

## The Highlights

### Retrospective: Film & Video Art in Norway, 1960-90

Curated by: Farhad Kalantary

*Retrospective: Film and Video Art in Norway* is a long-term research project which aims for comprehensive examination of artists' film and video works since the 1960s. Initiated by the artist-run space Atopia the Retrospective intends to develop and explore historical context of experimental film and video art in Norway. The current program is a highlight of the original exhibition presenting some of the key works of the period.

Through this undertaking we are drawn into a discourse of historicity, where we attempt to respond to the well-known call: "Always historicise."\*

A rewarding aspect of **historicising** is the detection of changes, which have shaped our present day views and conditions. In addition, historical analysis always encourages a **meta-perspective**, be it the case of a minor art practice, a nation or the entire universe. It bestows a position above the everyday and makes it possible to have a proper overview.

History is the subject of different treatments and it is one of the most **manipulated** areas of the humanities. In the process of constant revisions by human progress it is often distorted, misrepresented and overtly re-constructed by current visions and interests. As records of the past and collective consciousness of our society we add and drop events and elements from it. Knowingly or not, we constantly reshuffle the emphasis given to the different events and processes that have shaped our present time. All hi-stories are subjective by nature, and that gives the past its constant fluctuation.

**We look at history and it looks back at us.** As we "look" at history on the faces of the art works in this program, we see the changing appearance of normality. Here we can witness a multitude of histories and the sense normalities that have passed away and melted into thin air. In that very moment when history exposes this alteration in front of my eyes I feel the shiver of the inevitable loss of my own normality. Our common senses will not survive another decade because they are just as time based and ephemeral as film and video.

Every film and video work in this exhibition is an image of history. These works open truthful and not just metaphorical **windows** to our past. Unlike remains from the Stone Age, these audio-visual artefacts do not require the assistance of an expert for interpretation and understanding. They speak our everyday audio-visual languages.

In the same manner these works present the **naïveté of technology** and the medium in its early stages of development. In most of them the medium has lost its transparency and has become opaque. With only a glimpse, we can recognise its period and wonder about its technological and cultural implications. Perhaps then we come closer to understanding how the media can "invest our lives with artificial perceptions and arbitrary values". \*\*

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\* Fredrick Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act*, (NY: Cornell UP, 1981), Preface.

\*\* Marshall McLuhan, *Understanding Media*, (The MIT Press, 1994), p. 199.

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**List of Artists & Works**

<b>Erik Borge</b>	Nedfall (Fallout) 35mm, Colour, Sound, 11 min. 1964
<b>Rolf Aamot</b>	Evolusjon (Evolution) 2-inch quad videotape, B/W, Sound, 8 min. 1966
<b>Arild Kristo</b>	Kristoball 35mm, B/W, Sound, 11 min. 1967
<b>Laurie Grundt &amp; Eva Acking</b>	Rosen (The Rose) 16mm, Colour, Sound, 8 min. 1969
<b>Kjartan Slettemark</b>	Nixon Visions 16mm, Colour, Sound, 4 min. 1971
<b>Marianne Heske</b>	A Video Point of View U-matic, B/W, Sound, 3 min. 1977
<b>Jeremy Welsh</b>	I.O.D U-Matic, Colour, Sound, 5 min. 1982
<b>Terje Munthe</b>	Video Audio Ago VHS, Colour, Sound, 2.30 min. 1983
<b>Kjell Bjørgeengen</b>	Night Round 2 U-Matic, Colour, Sound, 3 min. 1984
<b>Inghild Karlsen</b>	Running 8mm film, B/W, Silent, 7 min. 1988
<b>Torhild Aukan</b>	Tjønnna (The Pond) 16mm, B/W, Sound, 5 min. 1989-90

*TRT: 67:30 Minutes*

Produced by ATOPIA ([www.atopia.no](http://www.atopia.no)), 2012