

## Artwork proposal "*credo* <> DOGMA" (working title)

Footnotes refer to the appendix, page 7-17

Leveld, August 9, 2016

### Introduction

The 'Leveld Kunstnartun' is an art-center and residency based around the house of former local schoolteacher, writer and poet Signe Seim. Before it became an art-center in 2011, a neighboring house belonging to Astrid Haugen, who was a social worker *avant la lettre*, was literally moved from one side of the house to the other side.

In January 2012, a log house that once served as summer hideout for famous (and notorious) writer Jens Børneboe, was also moved to the 'tunet' (yard).

Finally, come August 26, a brand new building will be opened during the three-day 'Stabbursfrieri'-festival, aptly named after an old local habit.

Also in 2012, the Kunstnartun published a collection of Signe Seim's poems under the title "Det måtte vera her" ("It had to be here"), which also became the art centers' motto. Ironically enough, 3 out of 4 buildings were not there when Signe was writing her work here; it is an environment that has changed.



The yellow house on the bottom-right is the 'Teachers House' during the '60's. Here, the 'Astrid house' is still located on the right side.

### Inspiration

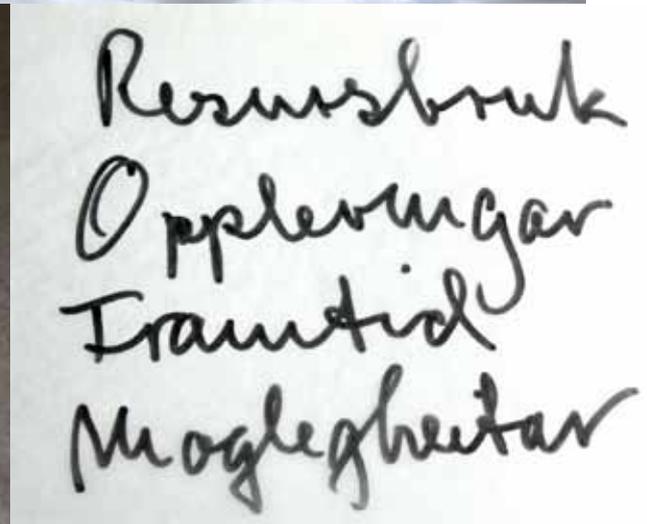
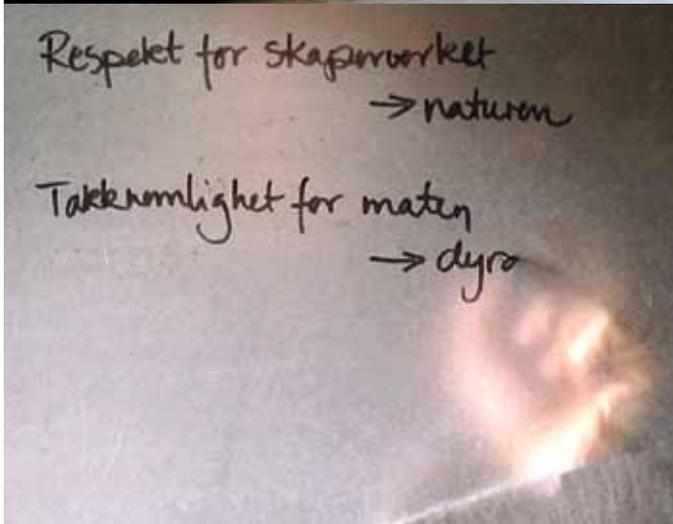
We have been invited to 2-month residency which would like to conclude with the presentation of our installation "*Credo* <> *Dogma*".

Of course the above-mentioned move of houses and their socially involved former inhabitants is an inspiration in itself, but in practice they had not much to do with one another. We had never heard of Jens Børneboe before, so finding out about his turbulent life, his writings and his unavoidable collision course to suicide soon caught our attention.

Meanwhile we did not want to blindly follow this lead, so we studied local maps, local history and music, Norwegian cinema and the main ingredient in all our work: the local people.

We invited people<sup>1</sup> to meet us in the Bjørneboe house where we asked them this question: 'If a critically acclaimed writer (like Bjørneboe) would write a book on current social affairs, what would you feel it should be about?'

After often long personal conversations we asked them to write the essence of it in our notebook and in an even shorter form on a large piece of paper while being filmed. Also we recorded the text as spoken word and took pictures<sup>2</sup>.



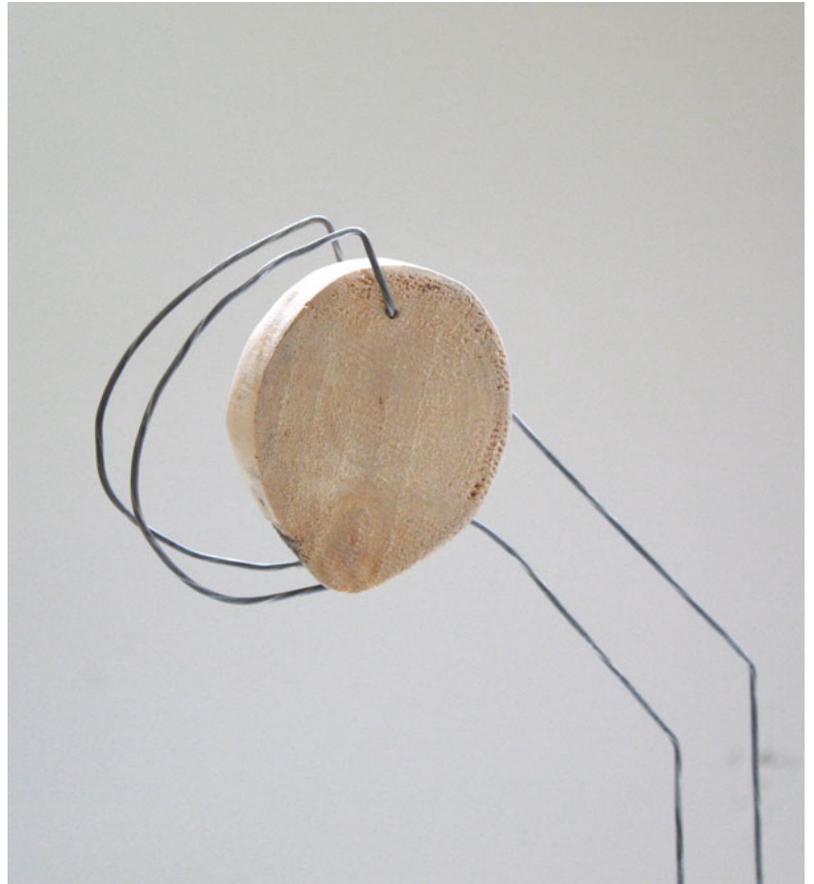
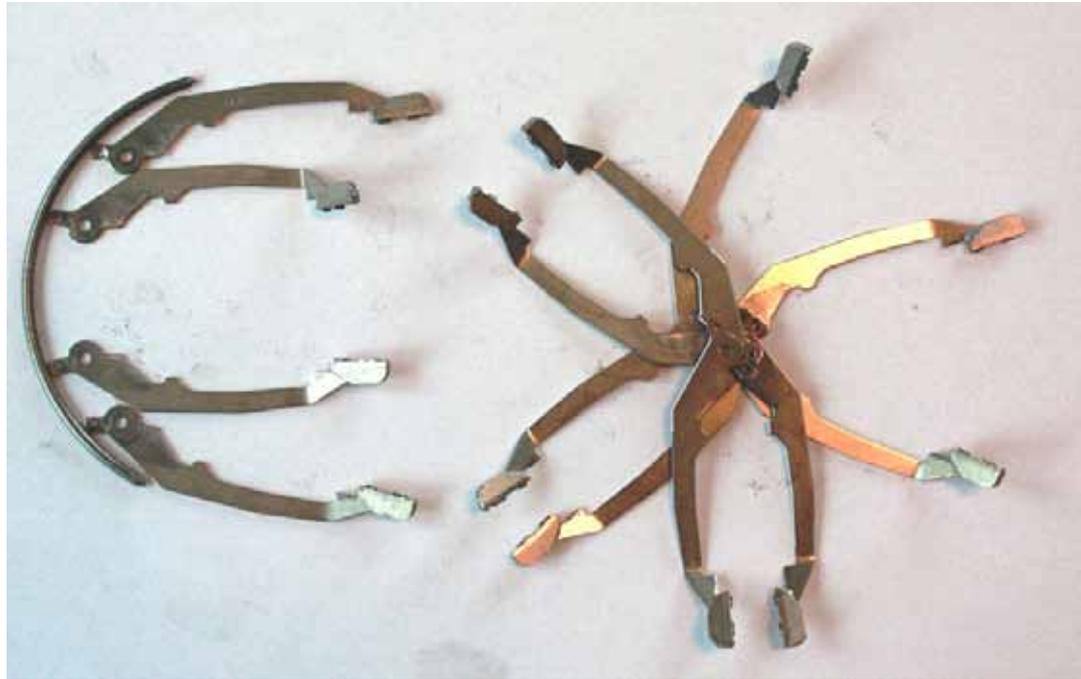
One thing we noticed is the slight tension between giving ones personal opinion in words and the way it changes once it will go 'on record', be public: 'politically correct' comes to mind.

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<sup>1</sup> Leaflet 'Call for participants'

<sup>2</sup> More photos and text...

Meanwhile we started relating writing objects to form: paper, pencils, typewriters, and characters. Soon the typewriter-hammer came forward as a form that is both suitable and evocative in use.



When we were reading Bjørneboe's "Moments of Freedom" from 1966, we discovered this clause<sup>3</sup>, which pretty much sums up one of Bjørneboe's essences:

"I was dying because I lived in unfreedom without knowing it, and because unfreedom is naturally more comfortable than freedom: it disperses, or even frees one from, the responsibility of having an existence. Only through the courage of despair can you grasp a handful of freedom. Freedom is not a thing you receive, it's something you take for yourself without asking anybody whether what you're doing is right or moral or harmful or good.

And therefore, because you yourself decide which moment one takes freedom, it is also stated in any language: "... I take the liberty..." For example: I hereby take the liberty of stating my critique of all established customs, practice, methods, and above all the dogma and philosophy which are their foundation."

We decided that this 'credo' versus the notion to accept the 'dogma' that one should follow suit in political correctness (out of fear of not being 'loveable', 'popular' or 'out of line') would be our inspiration. Furthermore it was Bjørneboe himself who changed dramatically during the course of his life and work, from rather conservative to an *anarcho-nihilist*.

And Bjørneboe and Norway aside, this is a topic that is alive and well, both in current politics and in (social) media.

Also, the thought provoked lively discussions amongst ourselves as artists: about integrity, authenticity, the urge to speak out and the means to do so.

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<sup>3</sup> Original Norwegian text

**The Installation**

After several experiments and models we came to this construction:



The size is roughly 1m70 wide and 2,25 m high. The discs are sawn out of one single log and in succession, so the form of the log is still visible. Sizes of these discs will be ~ 40 - 50cm. On the sides (15cm wide) the word 'credo' is written in lower-case, assembled from letters taken from the handwritings we gathered. On the surface of the discs, the writings are copied in a circular manner:



Metal wiring is spanning the 'heads' as a kind of protection. On the latter 5 of those on the right side, the word DOGMA is visible in metal typewriter uppercase characters.

The wooden under casing contains a 5.1 surround speaker-system that plays a soundscape with (amongst other sounds) the recordings of the spoken word.

Our ultimate goal is to make this a permanent installation on the premises of the Kunstnartun<sup>4</sup>.





## 2. Original Norwegian text from "Frihetens øyeblikk" by Jens Bjørneboe, P145-146

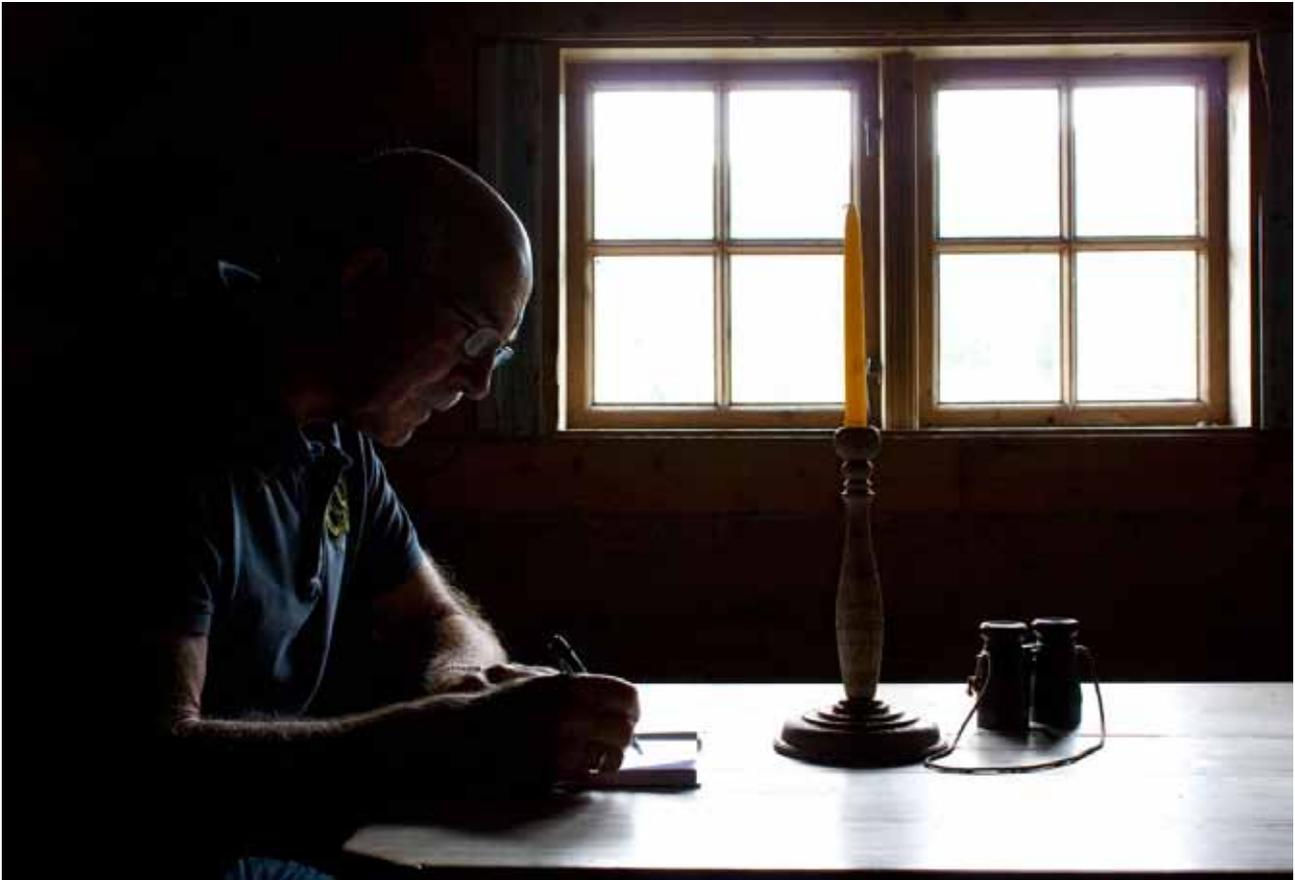
"Jeg var en død mann, fordi jeg stadig bøyet meg for den påtvungne tanke, at verden hadde rett og jeg selv urett. Autoriteten påstår om seg selv at den er sann. Retten påstår at den er rettferdig. Makten sier om seg selv at den er friheten, - fordi friheten består i å innse nødvendigheten, som er å bøye seg for makten.

Jeg var døende, fordi jeg levde i ufriheten uten å vite det, og fordi ufriheten selvfølgelig føles mere behagelig enn friheten, den fordeler, eller til og med fritar for, ansvaret ved å ha eksistens. Bare ved fortvilelsens mot kan man gripe en håndfull frihet. Frihet er ikke en ting man får, den er noe man tar seg selv uten å spørre noen om det man gjør er riktig eller moralsk eller skadelig eller godt. Og derfor, fordi man selv bestemmer hvilket øyeblikk man tar friheten, heter det også i alle språk: «... jeg tar meg den frihet ...» For eksempel: Jeg tar meg her ved den frihet å meddele min kritikk av det bestående, av vaner, praksis, metoder og fremfor alt av den tilgrunnliggende dogmatikk og filosofi."

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## 3. More photos and texts











Miljö-öydelesgningur,  
verdas matsitiasjon og  
mangdur þó demokrati.

Lykke Sorg Død

Flyktningepolitikken i  
Norge

Jordbrukspolitikken i  
Norge

Arbeid for å skape  
levende bygder!

Respekt for skaperverket  
→ naturen

Taknemlighet for maten  
→ dyra

POLITISK KORREKT

OPEN DEBATT

KONTROVERSIELLE  
TEMA.

Penger  
kan misbruke  
rettssystemet?

Sentralisering  
Ødelegger  
små samfunn!

Resursbruk  
Opplevninger  
Tid  
Mogeligheter

4. Demo-placements





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