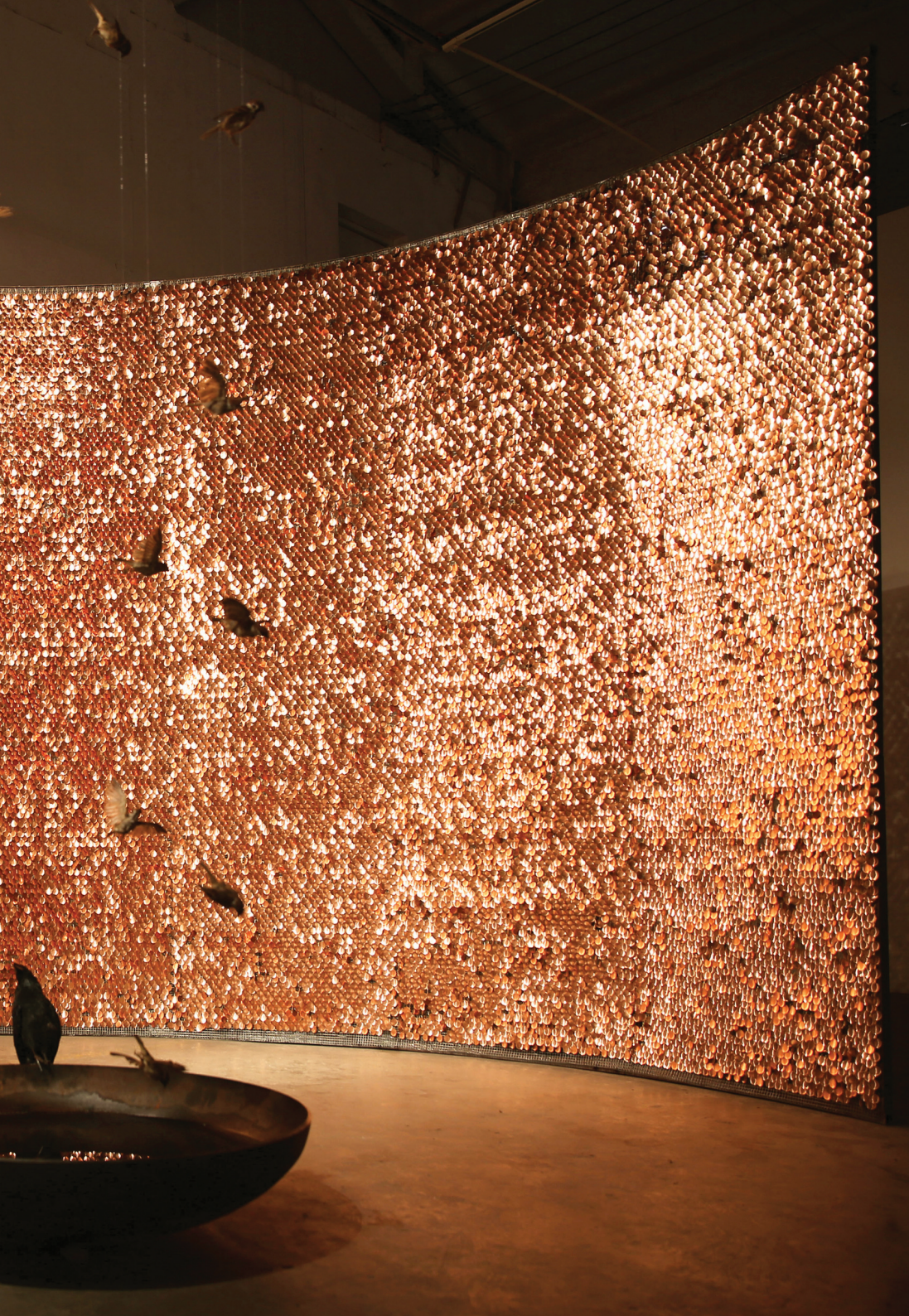


摇



the
first
nature







MAKE A WISH

Lise Kolstad YUEN

许愿 | 袁丽莎

Q: Do you regard your artistic practice/process as a kind of contemporary alchemy transmuting raw metals into cryptic mysticism?

A: I believe we artists are working on a slightly different level. The reflections we make ourselves in our artistic process, lead us to create some kind of visual illusion – give visual signs, which the viewer is free to interpret further in relation to their own experience of what they face.

Q: How do you use “your own sense of nature” to re-interpret or de-contextualize a male-dominated material expression - i.e. steel, concrete, iron, copper, glass – in your post-industrial/organic wasteland?

A: I use the materials I find interesting to create my poetic interpretation. This scenery is of course purely abstract. It may be an inner landscape, urban scene or nature scene - and holds no distinction between the industrial and the organic. It is rather a quest for material qualities and visual expressions that fascinates me, how they are perceived as heavy, light, soft, hard, reflections, colors and surfaces etc.

Q: What is the “fundamental essence” you are seeking? Is it a kind of “first nature”?

The basic essence is rather a basic sense or intuitive experience of being human. Interpreted through an abstraction or concreti-

zation of an emotion, it may be in relation to the external nature or in relation to the human nature or an inner landscape. As an artist you hope to create an expression that is recognizable, and which can awaken a memory, or a feeling, or can resonate with the viewer. Humans have more similarities than differences. Of course we are influenced by our surroundings, the “nature” that surrounds us, the people around us and the culture we grow up in. Despite wide variations, I believe there are fundamental similarities in the human condition that allow us to communicate and recognize ourselves in other’s experiences.

Q: As an artist fascinated with tension between opposing elements, would your motherland (Lillehammer & Oslo/Norway) and once adopted ‘husband-land’ (Shanghai/China) be a perfect match of contrast: Norwegian wood vs mega-urbanity, romantic nature vs chaotic development? Could you tell us how the confrontation of these cultural differences has inspired and influenced your inner and outer worlds (i.e. artistic perspective and daily life)?

A: The crowded metropolis Shanghai generates lots of energy. It is hectic, though both energizing and exhausting! Oslo has a completely different vibe. It is quite clear that human beings are affected by the place they live. I experience contrasts in life rhythms between these cities in many ways.

Shanghai is chaotic and dynamic, it develops at a high speed. Tremendous transformations cause many individual challenges, but it also offer opportunities that boosts the individual dream; success stories are many. You are your own fortune! The entrepreneurial spirit is impressing, and the courage as well as the hard working attitude. The same dedication and adaptability reflects the society as a whole.

The life in Oslo is more settled; the living conditions are predictable. Norway has social welfare that provides economic security. We are a homogeneous society with little difference between rich and poor, and we are a small population. As individuals this

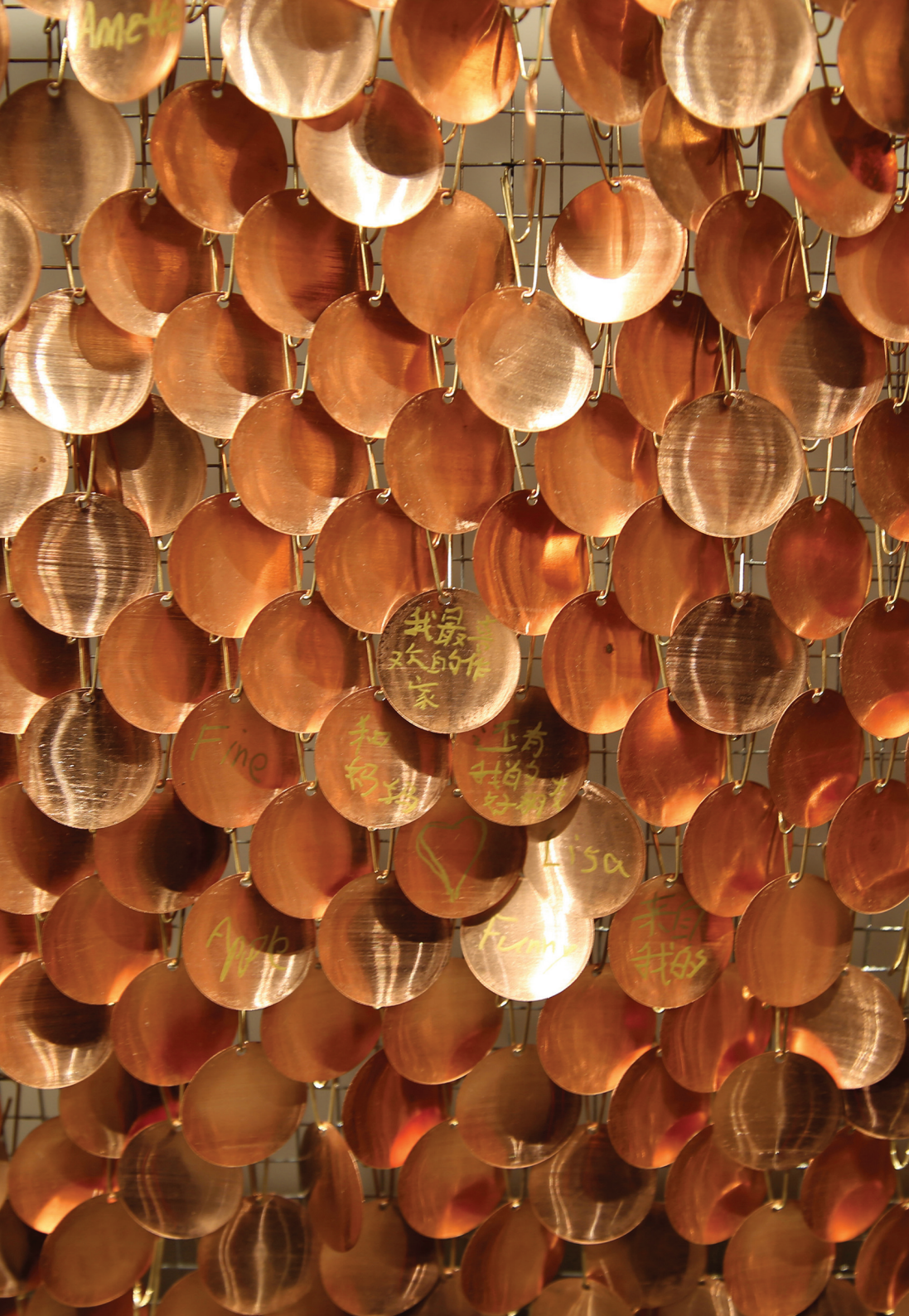
gives us comfort and personal freedom. As a society this makes us perhaps not as dynamic; we have the basics and can enjoy the luxury to further develop at a slower pace.

The vast contrast fascinates and makes me appreciate Shanghai. First of all I draw lots of impressions and gain insight into many personal stories and learn about how life is in Shanghai, in a Chinese society; China is huge and holds great diversity in living standards and life styles, ancient and modern times float side by side. Rapid development results in generations with very different references, ideals and life stories – and this makes China a universe of many parallel realities. Such a manifold gives much to reflect upon.

Exploring another culture also reflects your own society, values and way of life. To commute between Oslo and Shanghai is valuable for me, as I get the best of two opposites. I draw inspiration in my work from observing daily life in very different conditions, by contrasting tradition, philosophy etc. It also enriches my life as it sharpens me and makes me see things clearer particularly in relation to values, what one seeks in life, desires and fears, and most of all it makes me value what I take for granted in my life in Norway.

Q: On *Make a Wish*, some audiences see it as a poetic echo from the past wisdom of a North European fable commenting on the contemporary crisis, e.g. the well of black oil mirrors certain environmental issue; some would interpret it as an oriental temple for mediation on the golden value of the materialistic world. But in your own words, 'the installation reflects both internal and external conflicts', so, what are these conflicts and the causes of conflicts?

A: How to find reliability in an unknown future? The human imaginative ability makes us search for signs or answers. I believe unpredictability fosters dreams and hopes, either purely personal or collective. Thus, the link to wishes.



Amelia

我最喜欢的作家

Fine

和书

还有书的封面

♥

Lisa

Apple

Kiana

和书的封面



The internal and external conflicts refer to both individual and community challenges.

The internal refers to the inner discussions in our personal journey. The stream of all small and large choices and actions in life can be crucial to how our lives change paths in the future. The personal faith and doubt we face, how we balance the pressure from others versus personal desires, how we juggle sense and sensibility, egoism and unselfishness, etc. To meet our own reflected image in the black oil, to see ourselves as others see us, might address reflections or self-examinations.

The external is aimed at the public value debate and is about the assessments and choices we as a society make for our common future. This applies to everything from political guidelines to the fostering of collective attitudes towards our shared global challenges, like you address it in your interpretation of the installation, the environmental issues and excessive focus on the materialistic values.

Q: As you invite the viewers to write their wishes or female names on the copper reliefs, what kind of wish would you like to make or female would you like to credit in your life?

A: Today, when I try to answer your questionnaire, incidentally it is March 8, which is also the International Women's Day. Even in a liberated society as Norway where we pay attention to gender equality, we still have a way to go.

Just by thinking of all the world's injustice, thousands of wishes come on my mind. Of course all the general ones like peace on earth and let all children be safe, to issues that promote human rights and human dignity, to more personal wishes for me and my loved ones. We have a pun that says if you tell your personal wishes to others, they will not come true – so for this reason I will keep mine as a secret.

Of female names I could certainly fill the entire cobber wall on

my own, starting with pioneer women from the arts Judy Chicago, Frida Kahlo, Louise Bourgeois, the beloved philosopher Simone de Beauvoir, the scientist Marie Curie, the Norwegian prime minister in the 80´ Gro Harlem Brundtland, the musician Bjork, just to mention a few. And the ones who have been important in my personal life, from teachers who encouraged talent, to friends who have given support, to mothers, aunts and grandmothers who have supported by passing up the trail before you – to all of them I am grateful.



I'm Fed Up With Them

Xia Wu

I'm fed up with them. This worldly life
This hideous look sprinkled by sandy wind
For a long time, I didn't believe in god
Nor talk to mother with deepest heart

I wrote down attack, humiliation and sigh --
I am a petty girl who won't get along with any others
Once yearned for marriage, yet counting alone my age. Silently
Caress my own body, proud yet scared

This swelling pride, comes from blooming breast
Wave after wave of rising pain
This unknown fear, require a heresy to sustain
When unbearable, white dress is stained

With mighty storm conquering lovers
With menstrual blood streaming from body
With sky, unable to empty oneself despair
With a bird's wail, whirling when it cannot find its other

Xia Wu, poet, living in Shanghai.

我厌倦他们

夏午

我厌倦他们。这尘世
这被风沙灌溉过的嘴脸
我好久不信上帝
好久不和妈妈讲心里话了

我写下过攻击，屈辱和感叹——
我是一个跟谁也搞不好关系的
小姑娘，曾渴望结婚，并默默数著年龄。默默地
抚摸著自己的身体，又骄傲又恐惧

这不断膨胀的骄傲，来自正在发育的乳房
有一阵一阵的胀痛
这莫名的恐惧，需要一个异端来支撑
需要在支撑不住的时候，弄脏白裙子

以席卷情人的暴风骤雨
以身体里汨汨流出的经血
以天空，无法空出自己的绝望
以一只鸟找不到另一只鸟，回旋的哀鸣

夏午，诗人，现居上海。





S
P