

Stiftelsen 3,14, i samarbeid med BEK og Maur prosjekter, inviterer med dette alle kollegaer og andre interesserte til et unikt møte med tre kunstnere fra Sør Afrika, James Webb, Marcus Neustetter og Stephen Hobbs. Tidspunkt er søndag 6.juni kl.19. Vi serverer drikke fra barskapet.

Webb, Neustetter og Hobbs vil presentere to stedsrelaterte kunstprosjekt utviklet over den siste måneden i Bergen/Austevoll, inklusive digresjoner og innspill, og det er åpent for spørsmål og diskusjon.

Marcus Neustetter og Stephen Hobbs har gjennom The Trinity Session arbeidet i og med noen av de vanskelig tilgjengelige sosiale områdene i Johannesburg, parallelt med utforskning av ny teknologi som satellittbaserte navigasjonssystem. James Webb er en kunstner som primært jobber med lyd som materiale for å gripe inn i og endre vår opplevelse av omgivelsene og narrativet vi opplever. Hobbs / Neustetter og Webb har oppholdt seg som gjestekunstnere ved AiR Bergen på USF Verftet. Begge kunstprosjektene vises på Stiftelsen 3,14 fra 4. juni.

Mer info om kunstnerne og prosjektene: <http://www.stiftelsen314.com> - <http://www.onair.co.za/broadcast/> og <http://www.theotherjameswebb.com/>

Kort om prosjektene:

James Webb will discuss his on-going, city-specific project, Prayer, in terms of its history, geography and artistic dynamics. This multi-channel sound installation, recorded in situ, is created out of audio recordings of prayers from all the religions practiced in the city. It was first created in Cape Town in 2000 and has been re-staged in Huddersfield, Nottingham and Bergen. Future versions include Copenhagen, Johannesburg and Birmingham with the next 6-months.

Hobbs/Neustetter's sustained preoccupation with connectivity and communication in site specific situations, finds them regressing to a time when Norway's islands were connected less by bridges and more by good faith. Hence the artist's most current mapping project involves traversing a group of islands in Austevoll, Norway. Their resultant 6 day camping, hiking and boating exercise served as the artist's means of encountering and collecting particular experiences pertaining to the right of access. Preparation for the installation in the gallery has caused Hobbs/Neustetter to question the relevance of such a lived experience and the means by which this is represented and or translated into a gallery context. Hence the landscape-type installation situated on the entrance and stairwells of the gallery serves as a pseudo simulation for the audience, forcing the the viewer to re-orientate themselves temporarily while gaining access to the the gallery. This imposition on the viewer is a device aimed at making the viewer aware of a set of perceptive skills required urgently to navigate to the top. In this sense the installation is a reflection on the constant state of measuring that the artists encountered as they read sea maps, deciphered land masses and negotiated often shallow rocky waters in Austevoll. Hobbs/Neustetter will contextualise this intervention within a broader body of work that to date has made specific use of lo tech solutions to often complex social and spatial mapping projects.

Med vennlig hilsen fra
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