. Facing Mjøsa, we can perhaps alter Barnett Newman's statement: "I affect the area, and likewise the area affects me." Similarly, Remy Zaugg's challenge can be rewritten to: "Imagine, I, Mjøsa, I open my eyes and you stand, in front of me."

## THE CONVERSATION

From the outside, the artists' work is a process in which ideas and sketches are designed, tested, rejected, designed, tested and rejected time and time again, before a sketch or an idea becomes the starting point for remodelling and work-out.

It is this process that I call *the conversation*, the conversation with personal experience, the materials, the environment and the conditions. To gather such multifaceted process in a single concept is a gross simplification, but useful in highlighting that the process is not about the relation between subject and object, but between different subjects.

For me, it seems as if the artists' long-standing connection to the area, has contributed to the resulting works being low-key.<sup>5</sup> The love, the indignation, the turmoil and the criticism that are expressed in the works, is not at the expense of the places, as louder than Mjøsa. It is not about supplying the area something spectacular or something new and domineering, but to invite interaction, experience, reflection and conversations with the area.

A large perspective can be such that it does not recognise the importance of the small. Such vast perspectives will never be able to identify the soil where the new occurs. *There was no horizon* is an

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<sup>5</sup>The financial constraints of the project may also have contributed to subdued works. But it was no condition that the artists should finish their works, they could also propose more costly works.

insight that leads from the large perspective into the small, and the diversity of the small, of this soil, is made visible by the artists' conversations.

## THE COMPOSITIONS

We can search the twelve artists' works for sources of inspiration and lineage of the ideas represented. However, in my mind, a work of art does not reproduce or represent anything else. The works of art can be regarded as landscapes, human-made landscapes, not as maps (not as representations of landscapes). Their expressions are created through the arrangement, through composition, not through representation.<sup>6</sup>

Line Bøhmer Løkken and Hedda Roterud Amundsen both worked with photo-based compositions. Line with the newspaper *Shadows in Water. Looking for Daphnia galeata and Diamond Eyelet Mesh*. Moreover, the exhibition *Water Matter*. The photographs are from below the water surface, from water treatment plants and other objects, all close to the subject. Does this express a tendency to emphasise participation as something more than observation? *Daphnia galeata* is small water flea found in fresh water up to 1300 m. moreover, it is a very acid-sensitive species. Diamond Eyelet Mesh is a stitch pattern that results in a mesh structure like a strainer or a small mesh fishing net. The newspaper and the exhibition vary between image sequences and single images; there are many ways to approach water. Through this experiment of conversations with various forms of water in the Mjøsa watercourse, different expressions of fascination, despair, indignation and hope come forth.

Hedda's *Mjøsa - State of Mind* composes an archive of texts and photographs depicting architecture, places and objects around one person; as the person she uses photos of herself. Her body of work is presented in two platforms; as an internet-based interactive map ([mjosastateofmind.no](http://mjosastateofmind.no)) and as an exhibition that also contains performance with a reading of own texts. Amundsen's collages and texts can be perceived as expressing a full register of emotions. In her conversation, the technology of the last decade is present. Place, technology and person glide into each other in her examination of sites near Mjøsa.

Anna Charlott Österberg and Tina Jonsbu both worked with embroidery. Embroideries are the results of time-consuming processes characterized by small movements and concentration on small changes. The female body, water and Mjøsa's recent history are some of the starting points for Anna's *action*. Miniature embroidery, variations on the theme of women's bathing suits, are exhibited together with textiles, that have been emerged in Mjøsa over winter. These larger fabrics where smaller parts are sewn to the larger, feature embroidered texts and details. Here we find, among other things references to the Mjøsa-protest in the 1970s, the first, major environmental action against pollution in Norway. This was a protest in which women played an essential role in stopping phosphate addition to washing powder. The composition of small bathing suits, textiles literally worn by Mjøsa and the direct relationship with Mjøsa's history,

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<sup>6</sup> Here I use the term sculpture where the composition consists of adapted objects, the term installation is used where the objects are diverse and glide into each other.



becomes a conversation with bodily, geological and historical elements, expressions of both uncertainty and tribute.

Tina's approach can be seen as a systematic mapping. The result, however, is not a map, but a new landscape. Many of her choices are subject to her systematic approach: choice of textile and thread, choice of method for site selection, mapping and system of embroidery stitches. Tina's *Vorma, August 2018* shows that the perception of distance between systematisation and a rich, varied landscape can be an illusion, and may not be an either-or, but a both-and. Her conversation with the river has begun but is not completed. It is intensively led, but with quietness and calm, with the concentration on minute building blocks.

Jana Winderen's work *From Mjøsa to the Sea of Okhotsk* is also based on an intense interest in minute events. Using technologically advanced audio equipment Jana records sounds in the landscape and underwater, sounds that in most cases are outside of human hearing range. These sounds empathise the enormous spectre of nonhuman lifeforms that humans live amongst. Lifeforms that civilisation until now has neglected, brought to the limit of extinction and treated based on its utilitarian value. A hallmark of the areas that are stretching from Mjøsa to the Okhotsk Sea of the Pacific Ocean is the coniferous Taiga, a boreal forest. In Jana's work, recordings from this landscape are composed into a musical composition presented through loudspeakers with a great range of differentiation. She stages the composition with a prelude of a dance performance evoking ballet, where a symbolic water surface appears as a figure before the sound then spreads out to the audience.

The other seven artists have all left traces on the shore along Mjøsa, traces in the form of sculptures or installations.<sup>7</sup> For Marianne Stranger and Markus Li Stensrud, the sculptures are the destination of large-scale performances. Both artists involved the forest and water in their works. Marianne leads a playful but at the same time demanding and complicated conversation with her chosen materials, the surroundings and its story. *Timber Pencils* are made of 100 logs from Løten Bygdesag painted in many colours and with sharpened pencil tips. The pencils were connected so that they could be pulled against the currents on a colourful water trail from Minnesund to Lillehammer by the old tugboat Sævat. Along the way, half of the pencils was offloaded at Hamar, shaped into the sculpture *Heap / Vase*, and the artist performed a rather weighty performance drawing with a pencil in the sand. At Lillehammer, the other half of the pencils was pulled ashore by the artist and shaped into another new sculpture *Stack / Lunne*.

Markus continues a conversation with Mjøsa that began in childhood. He explores his childhood's *The End of the World* and moves a tree from there to the spot where he as a child made this observation. In this extended conversation, he utilizes messages from previous civilisations by re-working mythological Greek texts on the topic of rivers. The tree's solemn crossing over the lake, on a barge supported by a wooden scaffold, is likewise not without historical associations. The scaffold is based on scaffolding used to carry obelisks, sacred monuments, and the tree will stand in this scaffolding on the Hamar shore. In Markus's

conversation, it is a sacred element, the surroundings are not treated as entirely profane, or as a practical or aesthetic benefit, but as something beyond this – may be a dignified partner?

Johannes Engelsen Espedal's work carries similar associations, namely Greek mythology and the sacred. The title *Colonnade (Helgøya)* refers to his use of Doric columns and the view across Mjøsa towards the island Helgøya, which could be read as 'The Holy Island'. He cleared an area at the shore of Mjøsa consisting of shrubs and encircled by a steep slope to create a new room in the landscape. On a selection of the cutdown wood trunks readymade columns (from a local carpentry workshop) of wood with Doric fluting was mounted. Johannes' conversation has ended up with a new environment with characteristics that guide ongoing conversations.

Ansgar Ole Olsen sculptures *Prosthesis and Visor* may be characterised as micro-environments. He collected stones from five different locations along the shoreline of Mjøsa. These were either added a prosthesis or a visor, in stainless steel, before being put back into the environments they came from. It requires attentiveness and observability to notice the stones again, now that they are repaired or protected. Ansgar Ole has, in one site, made the project more visible by letting the stones rise on stilts just above the water surface in a geometric order. The conversation Ansgar Ole invites us into is marked by unrest and paradoxes. The basis of diplomatic conversation: the conflicts.

Wenche Kvalstad Eckhoff's *Focus Mjøsa / Mjøsblikk* also tells of a paradox. Her observation building provides space for the observer that will let the water surface invite to reflection and reflection. However, the location of the building, on the shore at Staur Farm, is also confronting the part of Mjøsa where Raufoss Ammunition Factory, on the other side of the lake, used to shoot grenades into the lake for testing. In 1962 the ammunition company miscalculated their grenade runway and shot the operating building at Staur Farm. Associations between climate and war are mixed with memories of the lake in a book that visitors can find inside the observation building. This is perhaps a new place to continue demanding conversations?

Among the various associations of Hilde Aagaard's work *The Sound of Fog*, is also an event in Mjøsa's recent history: in 1912 the steamboats "Gjøvik" and "Tordenskiold" collided in dense fog just outside Skurven by Helgøya. Despite foghorns and steam whistles, the collision was inevitable.<sup>8</sup> The solar-powered steel sculpture generates sound, like a foghorn. The simple geometric sculpture has a protruding funnel from which sounds are emitted. Also, I perceive the work as listening in, when it is not producing sound itself. The conversation also has a longer historical perspective; Mjøsa was millions of years ago part of the sea, and a foghorn is first and foremost a phenomenon by the sea.

Egil Martin Kurdøl's *The Sky is Cloudy* likewise express turmoil. Not merely through its title or reference to specific historical events, but directly through its composition. An umbrella shape and an anchor in stainless steel lay loose on a reef affixed to each other by a chain and this chain is affixed to the reef at one point. When the wind increases or the waves are powerful enough, the umbrella and the anchor will move, but they will always be connected. The climatic

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<sup>8</sup> Per Inge Høiberg: «Kollisjon og forlis 1912», Årbok 2015 Mjøsmuseet, p. 113-119.

conditions of the lake will provide messages to the sculpture, which in turn will give precise responses, small or large.

## DECENTRALISED ART PRACTICE: WHAT HAPPENS TO THE ARTWORKS?

The works that exist on shore of Mjøsa have all been granted dispensation from the County Governor to stay for two years. After that time, it is the artists' responsibility to remove their work. That is how it is. When will the attitudes of art establishments come on par with the art that is being created?

That decentralised art activity does not belong to what constitutes the manifold in the art according to the dominant notion, is evident from how the art establishment have related to the results of this practice. It is fundamental to our historical awareness that there are collections, museums and archives. Decentralised art practice has taken place in Norway for about 50 years, and with a few exceptions, no museums, collections or archives show interest in these processes and the works that have been created. What does this tell us about viewpoints and attitudes?

## CREATING NEW TERRITORIES

*Mjøsa - An Art Project* strengthens the notion that art has something to do with - or have roots in – the relationship between bodily (both internal and external) and territorial forces (body - landscape/surroundings), and that the question of place is of considerable importance. If art is a block of feelings and sensations, if it is something that happens between something and something (e.g. an artist and an object, or a human and a microenvironment), then it will be fruitful to describe art as a form of conversation and as something that enrich the conversation with things and environments. Expressed in another way: if artworks function in a way to intensify and produce a basis for new sensations, which in turn intensifies the body and the environment, then one can argue that art creates a new intensity and quality of conversation with the environment. This means the place is being changed.

The term 'territory' is used for a larger area, a territory consists of many places, many sites. What is needed to make it a hallmark of new territories that they recognise other existing forces as interlocutors? What is needed?



From Johannes Engelsen Espedal: *Colonnade (Helgøya)* 2018

(Photo: Jiri Havran)

# TREMBLING OF THE EARTH

ALEXANDER CARNERA

## THE PROBLEM OF THE CONTEMPORARY

The election of Trump in November 2016 was like waking up to a new era where we and the old media were confronted with our own impotence of understanding the present. For me, it was a reminder of what has long been in the making: a rampant dis-orientation where the welfare we know is vanishing, where the political subject is under massive pressure from an individual-directed techno-capitalism, where wars replace wars, where terror and security function as the dispositive of policymaking. In short, new and comprehensive levels of uncertainty go deeper than the political and reach far into the worlds of art and literature.

The book "*In the Flow*", by the Russian-German art historian Boris Groys, explores why we today are so much more concerned with what the contemporary is, compared to any other earlier period.<sup>9</sup> The problem of the contemporary is simultaneity, which is also an artistic problem. For example, today, the museum like the theatre, attempt to stay with the times. For a moment in time, the museum poses as a temporary stage for a number of events. As a visitor, one must continuously negotiate the transition from ongoing events to documentation. In other words, the audience is in the middle of disappearing time, which is only fixed through documentation. These temporary exhibitions have thus taken over the role of nature as a source of sublime experiences for the eighteenth-century upper class. At that time, the art of the romantic era aroused one's nostalgia for nature experiences. Today, the documentation of artistic events evokes a similar yearning to rediscover temporal events covered in nostalgia.

In our attempt to define, determine and address our own time, our own era, we have long been captivated by the light of modernity-, enlightenment- and civilisation. However, it is like we are facing another boundary, another future? What is discovered there, in the ground, around the place, the objects may be described as the second boundary of modernity, its boundary against itself, and there something is crumbling? "The border teaches us something about the limit we are facing today where there is an increasing sense that culture has lost its ability to grasp and express the present, that there is no longer a moment to seize and to give expression."<sup>10</sup> As if we are now living a period, in which for lack of better term, can be described as a confused euphoria, a weird fever, a life of eternal youth, as if a force from outside has come into the world that no one can stop. Like we have now reached a border, the outer border, the earth, the light and the darkness because to be contemporary no longer finds a simple expression.

Perhaps we are going through a time when there is no longer any youth, any future, any dreams? So, therefore, we can do nothing but moving in several directions at once. On one side report on the exceptional conditions in the country and city (climatic, conditions of refugees, financial disruption), on the other side open our empty hands for the quiet discovery which is as gentle as

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<sup>9</sup> Boris Groys: "*In the Flow*". Verso. 2016.

<sup>10</sup> Mark Fischer: "*Ghost of My Life*". Zero Books 2013. s. 193.



it is fragile, noble and exposed? "<sup>11</sup>"This experience of contemporary art and literature as exhausted reservoirs for critical thinking and perceived as no longer pushing new insights and experiences, only against new reuse, emphasises a need to further the expression of human culture and see artistic aspects in them. Experiences with poetic and aesthetic aspects, experiences, through sensual and cognitive dissection, allows new worlds to appear. "<sup>12</sup> Concerning the development possibilities for art in the public room, this raises two questions for me: Can art that function as a place for experience and reflection also function as a way of establishing temporary public rooms that break with the interior of the bourgeoisie? Can the exhibition space through architecture, sculpture, photography that crossover materials, media and genres, recreate the agora as an experiential space – as a rite of passage?

## THE ART IN PUBLIC SPACES: UNCERTAINTY AND DOUBT

From being the place that preserves the history and documenting our collective past (memorials), the art in public spaces has in recent decades centred on the experience of the user, in which the artwork provokes viewers to see themselves see. (James Turrell, Olafur Eliasson).<sup>13</sup> Arts occupation of this room concurs in many ways with the modern city's development and not least our life in the urban space.

As Richard Sennett writes in "The Conscience of the Eye", our urban problem is how our outer reality can be revived as a side of human experiences.<sup>14</sup> Our qualities of experience of street life and urban space relates to how it challenges our sensory engagement and awareness. Neutralised urban planning with divisions of residential areas, entertainment (shopping and digital consumption) and workplaces have created more indifference than committed engagement. Working with the city and the role of art requires an increased sense of complexity; which threatens our sense of "distinguishing value." The one who slides from one self-evident fact to the next, discover nothing. "Turning outwards," Sennett writes "implies giving up on some incentives towards coherence and unity in one's own interior. ... Turning outward in a visual sense can also lead to another kind of investigative, restless sight. In fact, it may be that turning outward leads to ways of seeing, which out of the fragmented and the discontinuous creates a moral condition. "<sup>15</sup> By moral he means "when a person can accommodate uncertainties, mysteries and doubts without any kind of annoyed outreach for cause and meaning. "<sup>16</sup> What develops us as humans are the ability to deal with complexity. However, complexity does not just occur. "It needs to take shape as one gradually unfolded experience, much in the same way as the complexity of a novel unfolds. Boundaries must be challenged so that change can begin to take place, just like in a riveting story, and then there must be obstacles and frustration to give the

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<sup>11</sup> My book: «Forvirringens eufori – til den sidste ungdom» which examines this state by the means of letters, stories, poems and essays. Fjordager forlag. 2018.

<sup>12</sup> Mikkel Thykier: "Resonans I. Mr. Antipyrine". 2017. s. 61.

<sup>13</sup> Richard Sennett: «Øjets vidnesbyrd. Om storbyens kultur og rum». Samleren. 1996. s. 11.

<sup>14</sup> Ibid. s. 295.

<sup>15</sup> Ibid. s. 295.

<sup>16</sup> Ibid. s. 296.

story a purpose... ”<sup>17</sup> Art in public spaces led by design thinking fall into what Sennett calls "the easy victories and total control over projects."<sup>18</sup> The result often shows an absence of attention to constituents, materials and surfaces. The eye reacts with indifference. Works of art with the friction of the material paves the way for the special relationship between conciseness and uncertainty. That which motivates us to enter one more complex experiential learning process, to explore for ourselves, and not satisfy ourselves with the short fix of the experience or the decoration of the design.

Groys points out how rarely we take time to consider what it means to talk about beauty, about beautification, about aesthetics and aestheticisation. We confuse design with art. For design - including design in public spaces - means aestheticisation such as when an object is made more attractive and seductive without being deprived of its usefulness and function. The design works as a means to an end: design seeks to create an attraction and seduction to ensure better use of things. The purpose of design is to improve reality through a particular means, to change reality by making it more attractive and functional. No matter how discreet it is, art cancels the attempts to beautify reality or to drive it towards something more seductive and more functional. A patient exploration of reality, therefore, distinguishes art as it is, dysfunctional, weird, amazing, sore, destructive, dying. Art explores our uncertainty among other things; it increases the difficulty and length of the perception process (our way of experiencing the world) to give us a feeling for things that are more than just recognition. Through this underscoring, art seeks to give us the feeling of life back, to feel things again, to once more make the stone a stone.”<sup>19</sup> An alternative view of things, ourselves and the world.

However, it is as if the social has become too close. Still, more social environments promote and manage elements of artistic practice, such as communication, visibility, networking, project work, which in many ways makes it difficult actually to create art.<sup>20</sup> It may be symptomatic of our time to emphasise the social aspects of art, not least its design-based digital seduction, whereas the aspects of artistic practice that requires effort are not highlighted. To highlight the problem of the time shows the difficulty of getting a grasp of the world, beauty thus ourselves. With distrust to the easy solutions of the debate and the communications industry's statements comes caution and a wait-and-see scepticism. Doubt as a decisive impulse and basic mood doubting one's judgement of how others handle beauty, that which cut them off from discovering the beauty in their hands.

“But what does it mean to explore? Firstly, it may well mean to move; not long, self-confirming, but more or less aimlessly; Attentively, but guided by instantaneous impressions that eventually gather into something that looks like an intention. ”<sup>21</sup> Discovery is always a new experience because it changes its circumstances. One might say that discovery differentiates itself from a

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<sup>17</sup> Ibid. s. 255.

<sup>18</sup> Viktor Sjklovskij: ”Kunsten som grep”, in Atle Kittang (ed.): «Moderne litteraturteori». Universitetsforlaget, Oslo 1991. S. 16.

<sup>19</sup> Bojana Kunst: “Artist at Work. The Proximity of Art and Capitalism”. 2016. Zero Books.)

<sup>20</sup> Mikkel Thykier: “Narcis. Mr. Antipyrine”. 2018. s. 104.

<sup>21</sup> Alexander Carnera: Jeg savner jorden. Le Monde Diplomatique. May 2017; Jorden tænker i mig, Le Monde Diplomatique. July 2018; Planetarisk nydelse, Le Monde Diplomatique. November 2018.

staged experience in that it is possible to doubt one's own experience and attention. That there is a mutual relationship between conciseness and uncertainty. That is what Sennett in his text "The Craftsman" describes as the most enriching learning processes between the master and the student. However, also, the process that goes on between the artist's material awareness and the ability to think in and with the material. Only this espousal and material processing arouses the viewer's uncertainty, discovery, and in short, thinking.

#### ARTIST INITIATIVES AND NEW LEVELS OF UNCERTAINTY

The problem of the contemporary, demands another interdisciplinarity worldview to follow. I have in three previous essays "I miss the earth", "Earth is Thinking Within Me" and "Planetary Enjoyment" argued for a worldview that exceeds common social criticism and cultural instruction. We are at the threshold of something else, something that requires other ways of thinking, a more comprehensive philosophical vision or speculative study, which examines the forces at play throughout the world on all levels. Something that will also affect our approach to artistic endeavour. The artist's initiative seems to be working in an increasingly complex arena. A battlefield between art's possibility and ability to reorganise a place (significant for the self-awareness of the place) through the intervention of the work's performativity and above all the interaction with the art of the experience economy, in which art traders, artists and users are invited to share information about a place, in some instances to open up dialogue and awareness of the place's narrative about itself, but in most instances merely to maintain the status quo and uphold the nostalgia about a place and a territory. So far, the artist initiative has been concerned with art's ability to put something new or different on the agenda. In other cases, they are using the art as a social-political tool, e.g. when an art initiative transforms a junkie park to a festival site.

However, perhaps a discussion about an artist's initiative begins with its social aspects. It is the social that needs explaining. It is the social that we are unfamiliar, connected as it is with more comprehensive materiality, with transformations, and links between new levels of uncertainty, all of which implements the sensuous tremors in meeting with materiality and questions of experience.

Both a comprehensive vision and a thorough examination of the forces that are at play in the social world and the dynamics of discovery has been developed by the French philosopher of science Bruno Latour, almost entirely from the words "network" and "participant". At one point, Latour realised that social reality was being talked about as if we already know what it consists of as if "social" was a special kind of innate material, more or less comparable to the biological, economic reality, the mental reality, the organisational reality, the linguistic reality, and so on. The social world surrounds us but is too intimate for us to notice its material components. By changing the viewpoint and focus on the materials that are part of the social world, and the networks they create, Latour examines which constantly changing relationships that unfold in the social world. From here there is a very short leap to the same observation on art and literature: there is a tendency to talk about art and literature as if we know all its constituents. Perhaps it is



time to take down our safety net and starting from the smallest step of uncertainty downwards steps by steps, towards ever higher levels of uncertainty.

Latour chose the term Actor-network theory (ANT) early on in his studies of situations where it is uncertain who or what something is, and how this someone or something co-exists with others. Later he has verbally, although not in practice, rejected his term by saying that there are four problems with it: the word "actor", the word "network", the performance that it is a "theory", and the hyphen. So the theory is not at all a theory; its purpose is to encourage a watchful eye on the uncertainty that also includes itself. It does so to examine all the materials that are part of social life, and how they affect each other. As the theory at the same time rejects its core elements, it also seems to give carte blanche to a non-committal play than what is otherwise expected of academic exercises. It turns the question and the levels of uncertainty within it to something that can be played with, just as art and literature cater to that child in us that does not accept the boundaries between performance and reality.

As such, the relationship between art and the outside world can be described through four primary characters that also overlap one another. The world consists of actors. The word "actor" is chosen to emphasise, that everything acts both as subject and object, or neither as subject or object, but has the character of both. Every actor is to a point both an actor and an object of actions, just like an actor who both act independently and follow the manuscript and the others on stage. Nothing in itself can be reduced to anything else or even reduced to something else. That is, the diverse development of art cannot be reduced to the result of social factors, just as chaotic social events are not the result of state of the art at a particular time in history, as if the historical upheavals of the eighties explain the chaos of the music, painting and poetry at the time or the development after 1986 was due to the suicide of a canonised poet. Such extensive explanations are only possible by mapping how an actor specifically connects with others. Actors are involved in such connections through transformations. They translate each other, adapt continually according to new and changing circumstances and thus expose themselves to the risk of failing and transformation into the unknown. The strengths of the actors are increased or weakened by the alliances they form. Thus, no one actor is stronger than others. The strength only appears with other alliances and occurs out of the networks an actor already draws on.<sup>22</sup>

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If something new happens, or if something pivotal seems to be changed, it is that the cultivation and development of new alliances can increasingly be seen as a visible driving force. Therefore, it needs acknowledgement and recognition. It seems, for example, to be a motivation for the Mjøsa project to establish the basis for a conversation between art and place, and not only provide insight into the visual and sculptural works themselves, but also the natural environment and institutions of the area, who takes care of them, and grasp different layers of their surroundings. There one finds both materials and social frameworks, which becomes crucial for the works. The

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<sup>22</sup> Bruno Latour: «En ny sociologi for et nyt samfund». Reitzels forlag. 2008. I follow here roughly Mikkel Thykier's review; See Narcis s. 130-1. Antipyrine. 2018.

external alliances will be an inseparable part of the compositions of the works. The works are created as hybrid forms between different types of creative approaches. The walls between works, author, institution (municipality) and exhibition space become permeable. As an artist-initiated project, focusing on Mjøsa as a geographical, environmental, historical, cultural and social phenomenon, Mjøsa is as a hybrid. On one side, the free exploration of these themes, focusing in on one place with the use of different media and materials. On the other side, the works inform us of the conditions they are in touch. The artworks appear as examples of sensuous and narrative fluctuations that encounter other forms of imaging, where nature, materials and photographs are translated into each other. These are works that connect with the elements of place, and that use the elements of the place to think; **Colonnade (Helgøya)** (Espedal) that makes use of the vegetation of the place; the **Prosthesis and Visor** sculpture (Olsen), stones Mjøsa's beaches demonstrate repair and protection; **The Sky is Cloudy** sculpture (Kurdøl) placed on the shore and explores the relationship between protection and belonging.

Several of the projects confirm what I call a critical feature of the art of today: that the artwork is also a hybrid of connections, alliances, translations, and relationships between elements before entering into other connections: fragility and substance (*action*, Österberg); time and the loss of history (*The Sound of Fog*, Aagaard) and the earth's quake from (*The End of the World*, Li Stensrud), in which the elements and time work together. Seen in this way the network is both a part of the composition and more far-reaching than that; it is the instant flare of connections that change the elements and levels of the world, that meet each other in the artworks, so the work appears to be contained in this touch and not to exist without it. How deep this touch reach we cannot say. For the French poet and philosopher Edouard Glissant, the country and a place open up geographically towards the sea, the undercurrent, towards that which creates tremors, shapes and deforms.<sup>23</sup> However, that which moves the thought, and moves all the secret forces into motion, is to Glissant, the earth's quake. "The actions that do not cause tremor remains fruitless."<sup>24</sup> As if the materiality of the place will always affect the art: "The tremor is the energy that brings us closer to Earth's intensities, which protect us from powerful ideological attacks and coarse-grained belief systems. Where you sense that the beauty of the world enters your place. Faced with the world's threatened beauty this tremor gives direction to your voice."<sup>25</sup> Perhaps it has always been the task of art to explore this clash of voices? From the indigenous Australian people's songlines, to the elegy of the Greek tragedy and the anthem of the religious pageantry to modern literature and the grief of W. G. Sebald's "The Rings of Saturn" or Cormac McCarthy's "Blood Meridian, or the Evening Red in the West", in which we hear the song of a tremor coming from the earth, the place and the light. In the words of the Italian author Daniela Cascella: "The story is shaped by sounds, the collection of sounds ...My archives are voices of words, sounds, drafts of landscapes in which I am moving. ... I inhabit my landscape, which is a border, where I do not think, but the landscape thinks in me."<sup>26</sup> This trembling can be

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<sup>23</sup> "Relationens filosofi. Omfångets poesi". Glänta Produktion. 2012.

<sup>24</sup> Ibid p. 48.

<sup>25</sup> Ibid p. 102.

<sup>26</sup> Daniela Cascella: "En Abime: Listening, Reading, Writing". Zero Books. 2012. s.24.

expressed in several ways, through grief, like new, free use of existing materials and places for exploration through transformation, community, belonging, intimacy, in short, a rite of passage.

Perhaps an artistic use of materials from a specific place can provide consideration for an experience of affiliation, with ancestors, the dead, with family and possibly communities – as a rite of passage. Where the artwork does not act as a mirror on a raw, different and sublime experience of nature (posthuman aesthetics), but as a way of exploring our relationship to finality, mortality and fragility. Art intervention as a sensual ritual framework.

I think of the French-American poet and amateur archaeologist Gustaf Sobin and his essay *Mutilated Venus* from the book *Ladder of Shadows: Reflecting on Medieval Vestige in Provence and Languedoc*. Excavations in Provence reveal how the Christians as the new faith saw the light of day in Gaul in the first three centuries AD, subjected the former classical (Roman) pagan sculptures such as Jupiter, Mercury and Venus to direct mutilation. Sobin writes: "By the end of the fourth century when it was a fully established state religion, the founding of the first churches, baptismal chambers and prayer rooms began. Everything was used for construction material; they even robbed former classical monuments. Temples, theatres, thermal sources became the preferred targets. These were often treated as quarries and provided new buildings with indispensable spoils: plinths were reusable as plinths, frames as frames. However, what did not undergo the same simple and direct replacement, were the sculptures. "The defacement of sculptural embodiments of the pagan religion was something that the early Christians had a deep disgust for."<sup>27</sup> The Christian fear of the pagan sculptures capabilities to charm and enchant formed a shift of the senses. A fear that heaven above would condemn the spoiled land. Perhaps it is time to move in the other direction and create a shift of the senses that would cause the earth to tremble - a rite of passage for corporal grace and experiential considerations.

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<sup>27</sup> Sobin, Gustaf. 2009. "Ladder of Shadows: Reflecting on Medieval Vestige in Provence and Languedoc". University of California Press. The work can be seen as an extension of Sobin, Gustaf. 1999. *Luminous Debris*. University of California Press.



# ART IN THE INTERNET LANDSCAPE

ANNE OGUNDIPE

The notion of territory has its origin in the word terra, which means soil, and soil is one of the most physically present, most unambiguously tangible materials imaginable. The Internet may be perceived as the opposite: as something fundamentally non-material, non-tangible and invisible, as something that - with all its being - opposes touch and physical definition.

The notion of territory also refers to boundaries, to areas that are bordered, restricted, closed off, and owned by someone. And again, the Internet may be perceived as the opposite: as something open, something that facilitates unobstructed movement through a sea of information, knowledge and connections, something that offers the freedom to create and experience a variety of art forms and cultural expressions.

These are seemingly paradoxical ideas, but the Internet landscape absorbs and exists as a manifestation of them all.

## THE TERRITORIALIZED INTERNET: LIMITLESS, LIMITED, LIMITING.

On the one hand, the Internet is a ubiquitous, non-physical, boundless realm that challenges institutional constraints and enables democratization of artistic practice, curation, art reception and aesthetic experience. On the other hand, the Internet is a highly physical infrastructure and a highly physical space of experience, with highly tangible consequences, because it exists through satellites, cables, local and global networks of servers, digital devices and human bodies. Thus, the Internet is also subject to a range of economic, sociocultural, political, geographical and personal interests and boundaries.

Let me offer three examples. The first concerns social territorialization and the opportunities that the Internet affords for digital natives and digital immigrants.<sup>28</sup> Digital natives have grown up with the Internet and have not experienced a world without the presence of digital networks. Digital immigrants are somewhat older. They were not raised in a digital environment and have therefore been forced to adapt to the all-encompassing changes brought on by digitization. For various reasons, digital immigrants are to varying degrees willing or capable of such adaptation. For some, the internet is an insurmountable threshold, and they are effectively excluded from the Internet as a space of action and experience. As such, the Internet represents a generational shift in human and technological relations and opportunities.

While this shift is a generational territorialization, my second example concerns geopolitical territorialization. We often speak of the Internet as being global and refer to digital "clouds" as if the Internet were soaring above us. But digital clouds do not soar. The Internet is underwater, in the form of milelong, fiberoptic cables on the seabed. These cables carry data faster and cheaper than satellites, and transport 99% of all transoceanic digital communication.<sup>29</sup> Contrary to

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<sup>28</sup> Prensky, Marc. 2001. «Digital Natives, Digital Immigrants Part 1.» *On the Horizon*, 9(5): 1–6.

<sup>29</sup> Starosielski, Nicole. 2012. *The Undersea Network*. Durham: Duke University Press; Starosielski, Nicole. 2015. «In Our Wi-Fi World, the Internet Still Depends on Undersea Cables.» *Scientific Computing*.

common belief, the Internet is not intangible, and it is by no means free from territorial restrictions. The underwater network, as Nicole Starosielski points out, has been shaped by existing political, geographical and technological boundaries. Early telegraph networks, aligned with the colonial landscapes of the past, are part of the foundation of the Internet's infrastructure (the two fiberoptic cables that connect New Zealand to the outside world, are, for example, placed in the same zones as telegraph cables from the beginning of the 20th century).<sup>30</sup> The Internet is thus based on infrastructure anchored in historical and political boundaries, which continue to reinforce global inequalities.

My last example relates to such historical and political boundaries and concerns the Internet as governmentally confined. One of the most notable examples of this is the Internet in China. Or rather, "the Chinese internet",<sup>31</sup> which is a far more accurate term, because the internet in the People's Republic of China is extremely localized. While it has global characteristics (and is therefore not an intranet), it also constitutes a distinctive cultural form, with distinct Chinese characteristics. The Chinese internet is engendered by specific technologies, genres, user practices, the local appropriation of global phenomena (for example the microblogging service Weibo) and by government control and censorship.<sup>32</sup> As far as the latter is concerned, Chinese authorities have raised what is colloquially labeled the Chinese Firewall, a virtual border that selectively separates the Chinese internet from the global Internet by filtering access to information from outside the state and censoring Chinese-made content. Additionally, China and other authoritarian regimes are working, through international forums and multilateral agreements, to spread ideas of cyber sovereignty.<sup>33</sup> Amidst such calls for increased government regulation, the phenomenon we now understand as the global Internet might not continue to be global forever.

## ART, POST INTERNET

These are examples of virtual borders that contribute to territorialize the emergence, form, content and accessibility of art. Today, art is bound to the social, cultural, economic, political and aesthetic conditions offered in and through the Internet landscape, with its possibilities and limitations. The question, then, is how art can exist as part of these conditions, while simultaneously touch upon the relations this coexistence entails with a certain impossible distance. How can art (and especially web-based art, which is tightly entwined with the Internet landscape) distort, disturb or defend the limitations and the possibilities that the Internet offers?

In the absence of a simple answer, the approaches of two artists may be somewhat illuminating. Chinese Miao Ying's (b. 1985) practice constitutes an aesthetic embrace of the media expressions, the user practices and the regulated culture on which the Chinese Internet is built. Her embrace, however, is characterized by equal parts ironic distance and genuine attraction. Ying's work

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<sup>30</sup> Starosielski, 2012.

<sup>31</sup> Yang, Guobin. 2012. «Chinese Internet? History, Practice, and Globalization.» *Chinese Journal of Communication*, 5(1), 49–54.

<sup>32</sup> Yang, 2012; Li, Nina Luzhou. 2017. «Rethinking the Chinese Internet: Social History, Cultural Forms, and Industrial Formation.» *Television & New Media*, 18(5): 393–409.

<sup>33</sup> Kalathil, Shanti. 2017. *Beyond the Great Firewall: How China Became a Global Information Power*. Washington: Center for International Media Assistance.

ranges from sculptural installations to websites, and from visually chaotic to more measured forms of expression. The latter characterizes her artist's book *Blind Spot* (2007), which is a reworked Chinese dictionary bound in red hardcover. Taking on the labor-intensive task of searching for each and every word in the dictionary on the Chinese version of Google (google.cn), Ying was met by the same phrase in two thousand instances: "In accordance with local laws, some search results are omitted."<sup>34</sup> In Ying's book, the two thousand censored words are covered with white tape. The definitions, however, remain exposed. *Blind Spot* points to the labor-intensive technological and mechanical efforts, but also the human labor, that contribute to state censorship.<sup>35</sup> The work also points to the fact that it is difficult to censor or conceal information completely.

While *Blind Spot* is a quiet gesture, Ying's *Chinternet Plus* (2016–) is loud. The work takes the form of a website, chinternetplus.com. Its title refers to the Chinese political-economic strategy Internet Plus, which is an attempt by the Chinese government to increase the competitiveness of Chinese businesses by implementing online solutions. Ying, however, uses the term "Chinternet", which emphasizes the specifically national characteristics of the Chinese Internet. In Ying's work, "Chinternet" emerges as a colorful, kitschy cavalcade of pop culture icons, logos, text and choppy, repetitive animations in gif format - a format said to be challenging for Chinese authorities to censor.<sup>36</sup> The website is parodic through and through, poking its nose at attempts to promote content that fundamentally lacks any form of substance. As such, *Chinternet Plus* exposes the ideology that makes up the Foundation of the Chinese Firewall.

Stylistically, Ying's work often appears subjugated by the excessive and amateurish cut-and-paste aesthetics that characterizes the Chinese Internet, balancing on a knife-edge between glorifying and criticizing the limitations of the "Chinternet". The artist herself draws parallels between her artistic approach and the Stockholm syndrome,<sup>37</sup> where hostages develop a psychological alliance with their captors as a survival strategy during captivity. Ying's work reveals, as Ros Holmes points out, the hopelessly dystopian condition of the surveillance state, the psychological cost that constant surveillance and digital tracking bring about, and the self-censorship this results in.<sup>38</sup>

While Ying's work is critical without being condemning and embracing without being approving, one finds a more direct, and far less ambiguous rejection of traceability, surveillance, constant connection and availability in the work of Ignas Krunglevičius (f. 1979). His intervention *Dark Pool* (2014–) runs out of a small, black, modem-like box. The device, a frequency jammer that interferes with 4G and WiFi signals in a radius of up to 30 meters, effectively makes it impossible for gallery visitors to access the Internet with their smartphones. In Norway, it is forbidden to possess, sell or use such frequency jammers. *Dark Pool*, however, is relentless in its negation. Both with regards to governmental control measures and with regards to the Internet as such. The

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<sup>34</sup> Rhizome. 2018. «Net Art Anthology: Blind Spot.» *Rhizome.org*. My paraphrasing.

<sup>35</sup> Rhizome, 2018.

<sup>36</sup> Pechman, Alexandra. 2017. «Meet Miao Ying, the Young Internet Artist Breaking Through China's Firewall.» *Wmagazine.com*.

<sup>37</sup> Pechman, 2017; Holmes, Ros. 2018. «Meanwhile in China... Miao Ying and the Rise of Chinternet Ugly.» *ARTMargins* 7(1): 31–57; Whittaker, Iona. 2015. «Artist Profile: Miao Ying.» *Rhizome.org*.

<sup>38</sup> Holmes, 2018.



work disables the Internet, makes it inoperable, hides it. Moreover, *Dark Pool* highlights the hidden (and perhaps the obvious) conditions, relations and phenomena made possible by network-based personal devices, such as technology addiction, digital visibility and anonymity.

## THE INTERNET UTOPIA

No matter what art does with and in the Internet landscape, it participates in multiple, inevitable and continuous negotiations between its own premises and the premises of the Internet. These two phenomena shape each other in mutual exchanges. Perhaps, then, what is generally referred to as post-internet art is already dying. Post-internet art is (not necessarily web-based) art that thematizes or is influenced by the Internet as a space of action, encounter and experience, its conditions and its ubiquitous sociocultural ripple effects. As Morgan Quaintance points out: If all art, in one way or another, now can be considered post-Internet art, both the term and the movement have little more to contribute to contemporary discourse.<sup>39</sup> Still, however, the institutional acceptance<sup>40</sup> (and the subsequent embrace) of what began as an avant-garde grassroots movement, may have contributed to the continued relevance of art on and about the Internet.

From institutional perspectives, post-internet art is still - albeit to varying degrees - presented and articulated as marginal. The Internet is still understood as something exotic, something difficult to fully grasp.<sup>41</sup> Nevertheless, the Internet is often hailed as utopian and liberating. In an expression of general techno-optimism, the Norwegian Government's latest cultural policy document "Kulturens kraft. Kulturpolitikk for framtida" (2018) notes that virtual reality is democratizing, that it lowers the threshold for participation and that it erases national borders.<sup>42</sup> Admittedly, the Internet has, from its very conception, been conceptualized and structured as non-hierarchical and resistant to state control,<sup>43</sup> but, as we have seen, such ideas are not immune to attack.

## FROM REAL REALITY TO VIRTUAL REALITY?

Perhaps the difficulty of acknowledging the limitations of the Internet is tied to the early perceptions of it as a mysterious, virtual landscape. In the early exploration of the relations between physical and virtual worlds, the Internet was largely understood as a non-material place, which one could access through out-of-body experience while the physical body remained in the so-called reality.<sup>44</sup> The old concepts RL ("Real Life") and "VR" (Virtual Reality) illustrate this: On the one hand, we have the real world. On the other is the Internet, implicitly understood as a fake or illusory realm.

In any case, the Internet's organization and mediation of artistic expressions are unique. The digital, network-based and largely user-driven landscape has changed the ways art is produced,

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<sup>39</sup> Quaintance, Morgan. 2015. «Right Shift.» *Art Monthly*, 387.

<sup>40</sup> Grayson, Richard. 2015. «Talkin' 'bout their g-g-g-generation.» *Art Monthly*, 389.

<sup>41</sup> Grayson, 2015.

<sup>42</sup> Kulturdepartementet. 2018. «Meld. St. 8 (2018 – 2019). Kulturens kraft. Kulturpolitikk for framtida.»

<sup>43</sup> Kalathil, 2017.

<sup>44</sup> Shah, Nishant. 2012. *The Technosocial Subject: Cities, Cyborgs and Cyberspace*. PhD dissertation, Centre for the Study of Culture & Society, Manipal University.



curated and consumed. The Internet is based on and is characterized by sharing, interactivity, collaboration and participation in an unprecedented scale.

From a techno-optimistic point of view, the Internet is a space of possibility. For the public, the Internet may offer new ways to encounter art, but also room to interpret, re-mediate and re-contextualize it (installation photos are no longer reserved for the galleries. Instagram is filled with gallery visitors' encounters with exhibited works, organized by hashtags and platform-specific aesthetic conditions). For art institutions, the Internet may offer space to digitize, disseminate and communicate collections to a larger audience, space to communicate with the audience through new media channels, and space to display media art in a different arena than the "physical" gallery. For artists, the Internet can provide freedom from the physical, geographical, architectural - and perhaps static – conditions under which traditional museums and galleries operate, and from the structures and limitations established institutions may inflict upon art.

Because new media art, and especially web-based art, is often rooted in contexts placed outside traditional art museums and galleries, it must be understood from media-historical perspectives.<sup>45</sup> The Internet landscape takes its content and its form from all existing mediation technologies:<sup>46</sup> From media with specific histories, which have always been organized, understood and experienced in congruence with prevailing social and cultural paradigms. One example is the photographic self-portrait. In the era of photography's infancy, the painted self-portrait was well accepted, whereas the photographic self-portrait did not enjoy the same recognition. As Lin Proitz has pointed out, a fear that new, popular technology would come to trivialize art contributed to the devaluation of the photograph as an artistic medium.<sup>47</sup> Today, we tend to react to selfies - photographic self-portraits taken with smartphones to be shared in social media – with comparable trivialization. One reason is that stereotypical selfie-takers are girls and young women. In popular culture, the selfie is often used as "evidence" of negative female stereotypes such as narcissism and vanity. Feminist perspectives challenge such ideas, and note that one can understand the selfie as a liberating and political form of action.<sup>48</sup> Still, the selfie remains symbolic of the assumed negative qualities of the selfie taker. Notably, it is also a symbol of the Internet as an artificial realm, where what is presented is close to reality, but not real.

With that, we return to the distinction between virtual reality and "real" reality. And maybe it is the distinction as such that is artificial, rather than the virtual landscape. Media theorists and artists have long since begun to demolish the boundaries between VR and RL. Some refuse to view digital technology as a contrast to the organic and the biological, and instead attempt to understand how the world - and human existence in the world - are continuously shaped by

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<sup>45</sup> Cook, Sarah and Aneta Krzemień Barkley. 2016. «The Digital Arts In and Out of the Institution – Where to Now?» In *A Companion to Digital Art*, edited by Christiane Paul. Hoboken: Wiley-Blackwell. .

<sup>46</sup> Cubitt, Sean. 2016. «Aesthetics of the Digital.» In *A Companion to Digital Art*, edited by Christiane Paul. Hoboken: Wiley-Blackwell; Gran, Anne-Britt, Nina Lager Vestberg, Peter Booth and Anne Ogundipe. «A Digital Museum's Contribution to Diversity – A User Study.» *Museum Management and Curatorship* 34(1): 58-78.

<sup>47</sup> Proitz, Lin og Kristoffer Eliassen. 2016. *Selvbilde. Fra Selvportrett til Selfie*. Oslo: Universitetsforlaget.

<sup>48</sup> Proitz and Eliassen, 2016; Ogundipe, Anne. 2015. «Fra intimitet til patologi - Tanker om selfie fenomenet i et fetisjperspektiv.» *Eksempel. Nordic Journal for Visual Culture* 6(2): 78–96; Murray, Derek Conrad . 2015. «Notes to self: the visual culture of selfies in the age of social Media.» *Consumption Markets & Culture*, 18:6: 490–516

interactions and negotiations between nature and culture, and between human bodies and digital technologies.<sup>49</sup> In the search for such understanding, art plays a central role.

#### VIEWING THE HUMAN BEING THROUGH THE ARTIST, THE ARTIST THROUGH MJØSA AND EVERYTHING THROUGH THE INTERNET

Hedda Roterud Amundsen's (b. 1989) *Mjøsa - State of Mind* (2018–) contributes to an ongoing articulation of the relations and processes which engender human and technological coexistence. The work takes the form of an interactive map on the website [mjostastateofmind.no](http://mjostastateofmind.no), where points of interest in the area along Mjøsa are marked and interpreted by an artist from Moelv, with a personal relationship to the Mjøsa area. Clicking on the map markers, we are confronted by Amundsen's experiences through digital collages, selfies, video clips and texts. Such as this poem, virtually located close to Brumunddal's small boat harbor:

we are skipping school  
riding in an old toyota  
sticking my head out of the window while  
brumunddal disappears  
holding your clammy hands in mine  
picking at your pink flaky nail polish  
want to swim in you  
dive  
from 3 meters  
even though i have  
a fear of heights  
and the water is freezing  
but nothing stops me  
when i was a kid  
i swam  
in mjøsa  
until my lips turned blue

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<sup>49</sup>Shah, 2012; Røssaak, Eivind. 2012. «Kunst og maskiner. Eller hvorfor misliker kunsten å bli sammenlignet med maskiner?».

they turned purple

i was so absorbed

i am so absorbed

still

***Mjøsa - State of Mind*** is a web-based embodiment of a variety of processes and becomings. Here, the artist persona, Mjøsa, and the idea of the Internet are created through each other. The work continuously negotiates between online and offline. Between the analog and the digital. Between the self and the selfie. Between fiction and documentation. Between the artist and the landscapes she has moved through - and that have moved her. In ***Mjøsa - State of Mind*** we view the contours of something local, something we recognize as individual and personal, yet generally human – through mediated fractures of the artist herself and of the landscape along Mjøsa.

The most eye-catching negotiation in ***Mjøsa - State of Mind*** occurs between the geographical landscape in and around the lake (the water, the soil, the roads, the houses, the swans, the stones) and the flat, screen-based map representation (the photos, the icons, the map markers that confirm points of interest). The map landscape is characterized by what Siva Vaidhyathan refers to as "Google's infrastructural imperialism".<sup>50</sup> That is, Google's monitoring and dominance in the Internet landscape. In ***Mjøsa - State of Mind***, Google has a penetrating, controlling ubiquity. Its presence exposes itself through map functionality from Google Maps and satellite photos from Google Earth, through unmistakable map markers (though they appear in Amundsen's characteristic pink, rather than Google's well-known red hue), and through tiny copyright reminders set in a near-transparent font that appear on the screen if you zoom in far enough. Google's digital presence is explicit, but ***Mjøsa - State of Mind*** highlights that the company also occupies geographical landscapes, and shapes what one knows and how one behaves:

[...] i search for your address on google maps

i get directions from my position

to where i think

you are

i get different options

bike

public transport

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<sup>50</sup> Vaidhyathan, Siva. 2011. *The Googlization of Everything: (And Why We Should Worry)*. Berkeley: The University of California Press.

car

walking distance

everything is laid out

for us to meet

finally

In ***Mjøsa - State of Mind***, your senses are routed through Amundsen's body, as you click your way through a map made up of equal parts self-construction and self-reveal. Your perspective becomes shaped by her coming of age, by Mjøsa's fresh water and the youthful romances that occurred by the lake. Simultaneously, you navigate by the grace of infrastructures owned by imperialists. The interfaces of Google and YouTube allow the mediation to take place, but they also limit the space in which you move and the conditions through which the work exists. As such, a relevant question is posed in a text behind a map marker near Steinvik camping:

"Who is really in control?"

In ***Mjøsa - State of Mind*** there are several answers. Control is taken by RL and VR, by Google and YouTube, by Mjøsa then and Mjøsa now, by Amundsen's body, identity and experiences and by the website visitors who scroll, click, view and feel. And control is taken by the artwork as such. The latter shows us precisely how unclear, or perhaps absent, the boundaries between these entities are.

## THE ARTISTS PRESENT THEIR WORKS

ANNA ÖSTERBERG

### ***ACTION***

*Embroidery*

*Gallery Fjordheim, Biri (exhibition from 15.9 to 23.9.2018).*

Through the embroidery, I become present and attentive. The slow & repetitive lets me linger on the things that are important & makes me stay. The hand, the needle & thread write the stories I want to tell - they shape & feed the story.

I wanted to honor the women who have fought for Mjøsa. The women whose fight & care contributed significantly to an improvement in the water quality of the lake.

In the shape of the swimsuit, I found the intimacy I was seeking. I worked with swimsuits shaped by womens' bodies.

My fabrics have laid submerged in Mjøsa. They have been affected & exposed to water movement & contents. The waters wrote its stories in these fabrics.

ANSGAR OLE OLSEN

### ***PROSTHESIS AND VISOR***

*Stone and steel sculptures.*

*Installations on the shore at Østre Toten, Gjøvik,*

*Lillehammer, Hamar and Minnesund.*

***Prosthesis and Visor*** consists of 15 sculptures and an installation composed of 16 individual works, located on five different locations around Mjøsa: Lillehammer, Hamar, Minnesund, Gjøvik and Østre Toten. Although the sculptures are in different places, they are considered as one work with variations from place to place. "Visor" is about protection, closing in, but also about viewpoint, while "Prosthesis" is about repairing injuries after human intervention. Each piece contains stone from the work's location. The stone is combined with elements of stainless steel. These elements can be a further development of the stone's shape, with facets and surfaces, or a structural construction surrounding the shape. The steel elements create associations to the human-made, industrial and constructed. Industry and business create jobs and progress, but the same industry also creates problems, such as emissions from products that may have severe consequences for nature and society. My hope is that the sculptures can create a space for reflection on our relationship to nature and industry. By putting the sculptures in an environment

that to a high degree has been influenced by longtime intervention by human behaviour and industry, the works will be both a foreign element and an extension to a tradition.

EGIL MARTIN KURDØL

***THE SKY IS CLOUDY***

*Steel sculpture*

*250 cm x 100 cm x 100 cm*

*On the shore at Gammelvangen / Twika on Tangenhalvøya, Stange*

The morning light woke me up.

And as I crept out of the tent, crystal clear pieces of ice crunched and shattered  
as they loosened and fell from the tent canvas.

The weather had changed during the night - now the air was  
sparkling clear, sunny, cold and the sky blue.

I carefully cut the tent wires, loosened the canvas from the  
ice and pulled it out from the ice.

As a sparkling shell, the shape stood up, as the tent canvas was removed.

I crept in and laid on my back, looking up at the sky while the ice melted.

*Egil Martin Kurdøl - Lillehammer 05.12.2018*

HEDDA ROTERUD AMUNDSEN

***MJØSA - STATE OF MIND***

*mjosastateofmind.no*

*Internet-based interactive map*

*Exhibition in the Art Bank, Hamar*

**girls on the internet**

then there was the internet

not that it was new  
but suddenly it was available  
it should be used for something  
it called my name  
it was irc  
msn  
hamaryouth  
but it was also gaysir  
that's where i met you  
messages back and forth  
to my inbox  
until you disembarked the train  
and stood in front of me  
until you kissed me  
until you got undressed  
only then did i understand  
how my life  
both were online and offline  
at the same time

to meet in the physical  
reality  
irl  
was like a shadow  
of an already established  
relation  
hand in hand  
we walked down the hill  
i couldn't wait

i wanted to show you  
(come here, come closer)  
mjøsa was shallow that spring  
we could sit on the back of the pier  
we were invisible  
we could lean against the big rocks  
while we made out for hours  
holding our breath  
when the occasional hiker  
passed

*online girls 2018, poems from the digital map, attached to Ringstrand I Ringsaker, Hedmark (60 ° 53'52.4 "N  
10 ° 43'24.6" E)*

1.

I was born in 1989. The same year Tim Berners-Lee invented The World Wide Web, and I grew up parallel to the development of the Internet and social media. Central to my work is the constant navigating between the digital/physical reality + people's everyday staging of the self.

My work ***Mjøsa - State of Mind*** consisted of two parts, a digital map of Mjøsa (<http://mjosastateofmind.no>) and an exhibition at Kunstbanken / Hedmark Art Center (2018).

2.

Methodically, I worked with a site-specific work that did not result in physical works out in the landscape. I examined Mjøsa both physically and digitally, while making video footage, wrote lyrics and photographed these areas. The processing of this material resulted in site-specific interpretations such as poetic texts, short video clips and digital collages. This material was placed as clickable points on a digital map of Mjøsa and its shores. In this way the points (coordinates) refer to the places concerned.

3.

So ***Mjøsa - State of Mind*** consisted of two parts, where the digital map of Mjøsa was produced first. This screen-based project can be visited online at any time, and the work's second part existed temporarily as a physical exhibition at Kunstbanken / Hedmark Art Center (Hamar, September 13 - October 7, 2018). The exhibition comprised of digital collages in different sizes, printed from the digital map on aluminium plates and mounted onto backdrop images from field work of the project. Individual works that interpreted different areas in both Hedmark and Oppland were shown next to each other so that their origin could be explored further via the digital map (on smartphones). At the exhibition opening, I performed texts from the map,



accompanied by tunes from a keyboard. Curator Per Bjarne Boym also gave a speech at the opening, which I think was interesting, maybe because I (1989) and Boym (1946) belong to different generations. My work deals with the technological contemporary, full of references that can both exclude and include. Boym's speech zooms out and looks at the work in a broader context, where the major lines of the work are taken care of:

"The philosopher Michel Serres has written a small book in English called *Thumbelina*, in Norwegian, we will probably call it *Tommelita*, not *Tommeliten* as in the H.C Andersen tale, but *Tommelita*.

Moreover, the term occurred to him because on public transport he would see young girls with their thumbs on the smartphone. Now, I am not going to claim that Hedda is a *Tommelita*, but she has used the Internet as a tool in this project. Also, what she has created, is an interactive map, but this map I regard as an archive, a kind of digital archive, and what you see in this exhibition it is archival. You see things from this digital archive. And when you look at Hedda's digital archive then you immediately feel the I-person Hedda constructs, such that the woman in the pictures is very similar to Hedda herself, and this notion governs this archive and it is clear that special powers and desires are associated with this I-person as she appears in pictures, texts and videos, and that is what is archival in this archive.

So if drives and desires govern the archival, how about our other archives? What kind of drives and desires determine what is in our other archives? Also, we know that archives, they are used, or function in such ways that they extend habits, social relationships, relationships between people and the relationship between people and surroundings. Archives, extend things that already exist. While Hedda's archive, highlights that archives may also be something that can contribute to or signal other social conditions? Serres considers *Tommelita* to signal hope of openness, exchange, access to knowledge and contacts, is there any of this that Hedda's archive is signalling?

Hedda also highlights the archive's power. Power, as I believe most of us have somehow experienced when one has a small collection of something, and it becomes very important to extend it. When you first dig into a problem, the need to dig deeper and collect more grows. Mjøsa is also an archive, a geological, archaeological and social archive. A network of relationships there Mjøsa is one of the parties, a sociality that is not only limited to people. Can Hedda's approach strengthen our desire to dig deeper, gather more, model a new form of sociality?

### **what i thought was love anno 2006 (r & b version)**

behind the pine tree i gave the best blowjob of your life

behind the pine tree i gave the best blowjob of your life

behind the pine tree i gave the best blowjob of your life  
behind the pine tree i gave the best blowjob of your life  
behind the pine tree i gave the best blowjob of your life  
behind the pine tree i gave the best blowjob of your life  
behind the pine tree i gave the best blowjob of your life  
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behind the pine tree i gave the best blowjob of your life  
behind the pine tree i gave the best blowjob of your life

behind the pine tree i gave the best blowjob of my life

HILDE AAGAARD

***THE SOUND OF FOG***

*Sound sculpture of steel, solar panel and sound box*

*270 x 125 x 65 cm*

*At Skurven, Helgøya, Ringsaker*

svinøy fyr

garbodi

hidsbodi

flæsa klovholmane

kjegg

gjøskjæra

leirbodi

skorpetongane

brækji

godøyfluda

kobbersteinen

stabben

leida

lisje godøyfluda

lisjibodi

kråkungane

lyden av tåke

the sound of the fog

JANA WINDEREN

***FROM MJØSA TO THE SEA OF OKHOTSK***

*Sound recording, performance and 10 channel audio installation*

*Gyrud gård, Stange*

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

Taiga, boreal coniferous forest, one of the largest main ecosystems on earth, extends from Lake Mjøsa to the Sea of Okhotsk and further around the globe.

Dancers: Mateo Dupleich, Mia Aurora Winderen, Jon Werede Hope

Photo: Lena Winderen,

Spatial audio software: Tony Myatt

Thanks to: John Terje Johansen, Tom Nilsen, Leif Skar, Stange Municipality, Stangeavisa, Jan Moszumanski, Sissel Winderen, Norwegian Arts Council

JOHANNES ENGELSEN ESPEDAL

***COLONNADE (HELGØYA) / SØYLEGANG (HELGØYA)***

*Installation with various materials.*

*Beach at Peder Balke Center, Østre Toten*

*During the opening on 16.09.2018 Christian Dugstad and Daniele Innocente performed the specially composed work "Søylegang": <https://soylegang.johannesespedal.com>*

*Photo: Jiri Havran. Taken on 20.09.2018 during the period 12.28-12.53.*

## LINE BØHMER LØKKEN

### **WATER - MATTER**

*Exhibition at Lillehammer Art Museum*

### **SHADOWS IN WATER. LOOKING FOR DAPHNIA GALEATA AND DIAMOND EYELET MESH.**

*Newspaper for free distribution in all municipalities around Mjøsa*

water

in me

around me

everywhere                      in everything

I have heard that there is even water in stone

the hydrological circle binds everything in the world

together

## MARIANNE STRANGER

### **TIMBER PENCILS / TØMMERBLYANTENE**

*100 logs shaped like color pencils and floated by the tugboat Savat from Minnesund via Kapp and Hamar to Lillehammer.*

*Performance and sculptures at Hamar and at Lillehammer*

*Mjössamlingene, Minnesund / Mjøsa / Ridebusstranda, Hamar /*

*Mjøsa / Stranda at Thorstadbua, Lillehammer*

The idea for this piece came as a response to the historic log driving industry, and what such an activity would look like today. My vision – a childish, nostalgic, absurd and playful picture of 100

giant color pencils – can be seen as a kind of “idea driving”. Seeing our surroundings with playful eyes can open up to new perspectives. Our surroundings are constantly changing and the chase for efficiency not in harmony with nature and the environment is deadly.

Play is vital – it’s essential for the development of our ability to collaborate and for a richly creative, cognitive and empathic relationship with nature and society.

Play is a process – action without hunting for results. Play is being present in the imaginary. This play with history is one comment on what kind of potential lies in our surroundings if you remove the demand for utility and functionality, and give in to play and imagination. Mjøsa is a blank sheet of paper and the power of the crayons is boundless.

### **Programme**

10.09: Performance; log driving from Minnesund. An anthem performed by the French horn and saxophone. Arrival in Evjua in the evening.

11.09: Arrival Hamar, construction of the sculpture ***Heap / Vase*** from 50 logs

12.09: Performance: pencil dragged along the beach. The opening of the sculpture.

14.09: Arrival in Lillehammer. Performance: the logs are drawn ashore. The anthem performed by a choir.

15.09: Sculpture ***Stack / Lunne*** completed.

### ***HEAP / VASE***

(Log driving on Mjøsa / installation)

Ridehusstranda beach, Hamar

A bunch of tangled logs got stuck during log driving.

The meaning of ***Heap / Vase*** can be associated with the tangles we can’t untangle in our own lives. You can enter the sculpture, find new passages through, or contemplate it from outside.

Thanks to Mjössamlingene, Miljømal, Løten Bygdesag, Fetsund Lenser, the 100-year-old tugboat Sævat, Ilseng prison, Vingrom Sangkor, Elin Mejergren, my family, my friends, and beautiful, strong, fragile Mjøsa. Without you, the project had not been created. Thanks from all my heart.

Photo: Linda Sandberg, Reza Roshandel, Jiri Havran and Marianne Stranger

Sculpture building: Reza Roshandel and Trond Solberg

### ***STACK / LUNNE***

Timber stacks: a stack of logs that will be moved later.

The nature of a temporary artwork is that it only exists for a short time before it will move on. A stack can be a symbol of transition stages. The objects have yet not reached their final stop. Maybe there is no such thing. My timber pencils have been in motion, as performative objects, now they lay quiet, charged with expectation and history. I like to think about the work as without an end, that the material has the potential for reuse, to take new forms, as cellulose, as drawing paper, as toilet rolls, like frameworks for new homes, like sawdust in a circus mane, like wood dust – stardust!

MARKUS LI STENSRUD

### ***THE END OF THE WORLD***

*Pinetree field from Toten transported upright on barge across Mjøsa.*

*Sculpture in wood and various materials, text posters.*

*The shore at Espern, Hamar*

There are many horizons. During my upbringing at Hamar, it was Toten that filled the horizon, and I was wholly convinced that it was the end of the world. It was impossible to imagine something else behind it. So it is just as difficult today, even after several visits to Toten (with Hamar on the horizon), boat trips on Mjøsa, introduction to the history of the local districts, and train trips from Oslo to Gjøvik. The trees that form the line on the horizon over at Toten stands on the border of a significant, black nothing.

At the same time, Mjøsa has always represented something more to me than a lake. It has been a model of a vast and mythical sea. Not only filled with my own mythology, with sea monsters and Viking raids but also stories from the Odyssey, Moby Dick and the Bible. Myths about Atlantis and pirates. And now also nuclear tests and boat refugees.

My mission was to get a small, representative part from the end of the world and bring it back. I made a journey from the beach at Hamar, across Mjøsa to Toten, and further, up to that point, I had previously marked on the map as the end of the world. There the tallest tree was cut down and brought back to Hamar. The journey across Mjøsa was a vital part of the project. The tree was transported standing upright on a raft. Through the crossing, and in the finished work, the tree is held up by a scaffold in wood and steel, a copy model of the structures used to transport obelisks from Egypt to European capitals during the heyday of the colonial powers. It is something sci-fi-like about the images of these obelisk transports. As if the old mythical objects are high tech space rockets from a distant future.

I wanted to give the pine tree the same aura, that of something deeply rooted, which is about to tear loose and disappear into the cosmos. The work was placed at the beach on Hamar, on the spot I so often stood as a child and looked over at Toten - while I thought that the world was vast and that the end was near.

Accompanying the work, there are also plaques with short texts, some located in the area where the tree was collected, others by the work in Hamar. These are rewritten classic and modern texts about Lethe and Mnemosyne, the rivers for oblivion and memory, which, according to Greek mythology, flows through the afterlife. All souls had to drink from Lethe to forget their past life before they could be reborn. Later on, the Mnemosyne was added, giving the souls two options: drink from Lethe and forget about everything, or drink from Mnemosyne and be reborn with memories of your past life. The latter was then typical of musicians, poets, philosophers and artists. In my rewriting of the texts, Mjøsa has taken the place of these two rivers.

THANK YOU: Per Inge Høiberg, Friskus IL, Johannes Engelsen Espedal, Henning Olav Espedal, Tore Engelsen Espedal, Arne Henry Skullerud, Johannes Fjellseth, Grethe Steensen, Østre Toten Municipality, Egil Martin Kurdøl, Per Bjarne Boym, Per Erik Fonkalsrud, all artists and others participating in Mjøsa - An art project, Ulf Arne Gundersen, Frido Evers, Julian Fors, Henning Labrå, Kampen Mekaniske Verksted, Ida Madsen Følling, Sara Li Stensrud, Per Inge Bjørlo, Odd Martinsen, Mjössamlingene, H.C. Andersen Bygg og Eiendom, Brødrene Grønnerud, Mjøscharter, Marian Skutlaberg, Hamar Municipality, Anne Marie Laakso, Smedvig Property, Åsne Røsand Bøe, Kristina Fransson, Toneheim Folk High School.

I am stepping out  
of this skin  
of old bandages  
boredom  
and tired faces  
and walk out towards you  
from Mjøsa's black car  
clean as an infant  
Mjøsa divides  
the world in  
two  
One side  
looks like the other  
Whichever  
width they choose  
they will stand

as silhouettes  
against the horizon  
'They come in hordes  
to Mjøsa's edge  
to wash away  
their memories  
so they  
once again  
can return  
to the other side

TINA JONSBU

**VORMA, AUGUST 2018**

*Embroidery on linen based on 203 colour registrations made along the river bank in August 2018.*

*Exhibition in WI Gallery and Atelier, Sundet in Eidsvoll*

I have recorded colours along the river Vorma, and now I embroider the colours with cotton thread on linen. I embroider with small, random stitches. One by one registration. There is one thread for each colour, and each thread starts at the same point. I embroider the records from north to south, and the first threads have the colours I saw where Mjøsa ends, and Vorma begins.

Embroidery fabric. 12 cm x 25 meters of unbleached linen.

Embroidery Yarns. Cotton, 482 colours, in a cardboard box with lid.

Notebook. 203 colour registrations made along Vorma in August 2018.

Map. Outline of Vorma with marked out points for colour registration.

WENCHE KVALSTAD ECKHOFF

**FOCUS MJØSA / MJØSBLIKK**

*Wood, metal, plexiglass and concrete sculpture. 430 x 120 x 120 cm*

*Logbook with photo, collage, drawing and texts*

*On the beach at Staur Gård, Stange*



## **Let's Save the World, Said the Goose.**

'There are big days and little days.

Things to be afraid of and things to be happy about.

There are ducks and geese,  
dogs and birds.

These are disasters queuing up.

Sea rising, rivers flooding,  
rain that rains and just rains and rains  
and we are perhaps on our final day,  
the goose is thinking,  
and is happy as long as she floats.

And there is another misery,

The goose thinks

And reads the newspaper

that now everything is going to hell,  
absolutely everything and then some more,  
if we don't turn back now,  
it will be a disaster,

the goose thinks and gets scared  
and turns fast

to the next page,

the one with the comics,

because in the comics it is still safe to be,  
even for a goose.

Everything is not completely lost, the goose thinks.

There might be nice things too,

things that are completely free and short-lived and recyclable  
and even sustainable,  
the goose thinks and feels the water,  
Maybe it's a little bit warmer since yesterday?

*Gro Dable*

### **Morning**

It's morning again, little hope  
And the world drying off with freshly laundered  
sunshine.  
Life's face is never the same  
though we may look at it for eternity.

*Kolbein Falkeid*