

Vedlagt er: Portfolio til søknad om Kunstnerstipend 2014 Tonje Bø Birkeland.

For mer samarbeidsprosjektet med arkeologene Antonia Thomas og Daniel Lee se:

<http://archaeologistsinresidence.wordpress.com/category/tonje-birkeland/>

Beste hilsen Tonje

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THE CHARACTERS II-III

2012-2014

PORTFOLIO TIDLIGERE ARBEIDER

TONJE BØE BIRKELAND





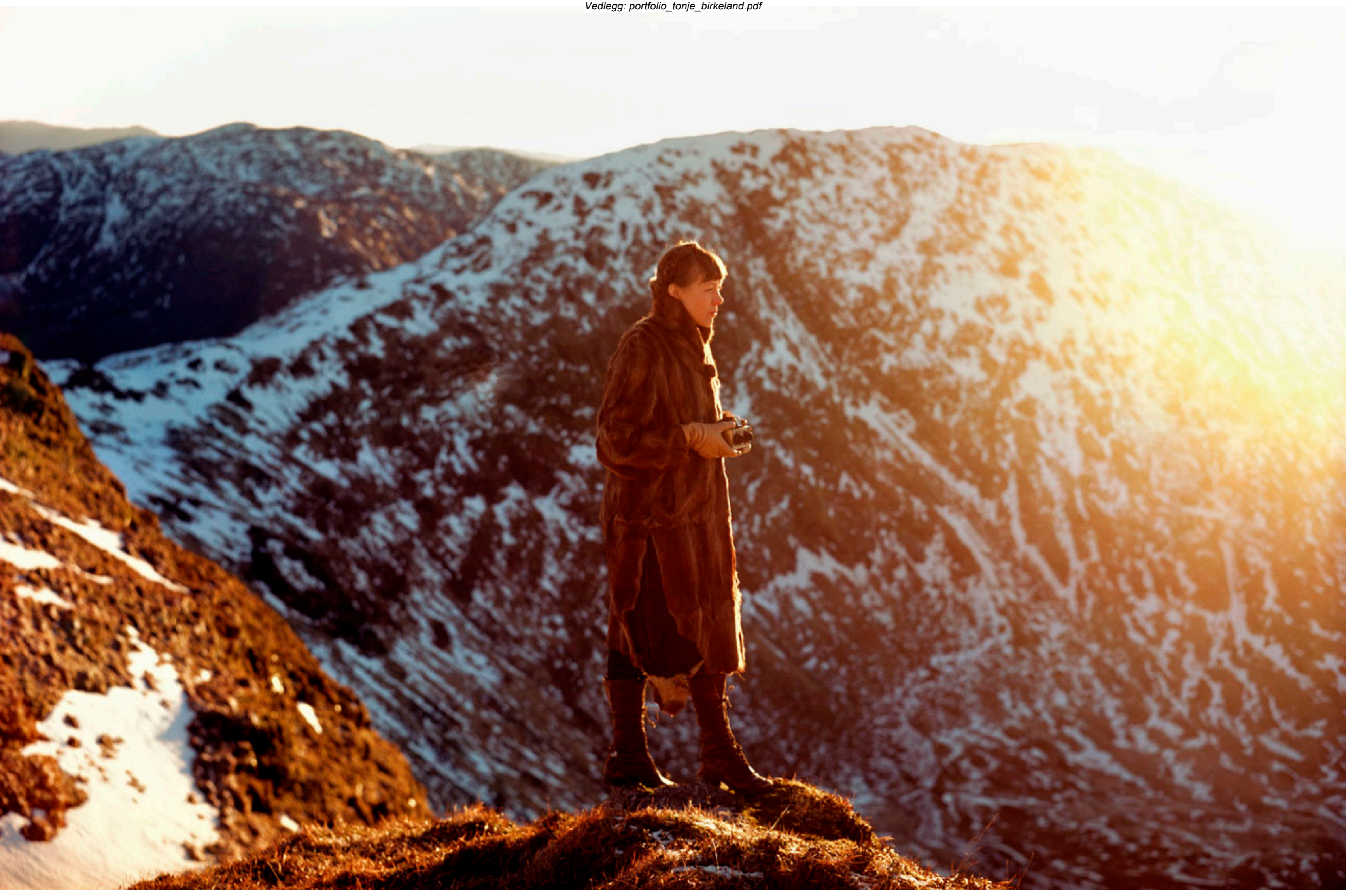






















Luella 1920, found by archeologists Daniel Lee and Antonia Thomas. From the project Luella Magdalon Lumière (1873-1973).



Back at the site on Birsay with archeologists Daniel Lee and Antonia Thomas, February 2014. From the project Luella Magdalon Lumière (1873-1973).

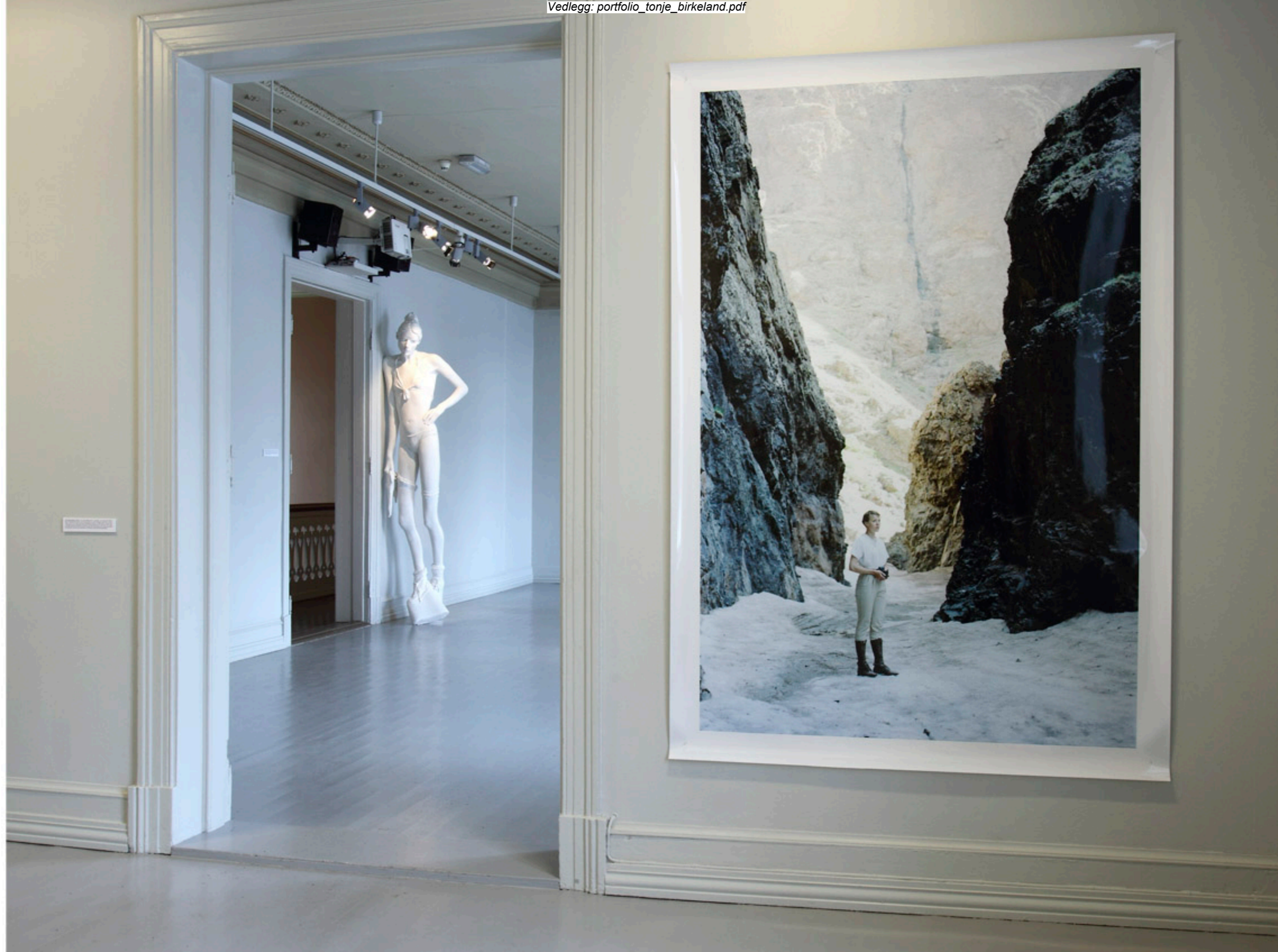




Papay Gyro Nights 2014: Tonje Bøe Birkeland in collaboration with Antonia Thomas and Daniel Lee. From the project *Luella flagdalon Lumière (1873-1973)*.



Types & Archetypes, Galleri F 15, 2013. *Southern Gobi 1928* (2012), c print in oak frame, 135 cm x 200 cm. *Ger 1931* (2012), c print in oak frame, 135 cm x 200 cm.

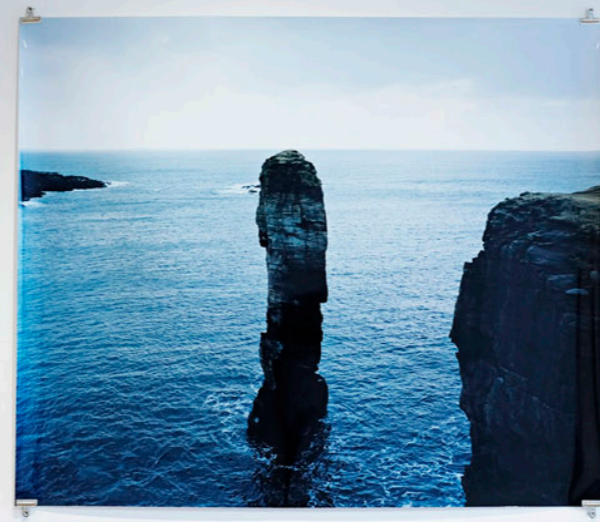


Types & Archetypes, Galleri F 15, 2013. *Yolyn Am 1927* (2012), c print, 200cm x 135 cm. Behind: *Flesky Minors* by Cajsja von Zeipel.

III White Hares of Ward Hill

White shirt clings chest in spirals, as the solid black valleys surround the scene.
Wild wind, whirling in salty waves, fifteen thousand feet above wave and water.
Wild hares with white winter fur, running wild on black land,
emerge as evidence of earlier human presence, easy to forget.
White shirt, whirling wind and wild hares: Ward Hill on the island Hoy.

Luelle Magdalen Lumière, Hoy, February 1901.



IV The Castle of Yesnoby

Isolation in its purest form, as land impossible to reach,
the dish being a wild, loose straggler of North Sea.
The Castle ruins Yesnoby alone.

Waves, gates, rays of sunlight, holding their potential obstructions,
in complete stillness, now land is barely visible in the horizon,
if you know where to hold your gaze.

Castle with no King.

Luelle Magdalen Lumière, Yesnoby Castle, February 1901.

LUELLE MAGDALON LUMIÈRE (1873-1973)

Luelle Magdalon Lumière, stereo photographer, reaches the peak of her career around 1915. Luelle is a restless, yet strong woman that never settles. In her earlier years she wanders among the mountains of western Norway. Later she goes aboard a ship and travels west to the enormous urbanity of New York, the frontiers of Brooklyn and the boardwalks of Coney Island. One day she leaves to travel back north, first here, to Papa Westray, Orkney – traveling forth, driven by mystery, illusion and magic, from one island, one independent reality, to the next.

Northernmost at North End

As one follows the lines drawn on the map, across the light blue surface,
further north, twists and turns, further north, straight lines, all north,
This is where I see myself, at the island furthest north, at the North End,
standing at the northernmost cliff, facing the North Sea.
The northern wind hits my chin, fills my eyes with tears.
Tears of no joy, of no sorrow, tears of the wind, tears of being outside,
most days it is only a pleasure, yet some days it is pure pain.

- LVL, Papa Westray, Orkney Isles, June 1900



TITLE BY BIRKELAND

Chapter II, Plate # 4
Papa Westray, Orkney Isles, June 1900

Luelle Magdalon Lumière (1873-1973), Chapter II, Plate # 4 Papa Westray, c-print plexi coating aluminum brace 130 cm x 162,2 cm, Darkness & Light, Scandinavia House, New York.



Luella Magdalena Lumière (1873-1973)

Luella Magdalena Lumière (1873-1973) var en norsk fotograf og kunstner. Hun ble kjent for sine bilder av naturen i Norge, spesielt fjellene og kysten. Hun var en pioner for kvinner i norsk fotografi. Hun ble medlem av Det Norske Fotografiske Selskap i 1908. Hun var gift med fotografen og kunstneren Carl Lumière (1873-1973). Hun ble medlem av Det Norske Fotografiske Selskap i 1908. Hun var gift med fotografen og kunstneren Carl Lumière (1873-1973).

Høstutstillingen 2013, Kunstnerens Hus. Plate # 2 Hausdalshorgi (2013). C-print in oak frame 135 cm x 200 cm. From the project *Luella Magdalena Lumière (1873-1973)*.

THE CHARACTERS # II-III

CHARACTER # II: TUVA TENGEL (1901-1985)



1.
Tuva Tengel (1901-1985) (2012)
70 cm x 90 cm, tintype reproduced on aluminum.
From the project *Tuva Tengel (1901-1985): Letters from Mongolia.*



2.
Gobi 1931 (2012)
135 cm x 200 cm, digital c-print in oak frame.
From the project *Tuva Tengel (1901-1985): Letters from Mongolia.*



3.
Baga Gazryn Chuluu 1929 (2012)
135 cm x 200 cm, digital c-print in oak frame.
From the project *Tuva Tengel (1901-1985): Letters from Mongolia.*



6.
Bayanzag 1931 II (2012)
135 cm x 200 cm, digital c-print in oak frame.
From the project *Tuva Tengel (1901-1985): Letters from Mongolia.*



7.
Ger 1931 (2012)
135 cm x 200 cm, digital c-print in oak frame.
From the project *Tuva Tengel (1901-1985): Letters from Mongolia.*



9.
Gurvansaikhan 1931 (2012)
135 cm x 200 cm, digital c-print in oak frame.
From the project *Tuva Tengel (1901-1985): Letters from Mongolia.*

Each of the works in the Tuva Tengel-series are produced in an edition of 3 + 2 AP.

CHARACTER # III: LUELLE MAGDALON LUMIÈRE (1873-1973)



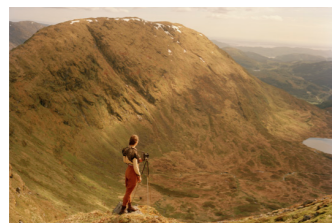
10.
Luelle 1900 (2013)
70 cm x 90 cm, tintype reproduced on aluminum.
From the project *Luelle Magdalon Lumière (1873-1973)*



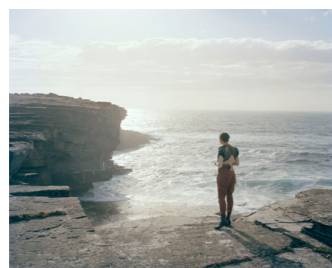
11.
Plate # 2 Hausdalshorgi (2013)
200 cm x 135 cm, digital c-print in oak frame.
From the project *Luelle Magdalon Lumière (1873-1973)*



12.
Plate # 1 First Street, Town of Williamsburgh (2013)
200 cm x 135 cm, digital c-print in oak frame.
From the project *Luelle Magdalon Lumière (1873-1973)*



13.
Plate # 8 Hausdalshorgi (2014)
200 cm x 135 cm, digital c-print.
From the project *Luelle Magdalon Lumière (1873-1973)*



14.
Plate # 4 Papa Westray (2014)
130 cm x 162,5 cm, digital c-print, face mounted to plexi, back mounted to aluminum.
From the project *Luelle Magdalon Lumière (1873-1973)*



15.
Plate # 11 The Cletts (2014)
130 cm x 162,5 cm, digital c-print.
From the project *Luelle Magdalon Lumière (1873-1973)*

Each of the works in the Luelle Magdalon Lumière-series are produced in an edition of 5 + 2 AP.