



The people who are up for *media-reference* presentations tomorrow are: Sindre, Julie, Nicolo and Hanne. I think that the first batch of presentations last week managed to set to the topic quite well. So, I will not use more ink on that. With your permission I will to a snapshot of the presentations.

We are now passing *from* the module called 'experiment' to the next module called 'narrative'. In the feedback I returned to you on the BBs, the modules are explained on the basis of your own work. Try to work onwards from that basis. Marking your RPs with the modules as headers/chapters.

After Bjørn came and visited us for the AR-conversation last week (to those asking him out—well done!), I was working on some background for an exhibit he prepares for [Hulias](#) (Isak Wisløff's space). He asked me to include 6 words of his choice in what I was writing, which I did. Thinking of *you*...



The images on the first page [*recto*] mark the transition from the first module to the second: from **1)** experiment to **2)** narrative. Because the contents are currently active in a research project at Arts Council Norway, I will only give an outline here (asking you not to circulate the contents beyond our class).

It started with an *experiment*: an art-group called Baktruppen took the initiative to have a wooden sculpture made in Østerdalen (top image)—a valley in the Souteastern inland of Norway—so inadequate that, in time, it could be sunk outside Stamsund, a place in the Lofoten isles, in the North.

The wooden sculpture is very rough and made after the model of a category of sculpture that are made in central areas of Africa: the so called [Colons](#) (from the colonists). They are part of a larger category called Curios: they are bizarre, without obvious symbolic content, and non-traditional.

Maybe we should simply understand them as *art*, or *design*. But we in the West often have a *hard time* acknowledging that cultures *that are not us* can have these categories. This is, of course, exactly as it sounds. It is like not taking stock of *modernities*: there are not one, but *several* modernities.

The model for the piece, placed in Stamsund was a giant copy of a much smaller African model. It was placed so that it was overlooking the fjord where the Hurtigruten is passing (a line providing local transportation the seaway) on its daily routes. Eventually, the locals took it heart: it was *theirs*.

So, when time was up and the artists came to sink it in the fjord, the locals chained themselves to the object to prevent disaster. They wanted to keep it. Since the weather is rough in this part—on the coast outside of Bodø—the wood rotted and the statue fell. And now it is replaced with a new one.

This one, however, is in *bronze*. I am in no position to tell the story of what the locals see in this object. But I can convey a few fragments of other stories that might be worth while knowing, alongside knowing about the object's existence. Which has to do with [trade-routes](#) and colonisation.

Norway has a long history as a sea-faring nation. But it also has a story as a Danish colony, and later a Swedish protectorate. This is one level. In the relation between the North and the South of Norway, aspects of this history repeats itself: the North has always been dominated by the South.

If you are from the South, you have to take care not to say things that may be taken badly by the Northerners: there, Southerners are often seen as haughty descendants of people/regimes that discriminated the North. For instance, sending sexual criminals up to work as school-teachers.

The stories we hear from the Sami are not better. Sami people were dominated by Southerners, but also by Northerners. And the Sami women were not always treated so well either. You see where this is going. The North is a scene for narratives on oppression, repression & discrimination.