

I would like to say something about what takes place in Elisabet Norseng's work. This I understand as being able to say something concerning how or why to leave it in a state of openness, so that it is maintained open, by enclosing it in a form, so that it is left inside, trapped as open.

We find ourselves to an increasing degree inscribed in an ecology which threatens to enclose us in a condition of being trapped by our own premise, created by ourselves. This is the larger physical total world theatre where the climate and the existential horizon appears to limit the sphere of action and accumulated "freedoms" for human beings. Or put in a different sense; What is approaching towards us is a concrete world in which things must be done in a completely different manner.

I make my association to Brave New World in which one is enclosed in a systemic continuum that regulates everything and everyone's place so that the system is in balance with itself. This is perfect as a larger system, but is problematic for some individuals who seek their own consequence rather than the system's.

In my mind's eye I see the boy who drew horses in such a way that they seemed to be living a life of their own in the drawings and didn't need a reference to living horses in order to live themselves.

The Open is discussed by Giorgio Agamben as something which belongs to the reflection around being, in a rendition of the world. The world is rendered in language, forms of language. This form of Open is positioned in contrast to those who are without language, the animals who find themselves enveloped inside of being. They have no access to that which is open. They are decided by being, without the ability to view it as opening, because they are not aware of the conflict between the world and being. What is open is an effect of language which gives whoever is immersed in it access to a position outside of purely being, caused by the fact that Being can be given a place in language / the world.

This is also discussed by Heidegger. One asserts that the beast is possessed by being, the animal is trapped in being as a condition for the animal to be, as in incarcerated in existence (or being). Being as consciousness of the Open has been denied the animal.

In such manner it is that mankind is brought into being, through the language as its world.

I consider that Elisabet Norseng writes this openness as demonstration in the world, containing what is open. She practices the Open by creating a room for unfetteredness of the open as a demonstration in output, traces of actions within a limited physical entity and thus referring to the approach to the problem concerning the open and a question of the world.

Here I can be more specific: I have seen works on paper with traces like spots, specks, points in open surfaces – or image spaces. They are of various format and variegated material and size. They are, as I perceive them, intended in relation to that trail they leave behind, as their own possibility of what they could have been. They are static presentations of what they could have been and where the composition is a form of game with its own possibility. It appears to me as a score sheet for "that-something-in-itself-which-is-possible". I see a manner in which to be taken in by this Open in the World.

It has been processed intuitively in the rhythm between the action impulse of the points so as to confirm the acceptance of the limitation and simultaneously the implementation of the concrete possibility, which resides inside the limitation, so that it is kept open. This further entails that the syntax of the works doesn't roll them back in a logically traceable sequence of why or how they became thus. We are talking about a syncopated order where the incorporation of the points seemingly is guided by an impulse one cannot immediately detect.

It is important that this type of work is undertaken and I believe it is connected to development of tolerance and humanity because it is an individual's responsible exercises with a concrete open practice, accepting and developing a specific limitation as a possibility. It can be that this type of exercises in mounting degree can become decisive for how one in the future shall not become subject to a loss of the world.

Titel: "The Event Horizon"

Oslo 20.12.-07 Stein Rønning Prof. KHIO, avd. Statens Kunstakademi / *Norwegian State Academy of Art*. Translated by Eric Scobie.