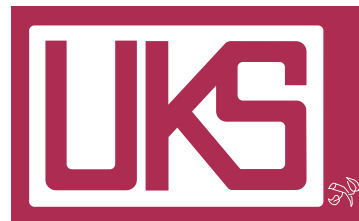


**UNFINISHED SYMPHONY /
THE OBJECT IS THAT WHICH IS OBJECTED AGAINST ME (PROLOGUE) /
TWO TREES**

EXHIBITION PERIOD: AUGUST 20TH – AUGUST 29TH



Tarje Eikanger Gullaksen shows three works at UKS, two of them are new and produced for the exhibition.

Gullaksen's artistic practice includes text, photo, film, installation and sculpture. In his art he investigates objects and signs in relation to language, transgression, representation, transformation and loss. Recently his work has been shown at Artspeak, Vancouver, The Museum of Modern Art Aalborg, Galerie Medhi Chouakri, Berlin and Krome Gallery, Berlin

The exhibition is supported by Billedkunstneres Vederlagsfond.

**THE OBJECT IS THAT WHICH IS OBJECTED AGAINST ME
(PROLOGUE)**

**2010
Slide projection
80 slides
Variable size**

The object is that which is objected against me (prologue) is a preamble to a film project in making, which takes its starting point in the French writer, playwright and poet Julien Torma's pataphysical play *Le Bétrou*, which was published posthumously by Collège de Pataphysique in 1955.

After the publication of his *Euphorisms* in 1926 Torma seems to have stopped writing and lead a life of perpetual drifting. Torma finally disappeared in 1933 when he undertook a walk in the mountains. His departure was from a guesthouse at the foot of mountain Wildspitze (3788 m) near Vent at the end of the Ötztal valley in Tyrol, Austria.

In this predictive format, the work consists of 80 slides taken at the top of the mountain Wildspitze. The pictures are placed randomly in the carousel so as to construct a fragmented panorama, depicting the landscape of the disappearance

*Nature is only another chimera.*¹

*A man entirely aware of the ambiguity of things and of words ought at least to wind up fusing them entirely. Like the world, the word reflects from its thousand facets. The point is to place oneself at the center of the dazzling spectacle, where the correspondences themselves no longer have any MEANINGS (one no longer senses them, they no longer have meaning, they no longer orientate). One loses the facet. And the contradiction shines forth, at once logical and ontological. Then, quite naturally, the thing coagulates into sign and the word solidifies into matter, sonorous and tactile. The kabbalists were not far from this result. Mallarmé perhaps glimpsed it. And, before him, there was Nostradamus.*²

*No writing – either holy or impious- No time to. I am doing nothing, just boring jobs, and jobbing boredom. I will go on like zat...(or sade) probably till our dying day. So be it – do not take that as an alluvion (sic)? All the usual...best.*³

*Euphorismes attacks the very root of reason not by rejecting such notion as truth knowledge, or intelligibility but by refusing to accept their desirability. So much so that when in Euphorismes, Torma is called upon to define his own position –or non-position – he can only refer to Jarry and the science of pataphysics.*⁴

*Now the essence of pataphysics is that it is the façade of a façade, behind which there is nothing.*⁵

TWO TREES

**2010
Film installation
Two 16mm projectors with loopers
Variable size**

The Installation *Untitled (two trees)* consists of two 16 mm projections, each portraying a tree. One shows a Sequoia Pine from the botanical garden in Hang Zhou, brought as a gift and planted by Richard Nixon during his trip to meet with Mao in 1972. The other shows the Bodhi Tree standing at the Mahabodhi Temple in Bodhi Gaya, India, which is supposed to occupy the same spot as the tree Buddha attained enlightenment under, and be a direct descendant of the original specimen.

In 2006 Gullaksen traveled to China to make a film about the newly opened train line connecting China and Tibet. Working with this project he knew that he could not be looking for a conclusion. Instead he wanted to work processual, let things appear in a normal almost random order, act on the situations, and then reflect. He hoped for a sort of confusion to guide him to a more open and contradictory place. Instead of falling into stereotypical and romantic dualities like materialism/spirituality, good/bad, culture/ nature, Gullaksen wanted to find a third place for representation between these oppositions; a place where a kind of meta-representation could vibrate between its falling into failure and potentiality.

Throughout the trip Gullaksen shot around 30 hours of video. During the work with categorizing and archiving the material for editing, he found a special interest in the footage of the trees mentioned above. Standing at the periphery of his travels, outside the reach of the train, the images of these trees seemed able to project a silent tension. Their perpetual swaying creates an almost timeless meditative feeling contrasting the charged atmosphere of the cultural value of the trees. After he started to work with the footage of the trees he soon found out that the material was too limited to elaborate the project around it. He decided to re-film the two trees in 16 mm, and show it as an installation with film projectors to create a more sculptural approach. The constant humming of the machine and the looped film's circular reappearing before the lens adds to the meditative layer of the piece. At the same time it demystifies the mode of representation and contrasts the "nature" in the project. On a filmic level Gullaksen wanted to personalize the trees, to get close to their nature. Their cultural value should only be suggested by a short glimpse of the Mahabodhi temple and a plaque at the foot of the Sequoia Pine in one of the many clips. He wanted to let the whole project be epitomized in the contra positioning of the two portraits.

1) Julien Torma, *Euphorisms*, translated to english by Iain White in *4 Dada Suicides*

2) *ibid*

3) Letter From Julien Torma to René Daumal in 1929

4) Terry Hale about Julien Torma, *4 Dada Suicides*.

5) Letter From Julien Torma to René Daumal in 1929