

A group of people in a meeting, with a man in a suit pointing at a screen. The image is heavily blurred and has a yellow tint. The text "it will be fine" is overlaid in the center.

it will be fine

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Duncan Higgins - Johan Sandborg

it will be fine

2023

The following images are produced with:



Pages 4 to 59: sources images: The Picture Collection at the University of Bergen Library
Pages 64 to 70: combined images with The Picture Collection at the University of Bergen Library.
See page 78 for list of sources images.

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to feed the multitude

These photographs - are inadequate.
I find myself standing in a barren room. With a stone floor and stone walls. There is a large fireplace and gothic like columns descending from ceiling to floor. In the upper corner a stained-glass window, with what looks to be an inscription in Arabic. The stained-glass window is the only element that is not insignificant. I am told that this place is of great significance. Searching for some form of resonance, I find nothing. Around, others kneel, kiss the pillars, cry, all these violent emotions channeled from this empty room. There are multitudes of representations of what seemingly took place here, but none resembles this. Although I had never been here, I remember what it should look like.

These photographs are - unbearably underwhelming.
Everything takes place in the gaps between the last image and the next, before instances of social upheaval, after instances of social upheaval, before enforced physical distancing, after enforced physical distancing, before arrival to a place, after leaving where we have been. All those crumbled pieces of gestures, from attempts to make visible what is silent, unseen, unspeakable, inappreciable, faint, concealed,

ChatGPT:

JS

Prompt: I stand in a barren room. With a stone floor and stone walls. There is a large fireplace and gothic like columns descending from ceiling to floor. In the upper corner a stained-glass window, with what looks to be an inscription in Arabic.

ChatGPT: This room holds great religious and historical significance, as it is believed to be the location where Jesus shared his final meal with his disciples before his crucifixion. The stained-glass window, with an inscription:
Arabic: اَعْوَدِ الْاَعْبَثَتْ الْوَقَّحْ لَابِسْ اَنْ لَانْ يَبْ مُكْحَافْ, lit. 'judge between the people in truth and do not follow [your own] desire', from Quran 38:26, known as the "Story of David and the Two Litigants"

With a sense of urgency, I struggle to trust what I remember. Anything beyond a vague glimmer, are only traces. Perhaps we should reduce the number of things we try to remember. Reexamine the need to preserve every single image.

"It is forgetting, not remembering, that is the essence of what makes us human. To make sense of the world, we must filter it. "To think," Borges writes, "is to forget."
— Joshua Foer, Moonwalking with Einstein: The Art and Science of Remembering Everything

Firefly Generative Expand:

JS

Prompt: Create extended environment around image and render the final image in colour with the foreground scarf in green.

Generating:

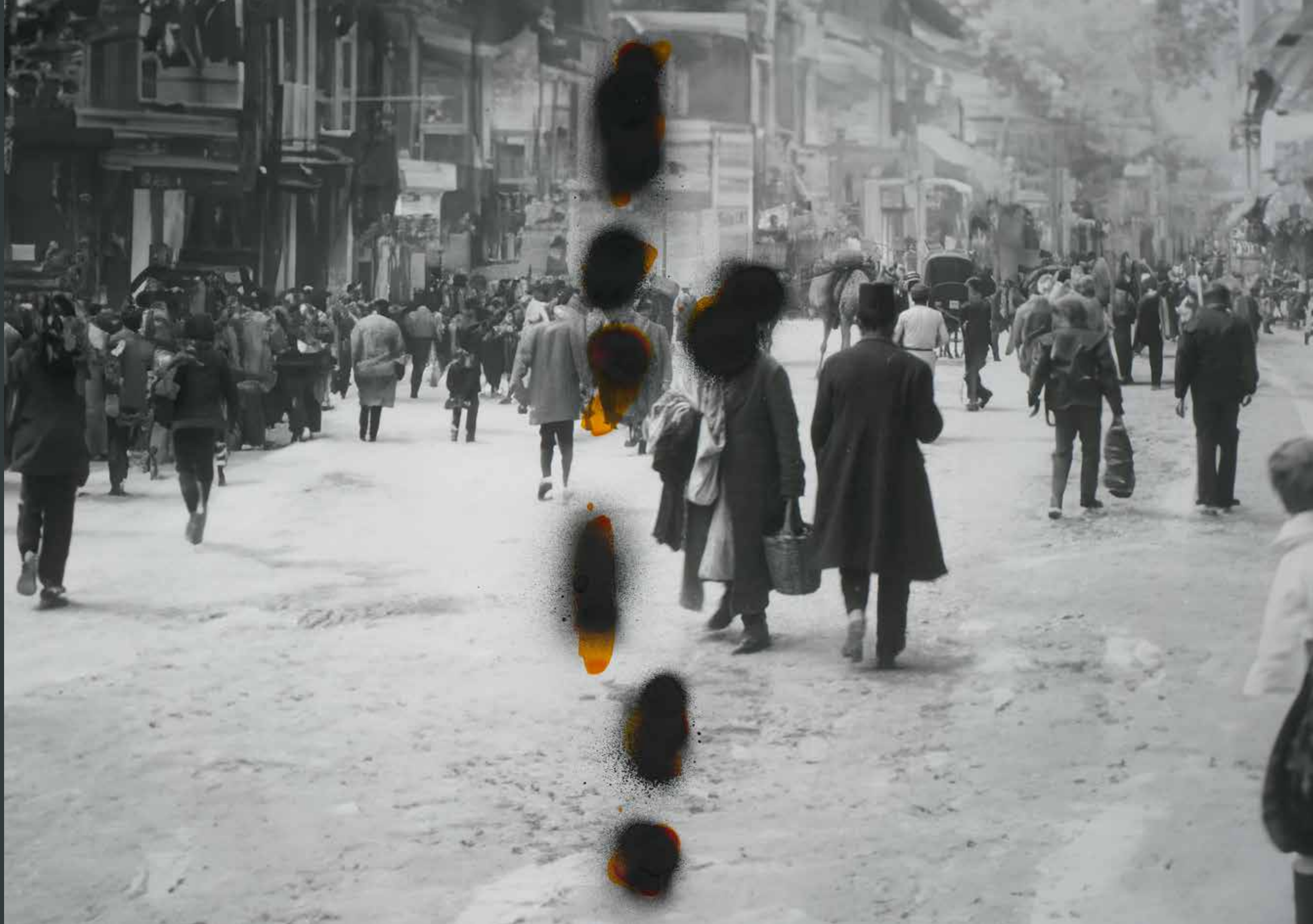












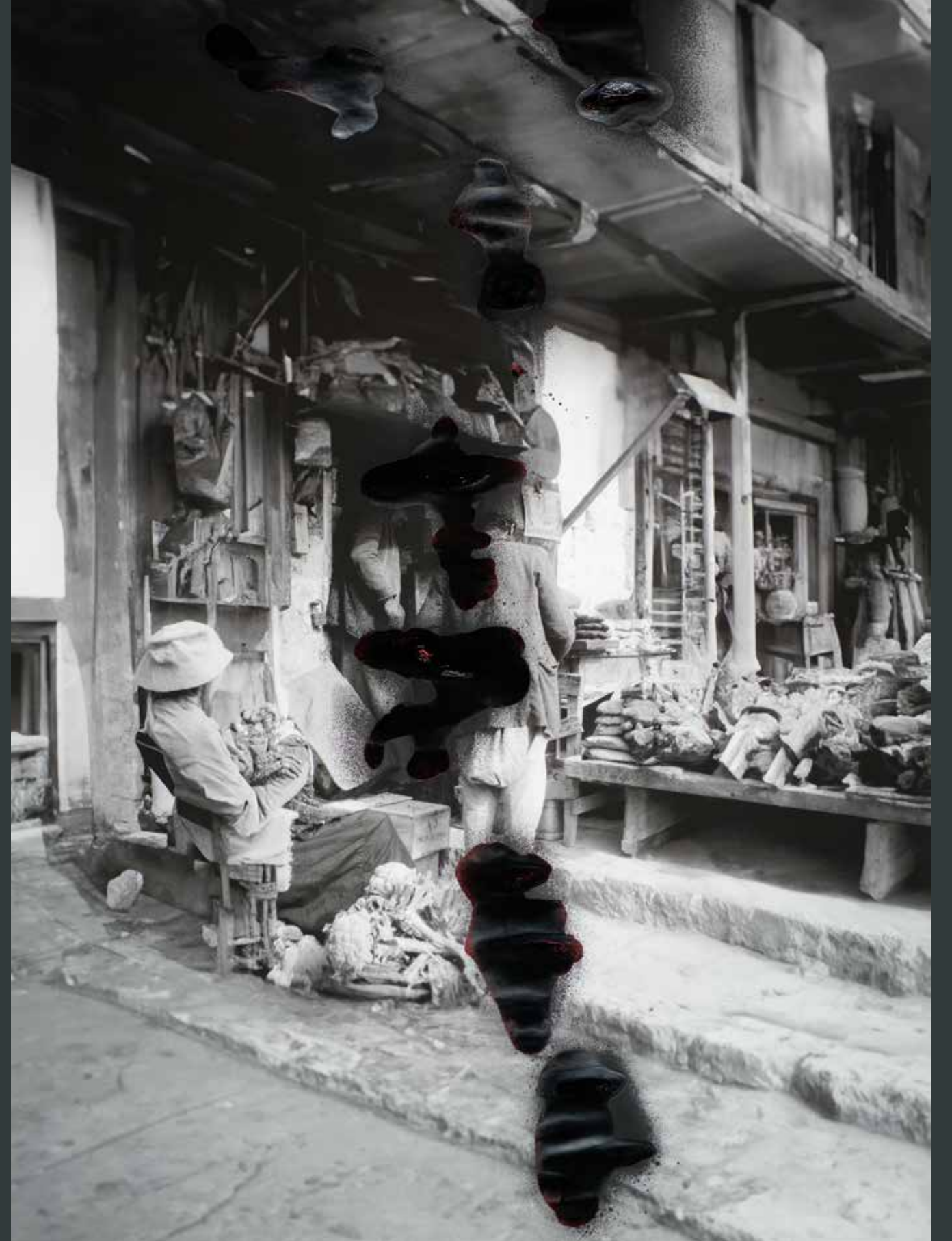


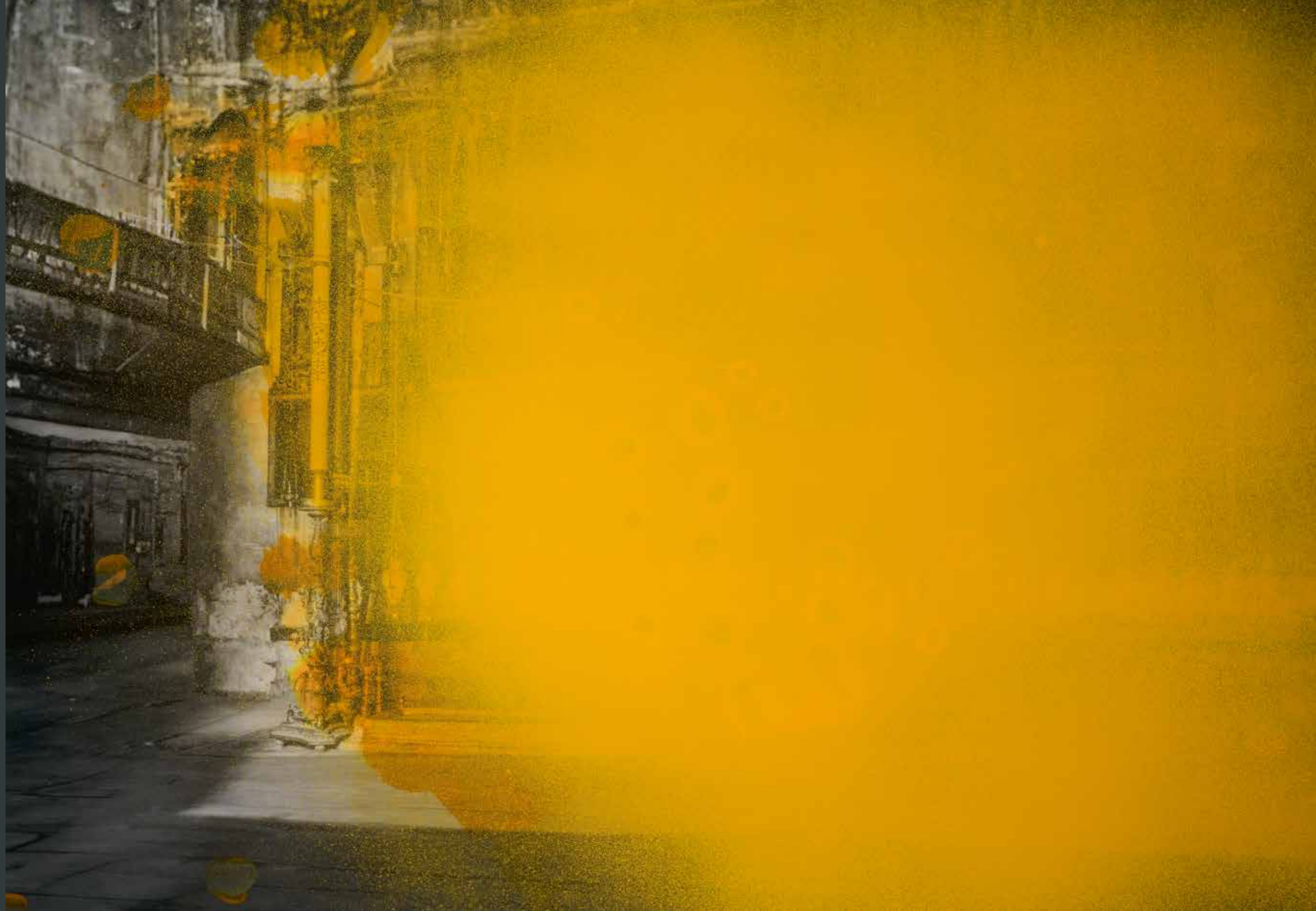


Here Jesus Crist feed the multi de 92











THE MOSQUE OF OMAR. 272.























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blackout the lives of others

It Will Be Fine, engages with the language of visual representation through the combined media of painting, photography, and artificial intelligence (Ai) together with images from The Picture Collection at the University of Bergen Library. The art reflects on the ways in which meaning and memory are constructed and conveyed through visual forms and systems of knowledge.

Photography, in the act of framing and capturing an image, captures moments, provides glimpses and creates assumptions of objective reality while being inherently subjective. In parallel, painting is used and defined by its inherent subjective interpretations and historical precedents to disrupt and reflect on the role of aesthetics within representation.

Ai is combined to add a further layer to *It Will Be Fine* by using generative image algorithms to analyse and reinterpret specific images from The Picture Collection at the University of Bergen Library to disrupt traditional and preconceived notions of this data.

Through these methods, we invite new readings of the biases and limitations embedded with identified conflicts in this archival image material, particularly within dominant colonial narratives and their contested histories.

Ultimately, the aim is to offer a reflection on the ways in which meaning is constructed and read in visual forms, to encourage and revise the assumptions of certain dominant narratives that shape our understanding of the world and how we actively participate in the language of representation *It Will Be Fine*.











February 2023, we were in Jerusalem and Bethlehem. It was before the latest escalations of the conflict. During our time there, a car drove into a bus stop full of people. Tens of thousands protested against a judicial reform. Layers of religious artefacts and narratives competing in contested spaces and disputed land.

On our return, we were numb, without the ability to respond. All the images that were recorded during those days, were inadequate, empty, flawed, unable to speak of the tension and layers of incomprehensibilities.

They failed in articulating or even touching the depth and complexity of the political and historical entanglements surrounding these places.

We questioned if or how we could transform this state of “inability” into art. In an effort to address this ambiguity, we turned to The Picture Collection. By examining historical images with their inherent faults and utilising algorithms in Generative AI, we found a way forward to explore these incomprehensible tensions. Through the engagement through art, we are able to suggest an intensity and acknowledgement of engagement that is more than: **"It Will Be Fine"**.

Original sources images from
The Picture Collection at the University of Bergen Library
<https://marcus.uib.no/home>

ubb-kk-n-ut-0272, Jerusalem. The Mosque of Omar, Atelier KK

ubb-kk-n-ut-0823, Betsaida. Here Jesus fed med multitude, Atelier KK

ubb-kk-n-ut-0971, Here Jesus feed med multitude, Atelier KK

ubb-kk-n-uta-039, Betsaida, Atelier KK

ubb-kk-nss-066-085, Jerusalem. Inside church of the holy sepulchre, Atelier KK

ubb-kk-nss-066-094, Jerusalem. Inside church of the holy sepulcher, Atelier KK

ubb-kk-nss-066-102, Jerusalem, Atelier KK

ubb-kk-nss-066-116, Jerusalem. Gate of Zion, Atelier KK

ubb-kk-nss-066-123, Jerusalem, Atelier KK

ubb-kk-nss-066-124, Jerusalem, Atelier KK

ubb-kk-nss-066-126, Jerusalem, Atelier KK

ubb-kk-nss-066-088, Jerusalem. Jewish wailing place, Atelier KK

ubb-kk-n-ut-0274, Jerusalem, Atelier KK

ubb-kk-n-ut-0804, Jerusalem via Dolorosa, Atelier KK

ubb-kk-nss-066-082, Jerusalem. Church of the holy sepulchre, Atelier KK

ماري ام ىلع نوڭي فوس هنإف
fa'iinah sawf yakun ealaa ma yuram

