

Erika Brandl Mouton

Morten Falbach / Lodewijk Heylen

Arno Geesink

Andrew Scheinman

Ada Chan / Karen Wong Kapo

Mirjam Raen Thomassen / Hanne Ekkeren

Rosamunde Brüsck

Benjamin Busch

Hang Zhang

Lorde Selys

Wooguru

Soline Asselin / Philippe Richard

Alison Hugill: kurator

memento mori

Lars Tørressen: produsent, kunstnerisk veileder

Dan Dorocic : kunstnerisk veileder

Maria Jonsson: kunstnerisk veileder

Philipp von Hase: kunstnerisk veileder

Hardbakka ruins workshop 2016

<http://hardbakkaruins.wix.com/bergen>

med støtte av CG Rieberfondet, BoB.



BERGEN KOMMUNE



KULTURRÅDET
Arts Council
Norway



memento mori

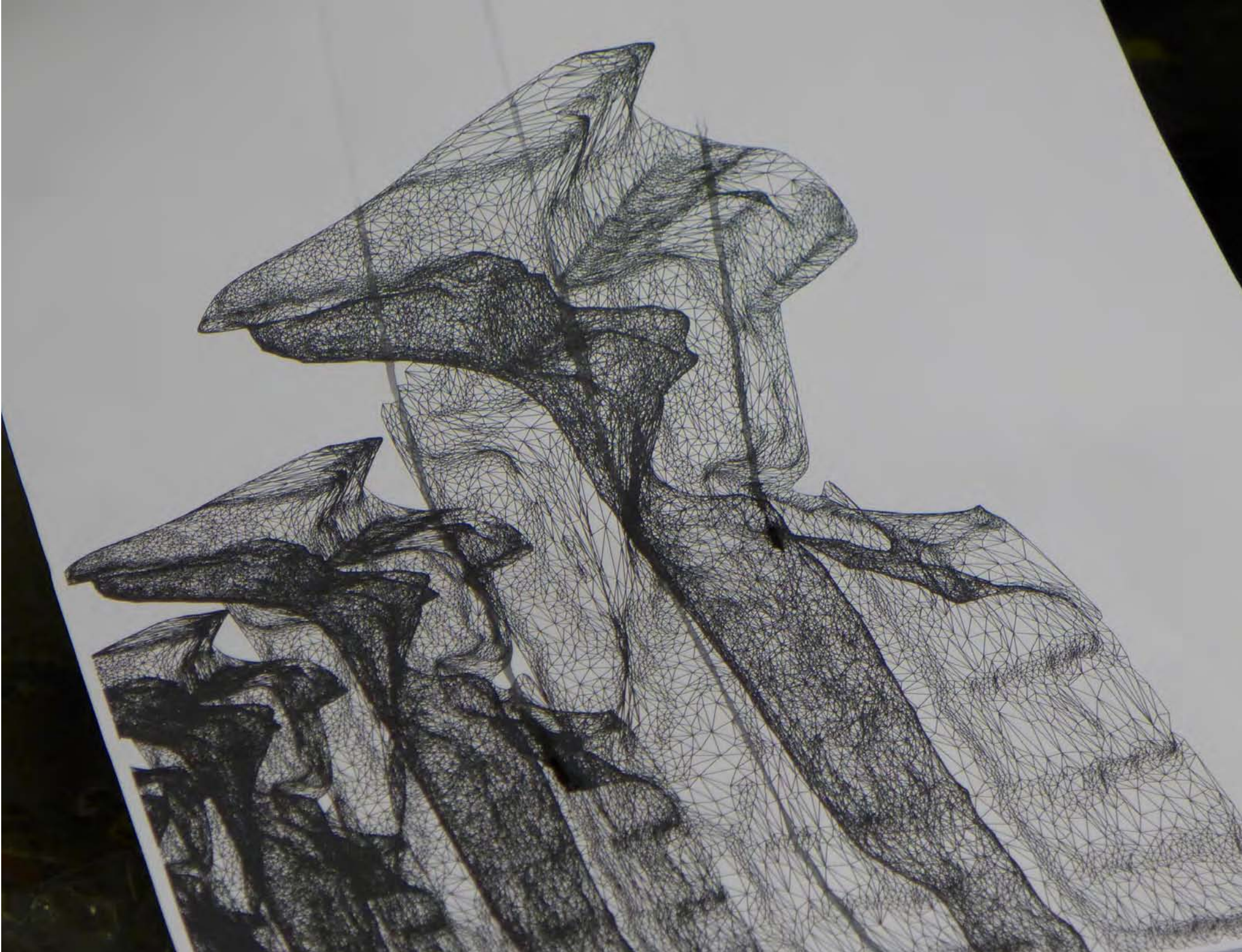
“Fear of technology is a displaced fear of capitalism”

Labour practices have changed dramatically in the last half-century. As the conditions of work have become more dispersed, virtual, automated and precarious, the ways in which the Left demands better working conditions have largely stayed the same. ‘Folk politics’ names the now predictable, codified ways of protesting inequality through localized calls for incremental reform. Following last year’s exhibition on the ‘Commons’, we explore other radical possibilities that directly confront our technological reality.

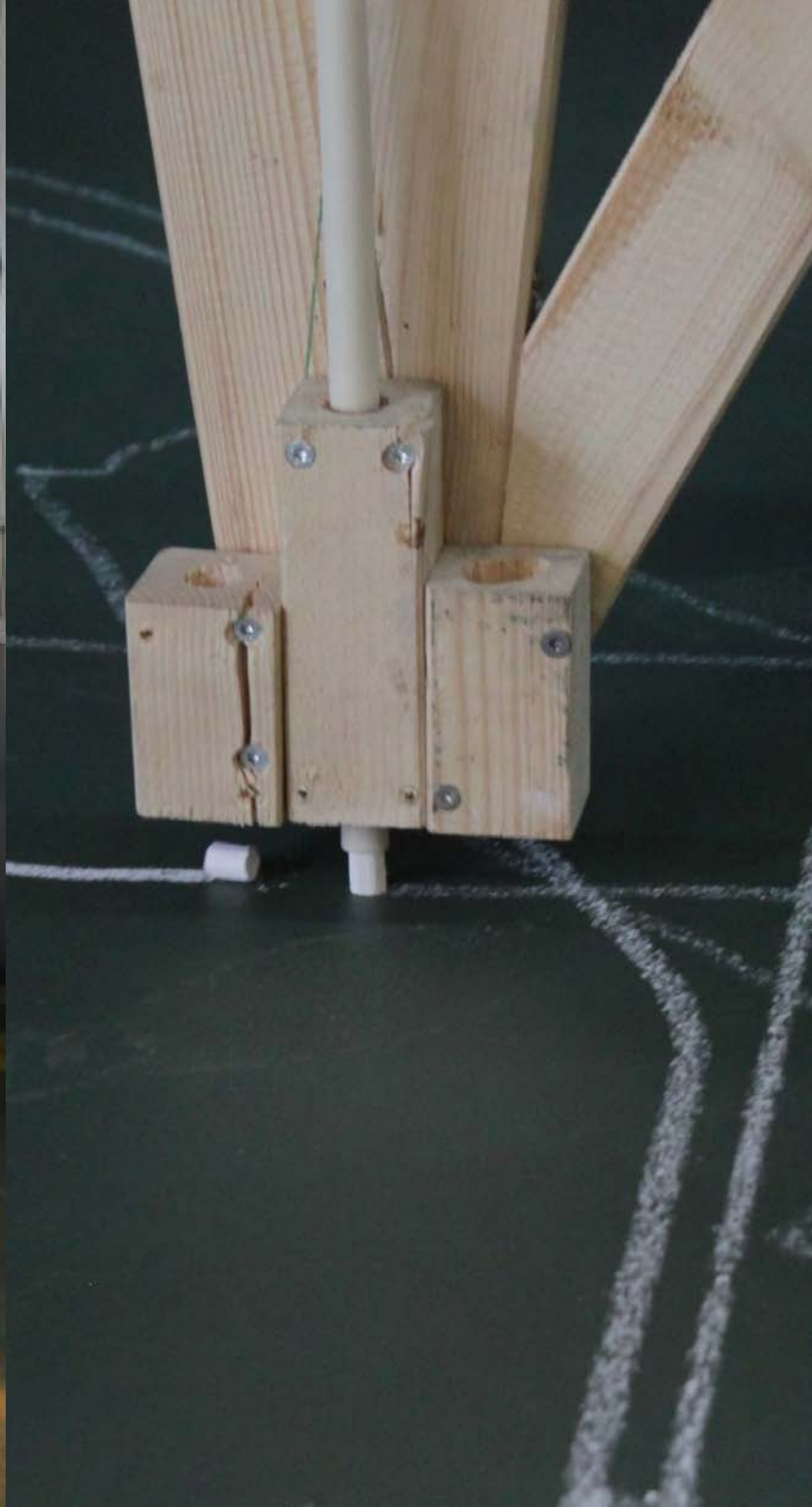
The 4th annual exhibition of the Hardbakka Ruins Project, *Memento Mori*, invites 16 participating artists to investigate Bergen’s industrial history and imagine a post-capitalist future in a world without work. Grounded in a theory of ‘accelerationism’—the idea that the logic of late capitalism should not be reversed but rapidly carried forward to a point of inevitable collapse—the exhibition is built against the backdrop of a crisis of our traditional concept of work, or waged labour. With mass unemployment and underemployment and increasing numbers of surplus populations worldwide, accelerationists are demanding full automation of work and a universal basic income.

The artists in *Memento Mori* respond to this political impetus with a wide range of propositions—from fictional to abstract to deeply embodied—in order to address a series of pressing questions: what is the relationship between work and human nature? Is it possible or desirable to automate all work? How do we relate to the ruins of industry in our cities? What does the architecture of capitalism look like today?

The participating artists investigated five sites in Bergen—Hegreneset Valsemølle, the Ropery, the BAS silo, Bontelabo and Bergen Kjøtt—as symbolically dead architectural bodies, subject to forensic analysis. This exhibition presents their site-specific artistic interpretations and speculations on the death of industrial architecture.



1 Erika Brandl Mouton: "The Knees"



2 Morten Falbach / Lodewijk Heylen: "XY"



3 Arno Geesink:

“Closed World”

foto: Arno Geesink



4 Andrew Scheinman: “ I went to Norway and all I got was this fish”

foto: Andrew Scheinman



5 Ada Chan / Karen Wong Kapo : “The soap Guillotine”

foto: Martin E Koch



5 Ada Chan / Karen Wong Kapo : “The bubble machine”



6 Wooguru / Hanne / Mirjam/ Erika : “I can feel it with my hands”





foto: Mirjam Raen Thomassen

8 Mirjam Raen Thomassen / Hanne Ekkeren: "Replacable"



9 Rosamunde Brüsck: "Skyggefødt"



foto: Benjamin Busch

10 Benjamin Busch : “Displaced” Field recordings, Bangladesh. <https://vimeo.com/173161121>



11 Hang Zhang: "Rethinking Ruins"



12 Lorde Selys: kortfilm "Postworkshop"



13 Wooguru: "Free Flow; The Sense of Being"

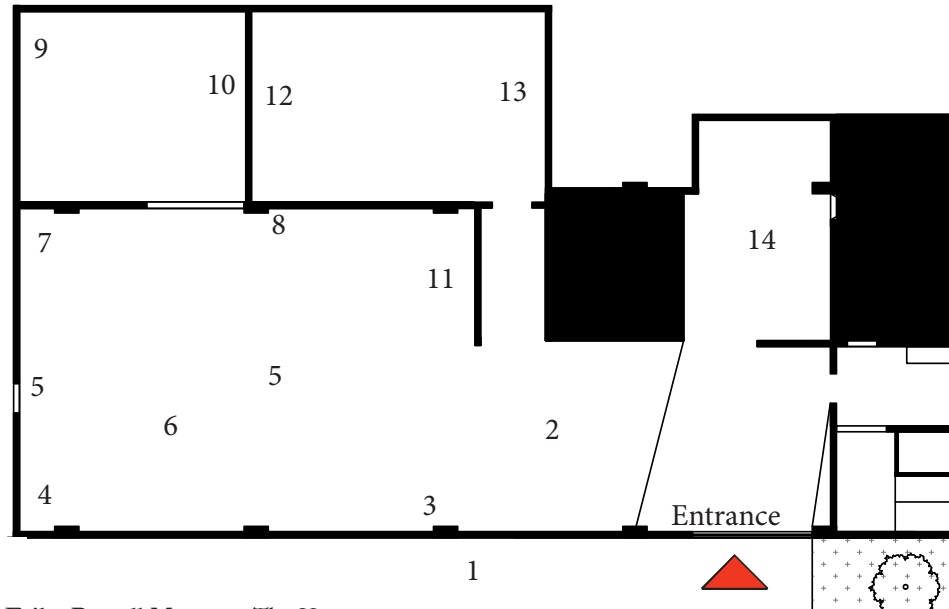
This exhibit aims to reveal the life and works of Margaret Griffin (1929-1957, born Maridel Neuman), a writer who took part in the Beat Generation and whose writing was disparaged and rejected by her peers. We wish to revive her work and, simultaneously, underline the new perspective it opens toward Beat authors and their views on individualism, literature and capitalism. Never published and thus forgotten by history, Margaret Griffin is the author of eleven notebooks—written between the age of 21 and 28—in which she produced a scathing critique of her generation, as well as a profound and somewhat tormented reflection on self-expression and the purpose of self-actualization through writing.

Gathered testimonies from related authors, such as Jack Kerouac and Philip Whalen, and close reading of her works led us to believe that the social identity she offered the Beat group diverged greatly from her literary persona. For this reason, we have decided to organize this exhibition around self-falsification strategies practiced by Margaret Griffin.

Members of The Margaret Griffin Research Association, founded at the beginning of 2015, have been researching her life and work in Sussex, England, where Margaret committed suicide in 1957. Selected work from the Notebooks will be accessible for the first time in October 2017.



HARDBAKKA RUINS 2016



1. Erika Brandl Mouton, *The Knees* 3D Scans

Seven drawings fill seven windows. Each is identical in dimensions. Each is a different study of the many structural hand-carved timber knees of the long reperbanen (or building for making rope) on Sandviksveien. Oscillating between man-made and machinist aesthetics, these digital compositions suggest an architecture of repetition that ties to notions of pre-industrial nostalgia, mass production and automated design.

2. Morten Falbach, Lodewijk Heylen, *XY*

An axial drawing machine controlled manually by three operators, *XY* questions the gap in correlation between the digital and human understanding of spaces and planes. The purely mathematical process of drawing is transformed into a game of communication and physical synchronization.

3. Arno Geesink, *Closed World* Spatial study

Where the machine space replaces living space in built form, external presentation of the edifice becomes devoid of reference regarding the interior space. The heightened perception resulting from this lack of reference when encountering these shell-like machine spaces triggers fascination and imagination.

4. **Andrew Scheinman**, *I Went to Norway and All I Got Was This Fish*

Installation

In Bergen, Norway, the old Hanseatic wharf area and fish market exist as phantoms of a substantial commercial past, now hawking fish as souvenirs to the new tourist economy in place of former industry. Distilled down from a living, working metropolis into a saleable idea, the city continues to become its own memorialized corpse. A salon of rotting fish serves as *memento mori* for this changing cityscape.

5. **Ada Chan, Karen Wong Kapo**, *The Bubble Machine & The Soap Guillotine*

Interactive Device

These objects are interactive devices to engage the audience in action. The setup is meant to be a temporary device responding to the transience of space in the abandoned warehouse. Nothing lasts forever: just soak yourself in the process.

6. **Wooguru, Hanne Ekkeren, Mirjam Raen Thomassen, Erika Brandl Mouton**, *I can feel it with my hand*

Pine wood residue from the ropery workshop in Sandviksveien 60-62

The worker comes in the morning, takes the first plank out and starts planing, moving back and forth. Shavings fall onto the floor, accumulating as scented waste. The worker validates the finish of the wood surface, and repeats.

7. *The Tibawesi Island Disaster*

Bontelabo was designed by architect Per Grieg, and built as a giant cooler for storing fish: Europe's biggest refrigerator at the time. In order to insulate the giant cooler 2 thick layers (200 mm) of cork plates were used. This amounts to over 900, 000 cubic centimeters of cork representing 12,000 cork trees. As cork is an old-growth tree, it can take 100 years to fully mature. Tibawesi, an entire island rain forest of cork trees in tropical Indo-china, was wiped out to further automate Norway's industry and keep Europe's fish cold.

8. **Mirjam Raen Thomassen, Hanne Ekkeren**, *Replaceable*

Paper, graphite, LED -light, a frottage of the wall on site at Hæggernæs Valsemølle, Bergen.

The artwork reflects a world without work, commenting on the increasing cognitive activity and automation in society, which is replacing physical labour. Mapping the site by a replica of the wall, the drawing is presented as the true story or image of a place.

9. **Rosamunde Brüsich**, *Skyggefødt*

Using scavenged materials and paint, the three dimensional has been put into context by the two dimensional.

10. **Benjamin Busch**, *Displaced*

Sound recording

The original sound used in this artwork was gathered in Chittagong, Bangladesh, where the world's disused ships are manually disassembled and recycled. The sound was transported to Bergen, Norway, where it was played inside a repurposed grain silo, now the Bergen School of Architecture. Recorded inside a chamber six stories high, *Displaced* demonstrates its natural resonant frequencies articulated by the sound of outsourced precarious labor.

11. **Hang Zhang**, *Rethinking Ruins*

Rocks

In the past decades, industrial revolution has contributed to large-scale construction. With the high speed of technological development, they became ruins standing in the city, and the quantity increases gradually. The stone objects aim to raise awareness of the situation, rethinking how we can deal with future ruins.

12. **Lorde Selys**, *Postworkshop*

Video

In the context of a workshop mingling artists and architects around the subjects of labor and technology, a Norwegian musician and a Korean dancer meet while tooling their body. They wander around ruins of Bergen's industrial past, dancing, playing classic instruments, massaging and most of all breathing. Memento Mori.

13. **Wooguru**, *Free Flow: The Sense of Being*

Video / Opening night performance 19:00

The void left by industry is filled with human beings seeking new life. This physical shift, symbolizing the direction of the future towards an innate freedom, cannot be explained without a profound understanding of the human body, where all sorts of human activities originate. This documentation is part of the project Free Flow, aiming at revitalizing an innate sense connecting through the body, mind and nature, and projecting the fundamental reason for the constant progress of mankind.

14. **Soline Asselin, Philippe Richard**, *Margaret Griffin: A Life of One's Own*

Text and images

This exhibit aims to reveal the life and works of Margaret Griffin (1929-1957, born Maridel Neuman), a writer who took part in the Beat Generation and whose writing was disparaged and rejected by her peers. Gathered testimonies, archive images and close reading of her texts are publicly displayed for the first time. Margaret Griffin: A Life of One's Own questions self-falsification strategies and the scopes of a human being in a capitalist society.