

SARA ELIASSEN

Mediating Uncertainties

# Mediating Uncertainties

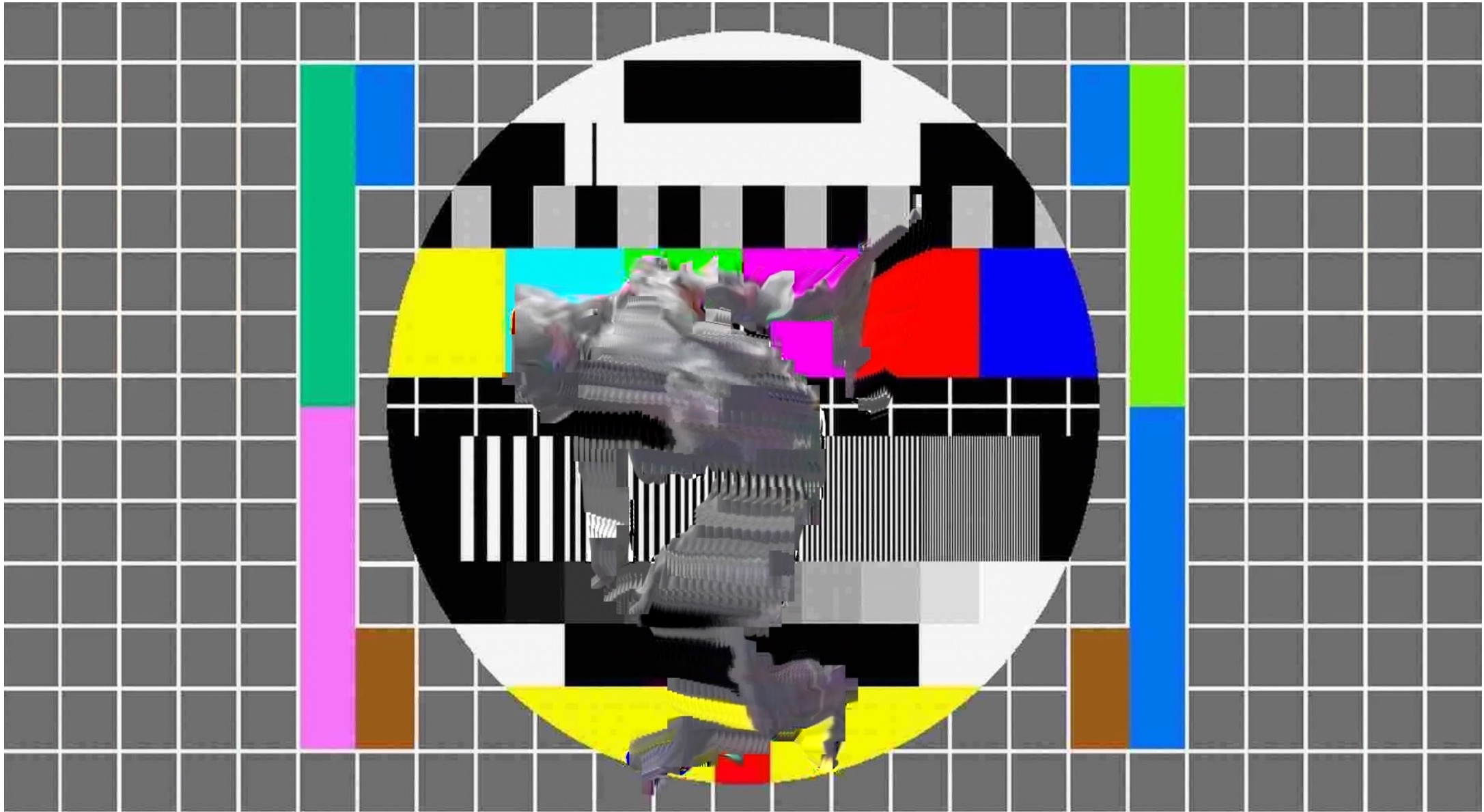
2018–2023

Artistic research project:

**Site-specific screen interventions, nightly happening, programmed screening and lecture series, spatial essay film installation and project website**

“An ideological position can never be really successful until it is naturalized... and it cannot be naturalized while it is still thought of as a value, rather than a fact”, Mark Fisher writes in *Capitalist Realism: Is There No Alternative?* (2009). Following this insight, my PhD project, *Mediating Uncertainties*, reflects upon the crucial role contemporary images and screen materials play in naturalizing processes of dominant ideologies in order to ask what modes of aesthetic resistance could, in turn, be mobilized today? How can image- and screen materials be used to question and counter dominant versions of recent histories and produced facts, with the explicit aim of contesting collective memory production?

In *Recursive Colonialism and Cosmo-computation*, Luciana Parisi and Ezekiel Dixon-Román write: “The process of the past becoming reconfigured in the present, is a mythopoetics that shapes the collective cultural ways of knowing”, referring to what Gregory Bateson has called a “recursive epistemology”. Considering the incessant repetition of dominant narratives and imagery that combine to form our pasts, my project asks if subverting archival materials and altering data of the past could interrupt the loop, and instead contribute to building futures that are not repetitions of unjust histories. Further reflecting upon strategic media productions of fear, often connected to a vision of an uncertain or violent future, how can we as producers of images and screen materials respond: *Mediating Uncertainties* suggests we need to tackle these questions by requiring approaches and strategies that operate beyond a conception of simply producing an alternate narrative or making a counter move, and rather “mediate” a multiplicity of narratives, connections, modes and techniques in order to reassess how memories and histories are being produced. In attempting this, the project also aims to explore the apparatuses of circulation we use, and the possibilities of developing other channels of distribution.



Still image from vignette for *Mediating Uncertainties* lecture series. Vignette produced by David Tobias Bonde Jensen.

The lecture series included Susan Schuppli, Pelin Tan and Pasi Väliäho. Video from Susan Schuppli's lecture (including video vignette) : as separate video file in KHiODA.

# Images [and Talking Back to Them]

2015–2023

Spatial essay film installation, with screening & conversation program

Kunstnernes Hus, April 14 - May 14, 2023

In working towards *Images [and Talking Back to Them]* Sara Eliassen has engaged diverse artists, activists, journalists and thinkers in Mexico over the question: As the brutal effects of global market deregulation rip societies apart, and violence spreads, the media play along by picturing atrocity as normality. How can this intimate tie of violence to images be addressed and countered?

Realised as a multiscreen installation, *Images [and Talking Back to Them]* now brings together films of dialogues recorded over several years, on the road to, or location of sites inscribed with the history of systemic violence, and its distorted representations: Guided by journalist Sergio Ocampo, Eliassen visits stations on the journey taken by 43 students from the Ayotzinapa Rural Teachers' College (Escuela Normal Rural de Ayotzinapa) before their fatal disappearance in 2014, an incident shrouded in government cover-up propaganda. She talks with women from Disidencias y Mujeres Organizadas FFyL at the UNAM university in Mexico City where feminist activists protest femicide, sexist abuse, and its normalisation in the media. Together with journalist Heriberto Paredes Eliassen travels to rural towns in Michoacán and speaks with locals who form armed groups to fight cartel domination, and land grabs by global mining corporations. Driving through Tijuana, she converses with philosopher Sayak Valencia on how the city by the US border wall, in Valencia's words "is the crystallisation of an episteme of violence that makes the latter into a fantasy shared by the entire country."

At the project's conclusion, Eliassen invited its contributors for a discussion at the Centro Cultural Universitario Tlatelolco. (The center faces the square where the Ayotzinapa students were headed to join a commemoration of students massacred by government forces in 1968.) Together with the practitioners named above she is here also joined by image makers, thinkers and activists Laura Furlan of Teatro Ojo, Colectivo Los Ingrávidos, Julio García Murillo, Beatriz Paz, Camila Pizaña and Lorena Wolffer. The film of this assembly is the keystone around which the individual interview-travelogues are displayed in Eliassen's multiscreen installation which, like an audiovisual essay unfolding in the exhibition space, offers many points of access to the shared project of undoing the fatal tie between systemic violence and image production.

Text by Jan Verwoert.

The screening and conversation program, was with Teatro Ojo, Colectivo, Forensic Architecture, Emma Wolukau-Wanambwa, New Red Order / Adam Khalil, Hasan Ösgür Top, Irmgard Emmelhainz and Jan Wervoert. Presentation by Irmgard Emmelhainz, with introduction by Sara Eliassen: available as separate video file in KHiODA.

# Images

## [and Talking Back to Them]

**With: Beatriz Paz, Sergio Ocampo, Heriberto Paredes,  
Sayak Valencia, Lorena Wolffer, Julio García Murillo,  
Felipe Ehrenberg, Laura Furlan / Teatro Ojo,  
Camila Pizaña / Disidencias y Mujeres Organizadas FFyL  
and Colectivo Los Ingrávidos.**

Sara Eliassen

2023



Still image from *Images [and Talking Back to Them]*. Documentation of site-specific assembly, Centro Cultural Universitario Tlatelolco, Mexico City 2022. Participants and contributors for the filmed discussion: Beatriz Paz, Sergio Ocampo, Heriberto Paredes, Sayak Valencia, Lorena Wolffer, Julio García Murillo, Laura Furlan / Teatro Ojo, Camila Pizaña / Disidencias y Mujeres Organizadas FFyL. The discussion included works by Teatro Ojo and Colectivo Los Ingrávidos.



Still image from *Images [and Talking Back to Them]*. Documentation of site-specific assembly, Centro Cultural Universitario Tlatelolco, Mexico City 2022. Participants and contributors for the filmed discussion: Beatriz Paz, Sergio Ocampo, Heriberto Paredes, Sayak Valencia, Lorena Wolffer, Julio García Murillo, Laura Furlan / Teatro Ojo, Camila Pizaña / Disidencias y Mujeres Organizadas FFyL. The discussion included works by Teatro Ojo and Colectivo Los Ingrávidos.



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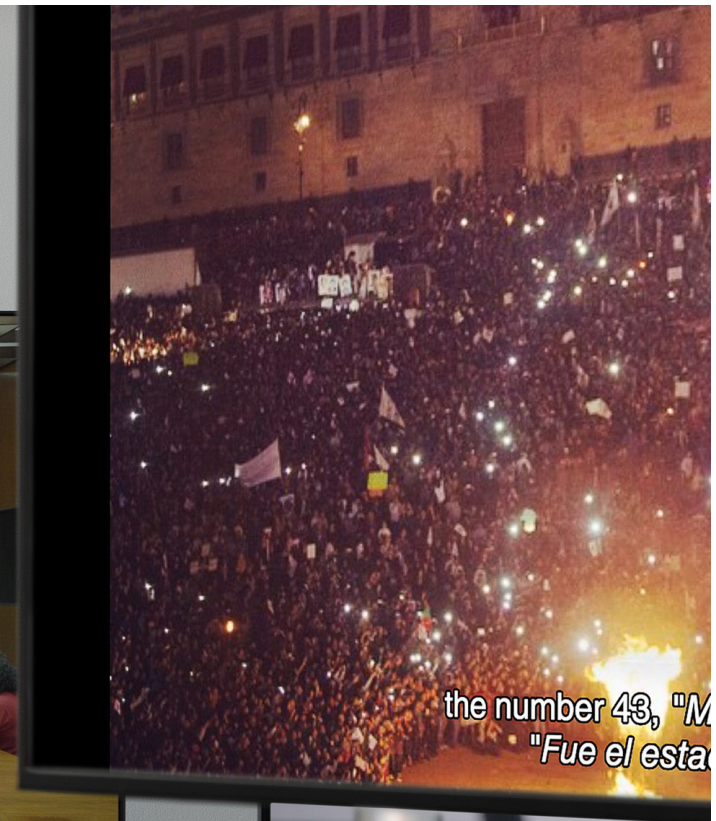
Documentation photo, exhibition at Kunstnernes Hus 2023. Photo by Istvan Virag.



Documentation photo, exhibition at Kunstnernes Hus 2023. Photo by Istvan Virag.



Documentation photo, exhibition at Kunstneres Hus 2023. Photo by Istvan Virag.



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Documentation photo, exhibition at Kunstneres Hus 2023. Photo by Istvan Virag.



Documentation photo, exhibition at Kunstneres Hus 2023. Photo by Istvan Virag.

ANMELDELSE

# I bildenes vold

I Sara Eliassens utstilling på Kunstnerens Hus får forsvinningen av 43 mekskanske lærerstudenter forbindelser til spørsmål om urfolk, kjønn, klasse og nyliberalisme.



Kommunisere med bilder: Sara Eliassens utstilling *Images [and Talking Back to Them]* kan oppleves på Kunstnerens hus i Oslo denne våren.

FOTO: SARA ELIASSEN

Sara Eliassen  
**IMAGES [AND TALKING BACK TO THEM]**  
Kunstnerens Hus, 14. april-14. mai

Om man i Mexico by går av på busstoppet «Glorieta de Colón» («Columbus-rundkjøringen»), vil man straks se at monumentet som pryder krysset på den berømte avenyen ikke forestiller Christofer Columbus, men en kvinne med armen hevet. Dette antimonumentet ble reist av en feministisk gruppe i 2021, og krysset kalles nå «Glorieta de las mujeres que luchan» («Kvinnene som kjemper-rundkjøringen»). Denne typen steder, der den offisielle versjonen ikke stemmer overens med det faktiske og konkrete, er ufattelig dagligdags i Mexico. Kan-skje lærer dette evige misforholdet mellom kart og terreng folk noe om å oppdage avvik, også der de ikke er like åpenbare.

Litt lenger oppe på avenyen står et annet slikt antimonument, reist

i 2015, der tallene +43 ruser stort og rodt. De 43 vi her påminnes, var lærerstudenter som forsvant i delstaten Guerrero i september 2014. På grunn av myndighetenes mange bortforklaringer og sakens omfang, er den fortsatt uopklarte hendelsen blitt en symbolsak som er internasjonalt kjent. Sara Eliassens *Images [and Talking Back to Them]*, som vises i den nedre salen på Kunstnerens Hus i Oslo og er en del av avslutningen av hennes doktorgradsprosjekt i kunstnerisk forskning ved KHIQ, tar utgangspunkt i disse forsvinningene. Eliassens interesse for medier og bildepolitikk setter henne i kontakt med en rekke mekskanske kunstnere og aktivister som på ulike måter arbeider mot myndighetenes propaganda, og filmene som vises på Kunstnerens Hus berører alle protest, motfortellinger, vold og propaganda – til sammen skal de ifølge utstillings-teksten utgjøre et filmatisk essay.

## En stor samtale

I det ellers nakne utstillingsrommet presenteres fem videoer man

kan se med høretelefoner. En film følger Eliassens reise sammen med en lokal journalist til skolen lærerstudentene forsvant fra, Ayotzinapa. De oppsøker også stedet der likene av studentene ifølge myndighetenes (senere tilbakeviste) versjon skal ha blitt brent. I en annen film ser vi det feministisk okkuperte litteratur- og filosofikkultet på UNAM-universitetet i Mexico by, samt scener fra 8. mars-demonstrasjonen i 2020, der oppspilte kvinner danser rundt et pal-lebål, rett foran det mekskanske regjeringssbygget. Samtidig får en rundbordssamtale på en større skjerm bak i rommet, der Eliassen har samlet kunstnere og aktivister som har bidratt til prosjektet i de seks årene hun har arbeidet i Mexico. I en prektig sal i det symboltunge kulturservertorget Centro Cultural Universitario Tlatelolco (som ligger på plassen der studentmassakren i 1968 fant sted) diskuterte de klipp fra Eliassens arbeider, forteller om bakgrunns-informasjon og kommer med spontane refleksjoner. Samtalefilmen varer i halvannen time; mens man

går rundt i rommet og ser de ulike filmene, siver biter av samtalen inn i opplevelsen, som et kommentarspor. Selve utstillingen blir en stor rundbordssamtale, der publikum også inngår.

Ayotzinapa-forsvinningene er blitt den største symbolsaken i Mexico i nyere tid. Det er ikke få

kunstnere og forfattere som har viet de 43 studentene oppmerksomhet. I 2016 viste det mekskanske kunstmuseet MUAC utstillingen *Resetting memories* av den kinesiske billedkunstneren Ai Weiwei, som etter et besøk i Mexico ønsket å lage et prosjekt om minner og traumer. Her til



SPE: SEMINARIUM / NYRAA, WALS: CALDA

lands kom tegneserieromanen *Ayotzinapa: I live da de tok dem* av Andalucía K. Soloff ut i norsk oversettelse i 2020. Men også velment kritiske kunstneriske fremstillinger av Ayotzinapa-saken risikerer å understreke det forterpede bildet av Mexico som et voldelig og kaotisk land. Her skiller Eliassens behandling seg ut, fordi den tar Ayotzinapa-saken ut av symbolikken, og plasserer den i andre sammenhenger enn de klassiske – forsvinningene får forbindelser til spørsmål om urfolk, kjønn, klasse og nyliberalisme, like mye som narkokarteller og korrupsjon. Selve filmspråket til Eliassen er ofte dvelende, og kan fremstå nærmest tilfeldig, men det glidende og prosessuelle står i motsetning til typiske fremstillinger av disse tematikkene. Mer enn å være noen avsluttet og perfekt demonstrasjon av et filmatisk «motspråk», åpner utstillingen for spørsmål og diskusjon.

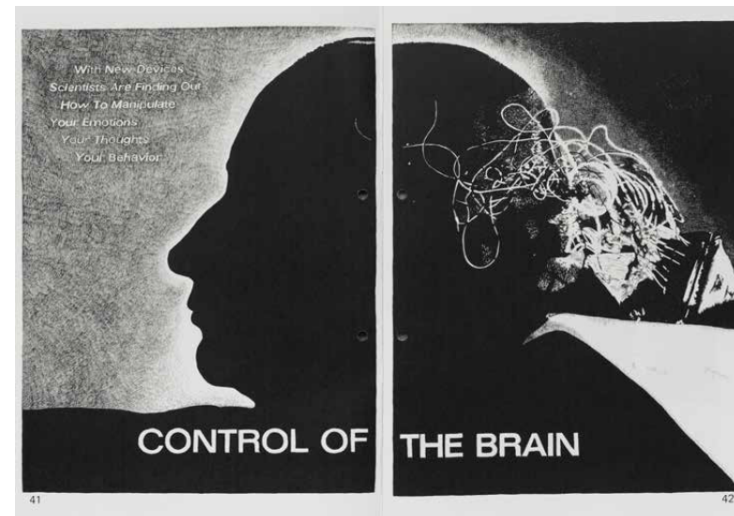
Selve utstillingen blir en stor rundbordssamtale, der publikum også inngår.

## Rom for respons

Eliassens utstilling er en del av en ny satsing ved Kunstnerens Hus der husets kino og kunst skal møtes i bevegelige bilder, og *Images [and Talking Back to Them]* inkluderer et filmprogram med diskusjon. At utstillingen også har en slik del, er antagelig essensielt for at den responsen Eliassen arbeider med og ønsker seg skal kunne bli aktivert. I videoen med rundbordssamtalen får man en diskusjon av bildematikken Eliassen bringer til torgs, om hvorvidt film kan være et korrektiv til medierte, falske sannheter, men den viser også hvor vanskelig det ofte er å snakke sammen. Delta-gerne kommer med gode sammenfatninger, likevel blir det påfallende hvor fast plasser hver enkelt er i sitt felt og sitt hode. Svarene utstillingen gir på hvordan det «til tider fatale båndet mellom vold og bilder» «kan brytes» i «en tid med eskalerende vold, nyliberalistisk politikk og undertrykkende mekanismer i medienes bildeproduksjon», for å sitere utstillingsteksten, er kort sagt langt mindre bastante enn selve spørsmålet.

Fordi jeg selv har et intimt forhold til Mexico, er jeg heller ikke sikker på hvordan *Images [and Talking Back to Them]* vil bli oppfattet av publikum uten noe forhold til landet. Selv om utstillingen unngår sensasjonelle bilder, kan den (mis) forstås som en fortelling om hvor vanskelig alt er «der borte». Entenlig bør situasjonene og diskusjonene vi her får oppleve få oss – som nordmenn – til å spørre oss hvilke myter og forestillinger landet Norge nærer seg på.

Carina Elisabeth Beddari



På stram line: Utstillingen *Big Science: Volume 1* er et fascinerende univers der Martin White lykkes i å balansere på knivseggen mellom det lovlige og ulovlige, det offentlige og hemmelige, det virkelige og konspiratoriske.

ANMELDELSE

## Byråkratiet skyggeside

Utstillingen *Big Science: Volume 1* inviterer til oppdagelsesferd i fortidens skamlept. Det er intenst, urovekkende og veldig gøy.

Martin White  
**BIG SCIENCE: VOLUME 1**  
Unge Kunstneres Samfund  
25. mars – 7. mai

Syv år har australske Martin White gravd i det personlige arkivet til den norske psykiateren Carl Wilhelm Sem-Jacobsen, som i perioden 1956–1977 bedrev lobotomisk eksperiment på pasienter innlagt ved Gaustad psykiatriske sykehus i Oslo. Med utgangspunkt i arkivmateriale har Whites pågående kunst- og bokprosjekt *Big Science: Volume 1* som resultat i fire utgaver som nå samles under det helhetlige båndet *Big Science: Volume 1*. På Unge Kunstneres Samfund i Oslo trer boken frem som en installasjon der kunstneren anvender byråkrati som rammeverk.

## Omfattende gravarbeid

På gulvet i utstillingsrommet har Martin White tegnet opp konturene av Sem-Jacobsens lobotomi-avdeling på Gaustad, og tilfeldigvis passer strekene perfekt inn mellom rommets massive søyler. Denne tilfældigheten viser seg å være en av

mange, for i løpet av de siste syv årene har White støtt på flere sammentreff – som for eksempel at noen brev er adressert til samme adresse som Whites stue-dito – mellom sitt eget liv og Sem-Jacobsens arkivmateriale. Sammentreffenes forbløffende effekt anvendes som et teatralisk grep i både boken og utstillingen, og dramatikken øker når White gleider betrakteren gjennom sitt omfattende gravarbeid som avdekker institusjonenes skyggesider.

Langs konturene av lobotomi-avdelingen er det plassert spesialbygde bord i en sirkelformasjon. Leseeksemplarer av *Big Science: Volume 1* ligger tilgjengelig på hvert bord og en lysør-aktig belysning kaster et sterilt preg over installasjonen. En følelse av å bli akkottet når seg, og det er så vidt jeg våger å åpne den brune ring-permen i frykt for å bli oppdaget i en ulovlig handling. Installasjonen er nemlig konstruert etter teorien om *panoptikonet*; en sirkulær bygningsstruktur for fengsler der fangevokteren til enhver tid kan se sine innsatte, men der de innsatte ikke kan se fangevokteren. Ideen om panoptikonet ble på 1970-tallet kritisert av Michel Foucault grunn-

**Disiplinens effekt**  
Utstillingen *Big Science: Volume 1* er et fascinerende univers der White lykkes i å balansere på knivseggen mellom det lovlige og ulovlige, det offentlige og hemmelige, det virkelige og konspiratoriske. Resultatet er en interaktiv installasjon som inviterer til en spekulativ oppdagelsesferd i fortidens skamlept. Det er intenst, urovekkende og veldig gøy på samme tid.

På innsiden av oppslagsstavlene står blå plaststoler og spesialbygde bord i en sirkelformasjon. Leseeksemplarer av *Big Science: Volume 1* ligger tilgjengelig på hvert bord og en lysør-aktig belysning kaster et sterilt preg over installasjonen. En følelse av å bli akkottet når seg, og det er så vidt jeg våger å åpne den brune ring-permen i frykt for å bli oppdaget i en ulovlig handling. Installasjonen er nemlig konstruert etter teorien om *panoptikonet*; en sirkulær bygningsstruktur for fengsler der fangevokteren til enhver tid kan se sine innsatte, men der de innsatte ikke kan se fangevokteren. Ideen om panoptikonet ble på 1970-tallet kritisert av Michel Foucault grunn-

net dens overvåkende og disiplinierende egenskaper. White har latt seg inspirere av både bygningsstrukturen og Foucaults kritikk. I utstillingen evner kunstneren å frembringe følelsen – paranoiaen – av å bli overvåket og konstruerer en slags kontekstuell selvbevissthet hos betrakteren. Samtidig som jeg blir bevisst min egen synlighet i rommet, blir jeg også klar over at jeg befinner meg blant historiske dokumenter som sier noe om tiden vi lever i. Slik stiller publikum til veggs av spørsmål som omhandler institusjonenes utøvelse av makt og vold: Hva slags informasjon ligger gjemt i arkivene papirbunker? Hva offentliggjøres og hva hemmeligholdes? Hvor mye vet vi om maktstrukturene vi omgir oss med i det daglige? Og forteller arkivene den fullstendige sannheten om vår felles historie? Hva betyr overvåkning og samtykke på vår hjerne? På en post it-lapp spurte kunstneren: «Hvorfor er dette viktig?». Fordi det angår oss, vel.

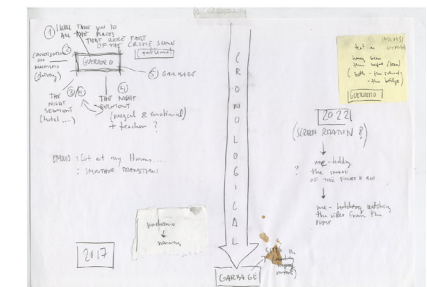
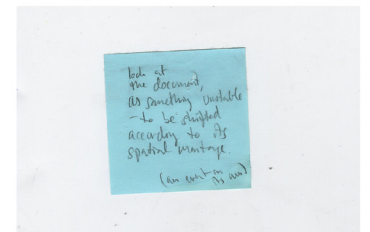
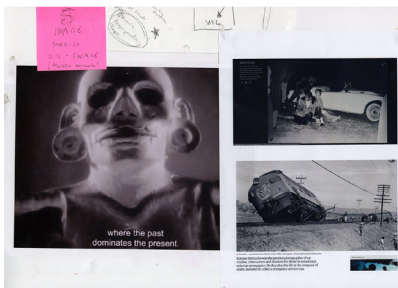
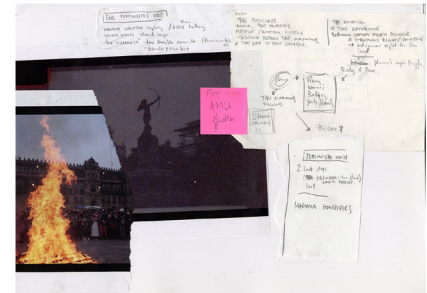
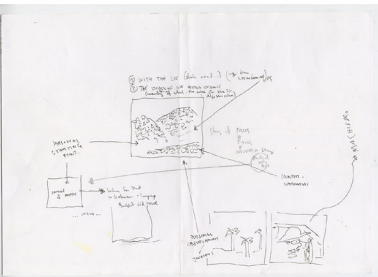
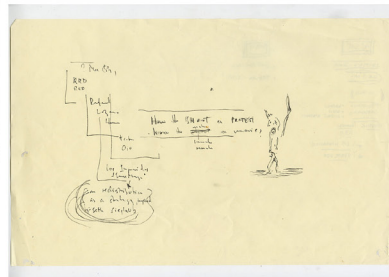
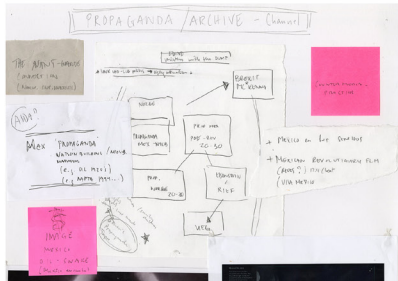
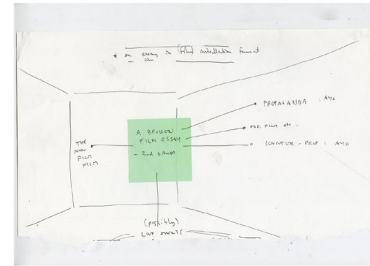
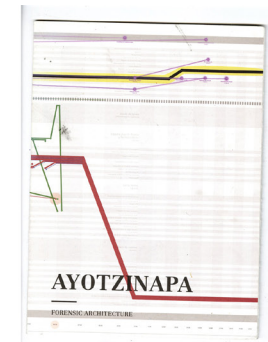
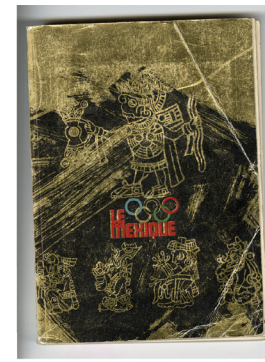
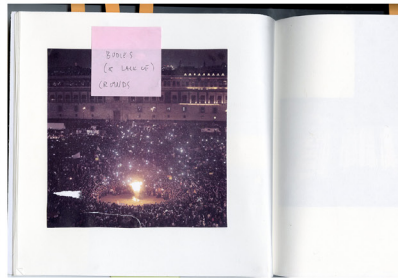
Justine Nguyen

## Process

2017–2023

**Composite images: Scans of research material from personal archive**

All physical pieces of research, whether it be notes or drawings or documents gathered, have been digitized. The composite image spreads are extracts from this archive, made according to their timing and relevance to the project and its themes.



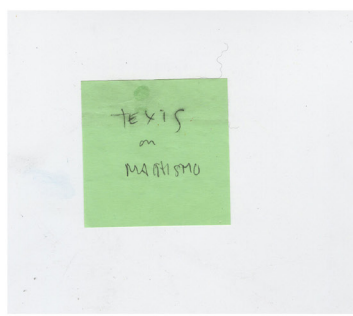
Images [and Talking Back to Them]: Composite images, scans of research material from personal archive.



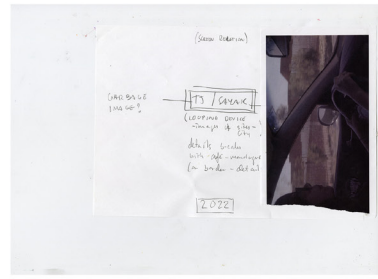
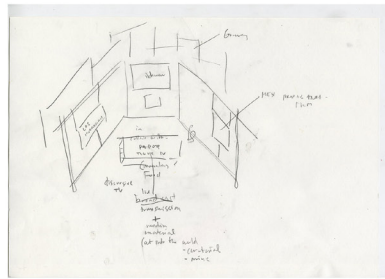
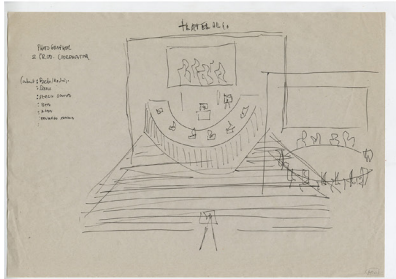
VOICE CHAPTERS

COMPLETION OF THE VOICE CHAPTERS

THE VOICE CHAPTERS ARE THE MOST IMPORTANT PART OF THE PROJECT. THEY ARE THE ONLY PART WHICH WILL BE HEARD BY THE AUDIENCE. THEY ARE THE ONLY PART WHICH WILL BE RECORDED. THEY ARE THE ONLY PART WHICH WILL BE EDITED. THEY ARE THE ONLY PART WHICH WILL BE MIXED. THEY ARE THE ONLY PART WHICH WILL BE MASTERED. THEY ARE THE ONLY PART WHICH WILL BE RELEASED.



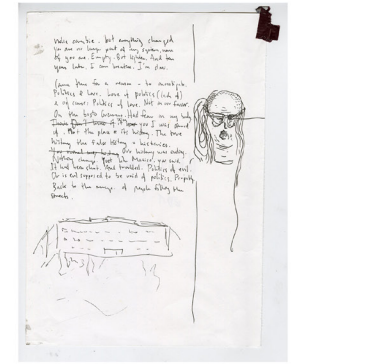
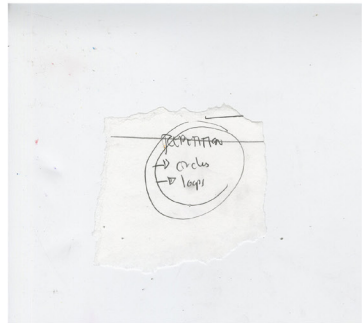
Utilizing the available theories of Karl Marx, Trotsky, Lenin and others, the author would like to explore the possibilities of a new type of social organization, one which would be based on the principles of the scientific method, and which would be free from the influence of religion, superstition, and all other forms of irrationality. This is the only way in which we can hope to achieve a better world. While writing this book, the author has been greatly inspired by the work of the great thinkers of the past, and by the work of the great thinkers of the present. He has found in their work the inspiration and the courage to face the future. He has found in their work the inspiration and the courage to face the future. He has found in their work the inspiration and the courage to face the future.



Handwritten notes and a small photograph of a person's face.

TALKING BACK - AND FORTH.

New regard My Subject

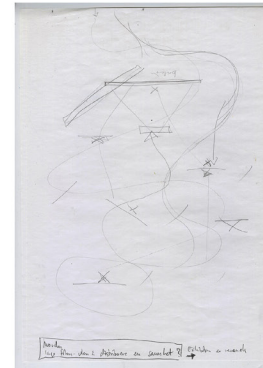


Sensory

- activity versus passivity
- other words
- my reflection

la idea de la normalidad

→ normalización de temas / respuestas / ...



the PROTAGONIST

the CENTRE - PERIPHERY (exemplified through & story)

Images [and Talking Back to Them]: Composite images, scans of research material from personal archive.

## Credits

Participants and contributors for the filmed discussion that took place at Centro Cultural Universitario Tlatelolco, UNAM 2022: Beatriz Paz, Sergio Ocampo, Heriberto Paredes, Sayak Valencia, Lorena Wolffer, Julio García Murillo, Laura Furlan / Teatro Ojo, Camila Pizaña / Disidencias y Mujeres Organizadas FFyL. The discussion included works by Teatro Ojo and Colectivo Los Ingrávidos. The installation for Kunstnernes Hus consisted of six screens / chapters. Included here was also a filmed encounter with Felipe Ehrenberg, Cuernavaca 2016.

Filmmaker / researcher: Sara Eliassen  
Project and research assistant, Mexico: Beatriz Paz  
Editors: Jon Endre Mørk, Sara Eliassen  
Editor assistant and media manager: Emilio Vela  
Sound edit & mix: Erlend Hogstad  
Color grading / online: Fredrik Harreschou  
Translator: Ana Andrade  
Research film archives, Mexico: Aida Bautista  
Artist assistants: Chloe Elgie, Magnus Holmen, Miriam Myrstad  
Graphic design: Ulf Carlsson  
Production team CCU Tlatelolco:  
Line producer: Olga Rodríguez  
Cinematographer: Luis Montalvo  
Sound recording: Isis Puente.

The project received financial support from Fritt Ord, Fond for lyd og bilde and KHIO.

The project wishes to thank: Carla Herrera-Prats, Miguel Ventura, Irmgard Emmelhainz, Helena Chávez Mac Gregor, Temoris Grecko, Felipe Ehrenberg, Federico Mastrogiovanni, Sarah Minter, Xavier Robles, Carlos Fazio, Leopoldo Maldonado, Carlos Mendoza, Doreen A. Ríos, Joaquin Segura, Eduardo Abaroa, Yoshua Okón, Rodrigo Caballero, Julian Etienne, Tania Ruiz Ojeda, Edgar Hernández, Ernesto Rosas Pineda, Alejandro Alegre, Diego Velazquez, Mariana Maduro, Sofía Olascoaga, Arturo Isaac Calvillo Moraira, Irene Alvarez, Pip Day, Susan Schuppli, Dora García, Jan Verwoert, Sara Yazdani, Marthe Ramm Fortun, Jennie Bringaker, Lisa Rosendahl, Alva Eliassen & Per Haavind, Philip Øgaard, Antonio Cataldo, Lesia Vasylchenko, Osiris Montenegro, SOMA Mexico, Obrera Centro, Centro Cultural Universitario Tlatelolco, UNAM and Yuridia Rangel Güemes, Victoria Martinez, Jacobo Dayán, Artículo 19, Ex Teresa Arte Actual, CUEC, MacDowell, ISCP, Viken filmsenter, OCA, PhD fellows at KHiO, DIKU, Parallel Ecologies, Back Translation research group, as well as students, staff and faculty at Academy of Fine Art, KHiO.

# Under the Park

2021

**Site-specific nightly happening with curated and commissioned performances, video works and texts**

*Under the Park* was a site-specific project scheduled for the night of 16 October 2021, where artists, writers and audiences were invited into a series of nightly invocations in Valkyrie plass, a metro station in Oslo, active from 1928 to 1985. For one night, from the last train passing until the first train appeared the following day, Valkyrie plass was transformed into a temporary autonomous zone through a collective orchestrated event. The night awakened the transient, and the underground site was used to explore how ideologies are normalized through images and screen technologies. The night called for screen material to be used to counter dominant histories in order to build futures that are not built upon dysfunctional pasts. The epicentre for the night, was the site-specific zoetrope installation *Do I Accept that the Future is Looped?* connecting the site and the themes of the night to unresolved aspects of the writing of Norwegian history and art history.

With contributions by: Kesia Eidesen Halvorsrud / Valborg Frøysnes, Irmgard Emmelhainz, Global Drama / Dahir, Colectivo Los Ingrávidos, New Red Order / Adam Khalil, Lesia Vasylenko & Nikhil Vettukattil, Jan Verwoert, Emma Wolukau-Wanambwa.

Video-montage from the instalment (including part of the commissioned film *Sensemayá* by Colectivo Los Ingrávidos)  
: available as separate video file in KHiODA

# PROGRAM

## The Prelude by the Gates of the Park

00:30 Kesia Eidesen Halvorsrud by Valborg Frøysnes  
"Vigeland's Norrøne Classicism"

00:45 Apokalypsis by Jan Verwoert

## The Night in Valkyrie Plass Station

01:15 Enter Station

Sound on Stairs by Nikhil Vettukattil &  
Lesia Vasylichenko

Image on Plattform by Sara Eliassen  
Resident DJ Global Drama / Dahir

01:45 Film by Emma Wolukau-Wanambwa  
"Promised Lands"

02:15 Spoken Word by Nikhil Vettukattil & Lesia Vasylichenko  
"We Roam the Night Consumed by Fire"

02:30 Three Films by Colectivo Los Ingrávidos

Resident DJ Global Drama / Dahir

03:00 Words by Irmgard Emmelhainz

"Truth and the Possibility of the Image under Cybernetics"

03:15 Film Première by Colectivo Los Ingrávidos

"Sensemayá"

03:30 Lecture "Savage Philosophy"

Film "Culture Capture Crimes Against Reality"  
by New Red Order / Adam Khalil

Resident DJ Global Drama / Dahir

04:00 Exit Station



Documentation photo, *Under the Park*: Meeting point outside the gates of Vigeland Sculpture Park. Photo by Simen Ulvestad.



Documentation photo, *Under the Park*: Nightbus as collective transport to Valkyrie Plass. Photo by Simen Ulvestad.



Still photo from video documentation, *Under the Park*. Courtesy of the artist.



Documentation photo, *Under the Park*: Spoken word by Nikhil Vettakuttil & Lesia Vasylchenko. Photo by Simen Ulvestad.





Still photo from video documentation, *Under the Park. Sensemayá* by Colectivo Los Ingrávidos, commissioned film for the project. Courtesy of the artist.



Documentation photo, *Under the Park*. DJ Global Drama / Dahir. Photo by Simen Ulvestad.



Still from video documentation, *Under the Park*. Lecture by Irmgard Emmelhainz. Courtesy of the artist.

# VALKYRIE PLASS

A belief or statement which is false,  
but is often held to be true because  
it is expedient to do so.

A belief or statement which is false,  
but is often held to be true because  
it is expedient to do so.

A belief or statement which is false,  
but is often held to be true because  
it is expedient to do so.

Documentation photo, *Under the Park. Promised Lands* by Emma Wolukau-Wanambwa. Photo by Simen Ulvestad.



Still photo from video documentation, *Under the Park. Savage Philosophy* by New Red Order / Adam Khalil. Courtesy of the artist.



Documentation photo, *Under the Park. Savage Philosophy* by New Red Order / Adam Khalil. Photo by Simen Ulvestad.



Documentation photo, *Under the Park*. Audience / Future Looped sign. Photo by Simen Ulvestad.

FUTURE LOOPED

# UNDER THE PARK

**PRESENTING:** KESIA EIDEN HALVORSRUD /  
VALBORG FRØYSNES • IRMGARD EMMELHAINZ  
• GLOBAL DRAMA / DAHIR • COLECTIVO LOS  
INGRÁVIDOS • NEW RED ORDER / ADAM KHALIL  
• LESIA VASYLCHENKO & NIKHIL VETTUKATTIL  
• JAN VERWOERT • EMMA WOLUKAU-WANAMBWA

SARA ELIASSEN 16/10 2021

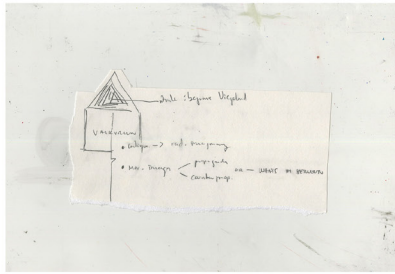
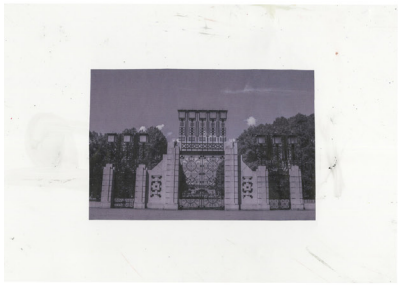


# Process

2017–2023

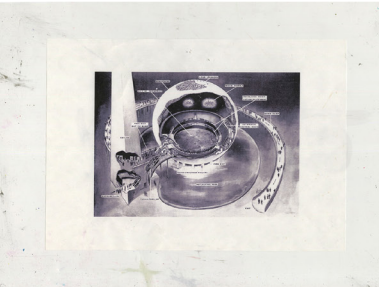
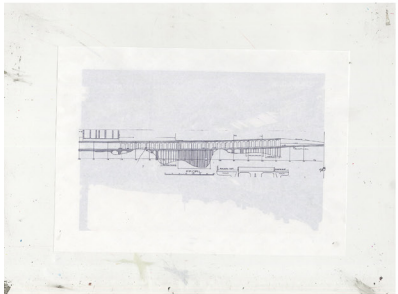
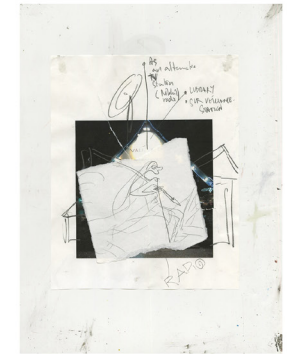
**Composite images: Scans of research material from personal archive**

Each instalment has consistently derived from similar processes of research. All physical pieces of research whether it be notes or drawings of scenes to be made, have been digitized. The composite image spreads that follow are made according to their timing and relevance to each project and their themes.



RESISTANCE MOVEMENTS  
MUST BE PREPARED

ACTIVITY  
IN PUBLIC  
SPACE  
(Hf. when possible)



AND HOW THINGS BECOME



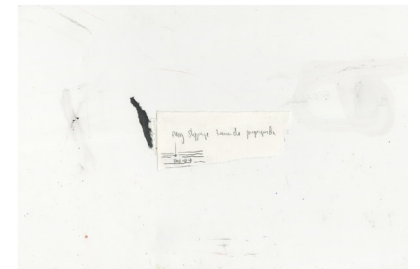
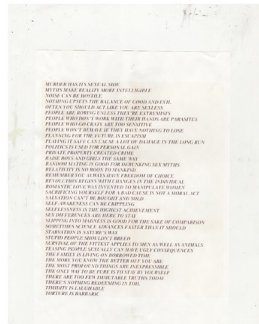
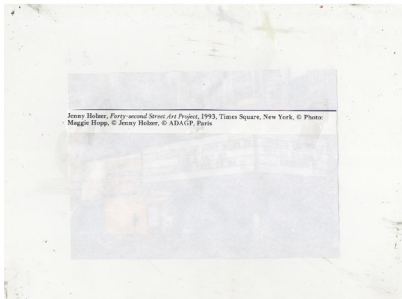
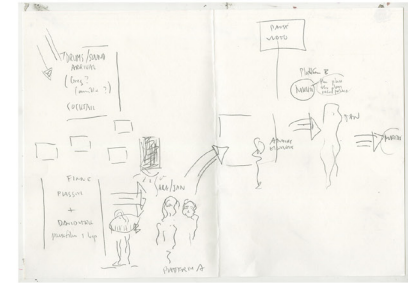
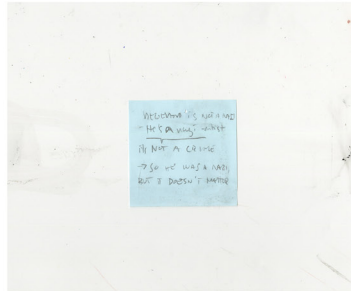
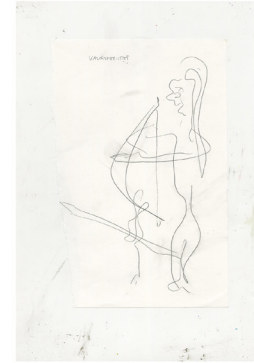
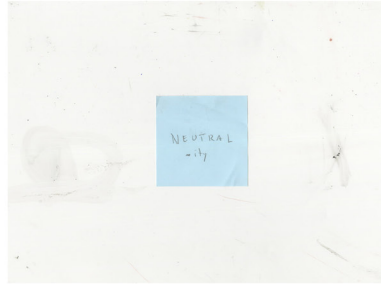
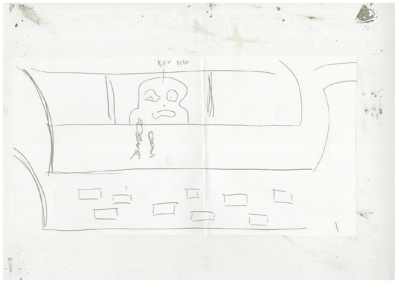
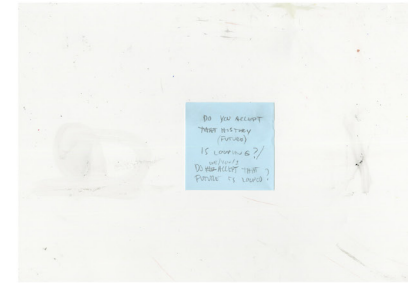
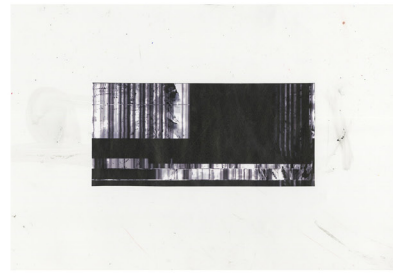
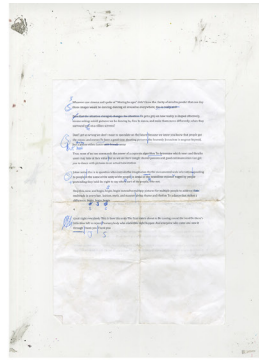
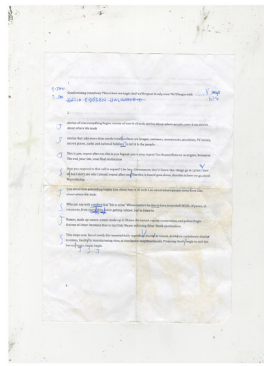
I DIDN'T DO IT  
IT'S NOT A CRIME  
SO I DID IT  
BUT IT DOESN'T MATTER



WANT TO DO THE SAME  
IN THE CITY / COMMUNITY

00:30-00:45: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
00:50-01:10: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
01:20-01:30: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
01:30-01:40: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
01:40-01:50: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
01:50-02:00: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
02:00-02:10: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
02:10-02:20: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
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02:30-02:40: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
02:40-02:50: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45  
02:50-03:00: ANNIERS (COURTNEY) + FISH (COURTNEY) / ANNIERS (COURTNEY) 00:45

Under the Park: Composite images, scans of research material from personal archive.



Under the Park: Composite images, scans of research material from personal archive.

## Credits

Contributions by: Kesia Eidesen Halvorsrud / Valborg Frøysnes, Irmgard Emmelhainz,  
Global Drama / Dahir, Colectivo Los Ingrávidos, New Red Order / Adam Khalil,  
Lesia Vasylchenko & Nikhil Vettukattil, Jan Verwoert, Emma Wolukau-Wanambwa.

Production team:

Lights: Phillip Isaksen

Stage: Jon Løvøen

Video editor: Chelsea Knight

Video documentation: Cirenía Escobedo Esquivel, Richard Aall

Graphic design: Ulf Carlsson

Production assistants: Reyes Santiago, Lena-Marie Vida, Emilie Engkrog

Catering: Njokobok.

The project was funded by KORO – Public Art Norway, with additional support from Munch- og Vigeland stipend, Oslo kommunes kunst og kulturstipend; Fotogalleriet; and kunstnerassistentordningen, Arts Council Norway. The project was initiated and directed by Sara Eliassen and developed in collaboration with: Antonio Cataldo, artistic director at Fotogalleriet. Krister Wallström, Public Art Norway. Kristine Jærn Pilgaard, independent curator. Magnus Holmen, artist assistant and project coordinator. Jan Verwoert, writer.

The project wishes to thank: Oslo Sporveier and Geir Wilhelm Røer.

## Do I Accept that the Future is Looped?

2018 / 2021

Video triptych & site-specific zoetrope installation, ambulating metro banner, renamed train station

In 2018, the artist realized a video triptych breaking free statues by the celebrated Norwegian sculptor Gustav Vigeland (1869–1943) by appropriating a technique from Leni Riefenstahl's film *Olympia* (1938), where classical statues transition into idealized athletic bodies. *Vigeland / Riefenstahl* speculated a similarity of problematic ideals between Vigeland and Riefenstahl on progress and the desire for the archetypical human, returning in a loop in screen culture.

In 2021, *Vigeland / Riefenstahl* turned into the site-specific project *Do I Accept that the Future is Looped?* installed at Valkyrie Plass, an abandoned metro station in the center of Oslo active from 1928 to 1985. For the installation, *Vigeland / Riefenstahl* was reworked into a 9 screen zoetrope; animating the images by instrumentalizing the vantage point of the train commuter passing through the inactive station. The work was visible for one week preceding and succeeding the event *Under the Park*. The site-specific installation was accompanied by a renamed sign of the station and an ambulating metro banner on the trains running in the Oslo metro system in the period.

Video-montage from the instalment: available as separate video file in KHiODA.



Documentation photo: Renamed sign. Photo by Istvan Virag.



Documentation photo: Renamed sign. Photo by Istvan Virag.

# VALKYRIE PLASS



Documentation photo: Zoetrope installation. Photo by Istvan Virag.

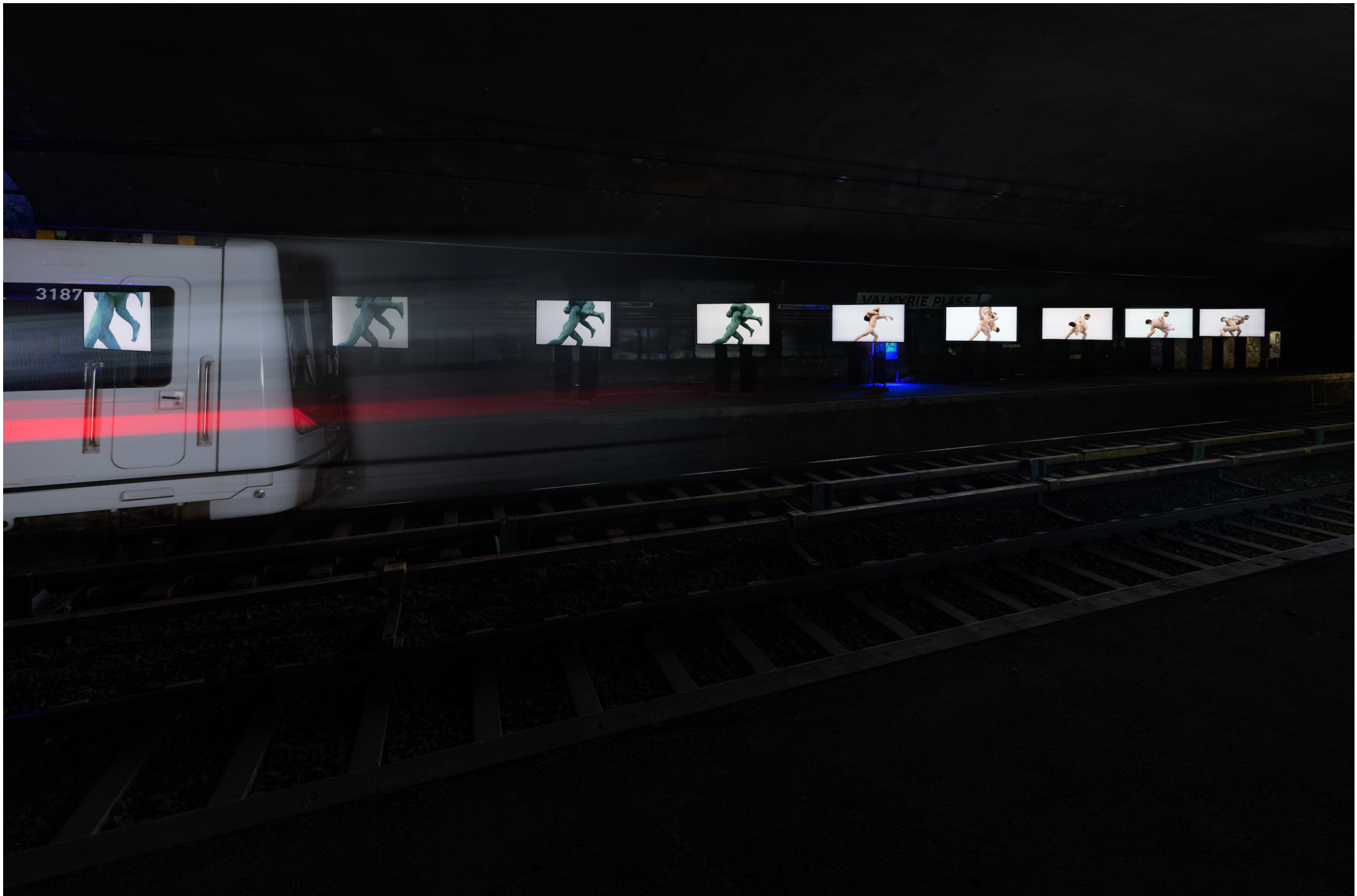




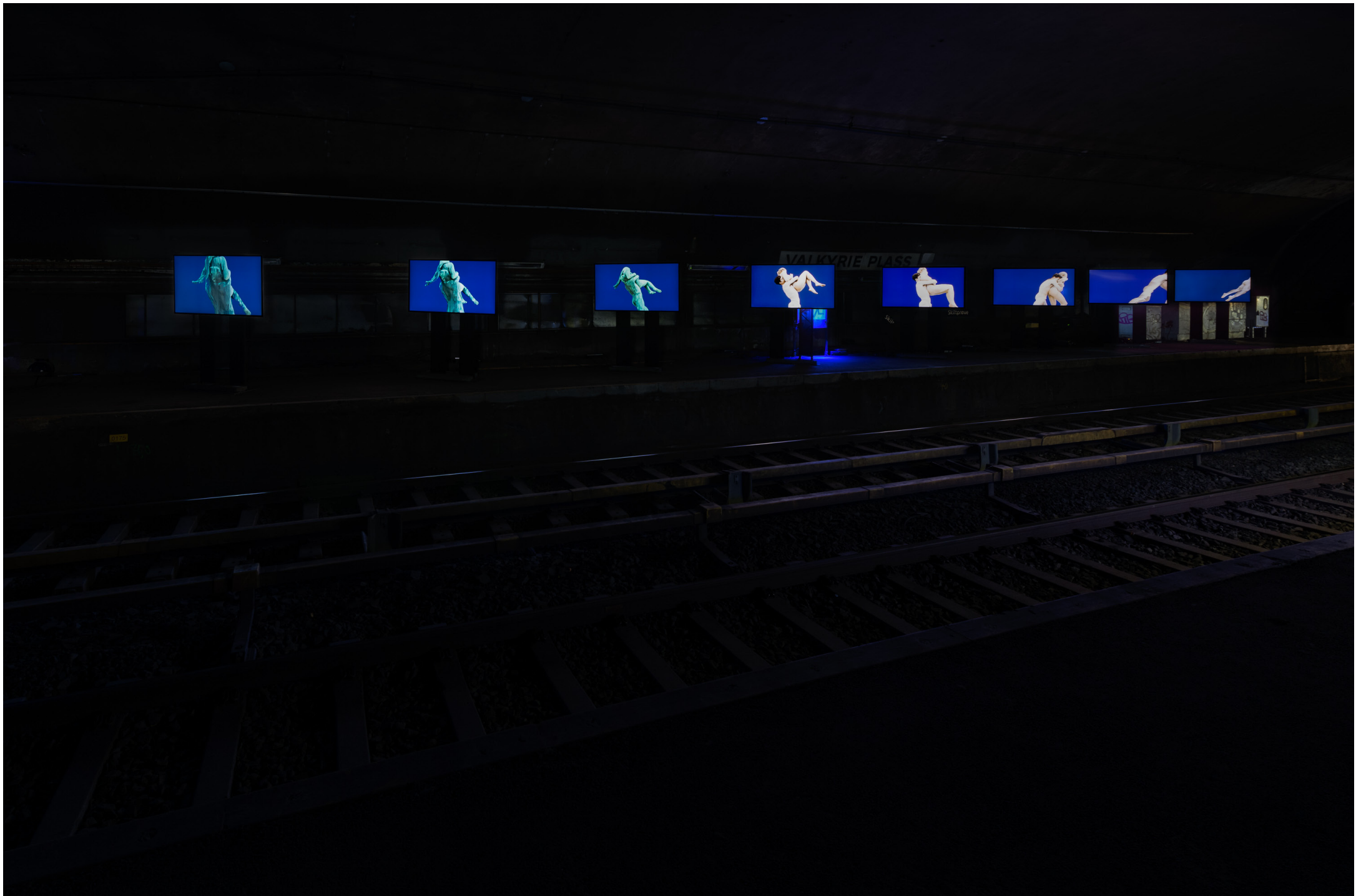
Documentation photo: Zoetrope installation. Photo by Istvan Virag.



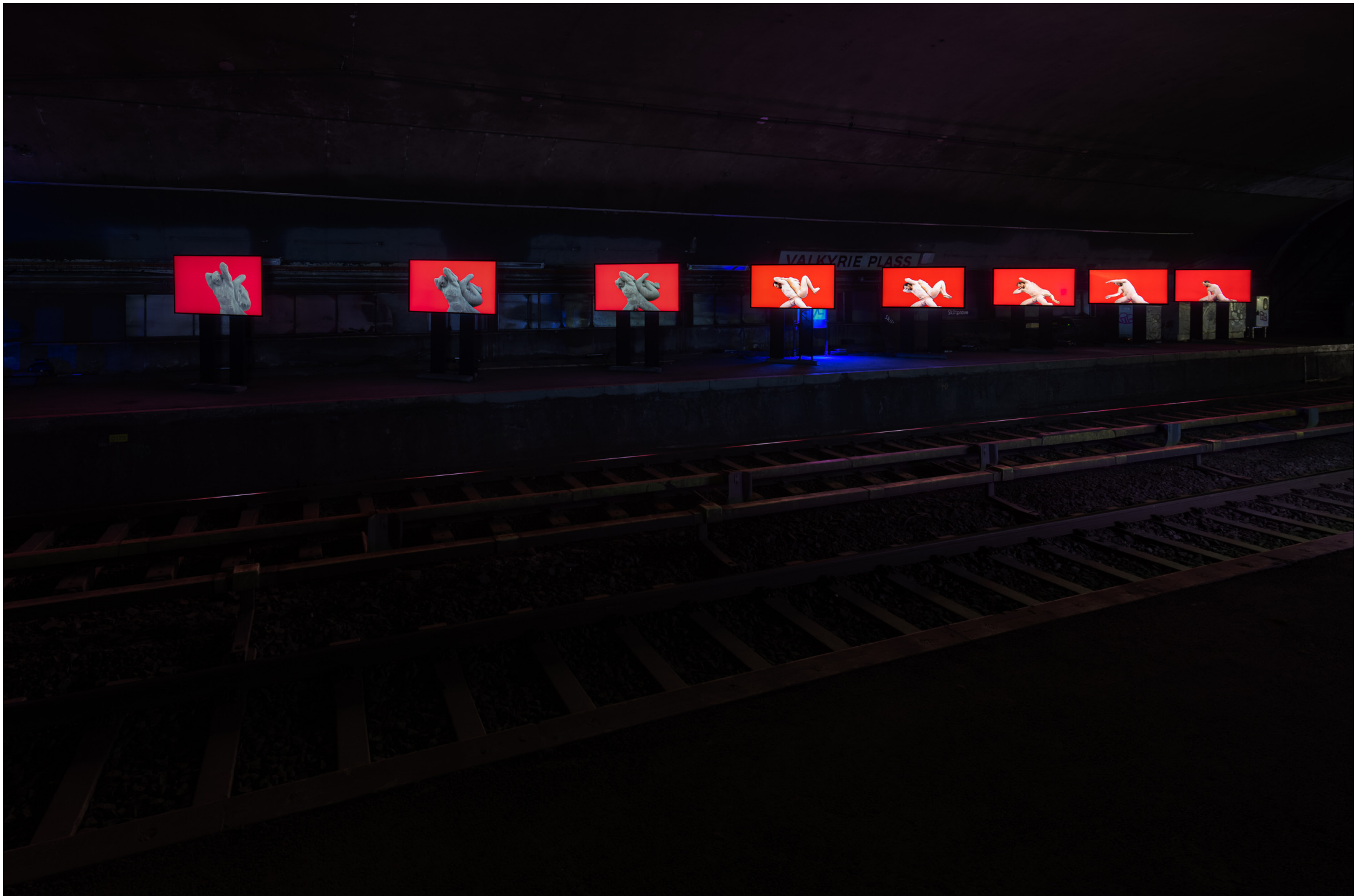
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Documentation photo: Zoetrope installation, Photo by Istvan Virag.



Documentation photo: Zoetrope installation, Photo by Istvan Virag.



Documentation photo: Zoetrope installation, Photo by Istvan Virag.



Documentation photo: Ambulating metro banner. Photo by Istvan Virag.



Documentation photo: Installation view, Valkyrie Plass. Photo by Istvan Virag.



Documentation photo: Installation view, Valkyrie Plass. Photo by Istvan Virag.

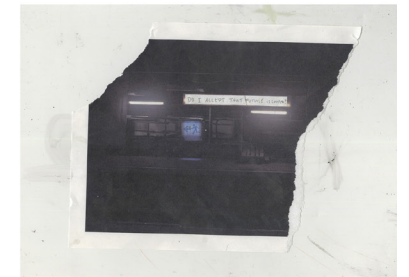
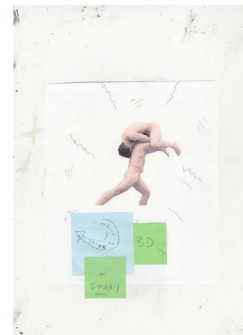
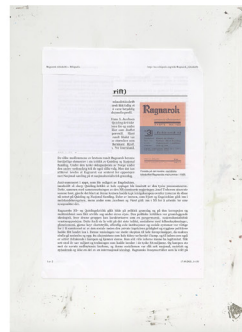
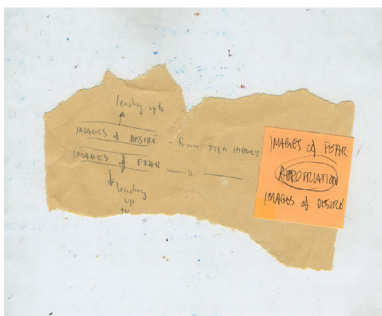
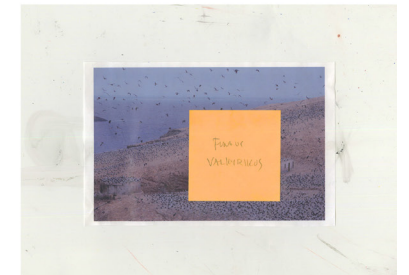
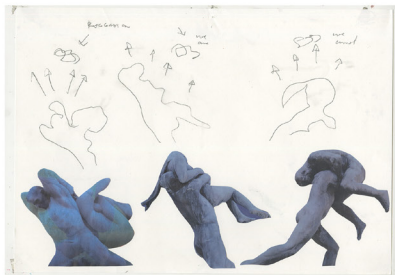
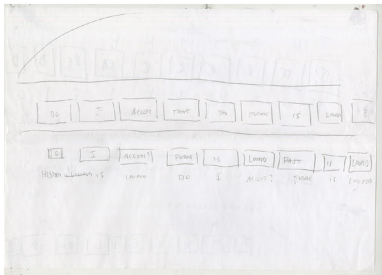
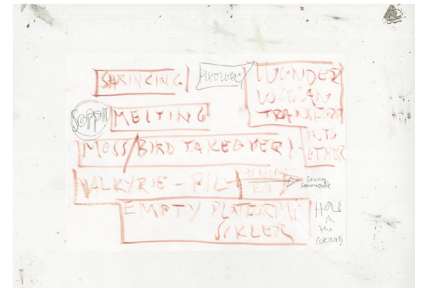
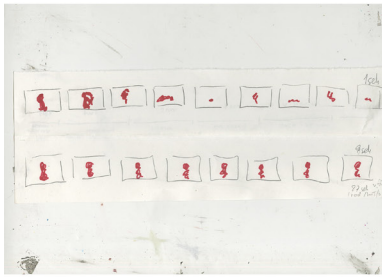
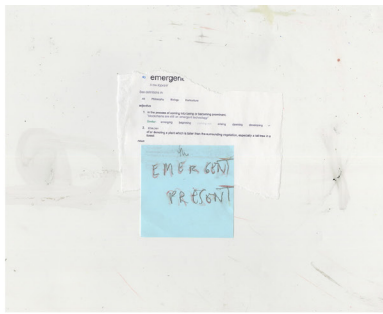
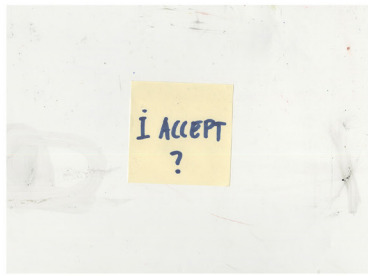


# Process

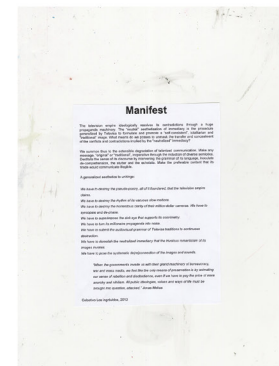
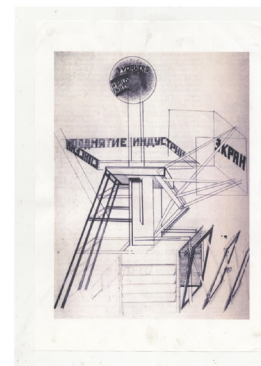
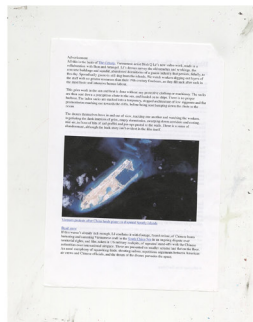
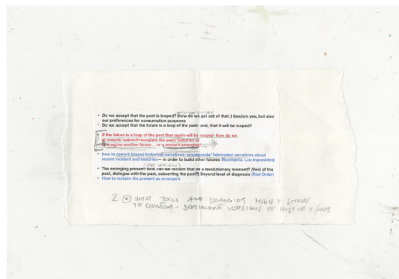
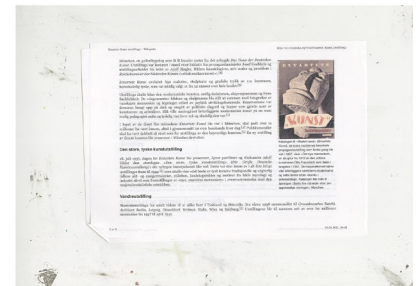
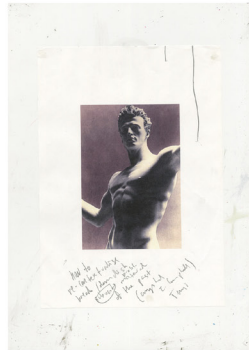
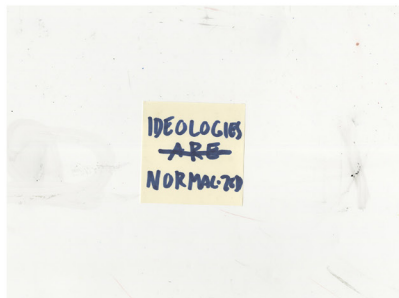
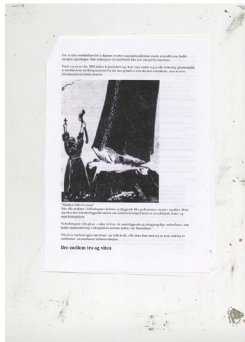
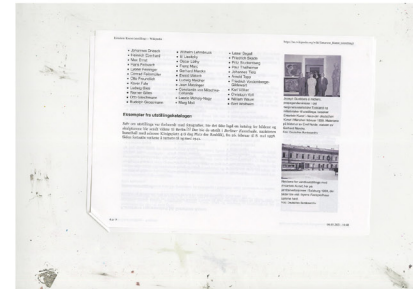
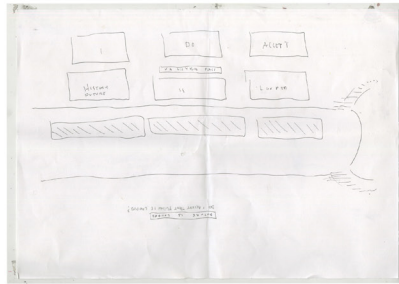
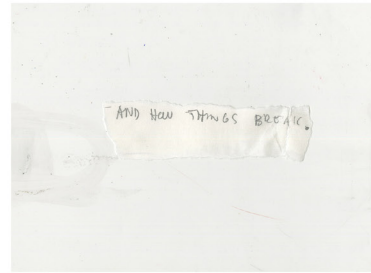
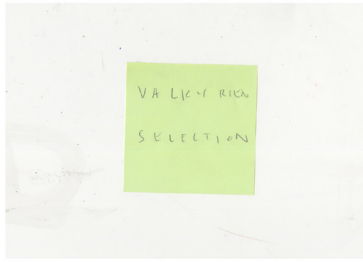
2017–2023

**Composite images: Scans of research material from personal archive**

All physical pieces of research, whether it be notes or drawings or documents gathered, have been digitized. The composite image spreads are extracts from this archive, made according to their timing and relevance to the project and its themes.



Do I Accept that the Future is Looped?: Composite images, scans of research material from personal archive.



Do I Accept that the Future is Looped?: Composite images, scans of research material from personal archive.

## Credits

Cast: Kristin Brathagen, Erlend Auestad Danielsen, Ivar Sverrisson

Director & writer: Sara Eliassen

Choreographer: Katrine Bull Evensen

Cinematographer: Philip Øgaard

Producer: Endre Eldøy

Vfx supervisor: Henry Cummings

Editor: Ida Kolstø.

The site-specific installation was developed by Sara Eliassen, in collaboration with: Antonio Cataldo, artistic director at Fotogalleriet. Krister Wallström, Public Art Norway. Kristine Jærn Pilgaard, independent curator and Magnus Holmen, artist assistant and project coordinator.

Video documentation, zoetrope:

Editor: Chelsea Knight

Camera: Cirenía Escobedo Esquivel, Richard Aall, Sara Eliassen.

Renamed sign and ambulating metro banner: Phillip Isaksen (lights) and Ulf Carlsson (graphic design).

The project was funded by KORO – Public Art Norway,  
with additional support from Munch- og Vigeland stipend, Oslo kommunes kunst og kulturstipend.

Special thanks: Oslo Sporveier and Geir Wilhelm Røer.

## Prologue

# The Feedback Loop

2018

Public screen intervention on commercial screens, in and around Oslo Central Station. June 11–17, 2018

Curated by Tominga Hope O'Donnell for Munchmuseet on the Move:

The video work *The Feedback Loop* was an intervention into the flow of running imagery on a number of commercial screens in and around Oslo Central Station – a series of short and constant visual disruptions, appropriating material from the Norwegian-German film *Symphonie des Nordens* (Julius Sandmeier, 1938) blending in with material shot on the site of the station. Considering *The Feedback Loop* being a site-specific project, the remaining piece is today a 16mm film documenting the intervention; reflecting upon the screens, its' environment and the passersby passively resisting to be captured by the moving images surrounding them. A document of the ecology consisting of the material on the screens, the screens themselves, and the humans passing through the station.

*The Feedback Loop* was the first iteration of a project running throughout 2018 with Munchmuseet on the Move. The project had three different instalments: The public screen intervention, a solo exhibition with guests, and a screening and conversation series programmed by the artist, with Eyal Weizman / Forensic Architecture, Irmgard Emmelhainz and Leslie Thornton. *The Feedback Loop* aimed to explore how moving images, screens and screen technologies take part in the production of our memories, using ideological material from 1920- and 30s cinema and political history as a starting point.

*Eliassen's work explores how our contemporary condition is determined by our existence within the sensible regime, a system made up of visibilities and signs that get interwoven through the mass media, cultural production, and interpersonal communication.*

Irmgard Emmelhainz – *Aesthetic Materialism under Absolute Capitalisms*

Digitized 16mm film documentation: available as separate video file in KHiODA.



Still photo from *The Feedback Loop* vignette. Courtesy of the artist.

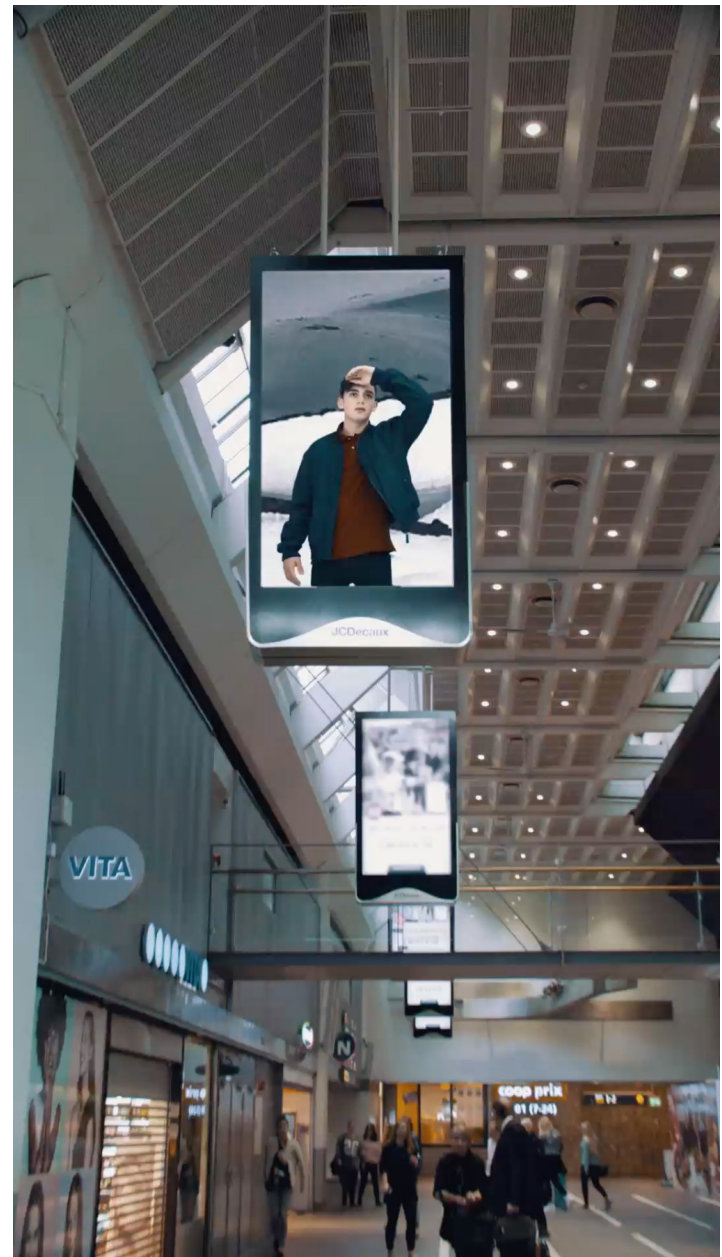


Still photo from *The Feedback Loop* vignette. Courtesy of the artist.





Still photo from *The Feedback Loop* vignette. Courtesy of the artist.



Still photo from *The Feedback Loop* vignettes. Courtesy of the artist.



Film still from 16mm film documentation. Courtesy of the artist.



Film still from 16mm film documentation. Courtesy of the artist.



Film still from 16mm film documentation. Courtesy of the artist.

## Credits

Cast: Mamo Erkmen

Director & writer: Sara Eliassen

Cinematographer: Philip Øgaard

Producer: Endre Eldøy

Vfx supervisor: Henry Cummings

Editor: Ida Kolstø

Artist Assistant: Miriam Myrstad

Exhibition architect/ consultant: Vilhelm Christensen

Curator for Munchmuseet on the Move: Tominga Hope O'Donnell.

*The Feedback Loop* received additional funding from KORO and kunstnerassistentordningen, Arts Council Norway.

*The Feedback Loop: Fragmented* received additional funding from Arts Council Norway and the Audio and Visual Fund (FFLB).

# Feedback Loop: Fragmented

2018

Installation: 16mm film, video works, photographs

Solo exhibition with invited guests, Munchmuseet on the Move – Kunsthall Oslo

*The Feedback Loop: Fragmented* was an exhibition and a multiscreen installation consisting of 16mm films, video works and photographs – a three dimensional mindmap of moving and still images, spread out as a collage in space; works and references co-existing in a non hierarchical system.

The exhibition was the end point for the project *The Feedback Loop*, and aimed to reflect further upon the fragmentation of the subject in a screen-saturated existence; exploring strategies of resistance employed by artists working in film and video working to challenge established truths and narrative formats surrounding us. Along with the artist's own film and video work, the installation and exhibition also included contributions by artists Lynn Hershman Leeson, Colectivo Los ingravidos and Leslie Thornton, as well as references from films by Leni Riefenstahl and Julius Sandmeyer

*Rather than clichéd notions of disruption or enlightenment, Eliassen's project revels in the notion of noise. Her exhibition gets under the skin and scratches at the corners of collective memory, reinforcing cinematic language as a sharp political tool.*

Wendy Vogel – *Signal and Noise: Sara Eliassen and the Visual Roots of Fascism* ett



Documentation photo, *The Feedback Loop: Fragmented*. Installation view, including videos and manifest by Colectivo Los Ingrávidos. Photo by Ove Kvakik / Munchmuséet.

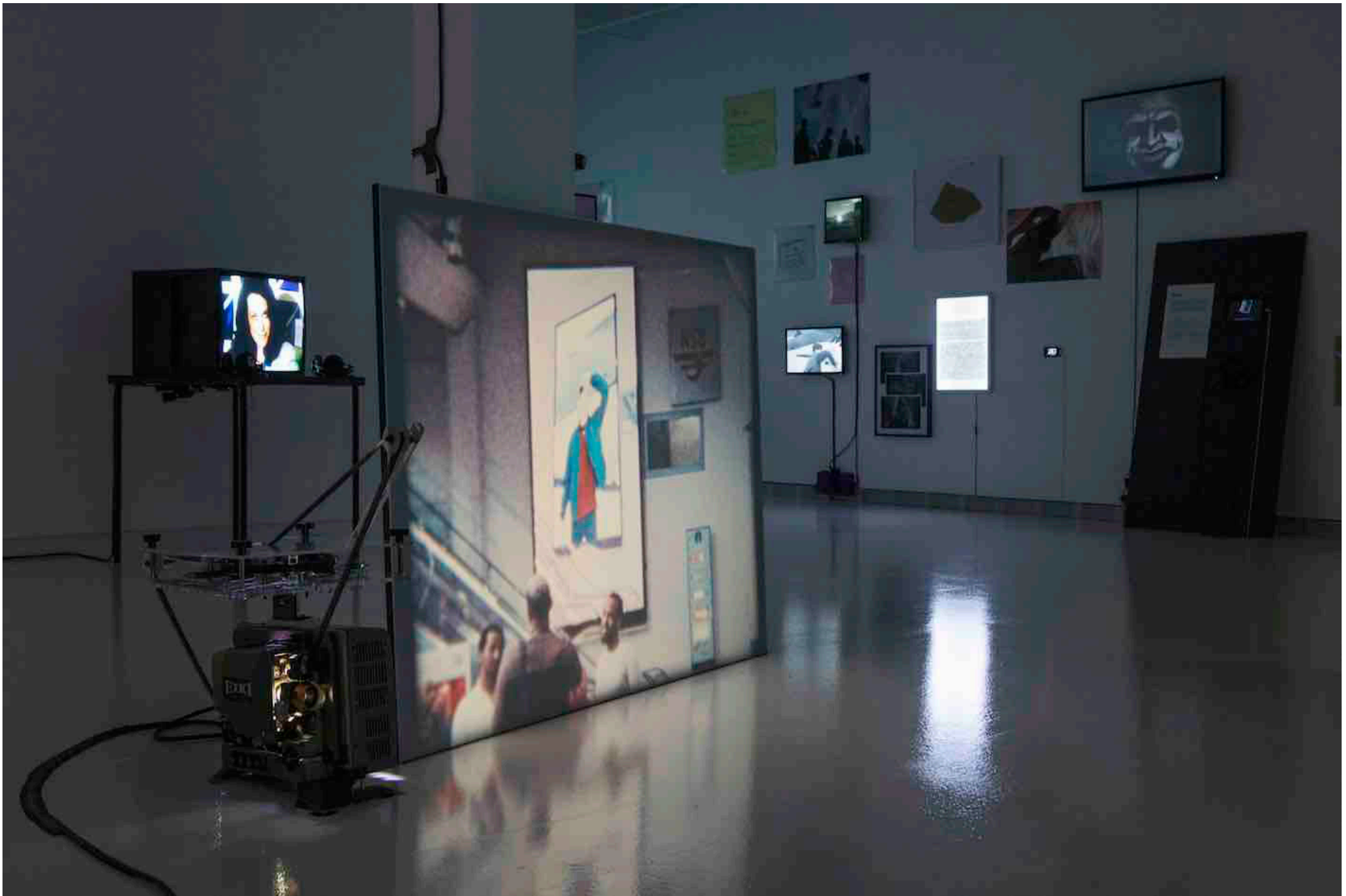




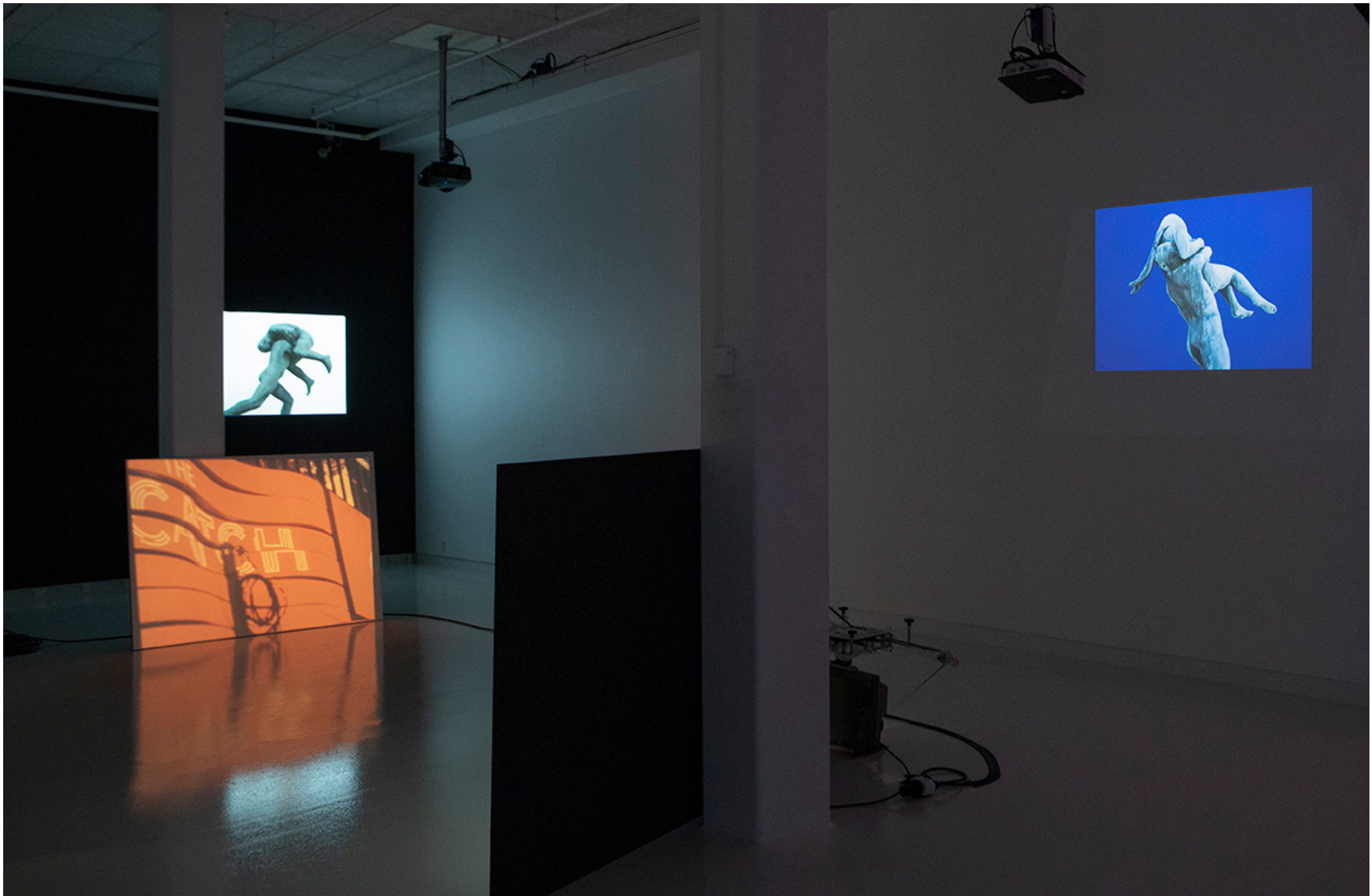
Documentation photo, *The Feedback Loop: Fragmented*. Installation / video: *Finding* (2018), by Leslie Thornton & Sara Eliassen. Photo by Ove Kvavik / Munchmuséet.



Documentation photo, *The Feedback Loop: Fragmented*. Installation view, including *A Commercial for Myself* (1978), by Lynn Hershman. Photo by Ove Kvavik / Munchmuséet.



Documentation photo, *The Feedback Loop: Fragmented*. Installation view. Photo by Ove Kvavik / Munchmuséet.



Documentation photo, *The Feedback Loop: Fragmented*. Installation view. Photo by Ove Kvavik / Munchmuséet.



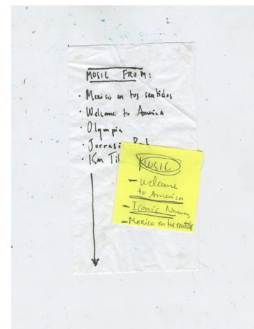
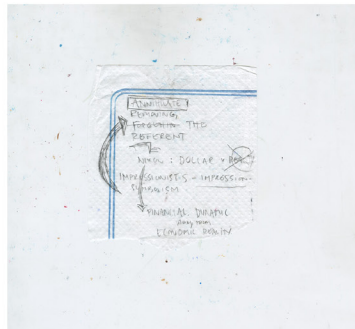
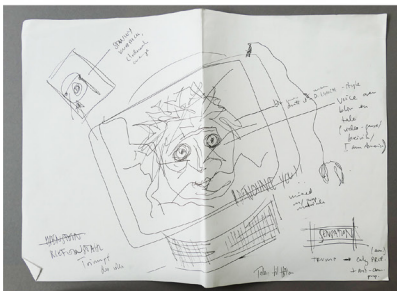
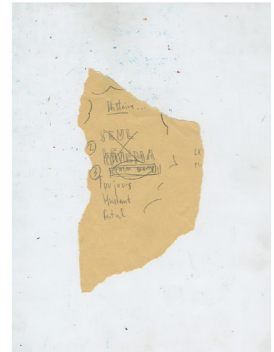
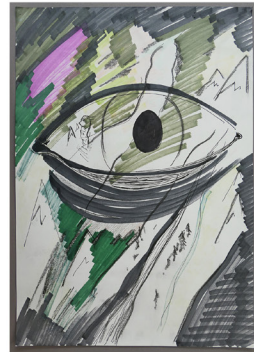
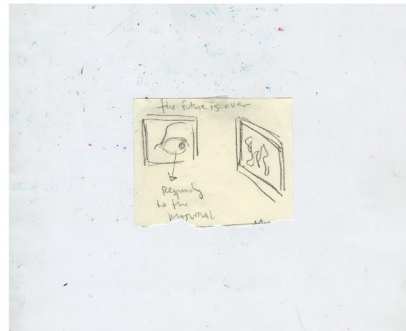
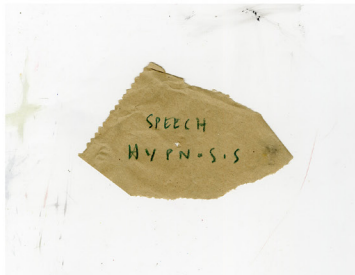
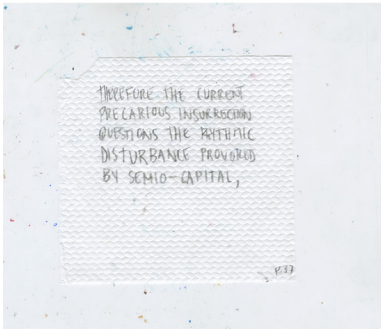
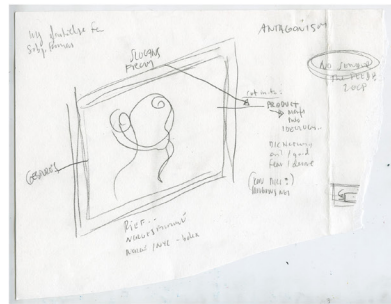
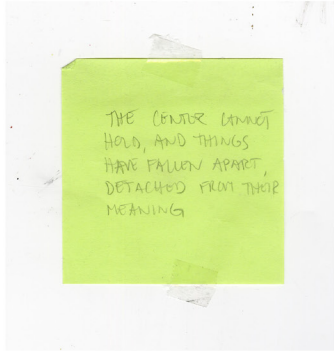
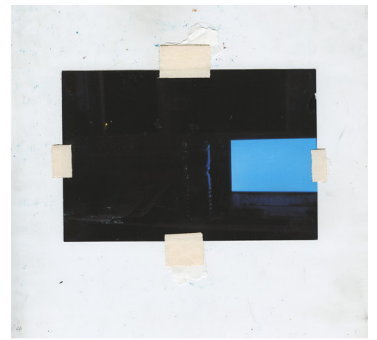
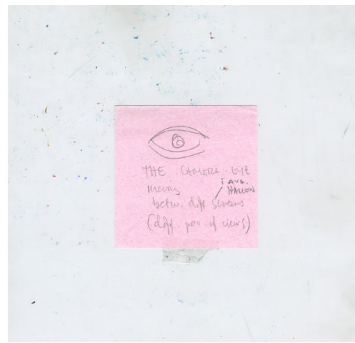
Documentation photo, *The Feedback Loop: Fragmented*. Installation view. Photo by Ove Kvavik / Munchmuséet.

# Process

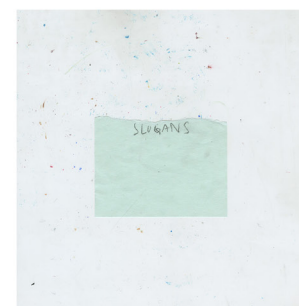
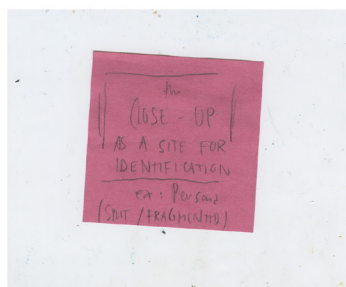
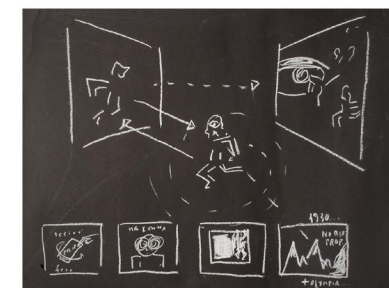
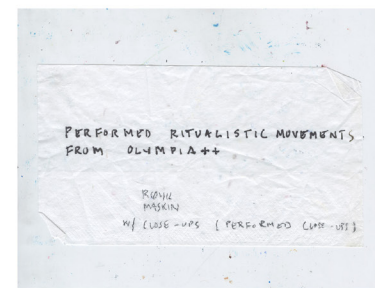
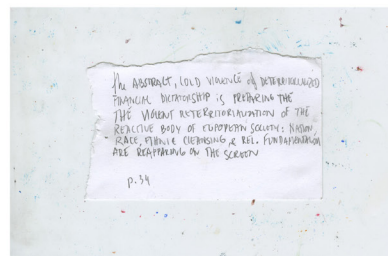
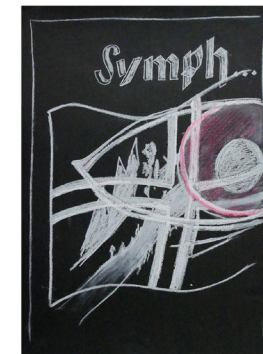
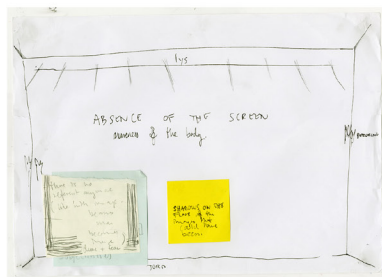
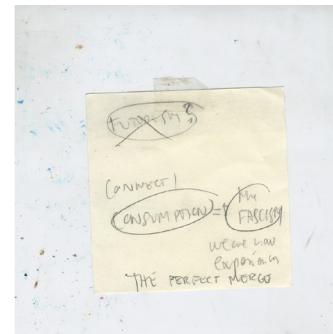
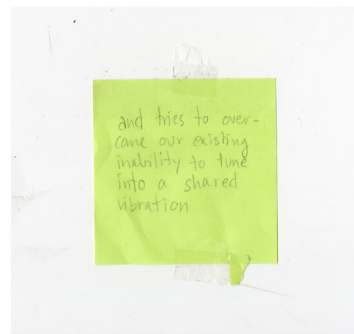
2017–2023

**Composite images: Scans of research material from personal archive**

All physical pieces of research, whether it be notes or drawings or documents gathered, have been digitized. The composite imagespreads are extracts from this archive, made according to their timing and relevance to the project and its themes.



The Feedback Loop: Composite images, scans of research material from personal archive.



The Feedback Loop: Composite images, scans of research material from personal archive.



