

The Other Wild

Liv Bugge

The Other Wild interrogates how systems of control and internalized normative structures harness and govern life as well as non-life. The artistic work is part of Liv Bugge's PhD project at Oslo National Academy of the Arts. Bugge uses the term "structural magic" as a tool to look at the paranormal (beyond normal) and inter-normal activity performed in structures like state institutions, as well as the individual and collective body. The research is structured around two types of institutions: museums and prisons. Bugge sees both institutions as sites for disappearances. The prison is a place into which those who dwell in the majority's margins are removed, and therefore temporarily disappear from society's surfaces. While in The Natural History Museum, fossils disappear into an unfathomable past through dating processes and placements in linear time and narratives. In this way, people and objects become victims of a part of a structural magical disappearing act. Large parts of this project's artistic work are now integrated in Ullersmo and Eidsberg prisons, and are therefore unavailable for the non-incarcerated public. In her PhD, Bugge thus contrasts the museum's formative and democratic mandates with the prison where the art only is available for the few who are placed outside of the majority society. In both institutions Bugge takes a starting point in touch, inscription, and a surface or membrane that equals skin. Material, body or skin meets another, and makes an imprint on each other. But rather than looking at the economies of healing, the project looks upon touch as confrontation, and as sensibility to such.

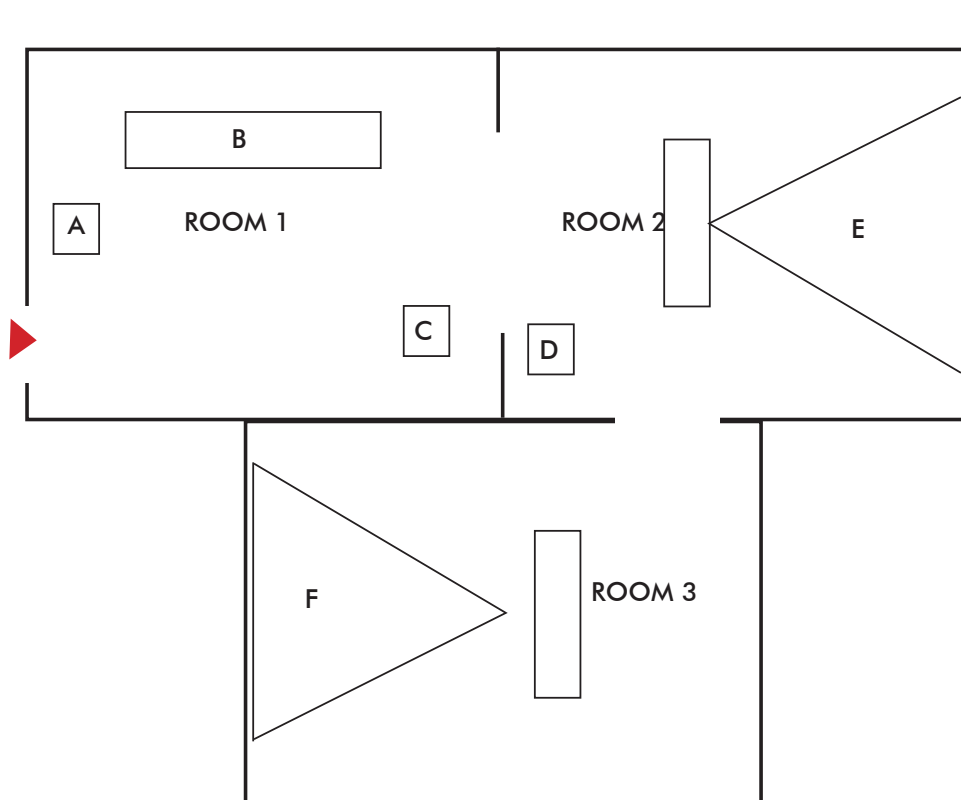
Rooms 1 and 2

Brøgger's Hus at the Natural History Museum of Oslo is being emptied. The film *The Other Wild (28 min)* shows the packing, organization, and deposition of the geological and paleontological collections, as they are being relocated after 100 years in the building. The building is left standing with empty exhibition-cabinets. An intermediate space between the former stories, activities and bodies that inhabited this space, and its future inhabitants opens. This moment of openness corresponds with a paradigm shift in geological epochs and discussions about what this means for how we think about the human, the inhuman, the non-living, and the relationships between these. Liv Bugge allows the voice-over to speculate within this void. It allows for new relationships to the fossils and geological collections.

The speculation in the film is spun further in the sound installation *Instructions to Make Use of an Already Present Itch (15 min)* in room 1: voices tell about their meeting with a fossil of a trilobite, an extinct group of marine arthropods which lived approximately 540-250 million years ago, and which there are particularly many fossils of in the Oslo area. The sound is based upon a series of conversations Liv Bugge has held in the course of the last several years, where methods taken from animal communication are tried in a telepathic conversation with the fossil. The conversation is an exercise in non-linear methods to relate to historic existences and concepts about time, as well as using the entire body as a picture-producing apparatus. The casts on display in the bench are borrowed from the Natural History Museum in Oslo, with the exception of three of the artist's own casts from Ullersmo prison.

Room 3

Liv Bugge has worked in cooperation with the imprisoned in Oslo, Ullersmo, and Eidsberg prisons. With the incarceration, the prisoners lose the ability to move freely, and they temporarily disappear from society. The societal structure renders them invisible, removes them from the streets, internet and their homes. Bugge's work at the prisons examines how the incarcerated body nonetheless expresses itself despite this invisibility. The incarcerated body draws itself into the walls, creates opposition to time, the power structure, and routine. The routines are both a blessing and a curse. They keep the day in order, but the inability to decide one's daily routine is a punishment. The film *To accept theirs, to make it mine, to wish it for myself (20 min)* is the result of a workshop where the inmates, together with Liv Bugge and dancer Brynjar Åbel Bandlien investigated how the prison's daily routines inscribe themselves on the inmate's bodies; how the body is in the cell, how one walks in the prison yard, how one eats or doesn't eat. The routines also create the possibility of doing these things slightly different, in one's own way, and in this manifests one's own existence and freedom. It is the expression of this resistance that Bugge and the inmates have worked on in the project. The film is a part of a larger, public artwork *To accept theirs, to make it mine, to wish it for myself*, created in cooperation with KORO for Ullersmo and Eidsberg prisons.



ROM 1

A) Bronze cast, found in table in celle 315 in Avdeling A, Oslo Prison / Fossil of trilobitt, found in Slemmestad

B) Instructions to Make Use of an Already Present Itch, Sound installation. 15 min (2017)

C) Bronze cast, negative. Tunnel digged by a rabbit, Oslo Prison, AVD B, yard.

ROM 2

D) Parafin wax casting of drill head, with light. Found in Brøggers hus, NHM, Oslo

E) The Other Wild. 28 min. 16 mm film, HD video. (2018)

ROM 3

F) To accept theirs, to make it mine, to wish it for myself. 16 mm film (2018)

X Bok *To accept theirs, to make it mine, to wish it for myself*, KORO, 2018

PARTICIPANTS:

Film F) *To accept theirs, to make it mine, to wish it for myself*. Thank you: Haagi Abdim, Mantas Bagacijnkos, Marius Groth, Benjamin Larsen Lipski, Jatt, Tommy, Claudiu, M, Jørn, Brynjar Åbel Bandlien, Astrid Skumsrud Johansen, Elisabeth Nasset, Alf Lund Godbolt, Marte Vold, Stig Tonheim og Andreas Lindberg Svensson. /Bok med samme tittel: Haagi Abdim, Mantas Bagacijnkos, Marius Groth, Benjamin Larsen Lipski, Tommy Monsternetverket ved Sara Orning og Ingvil Hellstrand. Carl Gurgens, Elin Maria Olaussen, Karen Tandberg.

Film E) *The Other Wild*. Thank you: Marte Vold, Hannah Wiker Wikström, Stig Indrebø, Astrid Skumsrud Johansen, Rune Baggerud, Amina Mohamud, Mathias Theissen, Hocus Focus.

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Lydverk B) *Instructions to Make Use of an Already Present Itch*. Stemmer: Jenny Mueni Ndunda, Sadik Mahmoud, Andrea Galiazzo, Georgia May Anta, Wael Jaohar and Amina Mohamud

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Liv Bugge (F. 1974) lives and works in Oslo. She is a PhD student at the National Academy of Fine Arts in the Oslo National Academy of the Arts, and the exhibition is a part of her final PhD work. She was educated at the National Art Academy in Oslo and HISK (Higher Institute for Fine Art) in Belgium. Bugge is interested in aggression as both a constructive and deconstructive force in society. Many of her works disturb the boundary between past and present, perpetrator and victim, and between fact and fiction.

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