

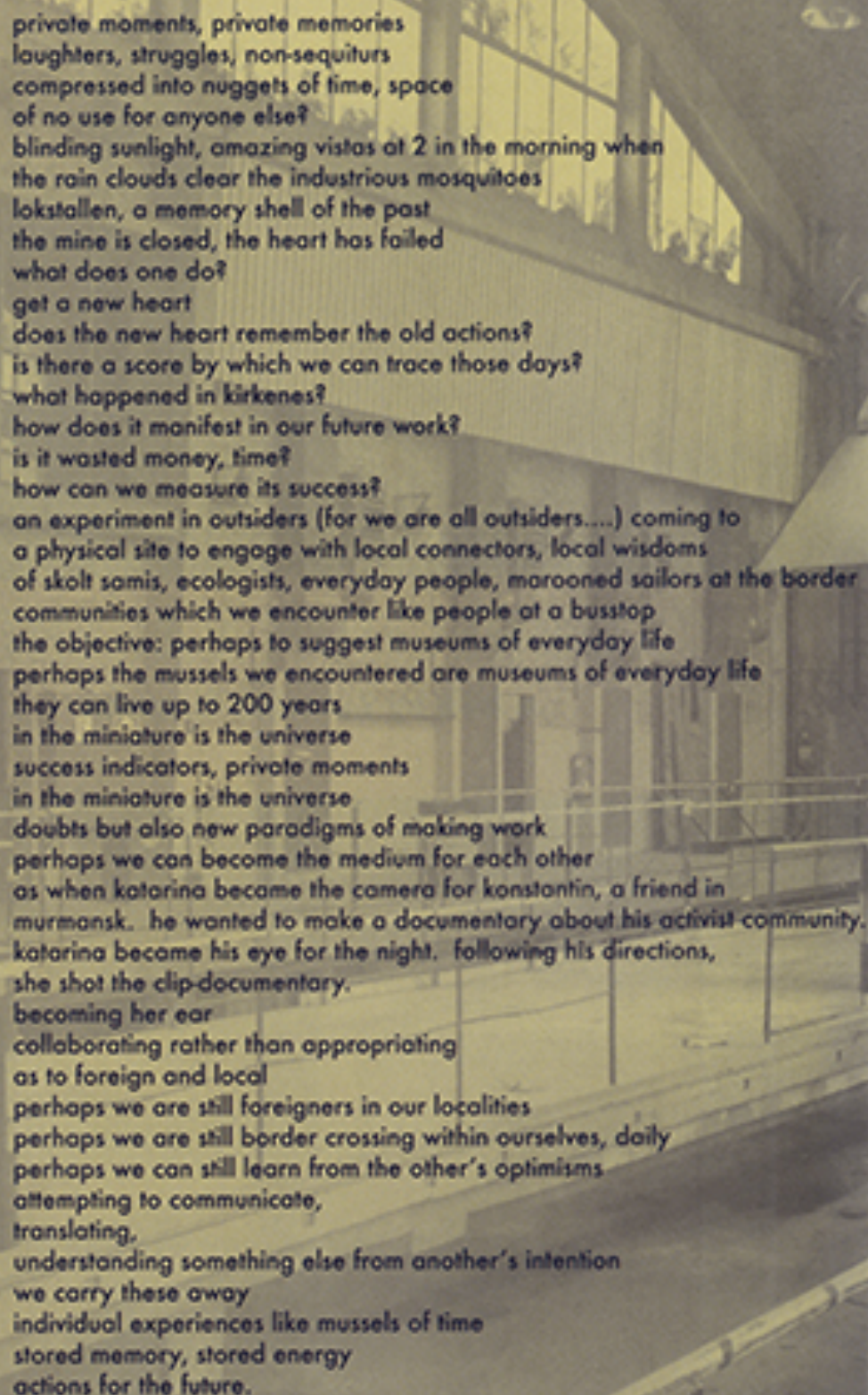
The DVD cover features a collage of landscape photographs. The top section is divided into three vertical panels. The left panel shows a dark, silhouetted coastline against a pale sky. The middle panel shows a white building on a hillside overlooking a body of water. The right panel shows a wide view of a bay or fjord with mountains in the distance under a cloudy sky. The bottom section is a larger, continuous landscape photo of a similar bay, with a vertical white bar running through the center. The title 'CONNECTION BARENTS' is printed vertically on the left and horizontally in the center. The author's name 'a DVD by Katarina Eismann' is printed vertically on the left and horizontally below the title.

CONNECTION BARENTS

a DVD by Katarina Eismann

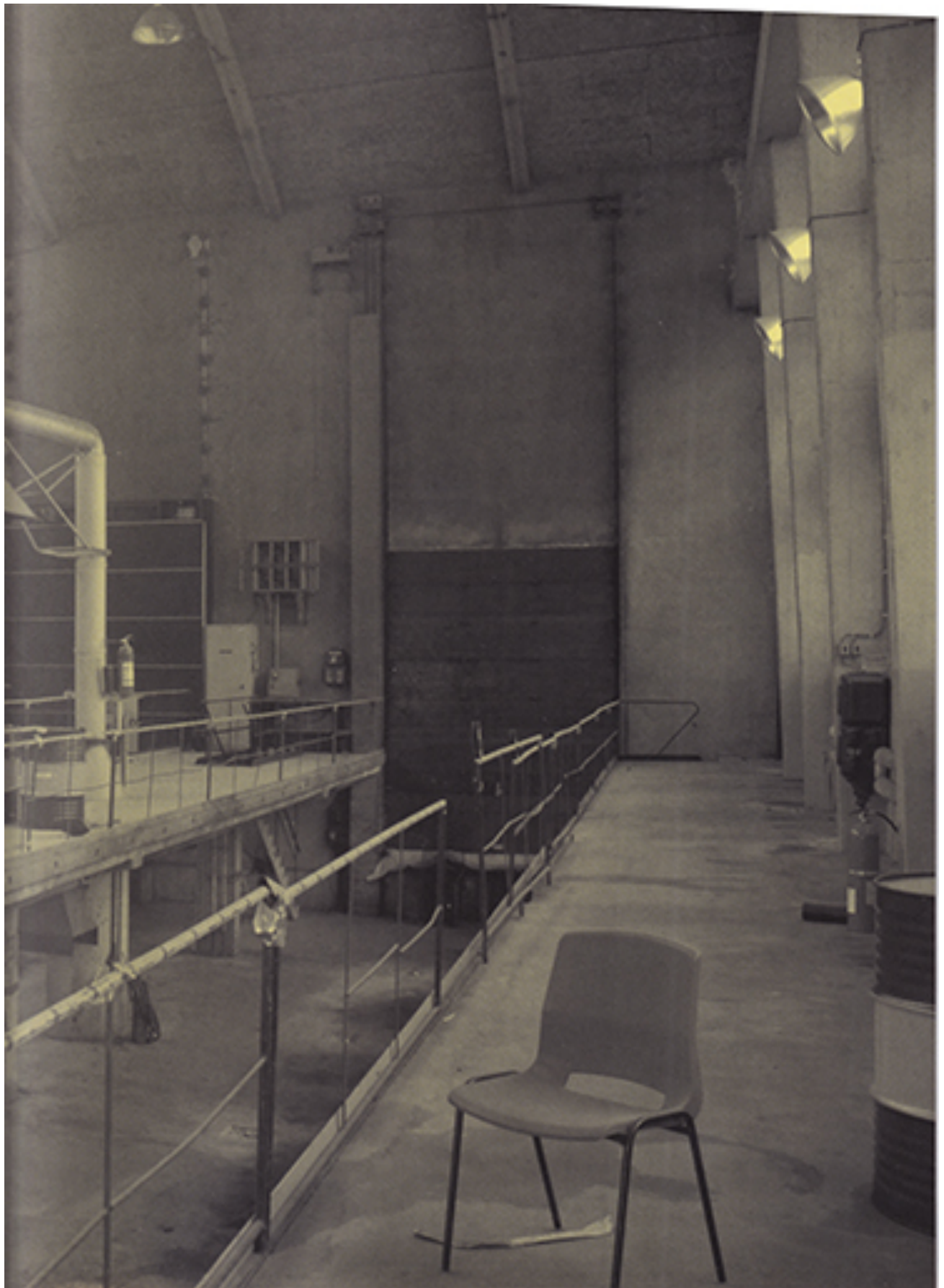
CONNECTION BARENTS

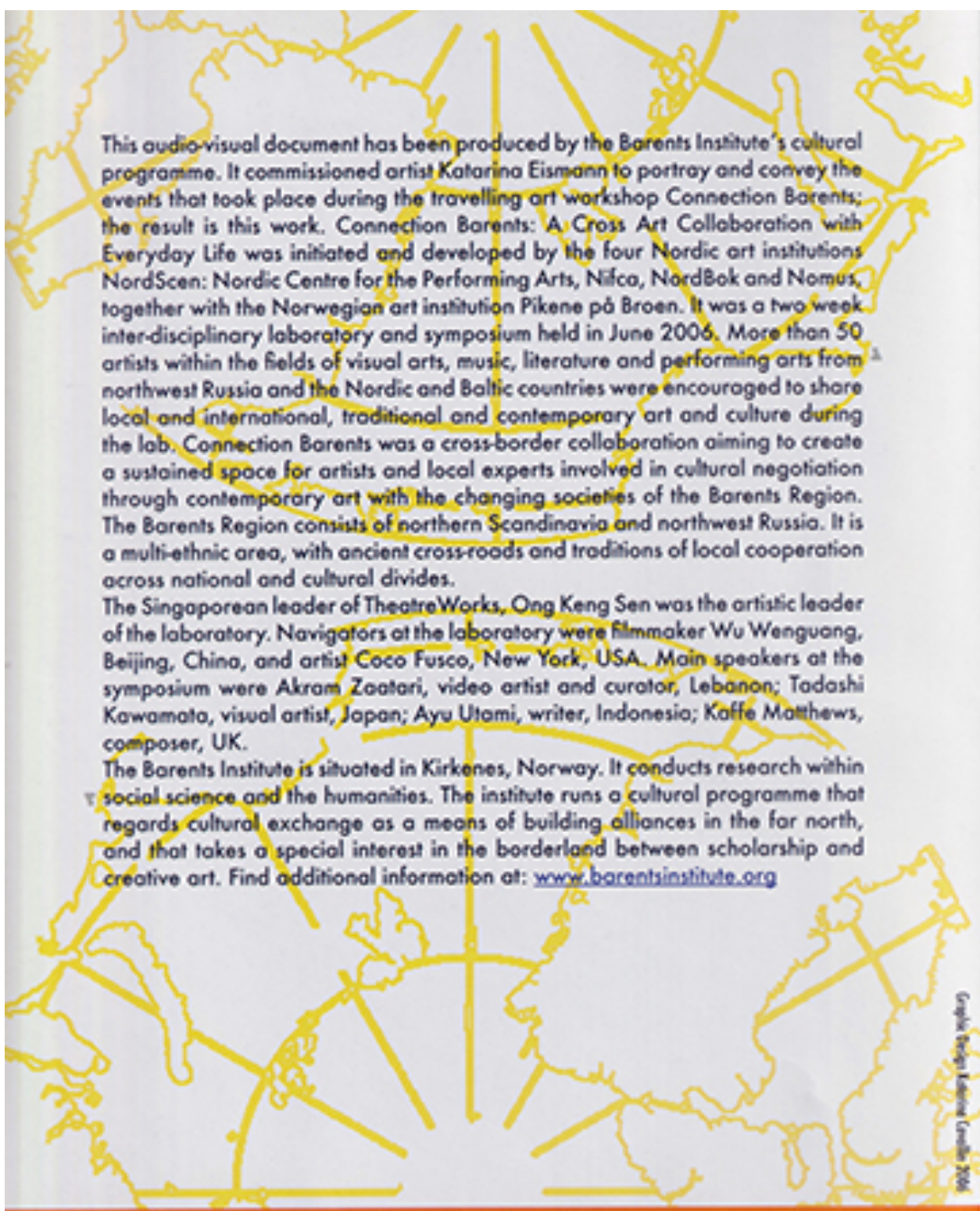
a DVD by Katarina Eismann



private moments, private memories
laughters, struggles, non-sequiturs
compressed into nuggets of time, space
of no use for anyone else?
blinding sunlight, amazing vistas at 2 in the morning when
the rain clouds clear the industrious mosquitoes
lokstallen, a memory shell of the past
the mine is closed, the heart has failed
what does one do?
get a new heart
does the new heart remember the old actions?
is there a score by which we can trace those days?
what happened in kirkenes?
how does it manifest in our future work?
is it wasted money, time?
how can we measure its success?
an experiment in outsiders (for we are all outsiders....) coming to
a physical site to engage with local connectors, local wisdoms
of skolt samis, ecologists, everyday people, marooned sailors at the border
communities which we encounter like people at a busstop
the objective: perhaps to suggest museums of everyday life
perhaps the mussels we encountered are museums of everyday life
they can live up to 200 years
in the miniature is the universe
success indicators, private moments
in the miniature is the universe
doubts but also new paradigms of making work
perhaps we can become the medium for each other
as when katarina became the camera for konstantin, a friend in
murmansk. he wanted to make a documentary about his activist community.
katarina became his eye for the night. following his directions,
she shot the clip-documentary.
becoming her ear
collaborating rather than appropriating
as to foreign and local
perhaps we are still foreigners in our localities
perhaps we are still border crossing within ourselves, daily
perhaps we can still learn from the other's optimism
attempting to communicate,
translating,
understanding something else from another's intention
we carry these away
individual experiences like mussels of time
stored memory, stored energy
actions for the future.

Ong Keng Sen, 24 Oct 2006, Singapore





This audio-visual document has been produced by the Barents Institute's cultural programme. It commissioned artist Katarina Eismann to portray and convey the events that took place during the travelling art workshop Connection Barents; the result is this work. Connection Barents: A Cross Art Collaboration with Everyday Life was initiated and developed by the four Nordic art institutions NordScen: Nordic Centre for the Performing Arts, Nifca, NordBok and Nomus, together with the Norwegian art institution Pikene på Broen. It was a two week inter-disciplinary laboratory and symposium held in June 2006. More than 50 artists within the fields of visual arts, music, literature and performing arts from northwest Russia and the Nordic and Baltic countries were encouraged to share local and international, traditional and contemporary art and culture during the lab. Connection Barents was a cross-border collaboration aiming to create a sustained space for artists and local experts involved in cultural negotiation through contemporary art with the changing societies of the Barents Region. The Barents Region consists of northern Scandinavia and northwest Russia. It is a multi-ethnic area, with ancient cross-roads and traditions of local cooperation across national and cultural divides.

The Singaporean leader of TheatreWorks, Ong Keng Sen was the artistic leader of the laboratory. Navigators at the laboratory were filmmaker Wu Wenguang, Beijing, China, and artist Coco Fusco, New York, USA. Main speakers at the symposium were Akram Zaatari, video artist and curator, Lebanon; Tadashi Kawamata, visual artist, Japan; Ayu Utami, writer, Indonesia; Kaffe Matthews, composer, UK.

The Barents Institute is situated in Kirkenes, Norway. It conducts research within social science and the humanities. The institute runs a cultural programme that regards cultural exchange as a means of building alliances in the far north, and that takes a special interest in the borderland between scholarship and creative art. Find additional information at: www.barentsinstitute.org

Graphic: Birgit Kallander, Umeå 2006



The Barents Institute



Nord
Scen

NOMUS

