

Reading out loud

artistic research project October 2017 - May 2022

UiT, Academy of Arts in collaboration with UiB, The Art Academy

artistic reflection by Juliane Zelwies

submitted on May 6th, 2022

documentation of artist book *artistic research*

documentation of exhibition at Kunsthall 3,14 in Bergen

Copies of the artist book *artistic research* are available at the libraries both at UiB in Bergen and UiT in Tromsø.

The videos listed below can be viewed on the research catalogue:
<https://www.researchcatalogue.net/view/1739379/1777734>

OFF THE RECORD

video loop
(10' 56 min), 4K, colour, sound
2019

The Cloud

The Cloud video loop (5' 38 min), 4K, colour
2021/22

Reading out loud

two-channel video installation
4 K video, colour, sound 54'30 minutes
2021

all installation views by Kunsthall 3,14 / Guttorm Glomsås

**artistic
research**

JULIANE ZELWIES

JAAGRITI

That must have been a huge task. What was the position of the labour party?

ROBIN (nods again)

Initially the AUF, which is the youth organisation of the labour party, and which owns Utøya, didn't know whether they wanted to use the island for anything ever again. Or even if it was possible. Yet, there were of course voices – very early on – who wanted to make sure that the attacker wasn't given the possibility to shut this place down. They wanted somehow to reclaim the place. However, there was no pressure from the party. Construction takes time, and everyone who was effected by the attack needed given the time needed. It took two years to come to a decision.

And so apart from the wish of having a memorial with the names of the victims, there was a long discussion of what to do with sites such as the old canteen in which many hid and were killed. Some of the survivors asked for the building to be torn down, while some of grieving parents asked for it to be kept as a memorial. This new building was the compromise they all agree upon.

Sixty-nine people died during the attack on Utøya. The new building, which you see here, envelopes the former canteen building, and it is supported by sixty-nine wooden pillars. The four hundred and fifty-nine wooden posts, which stand for those who survived the attack, obscures the old canteen from the outside, thus protecting it symbolically.

I believe me, it took a long time to come to an agreement. For weeks I talked to the architect every other day asking for changes.

UTØYA ISLAND, OLD CANTEEN BUILDING - AFTERNOON

Robin opens the door to the big new building, which covers the old cafeteria. All the noise from outside is suddenly gone and one can only hear the scuffling of shoes on the concrete floor. Nobody speaks.

JULIANE (voice over)

In hindsight I believe that Robin made us come to a rest in front of the building as he wanted to prepare us for what was going to come. When we went inside, everything was very quiet all of a sudden. There was no wind, no rustling leaves, no sound of water or the goats anymore. The constant banging noise from the construction site on the mainland was finally gone. The air was dry and warm, almost dusty.

The group follows Robin, who walks up the staircase into the old cafeteria building. Everyone has to hold the door open for the next person. The group follows Robin slowly through the building.

JULIANE (voice over)

I was surprised to find the canteen building inside to be positioned at an angle to the larger, enveloping structure.

When we walked up the original staircase into the old canteen, we stepped on grass which had originally grown out of cracks in the concrete stairs and was dead now.

I guess this was the moment when I realised that this house inside a house is not a model, even though it looked and felt like one at first.

The piano in the corner of one of the rooms served as a momentary protection apparently. Some begged for their lives, others

In 2019, a group of artists gather for an artistic research symposium on the island of Utøya, one of the sites of the 2011 terrorist attacks, the biggest collective trauma in recent Norwegian history.

Through the eyes of one of the artists we follow the group through the week as they present their individual research projects, receiving and providing feedback, and engaging in group exercises.

Near the end of the week, one of the artists disrupts the harmonious atmosphere with a pointed critique of the other attendees and the programme. He leaves the island abruptly with everyone left to wonder whether this was a performative gesture, possibly suggested by the location, or an emotionally charged outburst resulting from his feelings of being an outsider.

artistic research
script / publication
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2021

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YOU HAVE
TO HAVE
A UNIQUE
FEATURE.
HOW ABOUT
FROM NOW ON
YOU WEAR
TWO
DIFFERENT
SHOES?

It's a conversation about what is taught in art schools.
The artist Julian Scheraga revealed his intention's choice.

GALERISTEN
SIND TRÜFFEL-
SCHWEINE.

ART DEALERS
ARE TRUFFLE
PIGS.

That's how the artist Scheraga used to make jokes in art schools.
To make an idea about a gallery representation.

I'M SO GLAD
THAT I AM NOW
OLD AND
FAMOUS ENOUGH
THAT I DON'T
HAVE TO BE
LATE TO MY
OWN OPENINGS
ANYMORE.

The artist Patrick Schaff
reportedly uses these words
when he is talking with
students, who want to become
artists.

You are either
really in -
or you are out.



YOU HAVE
TO HAVE
A UNIQUE
FEATURE.
HOW ABOUT
FROM NOW ON
YOU WEAR
TWO
DIFFERENT
SHOES?

In a conversation about what is taught in art school, the artist Juliane Zelwies recalled her professor's advice.

GALERISTEN
SIND TRÜFFEL-
SCHWEINE.

ART DEALERS
ARE TRUFFLE
PIGS.

The art dealer Olaf Stüber reportedly used these words when an artist asked him for advice on how to find a gallery representation.

I'M SO GLAD
THAT I AM NOW
OLD AND
FAMOUS ENOUGH
THAT I DON'T
HAVE TO BE
LATE TO MY
OWN OPENINGS
ANYMORE.

The artist Albert Oehlen reportedly used these words while shaking hands with his art dealer on arrival to one of his gallery openings.

You are either
really in –
or you are out.

The artist Patrick Staff reportedly uses these words when he is talking with students, who want to become artists.









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