Laura Horelli

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Laura Horelli har tidligere begejstret for et kulturalt område, blandt andet i Frankfurt, hvor hun i 2001 arbejdede med projekterne "Groups in Frankfurt". Projektet bestod af en publikation som indeholdt præsentationer af en lang række nationale eller kulturelle forretningslinjer i verden, som for eksempel en tysk bank og en tysk-amerikansk venskab i Frankfurt. Denne eksperience og de mange lange stunde under det indledende arbejde var et antal af foreninger var stort men oplysnings- ningerne om dem relativt små.

Hun inviterede derfor 15 foreninger til at deltage i et projekt som sammen med sig selv, deres aktiviteter og mål i en informativ publikation som skabes for delemmelige. De er skrevet i byen skøn coffee, butikker, restaurant, biblioteker, musik, fitness etc. Herfra kunne enhver interesserede tage et gratis eksemplar med sig.

På vis in kan sige at projektet i Frankfurt lagt sig i forlængelse af traditionen indenfor kunsten om at skabe "multiples", der vil siges massproducerede kunstverker, som ofte gives væk eller sælges for en symbolisk pris. Idéen med multiples er blandt andet at give flere mennesker mulighed for komme i bestilling af kunst, eller at have en mere personlig kontakt med kunsten og dens budskaber. Et andet aspekt af multiples er at de ofte spiller på markedsførings, omfattning, forbrug og ejebegær, mekanismer i samfundet som kunsten en del af ligevæl som den kommer inden for dem.

Laura Horelli publikation adskilte sig imidlertid fra multiples genren ved at ikke at være et forfat på at få kunst til at nå flere mennesker. At publikationen udsprung af et kunstprojekt var underordnet. Derimod er det vigtigere at tale i betragtning hvordan den spillede på begyndelsen på informer og punkter som mainstream medier ofte lag tilsoner et tilsyn eller på tiltræder med stereo-
ciske billeder, der bekræfter en bestemt holdning. Ved at sette i en publikation givne en inddødelig aflås af de historier og billeder som skabes via tv og de trykte medier. Kunstneren træder ikke tilbage som kunstner i traditionel forstand og bliver en katalysator, en initiativtager, som vender op med informationer fra forskellige steder.

I flere af Laura Horellis arbejdsmetoder, minder på flere måder om journalis- tens arbejde. Begge arbejder med informelle materiale og medarbejder i en delade og delt med de, der er angivelige som historier. Hvor journalisten kan arbejde uden tanken om en vis objektivitet i sin ind-
samling af materiale, lader Laura Horelli sig i højere grad styre af sine intuiti- ver, og de muligheder som en situation byder på. På som hun selv udtaler: "Jeg kan ikke sige, at jeg har taget en hypothes. The conclusions of the research are open to various interpretations."

Et eksempel på hvordan et re- search materiale er blevet udformet i flere versioner er det video-
baserede værk "Helsinki Shipyard / Port of San Juan" (2002-2003). Værket blev til efter et ophold i Puerto Rico og var inspireret af et billede i en turistbrochure af kryds-
nogskibe i San Juan. Billedet udløste en etnografi om et skibsfartøjs kryds-
nogskib i Helsinki, som Laura Horelli boede ved siden af som barn. Deraf fik hun idéen til at filme kunstneren og hans elektroniske inretninger i Puerto Rico, og deres konstruktion i Helsinki.

Hun var specielt interesseret i folkes relations til skibene på disse to geografiske ydra forskellige lokatio-
ner, og billederne ledede derfor af de ansatte beretnelser om deres arbejdsklager. Stedernes forskellige

Laura Horelli baserede projektet til at blive præsenteret så fort som vinteren 2003 og forbedret i 2004.

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When the Finnish artist, Laura Horelli, came to Kosovo in March to start a three month resi-
dency it did not take long before the news spread about Malmø. She informed her-
self about the city’s past as an active shipping centre and got to know about its present mul-
ticultural reality through her con-
versations with people living in the
areas like Rosengård and Sofie-
land. One of the intentions be-
hind her being invited to initiate a new project for Kosovo’s one-
year programme "At 2003 Malmø
will no longer be ‘Stodle’.
Along with I Laura Horelli several other international artists have been
elected to develop projects, among them Lynn Löwenstein, Yas Baratana, Ela Esren and Katz Sander. During 2003 these artists have or will have a Kosovo studio as a base for their initial research.

The artists will work on projects that are in line with the cultural diversity and to differences in daily life, univer-
sal arts will all be in common. Laura Horelli has previously been engaged in questions of cul-
tural diversity. In 2001 she made "Cultural Groups in Frankfurt", a pub-
lication with presentations of a variety of cultural and national associations, for instance a

Turkish and a German-American club. One thing that struck her when she started her research was that there were a large number of associations but the information about them was relatively small. She invited over 150 associations to make a page about themselves, their activities or perspectives for an informative publication that was to be distributed in public places like cafes, shops, tourist information centres, libraries, museums and fuses centres. All those who were interested were then offered a copy for free.

In some ways the project can be seen as being in line with the idea of multiples within art. Multiples are mass-produced artworks which are often given away for free or sold for a symbolic price. The intention with multiples is to give the people who come into a shop, for example, information about art or their personal contact with it and its messages.

Another aspect of the multiple is that they often play on market forces, trade, consumption and the desire for possessions, mecha-
nisms in society that art both part of and comments upon.

Laura Horelli’s publication dif-
fers however from the multiple
given away in a shop, in that the project is a more permanent one.

Laura Horelli’s intention was to make art reach more people. The fact that the publication originated from Laura Horelli’s own project was second-
ary. What is more important is to consider how it played on the market and how it can be used in the same way for other purposes.

Putting a publication into circula-
tion is not a simple process. The art-
terest in the stories and images often crea-
ted through television and print media is much higher than the role of the artist in the traditional sense, and instead becomes a catalyst to the things that count and comment on society and its perception of itself.
often open to various interpretations.

The video work Helsinki Shipyard / Port of San Juan (2002–2003) is one example of how research material can be shaped into more than one version. The work was made during a stay in Puerto Rico and was inspired by an image in a tourist brochure showing cruise liners in San Juan. The image released a memory of a shipyard building cruise liners in Helsinki, next to where Horell lived as a child. From that she got the idea of filming the interiors of the cruise liners in Puerto Rico and their construction in Helsinki. She was especially interested in people’s relations to the ships in these two geographically different locations and the images are accompanied by the employees’ stories about their work place. The difference between the places is not of importance for the content alone. The context that the work is shown in has an equal influence on the form, and it is this fact that has resulted in a number of versions being made. The first version was shown in an internet café in Old San Juan, which was mainly visited by members of the ships’ crews. The decision as to how the video was edited and how is to be displayed was therefore informed by this environment. Since then, a new version has been made focusing more on the stories of the Finnish shipbuilders.

In several other works by Laura Horell the place or her relation to the place also functions as a springboard to investigate the social, cultural, economical and political conditions forming the contexts we are part of. Japanese English Advertising Slogans (2000) was a video installation made during a residency in Japan. The work is based on advertising slogans on Japanese products. The slogans are in English and utilised as graphic elements referring to western culture, rather than for their information about the product. From these slogans Horell has created an absurd non-sensical dialogue, performed as small sketches by Japanese amateur actors in everyday surroundings. In the installation the scene is projected in the space and on a monitor the products referred to in the dialogue are presented. The work is simple but the juxtaposition of daily life and advertising, east and west expresses the complexity inherent in the exchange of values between two cultures.

Current Female Presidents (5/2003) takes the whole world as a point of departure in the investigation of gender and power distribution on the global political level. Six large colour photo collages with images of the six female presidents who were governing at the time the work was made, are installed next to a black and white map of the world. In this case the work plays with the rhetoric of power and brings to our attention that the few women in political office are primarily in areas outside the powerful, male-dominated centres of the world.

Laura Horell’s Malmø based project will be presented winter 2003 and spring 2004.