



Fig. 1—Rosenhof in cast metal letters (sans serif modern grotesk font): naming is an initial act to lodge an entity—here a school-building—which could/not be there. As a trace from a teeming life of yore, it could be removed. When removed it would continue to exist in language, but typically prone to slips of memory. Between subject and object: affect

[Rosenhof](#) is a *video artwork* by [Farhad Kalantari](#), with [Linn Lervik](#) as production assistant and a team of research assistants: [Vibeke Frost Andersen](#), [Inger Lise Hansen](#), Linn Lervik. The work was financed by [Fond for lyd og bilde](#), [Viken filmsenter](#) and [Billedkunstnernes vederlagsfond](#). I have selected this *compound framework* on account of its relevance to the existence of public spaces, old buildings and what is happening to them. Also because the *fictional* build of the *video-work* is surreal in the specific sense that an historical necessity is emerging through language of desire.

As the video explicitly aims at homing in on emotional conditions in a historical building ([Rosenhof](#) is commonly associated with Norwegian-courses for foreigners) a psychoanalytical approach to this short movie, in the present attempt, is warranted by the sense in which it can articulate a reception of the film from *alongside* its production: that is, *contingently*... alongside and touching, rubbing, dyeing to make it lodge closeup to the video narrative, as taking place and claiming a place of its own (in its etymology the word contingent, from *con-tingere*, has these connotations).

It is essential, for this scope to work, that the *funding institutions* are part of the reception, for the same reasons that the surrealist review [Le Minotaure](#)—edited by André Breton for Albert Skira—included *advertisements* with a graphic design that integrated them seamlessly, into the aesthetics of the volumes (an approach extended by Nicole Wisniak 50 years later, in the fashion magazine [Egoïste](#)). On the one hand, it expands the span of what the act of publishing can include: Lacan and Dali appeared in the same issue of *Le Minotaure*, with *each their essay* on paranoid schizophrenia; Andy Warhol and Mick Jagger appeared on the front page of *Egoïste*; [Rosenhof \(S₁\)](#) in Kalantari's [Rosenhof \(S₂\)](#).

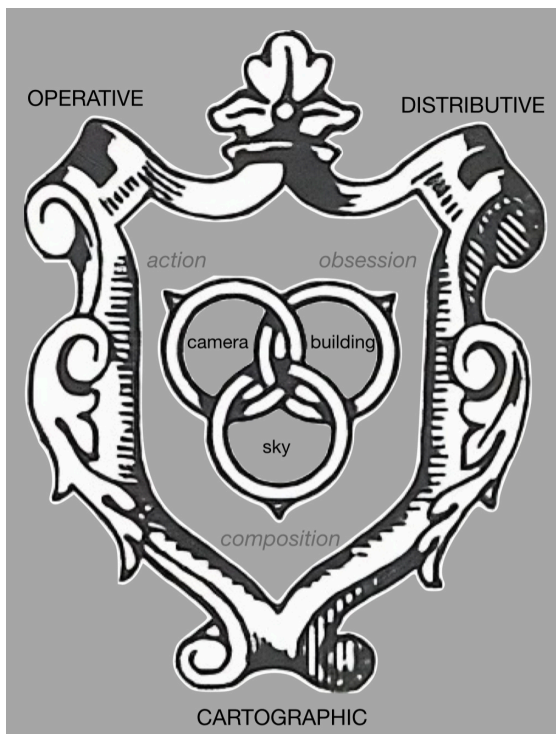


Fig. 2—the Borromeo family-crest used by Lacan to feature holding-patterns modelled by 3 rings: each two fill apart from *lack* of the third: featuring the relation between camera, building and sky in the [Rosenhof](#) video. The operative, distributive, cartographic are elements of the [Learning Theatre](#).

From the vantage point of (*this*) reception, however, the context (Fond for lyd og bilde, Viken filmsenter and Billedkunstnernes vederlagsfond) makes the [Rosenhof](#) video-work into a potential archival item: e.g. as an acquisition of the dpt. for Media and Conservation, at the National Library of Norway (NLN), where film scholar and -researcher [Eirik Frisvold Hanssen](#) would provide a venue of *acquisition*, as likely as (and certainly more competent than) the present. However, surrealism, as a place to lodge this *reception*, is more apt to access some of the *dreamwork* in the [Rosenhof](#) film, from the vantage point of viewing: as a transposition of the work *unto* contingency, in the act of viewing.

Starting with the resolution of a *holdup* that is perhaps more likely in dream than in actual reality. The *holdup* is a figure used by Jacques Lacan to feature what he

understood as *alienating* alternatives: the French holdup-shout equivalent to “stand and deliver!”—*La bourse ou la vie!* (the purse or your life!)—proposes two alternatives of which one is to lose *everything* (both the wallet *and* life), and the other is to live a lesser (dispossessed) life. The place of the holdup in [Les apologues de Jacques Lacan](#) is at the outskirts of the woods (in French [Le coin du bois](#)). In the dreamwork of reception the fate of the two alternatives can be *lifted* by a simple trick, recognisable from our wandering on journeys and forays with the *unconscious*.

Indeed, as soon as the “victim” draws the attention to the *place*—that we are indeed at the edge of the forest—will soften the situation considerably, and in most cases lift it. Of course, encountering the art-world we are caught in a different kind of hold-up: *your attention, or your dignity!* When the third alternative to the purse comes up by finding a way of logging the art-work in an act of reception, the situation softens quite a bit. Not only because art-production finds its counterpoint in an act of reception, but because the art-work thereby gets something it may lack: a *cartography* (\$).

So we are—in the short film *Rosenhof*—at the edge of a “forest”: *not only* in the sense that the work has symbolic place in the real (e.g. lodging a critique of real estate in public institutions), it also is at the outskirts of a forest, to the extent that it has a *readable imagery*, verging unto its fund of unconscious *signifiers*: meaning it gives unto a wealth of *truths* and potential *impacts*, which is fundamentally unknowing of its *extent*. It is unconscious in that specific sense. It could be a praying mantis of *un-sizeable* proportions, which through reels of readable imagery appears as “uncanny”.

Uncanny, in the sense of *anxiety* held (in anticipation and postponement) by the workings of the imagery that keeps it stalemate, in the act of mediation (another *holdup*). The sound and dust of granite grinding from old walls moving along the floor. Parallels between *night* and *day* to the *height* and *width* of spaces digitally manipulated. Windows and environments in odd relations where the *verticality* and *horizontality* in the building *collapse* (are we inside a *spaceship?*). Is it an homage to [Terry Gilliam](#)? A moon surreptitiously referring to some famous movie by [Luis Buñuel](#)?

The parallel between the bishop’s mitre and scorpion’s pincers—under the film-maker’s loop in [L’âge d’or](#)—or perhaps the [Andalusian dog](#)? I want to avoid such attempts at code-cracking, because such efforts at exegetic comparisons have nothing or little to contribute to what is done, said and proposed at the edge of *this* forest. That is, [Rosenhof](#): the far more exciting prospect of the situation by [Torshovdalen](#) and how the [terrestrial scope](#) of these local grounds can speak to the viewer as the building we see hovering *from within* appears to *take off* and leave the local grounds.

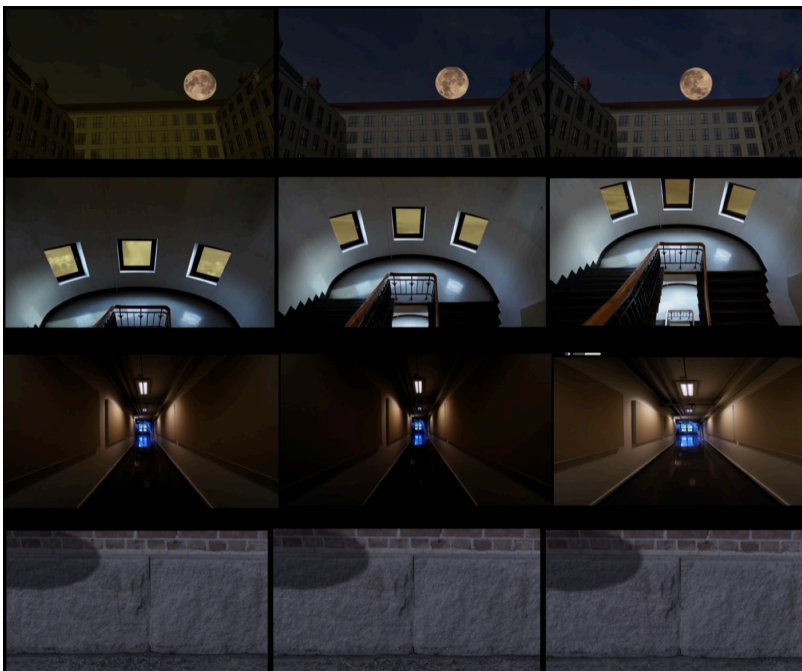


Fig. 3—In the *Rosenhof* movie the visual narrative starts with the naming an identification of *Rosenhof* (Fig. 1), then it proceeds to the movements along the granite foundation (bottom-line above), the parallel to the progress bar in editing software holds (almost obsessively in the entire movie). It prompts the *tool box* of the animation.

There, is a symbolic place in the real for *this* edifice that becomes evident—from the void or lack that it leaves behind—as it takes off in space. The extraterrestrial scope of foreigners learning Norwegian language. Somewhere, under the sky, there is this specific situation where the *Rosenhof* school has been lodged since 1917. The film-makers have coined the video-work an *animation* movie. But this movie animates a *building*, which does *not* move—or, does it? There is a difference between movement *in* time, and movement *of* time. This art-work draws attention to the truth and impact of the *latter* approach in animation. Where it proposes to feature the affectivity of an edifice in a time-assemblage. It moves *beyond* montage, to a [semionaut’s](#) journey in 5D.