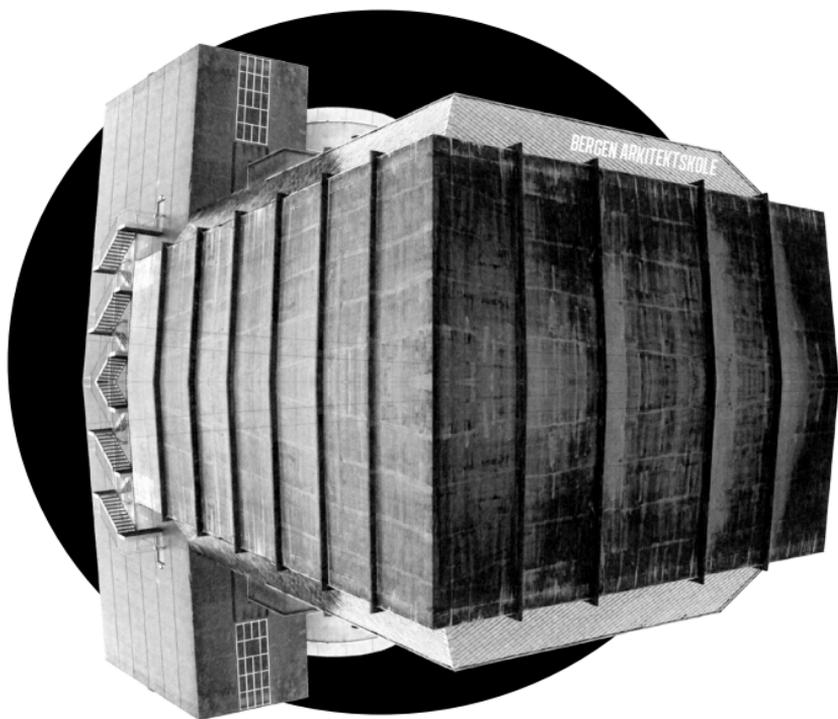


FUTURE RUINS

EXHIBITION



OBSOLESCENCE AND INOPERATIVITY

27.05. – 31.05

@ BERGEN 
ARKITEKTHØGSKOLE

FUTURE RUINS was born out of a fascination with the possibilities for exhibition inherent in the silo space at Bergen Arkitektthøgskole. The theme of 'Obsolescence and Inoperativity' invited participants to critically imagine new lives for abandoned spaces and post-industrial architecture, offering alternatives for their original use. Many of the resulting inclusions took a more poetic form, culminating in pieces that provoke the memory of spaces both seen and unseen and the manifold complexities of communicating memory. FUTURE RUINS has multiple connotations: the future possibilities for reimagining ruined spaces, architecture designed with its ruin-value already in mind, and the ruinous capacity of time upon memory and recollection.

Curators: Alison Hugill
Dan Dorocic

ANNA ANDREA VIK ANIKSDAL's 'Repossessing the Obsolete' explores the transformative potential of an old mechanic workshop, abandoned by the river of Porsgrunn. In her video and architectural model she looks at the cultural shift of this post-industrial riverside region through dance and creative interaction with the spaces themselves.

NICOLAS BARRETTE's work 'The Expanding Chinese City' looks at current urban design strategies in coastal Chinese cities. His photographs critique the 'slash-and-burn' mentality of development that sees a near-constant construction turnover, ignores potential for repurposing and is deeply embedded in the neo-liberal political agenda of 21st Century China.

ANDREW BATEMAN, VERONICA SIMMONDS and PHANUEL ANTWI examine Eastern Canada's 'Diefenbunker,' a cold war bunker commissioned by then Prime Minister John Diefenbaker to shelter high government and military officials in the event of a nuclear attack. Through a multimedia installation the artists explore the way in which this building has been repurposed as a super-secure data centre and its clashes with today's popular conceptions of the internet as open, accessible and intuitive.

SAMUEL CARVALHO's 'Natural History' is an architectural sketch that provides a section through Berlin's famous Teufelsberg mountain. Teufelsberg is a man-made hill, built of West Berlin's debris following World War II and later used as a spy base for the CIA in the 1950s. The drawing slices through the layers of history penetrating through the hill and exposes the fantasy and myth that have made this spot so alluring.



from SYBILLE NEUMEYER's video installation 'Reflection'

FLORIAN GOLDMANN researches methods of communicating catastrophe, through different types of digital and physical models. On display is a miniature model of the Fukushima power station. The model was built by Herbert Winkler, a Bavarian retiree who wanted to educate young people about what actually happened during this nuclear disaster, and is accompanied by an interview with Winkler about the motivations and references behind his model.

TARIK HINDIC's installation explores the collaborative possibilities of nature and technology. How could obsolete technologies be re-invented to become relevant again?

CRESSIDA KOCIENSKI's film 'BA Chamber' was realized after a period of research in collaboration with Firefighters and Firefighter trainees at the training ground in Southwark, South London. The film explores the doubling of the space in image and language, as the red guide line used for training is traced by the memories of four trainees who have recently executed drills in the space.

LASSE KILVÆR's Chemotaxopolis is pandemic architecture. In a time where architects are searching for a naturalised built environment, the project suggests an organic intervention based on blood cells that reorganise and re-appropriate the concrete matter of the city.

SYBILLE NEUMEYER's video installation 'Reflection' is an anaesthetical reflection that constitutes part of a poetic documentary archive. The piece was recently added to the collection of MSU, Muzej Suvremene Umjetnosti, Zagreb, Croatia.

HIDEMI NISHIDA is using the a surreal space of the silo to turn your ideas of a living room on it's head. His site-specific work "Quiet Dining" uses the vertical space of the silo to pull the viewer's gaze up into the dark and unknown heights above the exhibition.

ELLEN RINGSTAD's site-specific installation "Discontinue" deals directly with her perceptions of the silo space. She prefers impure, ruinous sites to the neutrality of the white cube. Her melancholic works deal with dystopia, paradox, and "the absurdity of the human condition" - a term coined by the existentialist Albert Camus, referring to the human tendency to search for inherent meaning in life and his or her inability to find any.

DAGMAR SCHURRER's IMAGINE:[Abstraction No. 1] is a video work that relies on the artifacts and relics of the digital world. The appropriated material is drawn from a large pool of imagery and released from its original function, it contributes to a hybrid video bristling with a network of references that provoke memory, perception, recollection and actual narrative happening.

HÅVARD TVEITO has spent several years researching the architecture and acoustics of the silo space at Bergen Arkitekt Skole. His film 'Against the Grain,' recorded at the silo with Kjetil Manheim Feileacan McCormick and Ole Christensen, will be shown in conjunction with a live sound performance.

Schedule:

May 27th : OPENING EVENT as part of KLIMAUKE with screening of 'Against the Grain' and sound performance by Håvard Tveito, Frederik Owsen, Ole Christensen and Marte Bruvik

May 31st : FINISSAGE Party

Open Daily May 27th - 31st
16:00 – 20:00

At Bergen Arkitekthøgskole
Sandviksboder 59–61a
Sandviken
Postadr: PB 39, 5841 Bergen

Support from:



BERGEN KOMMUNE

