

Bergur Thomas Anderson on Constanze Ruhm

About the work *PANORAMIS PARAMOUNT PARANORMAL*, 2016.

My house used to be a movie studio. Right now, it doesn't contain any stories – Or at least, the house doesn't remember any of its stories. Maybe they all collapsed when the building was destroyed. At least I'm at the location. I'm on location, but the location can't find its beginning or end. How can I know anything about past and future through my current position? Does erasure of the past always precede new constructions? Architecture is a way to forget. What follows these new structures? *Ideas of images, places and stories* that are made up out of necessity? Every time you tell a story, its slightly varied. Like the houses, same story with a slight variation. This is why we create stories, out of the impossibility of the place telling us anything about its past. The reason we tell them again, is because we become bored with them. Its a way of evaporating the past, a chance to spike it up a little bit. And as the escalation goes, like in a whispering game, repeating leads to something new. Repetition is a way to forget.

Within my work, I see repetition as a method of getting out of the tracks. Like a car stuck in the mud, it must continue to run until you forget where you came from or where you are going. Thats when things really kick off, being free of the burden of past and/or future. I lose myself within a gesture, a phrase, a bar of music. 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4... Looping as a way to forget. But every time I repeat something, there is an alteration. No gestures are made or things said without a slight difference. Its like freezing the movie frame. When its frozen, it doesn't really "freeze". Its more like its being turned on and off repeatedly until what preceded it or exceeds it becomes irrelevant. Freezing as a way to forget.

Forgetfulness is maybe the first step towards de-contextualization. My works deal with de-contextualization in the way things can be brought in by forgetting where they came from or what their history is. These items of images, sound, frames, narratives overlap in a new space. The work is seen as a kind of architecture built out of the need for new stories. Older ideas of images, places and stories are hinted at. Its like the birds become alter ego's. Odin's ravens sit there remembering and thinking what was, and the parrots become ways for us to impose the new up on to them. They remember frequent dialogs, the ravens go further in to the past. The ravens remember the movie studio that my house was once. Unlike the parrots, they can only express themselves in gestures. I can't teach them anything and to know something about the past I must learn their language.

The future is indeed for the ones who seek gestures as their medium. The discursive terrain we enter by inquiring the past are different languages than we are used to. The language of birds is a good examples. A language does not only come out of their beaks. It also comes out of the way they move, the way they flap and pace around on the round cage. Bit by bit, the past unfolds in the dark space where the birds are able to interact in peace. The discursive takes place there as memories are recounted and brought in to a new context. Architecture is re-imagined, repetition is re-imagined, looping is re-imagined context is re-imagined, continuation is re-imagined, freezing is re-imagined and every time we do this re-imagining, something changes. Repetition is a way to forget.