

EGGSISTENCE

A WRITTEN AND PHOTOGRAPHIC EXPLORATION ON HOW TO PHOTOGRAPH AN ~~INVISIBLE~~ EGG.

PHOTOGRAPHY IS SIGHT. A BLURRED AND HALTING VISION. IT IS A MEDIUM CHANGING BOTH RAPIDLY AND RADICALLY. WHILE WRITING THIS TEXT I HAVE EXPLORED THE EGG IN A VISUAL AND TEXTUAL MANNER, AND IN A SHARED BELIEF THAT A PHOTOGRAPH CAN BE CONSIDERED AS A REASONABLE IMPRESSION OF REALITY.

SO I THOUGHT WHY NOT APPROACH THE THESIS AS IF I WOULD PHOTOGRAPH IT?

CONTENT

● INTRODUCTION	1
● SURREALISM AND EGGS	2-7
● THE KILLING	7-8
● MAKING AN EGG	8-11
● HOW WE SEE THE WORLD AND HOW CAN WE TRUST WHAT WE SEE	11-14
● WAYS OF SEEING	14-17
● MIRAGE	17-18
● STILL LIFE	19-22
● WOLFGANG TILLMANS EGGS	22-23
● THE BODY IS A LIE	23-25
● EGGING, PHOTOGRAPHY AND SOCIAL RESPONSIBILITY	25-29
● A WOMAN IS WITH A CHILD	29-32
● CONCLUSION	32-34

INTRODUCTION

It might seem strange to write a thesis about eggs. Maybe even a little bit silly. What do you mean with eggs? Edible eggs? Chicken eggs or alligator eggs?

It is common to think that the egg is just an everyday object. Nearly offensively generic. A mass produced and mass consumed product, eaten by humans for thousands

of years. It is simple and universal.

On the contrary the egg has been a symbolic and important object for our culture, religion and art. It has been appreciated for its symmetrical shape and aesthetic traits, but also it has a metaphorical merit of the pure and unexposed. The human brain recognises visual simplicity, balance and the impression that something is contained². Its smooth curves are to our eyes an antithesis of hostile or edgy; and there's something comfortingly complete about it³.

Is it maybe therefore that the egg is deeply integrated as a symbol of fertility, rebirth, death, sorrow, imagination and light. Eggs has been painted, cracked open, their shells have been decorated and people have used eggs to decorate their bodies during rituals.

Eggs are served in all forms, at all times, breakfast, lunch, dinner and dessert, all over the world. What is most important for this thesis it is that the egg seems to be a perfect example of a literal enigma, hidden in plain sight! And we must not forget the ancient unanswered question; what came first, the chicken or the egg?

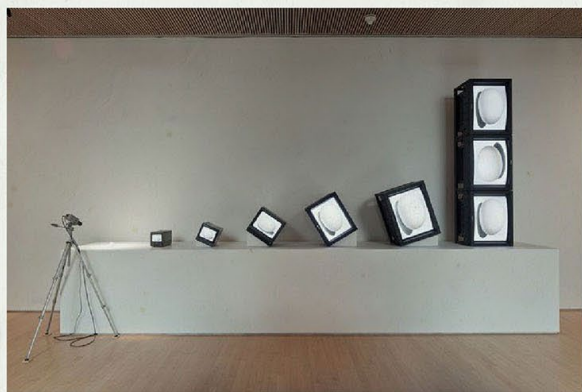
This thesis will be dealing with the visuality of a chicken egg, its photographic abilities and symbolism. In addition it will assess the use of everyday objects in still life photography and paintings. How artists use these objects to shape and form visual



1. PHOTO BY LO SWERSEN

narratives, beliefs and delusions. Especially emphasising the Surrealist movement in the beginning of the 20th century, who often used eggs as a symbol, where it advocates the idea that the ordinary and depicted expressions are vital and important, but that the sense of their arrangement must be open to the full range of imagination⁴.

2. <https://no.pinterest.com/pin/421931058809078998/> (1.5.2020)



As the border separating truth from fiction is being worn thin. Consequently how we relate to the visual world is being altered by this too. In this text the egg will be considered as a contemporary representation of the unknown and hidden. We no longer only perceive reality through a physical world. Much of our interactions, relationship and conversations is through an altered and controlled forum owned and facilitated by large companies. Such as Google, Facebook, Twitter and Instagram.

While looking closely at the egg I am therefore not just addressing a well known edible commodity, but also using it as a visual tool. I attempt as Magritte did so well, to look at one object, but to see another.



3. <https://elephant.art/egg-art-not-just-easter/>
4. <https://en.wikipedia.org/wiki/Surrealism> (2.12.2019)

SURREALISM AND EGGS

Humans always try to find an explanation for their existence, misery or happiness. The egg is just another one. As artist Marcel Broodthaers explained:

*«All is eggs, the world is an egg. The world is born of the great yolk, the sun. And the belly of a wave is white. A heap of eggshells, the moon. Dust of eggshells the stars. All, dead eggs.»*⁵

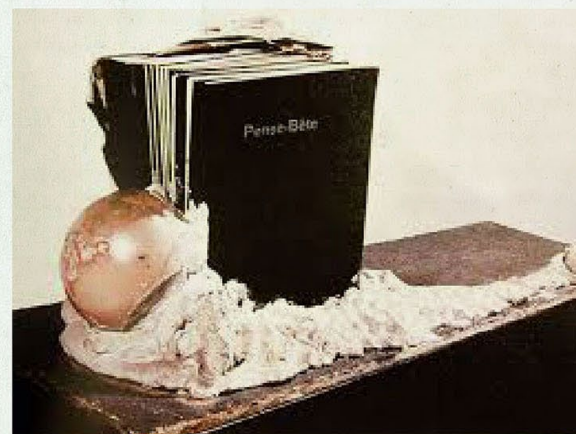


3. <http://www.artnet.com/artists/marcel-broodthaers/sac-en-cuir-avec-oeufs-leather-bag-with-eggs-Rox7J5RUR4W4U3Mppwz2> (1.5.2020)

Marcel Broodthaers was a Belgian poet, filmmaker and artist⁷, an artist that did his breakthrough well over 40 years old. His most famous work was done by embedding his unpublished poetry books in plaster.

Turning away from poetry and filmmaking he entered the art market. With wit and amusement and deeply engaged in the French/Belgian surrealist environment he began developing concepts concerning the temporality of artworks and their ephemerality, while highlighting the process of creating art from ordinary objects. Thereby also expanding the traditional visual lexicon by including elements taken from the everyday, such as the egg. Artist like Broodthaers has been⁸ important influence on this text, with his sculptures of eggshells and visual playfulness. As has the Dada movement and its ideas emphasising chance, merging fiction with reality and randomness.

4. <https://www.annuaires192172/marcelbroodthaersbroodthaerskabinet/> (1.5.2020)



Our hands are free to manipulate objects, make them look like something else or hide the original intention. As John Szarkowski mentions in the book Looking At Photographs: 100 Pictures from the Collection of the Museum of Modern Art:

«A teacher of drawing, once pointed out to his students, in trying to persuade them to use the whole sheet of paper, that a peanut in the bottom of a barrel was merely a spot, whereas a peanut in a penny matchbox was a piece of sculpture»

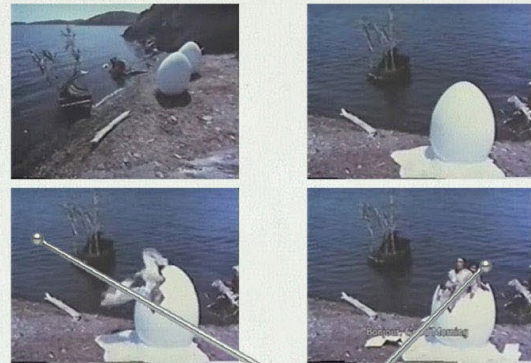
While our eyes take in what is in front of us, we learn what the object is, through language, however we perceive it through our vision. The object and the situation might be experienced differently due to different experiences or preferences. Yet we we through language we agree on a certain truth of what the object is. Or how Descartes explains our perception of objects, he uses the example of a piece of wax from the honeycomb.

«Certain things seem to be apparent to the senses, it tastes of honey, it smells of flowers, it has certain sensible colour, size and shape, it is hard and cold and if struck it emits a sound. But if you put it near the fire, these qualities change, although the wax persists. Therefore what appeared to the senses was not the wax itself.»

You perceive the wax through¹⁰ your senses and therefore instantly become deceived. Because knowledge of external things must be by the mind, not by the senses.¹¹

As with Columbus and his egg. The story dates back to the 15th century, in which it is said that Christopher Columbus was told that finding new trade routes was not a huge accomplishment, but more a strike of luck. He then challenged his critics to balance an egg on its tip. They quickly gave up the task, and claimed it was impossible. The story then says that Columbus reached out for the egg and slightly cracked its shell. It could now balance on the tabletop. The Egg of Columbus is now a lingual expression to describe brilliant idea of discovery and imagination, that seems so effortless and obvious. This is also what makes the notion of the egg so interesting. Many surrealists considered the egg as a symbol of rebirth and imagination. Magritte painted the egg into a bird, while Salvador Dali emerged from an egg and declared him self as reborn while he threw blood, milk and fish out of the shell. Salvador Dalí was reborn as an artist from an egg. He hatches and says;

«Good morning! It is now for the first time that Dalí is born without any type of traumatism »



5. <https://www.youtube.com/watch?v=nZ7r2v4tRE> (26.09.2019)

He throws some red paint, symbolic blood, some fresh milk and symbolic fish to honour the Mediterranean people.¹² For him the egg was a universal symbol of fertility, rebirth, sexuality and hope. But maybe also the symbol of the unknown. As with the clocks in his painting *The Persistence Of Memory* from 1931, he uses an everyday object and makes into something of significance. The clock melts away, and a dream landscape emerges, without order or control. It

illustrates how unimportant and arbitrary time can be.

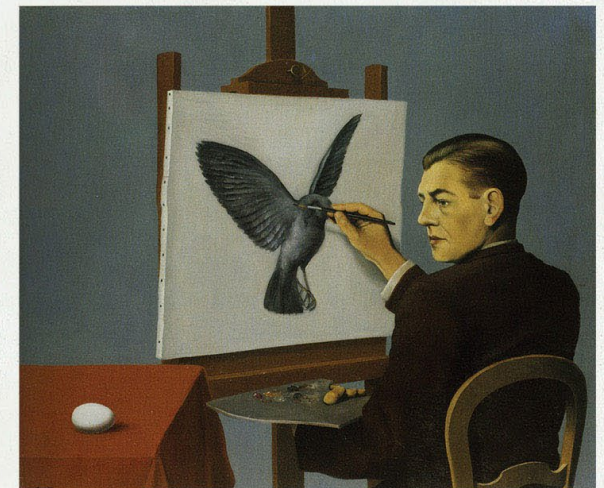
Magritte on the other hand, accepts and paints with language. But he also uses common and familiar objects that he displaces and warps. Intentionally to cloud the social mirror we apply to see ourselves. His images expresses a spiritual experience, but always in a concrete setting, circumscribed by a certain static materiality demonstrated through the illusion of tangibility¹⁴. So when Magritte paints his eggs he paints a contradiction. An insurmountable idea that celebrates freedom of thought and imagination. The title for the thesis was also inspired by a book with the same name, a collection of his work from 1926-1938.



6. <https://www.the-artists.org/art/artworks/dali-the-persistence-of-memory-02343/> (1.15.2020)

John Berger says that art is what mediates between what is given and what is desired.¹⁵ The Surrealist wanted to challenge the real and unreal, and confuse and destabilise the

established societal ideas. Only through undoing what is publicly accepted we can glimpse the impossibility of it being otherwise. As with Magritte's surrealist paintings, it is often notable to pay attention to what he choose not to paint.



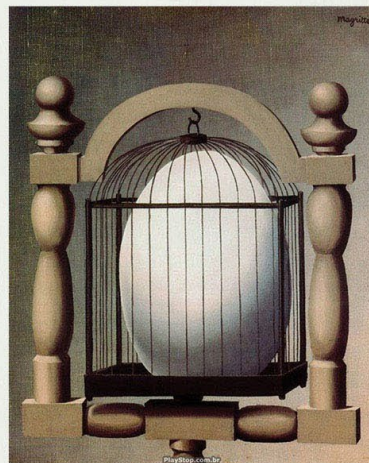
7. <https://www.bernemagritte.org/la-clairvoyance.jsp> (2.12.2019)

In *La Clairvoyance* Magritte is painting a self portrait of himself painting a bird, however his subject is an egg. The potential of the egg is the bird.¹⁶

In Magritte's painting *Elective Affinities* he paints an egg in a cage. Inspired by the novel from Goethe. The title is taken from a scientific term to describe the tendency of chemicals to combine with certain substances in preference to others. In his novel Goethe uses this term to explore human psyche, and whether or not the laws of

science can undermine or uphold the institution of marriage and other human relationships.¹⁷

Constantin Brancusi (1876 - 1957), was a Romanian sculptor, painter and photographer who worked in France. He is considered the patriarch of modern sculpture and was a pioneer of modernism.¹⁹ His art emphasises the clean and geometrical lines and balances the idea of form with more symbolic allusions of representational art.²⁰



Le commencement du monde, in 1924; The beginning of the world A sculpture that is nicknamed Brancusi's egg. According to the artist the sculpture is intended to represent perfect beauty, an asymmetrical oval, a reduced and compact form that refers not only to the beginning of the world, but the mystery of human kind.²²

8. <https://www.monogramme.com/elective-affinitiesusp> (2.12.2019)

5. <https://www.moma.org/collection/works/146941> 10.11.2019
7. <https://www.moma.org/calendar/exhibitions/1542> 2.12.2019
8. <https://www.museoeminasofia.es/en/collection/artwork/panel-eggs-and-stool> 2.12.2019
9. LOOKING AT PHOTOGRAPHS: 100 PICTURES FROM THE COLLECTION OF THE MUSEUM OF MODERN ART, JOHN SZARKOWSKI, ABRAMS, INCORPORATED, 1973, 2, ILLUSTRATED
10. HISTORY OF PHILOSOPHY, BERTRAND RUSSELL, SIMON & SCHUSTER (US), ALLEN & UNWIN (UK) 2004. p.517
11. HISTORY OF PHILOSOPHY, BERTRAND RUSSELL, SIMON & SCHUSTER (US), ALLEN & UNWIN (UK) p.518
12. <https://www.youtube.com/watch?v=YIFsdVPXmNE> (26.09.2019)
14. ABOUT LOOKING, JOHN BERGER, KNOPF DOUBLEDAY PUBLISHING GROUP, 2011 p.162
15. ABOUT LOOKING, JOHN BERGER, KNOPF DOUBLEDAY PUBLISHING GROUP, 2011 p.165
16. <https://www.moma.org/audio/playlist/180/2391> 2.12.2019
17. https://en.wikipedia.org/wiki/Elective_Affinities 24.10.2019
19. https://en.wikipedia.org/wiki/Constantin_Br%C3%A2ncu%C8%99i 10.11.2019
20. https://en.wikipedia.org/wiki/Constantin_Br%C3%A2ncu%C8%99i 10.11.2019
21. <https://www.pinterest.cl/pin/445926800596781956/> 2.12.2019
22. <https://krollermuller.nl/en/constantin-brancusi-the-beginning-of-the-world-1> 10.11.2019

THE KILLING

On my way home from school yesterday I hit a bird with my bike.

It was all my fault.

I did not pay enough attention, I was cycling towards Scheveningen and had just past the Scheveninge bosjes.

When a flock of pigeons suddenly appeared around my feet.

I felt my bike hit something soft and grey.

I immediately jumped off my bike,

No No No

Stared down at my tire, the other birds had disappeared, but this one did not move.

Briefly it blinked it's grey tiny eyes.

Then they closed.

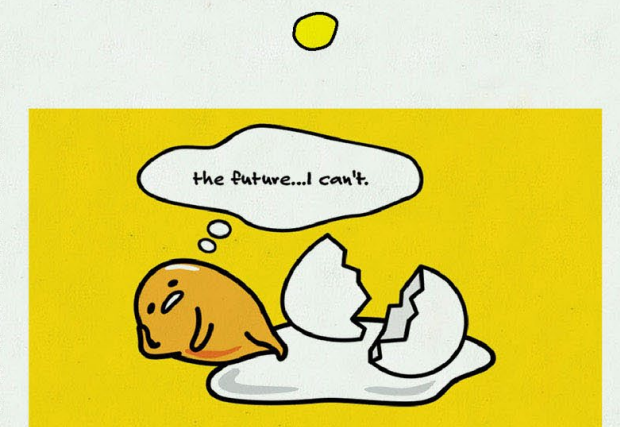
I did not know what to do, I just sat down next to it. I took out my phone, opened it and looked

at the screen. Who to call, what to do. I have never killed anything before. Then a man came up to me, I saw what you did I'm so sorry I said. He looked at me, It happens, maybe it was sick already said the man. He took the bird into his hands and lifted it off the pavement, It would have known to move otherwise What should I do with it? I asked Just leave it, there is nothing you can do now But can't I burry it? No no, there is no point Are you sure? I'm so so sorry. But you can maybe call the dierenambulance if you want to? Okay I said.

And I opened my phone and googled dierenambulance Den Haag. They were nice on the phone, not judgemental at all, apparently everyone kills pigeons. They said there wasn't much I could do for it now. If I wanted to be helpful I should put it in the trash, since then no-one had to come and pick it up, and if it had deceases it would prevent other animals from eating it. So I picked up the warm small body and carried it to the closest trash can. In the Netherlands they have underground trash cans, so you cannot see what is inside them, you put the trash on a little shelf and then you close it and the trash

falls down into a huge underground box. When I cycled away I kept thinking of the bird, what if it would wake up underground, all in the dark. It would think it was heaven at night and fly around among the trash. All I can say is that death comes after the egg. There is always an end to a beginning.

falls down into a huge underground box. When I cycled away I kept thinking of the bird, what if it would wake up underground, all in the dark. It would think it was heaven at night and fly around among the trash. All I can say is that death comes after the egg. There is always an end to a beginning.



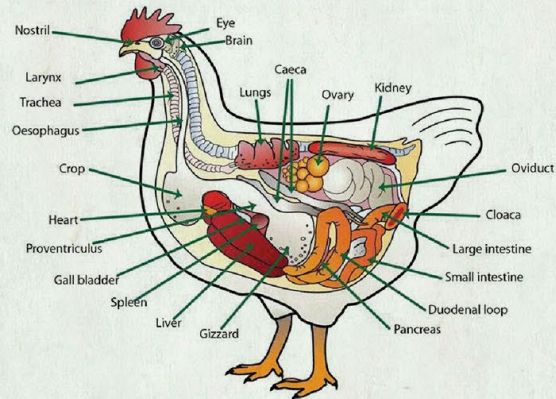
MAKING AN EGG

A chicken egg is created from the inside out. It starts with the yolk in the ovary, and when the yolk reaches the right size, it is released from the ovary by ovulation and travels down the infundibulum, if fertilised, it happens here.²⁴ The yolk keeps on travelling through the chicken, and in the magnum the albumen is added, this is what we call white. The developing egg will spend most of its time in the shell gland, where the shell and any shell pigments are added²⁵. When it is fully developed it reaches the cloaca,

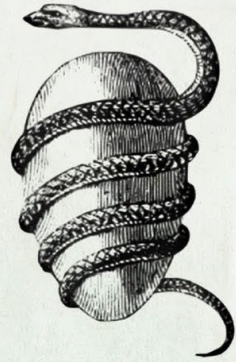
9. <https://www.pulic.com/eggs-for-depression> (2.12.2019)

where it is pushed out with the end first. The size, colour and weight of the egg varies depending on the hen. Chickens are kept widely throughout the world, and the mass production of chicken eggs is a global industry. In 2009, an estimated 62.1 million metric tons of eggs were produced worldwide from a total laying flock of approximately 6.4 billion hens.²⁶ World history has also indicated that the chicken was one of the first domesticated farm animals, in South-east Asia and the Indian subcontinent even before 7500 BC.

10. <https://www.pinterest.au/pin/484559241149381580/> (2.12.2019)



As mentioned the egg has lived a dual life, both as a commodity through our culinary development, and as a symbol and carrier of life. But not only in art. It is often considered the first visual manifestation of creation. In many ancient cultures it was a common belief that the universe emerged from an egg, and it has been used as a tool in ritualistic practises



11. <https://nl.wikipedia.org/wiki/Besand:Orphic-egg.png> (2.12.2019)

and decorated for ornamental purposes. In nearly all religions or cultures the World Egg, a mythical motif from the Proto-Indo-European²⁸ culture has been considered as the origin and creation of the world. In



12. <http://www.aboriginalartstore.com.au/artists/briscilla-scobar/painting/ganna-white-eggs/> (1.5.2020)

both Egyptian ancient culture, Hinduism and Greek mythology they believe that the first God was born out of an egg. Chinese mythology differs slightly and it is believed that the egg hatched Pangu, who creates the

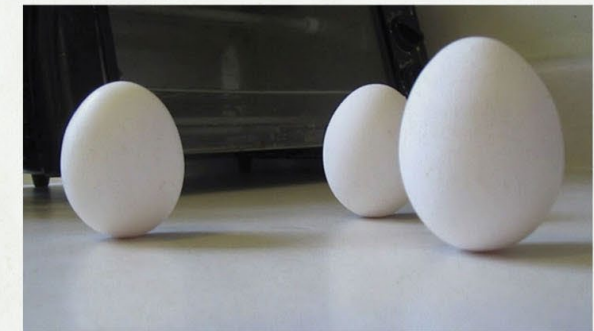


13. <https://www.canterbury.ac.nz/pan-eggs/> (2.12.2019)

world between the two broken egg shells. In greek mythology they speak of the Orphic egg. An egg depicted with a snake wound tightly around it. This is the source of the universe and hatched the first God, Eros, who was later named Protogonos and Phanes

and was said to be both male and female²⁹.

In Australian Aboriginal Dreamtime the egg was a symbol of light. When Dinewan the Emu quarrelled with Brolga the dancing bird, Brolga angrily grabbed an egg from Dinewan's nest and launched it into the sky.³¹ The yolk struck wood, caught fire and was transformed into a dazzling sun that illuminated a hitherto dark world.³²



14. https://en.wikipedia.org/wiki/Egg#/media/File:Balanced_eggs.jpg (2.12.2019)

In Chinese folklore it has been tradition to balance eggs on a flat surface during lunar new year, this can only happen then due to the changed gravitational force of the moon and sun. This is still practiced during new year, and is often used as a symbol of peace and tranquility entering the new year.³³

In Judaism eggs are a symbol of mourning.³⁵ After a funeral friends and family of the deceased prepare a meal of condolence, which includes hard-boiled eggs to recall the sorrow and destruction of The Holy Temple. Eggs and other round shaped food, such as bagels and lentils, also represent the circle of life.

22. <https://krollermuller.nl/en/constantin-brancusi-the-beginning-of-the-world-1> (10.11.2019)
24. <https://4hinet.extension.org/how-does-a-hen-make-an-egg/> (2.12.2019)
25. <https://4hinet.extension.org/how-does-a-hen-make-an-egg/> 24.10.2019
26. https://en.wikipedia.org/wiki/Egg_as_food 24.10.2019
28. https://en.wikipedia.org/wiki/Proto-Indo-European_mythology 15.03.2020
29. THE ORPHIC HYMNS, APOSTOLOS N. ATHANASSAKIS AND BENJAMIN M. WOLKOW, THE JOHN HOPKINS UNIVERSITY PRESS 2013 p.57
30. <https://nl.m.wikipedia.org/wiki/Bestand:Orphic-egg.png> 2.12.2019
31. <http://narayanoracle.com/?p=1415> 2.12.2019
32. <http://www.aboriginalartstore.com.au/artists/priscilla-escobar-mapaljarri/goanna-with-eggs/> 2.12.2019
33. <https://www.theguardian.com/childrens-books-site/2016/feb/08/top-10-chinese-myths> (2.12.2019)
35. <https://www.alimentarium.org/en/knowledge/eggs-symbol-mourning> 2.12.2019

HOW WE SEE THE WORLD AND HOW CAN WE TRUST WHAT WE SEE

In 1839 the first positive was invented. Almost simultaneously Niepce, Talbot, Daguerre, three people came to claim that they discovered how to freeze reality. That through their lens they could catch a glimpse of what truly happened! It was a mere moment fixed on a square sheet of paper. It was a positive, one single frame of that exactly appeared in front of the camera. Light reacted with silver and remained an impression, that would eventually turn black and disappear. This technique was called Daguerrotype and was the first publicly used form of photography. Henry Fox Talbot on the other hand, was the first to invent the negative, a technique that opened up for mass production of images.³⁶

The moment you can claim that something represent the truth, you can be sure that someone will try to misuse it. The history of photography is chaotic. Not only did photographers for several years declare the medium to be truthful and sincere. A reliable document that could represent a reality you yourself did not witness. Now, we know that is not true. Photographers that before was

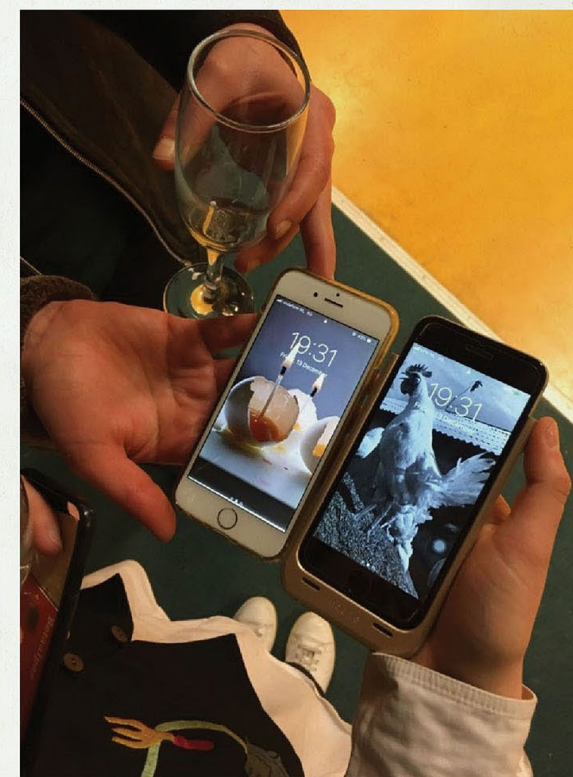


15. <https://www.instagram.com/6B5X1Lgca1/> (2.12.2019)

praised for their bravery and social engagement, have been exposed for staging or altering many of the photographs that made them so famous. Such as Roger Fenton and his infamous photograph in 1855, depicting the canon balls on the road in *The Valley of The Shadow of Death*, or national geographic

photographer³⁷ Steve McCurry who in 2016 was accused of arranging most of his photographs to make them more authentic.³⁸ Is it now then safe to claim that photographs are not depicting reality, but rather misshaping it? Previously photography used to be dependent on light, time, money and a camera. Now it is different. We have VR, screenshots, deep fakes, memes and 3D animation. Visual media and photography have just the last 10 years become more advanced, and yet more accessible. 300 hours of video are uploaded on Youtube every minute, and that is not to mention Instagram stories and snapchat with more than 1 billion active users every month, social media has become the crib of contemporary photography.

Artificial intelligence is altering our perception of reality and algorithms are the decision makers. Together they declare the agenda of today. Not only in politics and trade, but also how we see ourselves, how we love, meet friends and what we decide to buy for dinner. It is fascinating to consider that the notion of truth and fiction is in fact the original foundations of visual media. The Lumière brothers, two brothers considered as fathers of cinematography, first films were purely made for documenting reality; workers leaving the factory, the train arriving at the station, crowds of people on the street. But as we have come to know so well, the moment you know how to master reality, then you also know how to



16. PHOTO BY ILO SWERISEN

deceive it. Are we now entering an age when the lie is regarded as truth and the truth is the lie? Is truth becoming currency and is it the mainstream narrative that decides what is true or not?

Our relationship to visual media is drastically coloured by mistrust and deceit, and we see how new visual language is changing accordingly together with the technological development. This consequently makes photography a even more dangerous tool for the



commercial industry. Since it is put on the internet and juxtaposed with reality, where our personal life already is a commodity. Therefore it is becoming more and more difficult to separate fiction from fact.



36 <https://www.britannica.com/technology/photography> 2.12.2019

37 <https://www.tate.org.uk/tate-etc/issue-5-autumn-2005/terrible-beauty> 2.12.2019

38 <https://www.nytimes.com/2016/04/03/magazine/a-100-perfect-picture.html> 2.12.2019

WAYS OF SEEING

« We rely on our ability to sense our surroundings, we see, we feel, smell and touch. You see with two eyes, they make you see depth, colours, light and dark. Through our eyes we make judgements on what is beautiful and what is ugly, what is right and what is wrong. But what is it that makes us see the difference between the truth and a lie? »

You are socially expected to tell the truth, you learn as a young child that the truth is something that cannot be disregarded and that the power of belief is stronger than reality itself. In court you are meant to tell the truth. To give a sworn testimony is evidence. It is when the witness has made a commitment to tell the truth. If the witness is later found to have lied whilst bound by the commitment, they can be charged with the crime

17. PHOTO BY JO SVERTSN

of perjury. If they are believed by the judge³⁹ and jury, a conviction can fall on the accused. The truth is then a collective judgement that can be changed accordingly.

Director Pia Maria Roll's *Ways of Seeing* premiered in Norway on the 21st of November 2018. A theatre play made with Hanan Benammar, Sara Baban and Marius Von der Fehr. Together they wrote, directed, and produced the play; *Ways of Seeing*, initially meant to portray the underground networks of racism in Norway. Just a little bit over two months later, the prime minister had condemned the idea of artistic freedom, actors had received life threats, the minister of justice was on leave of absence and his partner charged with fabricating several criminal acts.⁴⁰

The idea of the play started with a shared interest in the increasing demand for surveillance in the repercussions after the Snowden leaks. According to Roll and Von der Fehr there is an rapidly increasing amount of secret organisations that lies beyond democratic control⁴¹. They claim that there is resurgence of neo-fascism in Europe, but since the consequences are not reaching the upper middle class, most people keep a blind eye to it. In this context it is difficult to protect the progressive forces in society and maintain a healthy discourse. The language and terminology that before

only occurred in the fringes of right-wing extremist chatrooms are bleeding into the daily speech and the right-wing discourse is slowly being normalised.



18 PHOTO BY ID SWERISEN

Together they set out to develop a play to explore the role of colonial history not only in France, but in Norwegian society today. It was their intention to map the networks whose interest it is to make Norway a more racist society.⁴² In the story of

the theatre play actors Hanan Benammar and Sara Baban go on a pilgrimage to the Norwegian suburbs to comprehend how the Norwegian society is changing into a more xenophobic society.⁴³ They both filmed and documented several houses of powerful politicians and billionaires in Norway and screened them during the theatre performance. You see hedges, teslas and calm gardens. With this they intentionally wanted to direct the gaze of the audience towards powerful people who sponsor far-right publications such as Resett, document.no, Human Rights Service, these are online platforms that claim to give an alternative to the main stream media, but is associated with the far right and anti-islamophobic content.⁴⁴

Black Box is a small alternative theatre in Oslo, and it is important to notice that this was neither a nationwide production or a high budget play. However three days after the premiere, Laila Anita Bertheussen, the partner of then Minister of Justice Tor Mikkell Wara, came to watch the play. Laila Anita Bertheussen and Tor Mikkell Wara's home, was one of the houses being featured in the play.

During the performance Laila Anita Bertheussen was seen standing up in the staircase filming the play with her iPhone. Several times she was approached by the guards to stop filming and sit down, but she

did not move. In the end she was asked to leave and delete the content on her phone, but together with a friend she stood up and left the theatre.⁴⁵ A week later the play was already a big controversy, both in the news and in the Norwegian politics. The theatre was quickly accused by the same right wing publications they had claimed for spreading racist content, for violating the law of privacy and illegal use of private property.⁴⁶

Almost simultaneously the house of Laila Anita Bertheussen and Tor Mikkell Wara kept being attacked by an unknown perpetrator. On the 6th of December 2018 the house was tagged down in red paint, it was drawn a swastika and written RASISIT, wrongly spelled racist in Norwegian, on the wall, in addition to finding a fuse out of the gas tank of their car. Laila Anita Bertheussen quickly implied on Facebook that this was caused by their house being exposed in Pia Maria Roll's play.⁴⁷ The situation escalates with more attempts to vandalise the Wara residence. Threatening letters including white powder, and the play gets charged with illegal use of private property. Minister of Justice Tor Mikkell Wara tells the media that he understands the situation as a threat to the Norwegian democracy.⁴⁸ The prime minister, Erna Solberg, also gets involved, and on the 14th of March and tells the media that:

«In fact, I think that those behind the play should think about, that they also helped to put a focus on politicians and their surroundings and people, which contributes to the fact that it is tougher to be a politician. Then they have to have the backbone to stand in it.»⁴⁹

However on the 14th of March policemen arrive at the house in sivil clothing and arrests Laila Anita Bertheussen. She was charged with paragraph 225 Letter B, which entails that you have done something to arouse suspicion that a criminal offence has been committed, without this being the case.⁵⁰ Just two weeks later, on the 28th of March her husband Tor Mikkell Wara stepped down as the Minister of Justice and they both left to



19 https://www.wikipedia.org/wiki/File:File:The_Jury_by_John_Morgan.jpg (1.5.2020)

await trial in Florida. On the 23rd of January 2020 she was charged with arranging all the attacks on her house and writing the threatening letters to herself and other politicians. Now we are anticipating the outcome and waiting for the trial in September. The only

thing she is not charged with is trying to blame the theatre and the creators of the play for the attacks. She is claiming innocence. This ongoing case is an interesting photographic enigma. Here both parties attempted to use photography to shape their realities and prove what they believed should be true. Pia Maria Roll filmed and documented who she thought were perpetrators, making it visible to the Norwegian public who are in power. While Laila Anita Bertheussen also used photography, both when watching the play, as a protest against her house being filmed and used in a play. But also to share false accusations that she was under attack by an unknown perpetrator.



- 39. https://en.wikipedia.org/wiki/Sworn_testimony 10.11.2019
- 40. <https://www.dn.no/politikk/politikk/tor-mikkel-wara/ustis-og-beredskapsdepartementet/dette-erwara-saken-trusler-bilbranner-og-anklager-om-konspirasjon/2-1-565926> 2.12.2019
- 41. https://www.blackbox.no/wp-content/uploads/2019/04/BBTP-01_NUNES.pdf 2.12.2019
- 42. https://www.blackbox.no/wp-content/uploads/2019/04/WOS_Commissioned-Text.pdf 28.11.2019
- 43. https://www.blackbox.no/wp-content/uploads/2019/04/WOS_Commissioned-Text.pdf 28.11.2019
- 44. https://www.blackbox.no/wp-content/uploads/2019/04/WOS_Commissioned-Text.pdf 28.11.2019
- 45. <https://www.dagbladet.no/nyheter/PA-DETTE-BILDET-STARTER-WARA-BRAKET/70508314> 28.11.2019
- 46. <https://www.nrk.no/nyheter/trusler-mot-tor-mikkel-wara-1.14328420> 28.11.2019
- 47. <https://www.dagbladet.no/nyheter/waras-samboer-tordnet-PA-FACEBOOK-KONSPIRASIONSTEORIER-OG-LOGNER/70873566> 7.1.2020
- 48. https://www.nrk.no/norge/wara-om-truslene-_-_-et-angrep-PA-DEMOKRATIET-1.14329812 7.1.2020
- 49. <https://www.dagsavisen.no/nyheter/innenriks/fra-trusler-til-personlig-tragedi-1.1448700> 7.1.2019
- 5.0. https://lovdata.no/dokument/NL/lov/2005-05-20-28/kapittel_2-7#%C2%A7225 7.1.2019

MIRAGE

A photographer often tries to capture what is not seen. The invisible interaction, societal

systems and emotions. Light enters the lens and makes an imprint on the film. A mirage is nature creating images. An optical phenomenon in which light rays bend to produce an image of distant objects or sky and the word stems from Latin Mirari, to look



20. PHOTO BY LO SHERENSEN

or wonder at.⁵¹ You cannot capture hallucinations, dreams, visions or ideas, but mirages are something else. It is a light reflecting an object so you can see it, even though it is not there. A mirage has three different categorisations, inferior, superior and Fata Morgana.

The inferior is called inferior because the mirage is placed under the object, they are not stable and as heat rises and temperatures changes, so will the image. While with superior, the image raises above the object, hence the name superior. This occurs when the cold air rises above the warm air. This often happens in cold environments, and you can often see on the ice covered landscapes.



21. <https://www.youtube.com/watch?v=maLRhoceUc> (2.12.2019)

In 1971 Werner Herzog released his film *Fata Morgana*, a movie shot between 1968 and 1969 in the Sahara and Sahel desert. The footage was shot intuitively with little regard for the factual or a storyline, the concept and structure of the film was created later in post processing. The film consists of a three part structure: 'Creation', 'Paradise' and 'The Golden Age'. In 'Creation' he creates the voiceover from Popol Vuh, the

sacred book of Quiché Indians. It is a text explaining the creation story of the Mayan. It consists of long passages about the initial creation of the earth. The Gods had to try four times to create a world that was suitable, in the process they ended up wiping out all the humans they originally created.⁵³ In the film Herzog is combining this story with his fascination for Hieronymus Bosch and his *Garden of Earthly Delights*. A large triptych; Paradise, Earth and Hell, assembled side by side. It depicts all between the fantastical surreal, orgiastic pleasure and horrendous horrors. Interestingly it is great debate regarding the purpose of the painting. Even though it has the form as an alter piece it is little chance that the church would allow such an explicit painting on display. Herzog argues that Bosch clearly made the painting to demonstrate that the good without the evil is an impossible scenario.⁵⁴ God makes too many mistakes. it that one without the other is inevitable, creation creates a parallel of the rejected perfection.



- 51. <https://en.wikipedia.org/wiki/Mirage> 25.10.2019
- 52. <https://www.youtube.com/watch?v=maLRhoceUc> 2.12.2019
- 53. WERNER HERZOG - A GUIDE FOR THE PERPLEXED, CONVERSATIONS WITH PAUL CRONIN, FABER & FABER, 2014 p.65
- 54. WERNER HERZOG - A GUIDE FOR THE PERPLEXED, CONVERSATIONS WITH PAUL CRONIN, FABER & FABER, 2014 p.65

STILL LIFE

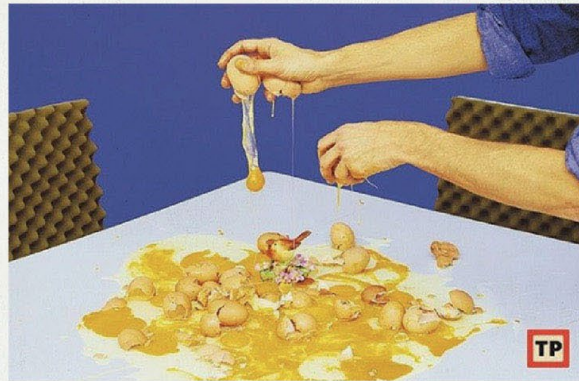
The earliest known still life paintings were created by Egyptians in the 15th Century BCE, depicting common objects such as furniture, food, bowls and glasses.⁵⁸ Ancient Greeks and Romans also painted frescos with inanimate objects, still life with fruit, crops, meat and other goods. It is a common to associate still life with the occurrence of wealth. A still life is depictions of an abundance of inanimate commonplace objects that have no specific use other than decoration. Either recirculating the same subjects: the familiar object, in a group or isolated.⁵⁹



22. https://www.wikipedia.org/wiki/Old_Woman_Frying_Eggs (1.5.2020)

Despite this presumably unadventurous nature of the subject, the still life has been vulnerable to all manners of visual interpretations. A still life is not just another rendering

of a static object, it is rather depicting an evolving system of representation and transformation of society and artistic discourse⁶⁰. It is displaying our desires and what we are afraid will eventually deteriorate.



23. https://www.lemonde.fr/le-magazine/portfolios/2014/02/07/carteblanche-a-touletpapier_4362088_1616923.html

In *Objects of Desire* by Margit Rowell she claims that still life is based on a yearning of a possession of the real⁶¹. It is an ideal vision and arranging of the world. A genre of art that has moved between mediums, historic periods and cultures. In common they have the ordinary objects, a vase, flowers, tablecloth and something organic, like a fruit or a piece of bread.

With VR, collages, photoshop, assemblage and ready mades we are slowly reforming still life. A more contemporary understanding of objects and their relation to reality has evolved with new metaphors with a radical subversion and destruction of earlier traditions. We photograph and share



24. PHOTO BY ILO SWERISEN

most of our surroundings. Small arrangements of objects. The antique lamp you just bought in the 2nd hand shop, the books you read or the flowers your boyfriend bought you. But let's not forget, photographing your food! Which is maybe the most popular still life of them all. Creating these modern still life, are all an unconscious way to display wealth or social status. They tell something about you, what you eat, what you buy and who you want to be perceived as. Exactly the same way it was done hundred of years ago, like the Egyptians painted the walls in the Tomb of Menna where you still can see



exceptionally detailed depictions of everyday objects. The very nature of⁶² a still life is to assemble narratives, it refracts and magnifies, turning the everyday surroundings into objects of desire.

This means that a still life, made from any medium are constituted as the interrelations among each period, society, individual artist, and model/subject/object/ to generate a new symbolic discourse. The complex relations of a still life will be constantly renewed as it is seen in different eras of time, and its paradoxical estrangement from the real objects it was initially presumed to depict, allows for an interesting reformulation of their meaning and importance. Margit Rowell continues to explain that:

«Thus the objects of a still life, although appear accessible, are actually inaccessible, fictional, created; ideal as opposed to real. They and their interpretation and articulation embody ideological conventions and patterns, removed from the direct experience of the real world»⁶³

As Margit Rowell mentions, in a still life there is a clear structure of desire. Including direct connotations of attraction and inaccessibility, it becomes an enclosed visual expression. Combining the beautiful with the ugly. This generates a unique visual language, that again regenerates its own symbolism, as we can see with still life that emerged during the 17th Century, which we still see today on social media. With this in mind it is safe to say that the perceived objects of the still life occupy an ambivalent position between

the real world and the abstract ideas of the real world. Yet, it is an interesting tension between how the still life balances their reality as less appealing and magnetic idea of being a sign of something else, this sustains the tension and sensation of unfulfilled desire.

26. <https://www.guinnessworldrecords.com/news/2019/1/egg-photo-breaks-kylie-jenners-record-for-most-liked-image-on-instagram-554801> (7.1.2019)



Is then the egg a still life in itself? Because it is a still life. In addition an egg has no backside, as any spherical object you have to decide what is the front and what is the back. It is both inanimate and animate, an unknown with something hidden inside. It is a deception captured in a form, you will not be able to see the differences, they look all the same, feel all the same, but are not. They are encapsulated individuals. Hiding in plain sight.

It is also one of the most heavily photographed and shared foods on social media, and in 2015 an account on Instagram was created called @world_record_egg. Intentionally trying to become a global phenomena and outrun Kylie Jenner most liked post.

Which it did 10 days after it's posting on the 14th of January 2019 it reached 30.5 million likes during that same afternoon.⁶⁴



- 58 <https://mymodernmet.com/what-is-still-life-painting-definition/> (28.11.2019)
- 59 OBJECTS OF DESIRE, THE MODERN STILL LIFE, MARGIT ROWELL, MUSEUM OF MODERN ART 1997. p.8
- 60 OBJECTS OF DESIRE, THE MODERN STILL LIFE, MARGIT ROWELL, MUSEUM OF MODERN ART 1997. p.8
- 61 OBJECTS OF DESIRE, THE MODERN STILL LIFE, MARGIT ROWELL, MUSEUM OF MODERN ART 1997. p.8
- 62 <https://mymodernmet.com/what-is-still-life-painting-definition/> 16.03.2020
- 63 OBJECTS OF DESIRE, THE MODERN STILL LIFE, MARGIT ROWELL, MUSEUM OF MODERN ART 1997. p.9
- 64 <https://www.guinnessworldrecords.com/news/2019/1/egg-photo-breaks-kylie-jenners-record-for-most-liked-image-on-instagram-554801> 7.1.2019
- 65 <https://www.guinnessworldrecords.com/news/2019/1/egg-photo-breaks-kylie-jenners-record-for-most-liked-image-on-instagram-554801> 7.1.2019

WOLFGANG TILLMANS EGGS

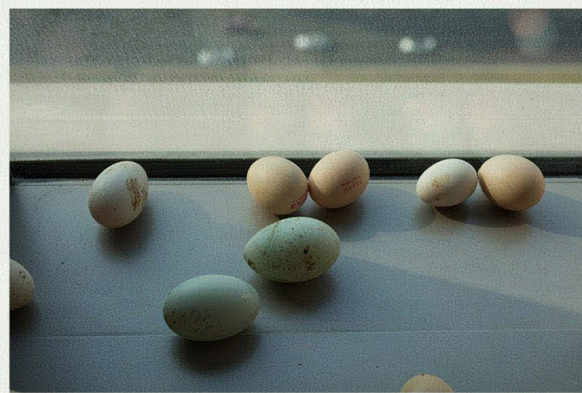
Wolfgang Tillmann is a master in suggestive imagery, and one of the objects that often shows up in his photography are eggs. He uses them deliberately for their dual nature of suggestion and monotone expression.

It was a common to be suspicious of Tillman's work when it first was published in the early 1990's. The ordinary objects, juxtaposed with daily life scenarios of friends and sexual encounters did not only upheave the fashion industry, but soon also the art world. Seemingly artless images of photographs of ordinary youthful life.⁶⁷ When you see everyday objects used in art it seems like the artists wants to challenge the viewer with their prosaic plainness. So was Wolfgang Tillmann changing how we use

photography? Or was he just following the common path of documenting what is familiar and natural.⁶⁸ People do enjoy seeing something they have already know. But Tillman is not only a photographer. His practise pushes the boundaries of the photographing medium. He uses sculpture, sound, video and installations. From photographing youthful sexuality to make posters about Brexit.

«In his photographs of the night sky, in which stars are indistinguishable from optical distortions created by the camera, he wanted to draw attention to the unreliability of sight.»⁶⁹

27. <https://www.telegraph.co.uk/photography/what-to-see/wolfgang-tillmans-still-life/> (2.12.2019)



As this quote suggests of Tillmans work is about the ability to see, to see what is there and what could be there. His work is visually relatable and seems so true, is easy to confuse his images with a memory of your own. Is it my friends sitting in the tree, naked, exploring

and wanting each other, or someone else? They awake a shared desire to become, aspire and to not be alone.



67. <https://www.telegraph.co.uk/photography/what-to-see/wolfgang-tillmans-interview-interested-time-have/> 23/10/2019

68. <https://www.newyorker.com/magazine/2018/09/10/the-life-and-art-of-wolfgang-tillmans> 23/10/2019

69 <https://www.newyorker.com/magazine/2018/09/10/the-life-and-art-of-wolfgang-tillmans> 23/10/2019

THE BODY IS A LIE

As a child no one could ever tell if I was a boy or girl, I had short hair, did wrestling and wore oversized t-shirts and jeans. My name was even gender-neutral, Io. My best friend was a boy. He had long hair and was beautiful. I quickly learned to resent girls, they were the ones who got restrained, the ones who had to be careful and also the ones who didn't get to take their shirt off during football practice. I thought girls were stupid, squeamish and lame. So why would you ever want to be one?

I have my entire life been told I am strong. My dad used to give me steak for breakfast and feel my muscles. I was the fastest runner in the schoolyard and I beat everyone in arm wrestling. I had a loud voice, was the tallest of my class and never afraid of anything, except the dark. From a young age I have therefore been

aware of my body, how people perceive it and how it can change due to exercise or diet. That as a tall girl you look different in a crowd of smaller girls, that if you have short hair and muscles you can often become of a target of scrutiny, people telling you that you are too loud, too aggressive or just too much.

I was quite young the first time I consciously tried to stay hungry for a very long time, I had just finished Robinson Crusoe and wanted to see what it felt like to starve. It did not go very well and I gave in very quickly. However the sensation stayed with me. Controlling what I ate gave me enormous pleasure. I do not remember exactly when I started methodically controlling my weight, it happened nearly unconsciously. Little less dessert, smaller portions during dinner and throwing away my packed lunches at school. Nobody noticed, I was growing nevertheless. I was 13 when I got my period, during the summer while I was on holiday with my family. It was not red or clear blue like I had seen in the commercials on TV. But brown and lumpy and I felt disgusted. My own body had betrayed me, becoming the woman I had resented for so many years. I told my mom, but she was so proud, she even bought me a The Simpson poster. It was a sweet gift, I was, and still am, a great Simpson fan, however the gift didn't seem to fit the occasion, and I was em barrased in a way I had never felt before. Sick to my stomach and so uncomfortable

with the fact that I actually was a girl and that now, there was no return from womanhood.

Later that night I took a bath with my older cousin, I had not told anyone except my mom, and I told her while we were sitting naked next to each other. She screamed and stood up, the water made waves in the small bathtub. Do not take a bath with me if you are on your period! what are you thinking, that is so disgusting! Only later have I learned that blood from your period will not escape your vagina before you stand up from the water, the water pressure keeps the blood from coming out of you.

I no longer have my period.

I ended up loosing it. The year I turned 16, and it has never come back. I might need to freeze my eggs. My ovaries have stopped working after the years I struggled with an eating disorder. I permanently damaged my physical body as well as my mental health.

My sister of 14, is now refusing to eat. I just got of the phone with my mom, she is hoping she will gain 5 kilos soon, my sister is infuriated.

Looking at photographs is what made me want to stop eat. Pictures on blogs and tumblr that showed very skinny young women in underwear, clutching their ribs. I googled and googled

and found more and more. I looked nothing like them. I had a body, I had muscles and liked to move and play sports. It scares me to think of what my sister has access to today. It is a total lie what she is trying to become.

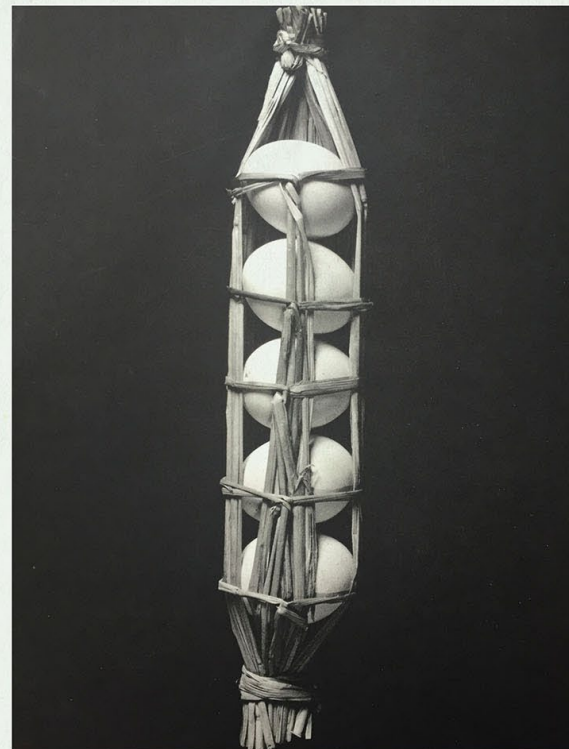
Nobody really survives an eating disorder, and I feel I am quietly letting it happen. This summer she saw me naked in the bathroom, I jumped up and down, as a joke to see my body move. She looked at me hatefully, enraged that I could remind her that a body is just a body, disgusting she said and walked out the bathroom.



EGGING, PHOTOGRAPHY AND SOCIAL RESPONSIBILITY

In the book *How To Wrap 5 Or More Eggs* by Hideyuki Oka, his third book on traditional Japanese packaging, consists of, as the title suggests; a collection of photographs from Japan on how to wrap and carry 5 or more eggs. It is not only photographs on how to wrap eggs, but also other food and objects. The packages have over centuries assumed their shape according to the objects, behind the trivial purpose of carrying eggs lies centuries of perfecting the art and craft. Eggs are fragile and needs protection, the shape of the egg also works against it. Being oval makes it more prone to falling and cracking the think shell.

Visual imagery has huge influence on todays society. Whether they are memes, photographs, gifs or selfies. In the 1940s when photography became a more common household essential, with the Brownie, delivered by Kodak in the mail, already filled with film. It's intention was to document our daily life, birthdays, holidays, weddings and first day of school. There is no way around it, from the beginning photography was political.



28. HOW TO WRAP 5 MORE EGGS, TRADITIONAL JAPANESE PACKAGING, HIDEYUKI OKA, JOHN WEATHERHILL 1975. P. 17 AND 13
29. PHOTO BY JO SWETSON

These seeming to be innocent paper pieces of daily life are overflowing with forms of realism





31. PHOTO BY JO SWETISEN

that confirm our our unchangeable position, role and status in the family, in the world.⁷²

Today this effect has just exhilarated, on social media platforms we are both encouraged and rewarded when we upload photos that confirm or enhance our status in the social hierarchy. It is capitalised and we become the brand we are trying to sell to our

30. HOW TO WRAP A MORE EGGS, TRADITIONAL JAPANESE PACKAGING, HIDEYUKI OKA, JOHN WEINHEILL 1975, P.12 AND 13



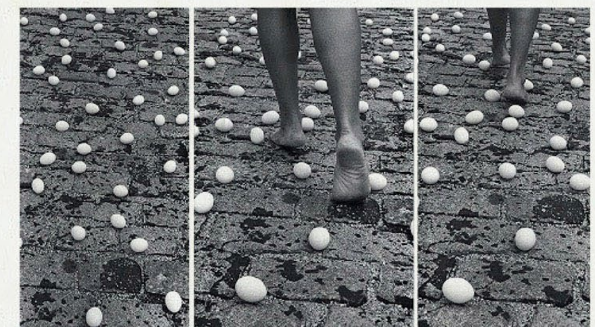
fellow citizens. To compare these snapshots to realism has become ridiculous, it is an idealised and monetised broadcasting of the self, that only still has a powerful impact on us, from the far away dream that photography used to

depict reality. That is why it is so important to remember, that even within the household, there are forms of domestic warfare.

As with our use of social media platforms, we tend to censor, displace and transform icons of ritualised harmony within our own family photography.⁷³

*So why don't we throw eggs?
Are you not angry?*

Eggs are not only for consuming, but has been used as physical demonstration towards public figures or politicians, they are in most cases raw, but can also be rotten or hard boiled. It is also common to egg someones car or house as an actor of vandalism.⁷⁵



32. <https://www.ft.com/content/756990c1-116-11e0-0000-000000000000> (2.12.2019)

In 1981 Anna Maria Maiolino walked barefoot on the cobble stone streets in Sao Paolo through a minefield of eggs with her eyes closed⁷⁶. Each step forwards having the consequences of great destruction. The performance was an important metaphor of the

political times in Brazil at that time. Ending a time of brutal dictatorship that had disregarded free speech and other human rights.



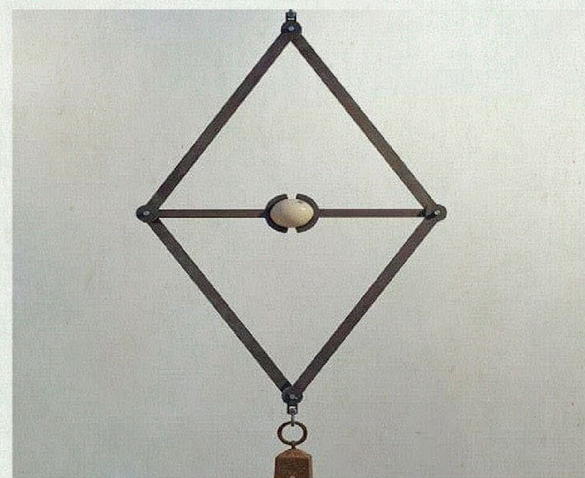
72. APPROPRIATION, DOCUMENTS ON CONTEMPORARY ART, EDITED BY DAVID EVANS. JO SPENCE: WHAT IS A POLITICAL PHOTOGRAPH? CO-PUBLISHED BY WHITECHAPEL GALLERY AND MIT PRESS 2009. P. 107

73. APPROPRIATION, DOCUMENTS ON CONTEMPORARY ART, EDITED BY DAVID EVANS. JO SPENCE: WHAT IS A POLITICAL PHOTOGRAPH? CO-PUBLISHED BY WHITECHAPEL GALLERY AND MIT PRESS 2009. P. 107

74. EGGSISTENCE, JO SIVERTSEN, 2019

75. <https://en.wikipedia.org/wiki/Egging> 2.12.2019

76. <https://www.latimes.com/entertainment/arts/miranda/la-et-cam-anna-maria-maidlino-moca-20170725-himlstory.html> 23.10.2019



33. <https://www.ica.ic.ac.uk/students/samuel-zealey/> (14.5.2020)

A WOMAN IS WITH A CHILD

The sky seems big and inviting, it reflects in the water in which the man rests his hands. He crosses the river with a boat, it has a small motor, the river is vast, bigger than the man. Both in length and strength.

The three large glaciers located on the mainland are melting now, like they do every summer, slicing up the landscape, cutting off more of the thick mud and sweet grass. The water is cold and the stream strong. In the water some places are very deep, while others are shallow.

The man has five boats, one after his mother, one after his father and the others belonging to his two brothers. Some are now destroyed and some are just old, so he uses only this one, his boat. He and his mother are the only ones who know how to cross the river. His mother no longer goes to the island. Therefore, everyone who wants to cross the river becomes dependent on him, his rhythm and his mercy.

The man is strong and courageous, he has built several houses here on the island. They are made of wood, a material exotic and almost impossible to obtain just a few years ago. The houses are placed in the shadow of the small hills. They curl up and try to protect themselves in the unwelcome landscape. The wind is crisp and cold, it comes from the north, it scrapes and fights with everything alive. The man can lean his head between his shoulder and braces as the waves hit the sides of the boat.

After a certain amount of years you learn to give in.

He has a lot of tools, and when the ladies from the work-away website come to visit, he brings out the chain saw. The splinters fly as the man cuts more wood for the fire.

Before the man came to the island, other men used to cross the river. Men who used to live on the small island. There were also women and children. Generations that cultivated the unwilling soil. They squeezed potatoes grown on invisible patches, protected from the ceaseless winds by small mounds that they built from straw and mud. Everything must be covered, everything must be the same height. Otherwise it flies away. The dead are the only ones to rest. The men pray for salmon and rainwater. Every day the men lay their nets in the river, and every day they catch salmon. Who swim unsuspecting up the stream to spawn.

When winter comes, they put the fish in a huge barrel of sour milk. Then the fish will last till spring. The sour milk looks like the river, full of fish and almost pale blue. The children enjoy to peak down into the milky water, carefully anticipating the thin layer of ice to see if anyone would be brave enough to crack it open. It smells strong, but they like it. It is food, it is home.

In the middle of winter, in the coldest months and when it has been a while since someone has eaten. They gather around the barrel, as if they

are guarding it. Waiting. It was then someone heard something. Small sounds coming from inside the barrel, small chirping noises, they put their heads towards the wood and listens. The ears became red and cold and the smoke emitted from their small mouths. The big wooden barrel chuckle and crackles. The fish must alive, it is still swimming up the river. Still determined to mate and reproduce.

It is nearly empty in the barrel towards the end of the winter months, the potatoes get smaller, the hunger stronger, and while the days were longer, the work gets heavier.

Then with a rawr the landscape wakes up and the horizon is set in motion. At night, one could wake up in horror by the fierce sounds of ice that ripping apart. The river is fighting itself back to life.

The bravest and the most hungry defied the river's dangerous moods to catch the newly arrived birds, there were no guns, so you had to quickly kill the bird by sneaking up on it and break its neck. Quickly! But often the dizziness from lack of sun and food was so great that there was no meat for dinner. They were slow and limp in their movements, and if you were unlucky you fell to your cold death between the flakes of ice.

The river is an indeterminate colour, now it is deep blue, cold and strong. It heartlessly embraces the

people, and for many weeks they cannot leave the island. The sounds that once existed only in the barrel can now be heard everywhere, the fish are back, it slurps and foams around the feet of the men throwing out their fish nets. Spring is full of joy, the colours come back to the landscape and both the animals and humans are filled with joy. More and more water is flowing in the river, and more fish are fighting the cold water to mate. The men gut the fish and large white birds arrive at the island. The women make shoes and dresses from the fish, and the men small weapons from their bones.

One day they see a bear on one of the flakes, it is yellow in the coat and the head is heavy, swinging from side to side. It looks at the people with black round eyes.

No one knows if the fish dream, whether they see the sky in the sea, or the sea in the sky. If they see themselves when they see each other. It is fascinating how they one by one they find their way back home. To their original birthplace, thousands of miles they resolutely swim to reach this cold river in the outskirts of the sea.

A woman on the island has become pregnant. During the late winter months her stomach has grown and grown. She rubs the tight skin with oil from the fish, it smells salty and a little sweet when you pass her working on the land, or re-

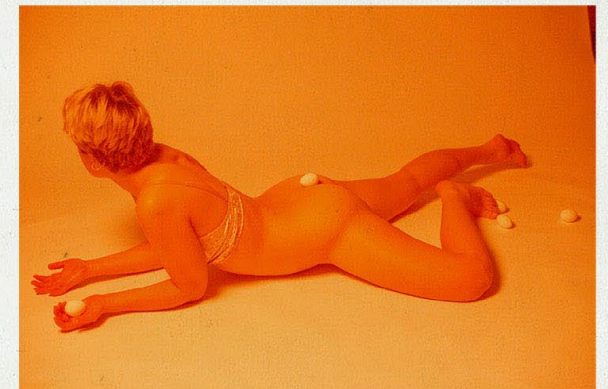
pairing torn fish nets. The skin on her stomach has become transparent in some places, as if you had rubbed oil on paper.

She sees a slight shadow move within her. She knows that it is a fish that is swimming inside her. She herself had caught it one day when it was still winter. An opening had appeared in the thick ice and she let her net float in between the big flakes of ice. When she carefully pulled it towards land, there was one small and one big fish desperately fighting in the net. She had been so hungry for so long that she swallowed the smallest fish immediately. Whole. She let it swim down her throat and into her stomach. This was strictly forbidden. On the island all food had to be distributed equally, especially in winter. She held the other fish in her hands, it was still gasping for air, confused and desperate. The woman was still hungry. She picked up the little knife she had hanging around her neck and she cut open its stomach. She smiled. It was filled to the brim with roe, small fish eggs, she quickly scooped them up with her fingers and swallowed them, they tasted like salt and were still warm from the mother's womb. She let the rest of the guts drain into the crack in the ice and made sure she didn't drop blood on the chalky white snow. Then off with the head and off with the fins. She took the fish back to the house where she put it in the nearly empty barrel. She had to crush the layer of ice to let the fish swim into the

milk, it slid down into the cold liquid. Suddenly she felt a tug inside her stomach. The small fish was moving inside her.

Now the fish had been swimming inside her for months. It had grown bigger and she could feel its pull towards the river, it wanted to get out and back to where it came from.

It was early morning when the woman gave birth, she screamed and cried and the river seemed quiet and respectful to the pain that plagued her. To be born, the greatest achievement of them all, to fight your way out from another body. Feel the pain and the cold and the heat, the softness, the kiss and the closeness. Both the woman and the child were screaming when he came out. Sleek and smooth, full of blood, their skin smoking in the cold air as they lay on the thin straw mattress. The woman's blood dripped down the floor and mixed with water, dirt and tobacco. Another woman took the child and put him with his mother. He was like a small seal, round and smooth with blood. None of them screamed anymore, and when he opened his eyes she saw that they were the same colour as the river.



34. PHOTO BY JO SVENSSON

CONCLUSION

I have always hated absolutes, the idea of something being either one or the other. True, untrue, forever or closed off. An egg is a perfect example of being neither. It is animate, but yet inanimate. It is hidden, yet exposed. It is the beginning, but also an end. It has been a natural bridge between my visual language and my written practice. In the research for this text, I have not only explored the materiality of the egg, the political aspect of the egg and the eternal symbol of resurrection and continuation of life. It has travelled alongside the human life, whether nomadic or settled, eggshaped inhabited orbs have appeared. I have used the camera⁷⁸ as a tool to capture what I think is fascinating with the egg, both its transformative nature and fragile existence. I have naturally explored topics that I associated with my visual image of eggs. In



35. PHOTO BY LO SVENSSON

this exploration I have encountered how we often tend to confuse what we see on a photograph as reality, because we have been told that a photograph is not like a painting, an interpretation of the real, but rather a fixed recollection of the real.⁷⁹

Writing about the current affairs of photography becomes more and more difficult. The medium is expanding. Merging with other visual techniques and as a maker this is exhilarating and terrifying. It has gone from being a medium meant to tell the truth, to be a deceiving and sometimes dangerous tool to warp reality. It is harder and harder to decide what to believe, what to pursue and how to take a stand point towards the more polarised society we live in. Having photography as a profession with the legacy that follows from its pasts contribution to social causes, makes it hard to know how to pursue it. It is as if we are walking backwards into the future, knowing what photography was even just 10 years ago, it is not the same thing now, but we still treat it as if it is. As a boiled normal egg, but the inside and the spoon has changed. We no longer eat it for breakfast, actually we do not even eat it anymore, we are actually all vegan.



78. SPHERES, VOLUME I: BUBBLES, MICROSPHEROLOGY, PETER SLOTERDIJK, SEMIOTEXT 2007 WILSHIRE BLVD. SUITE 427, LOS ANGELES CA 90057 p.10
79. ABOUT LOOKING, JOHN BERGER, KNOPF DOUBLEDAY PUBLISHING GROUP, 2011. p.162



36. https://photos.google.com/photo/AFVZ1vZm0B-Dh-FWZ5DFpw_gTQd4NYE5m0uM4n1r (1.5.2020)

SOURCE LIST

BIBLIOGRAPHY

- LOOKING AT PHOTOGRAPHS: 100 PICTURES FROM THE COLLECTION OF THE MUSEUM OF MODERN ART, JOHN SZARKOWSKI, ABRAMS, INCORPORATED, 1973, 2, ILLUSTRATED
- HISTORY OF PHILOSOPHY, BERTRAND RUSSELL, SIMON & SCHUSTER (US), ALLEN & UNWIN (UK) 2004.
- ABOUT LOOKING, JOHN BERGER, KNOPF DOUBLEDAY PUBLISHING GROUP, 2011.
- SPHERES, VOLUME I: BUBBLES, MICROSPHEROLOGY, PETER SLOTERDIJK, SEMIOTEXT 2007 WILSHIRE BLVD. SUITE 427, LOS ANGELES CA 90057
- THE ORPHIC HYMNS, APOSTOLOS N. ATHANASSAKIS AND BENJAMIN M. WOLKOW, THE JOHN HOPKINS UNIVERSITY PRESS 2013
- WERNER HERZOG - A GUIDE FOR THE PERPLEXED, CONVERSATIONS WITH PAUL CRONIN, FABER & FABER, 2014
- OBJECTS OF DESIRE, THE MODERN STILL LIFE, MARGIT ROWELL, MUSEUM OF MODERN ART 1997.
- APPROPRIATION, DOCUMENTS ON CONTEMPORARY ART, EDITED BY DAVID EVANS. CO-PUBLISHED BY WHITECHAPEL GALLERY AND MIT PRESS 2009.
- PORTRAITS, JOHN BERGER ON ARTISTS, EDITED BY TOM OVERTON, ESSAY SELECTION, VERSO 2015.
- VISUAL PHENOMENOLOGY, ENCOUNTERING THE SUBLIME THROUGH IMAGES, ERIKA GOBLE, ROUTLEDGE 2017
- CONCEPTS OF MODERN ART, FAUVISM TO POSTMODERNISM, NIKOS STANGOSM, THAMES AND HUDSEN 2006
- THE INTERNET DOES NOT EXIST, E-FLUX JOURNAL, MANAGING EDITORS: MARIANA SILVA, KAYE CAIN-NIELSEN, STEENBERG PRESS, 2015
- HOW TO WRAP 5 MORE EGGS, TRADITIONAL JAPANESE PACKAGING, HIDEYUKI OKA, JOHN WEATHERHILL 1975
- MAY YOU LIVE IN INTERESTING TIMES, BIENNALE ARTE 2019 EXHIBITION, RALPH RUNDOLF, SIAE, 2019.
- WHAT TECHNOLOGY WANTS, KEVIN KELLY, PENGUIN GROUP 2010.
- SOFTWARE TAKES COMMAND, LEV MANOVICH, BODENSBURY ACADEMIC INC 2013
- THE CINEMATIC EXPERIENCE, BORIS DEBACKERE AND ARIE ALTEÑA, SONIC ACTS PRESS 2008

PERFORMANCE

- KONTRA #2 ART ACTIVISM AN ARTIST IN WHICH VARIOUS ARTISTS FROM DIFFERENT ART DISCIPLINES COME TOGETHER TO CREATE A ONE DAY EXPERIENCE OF COMBINING ART AND ACTIVISM.

ONLINE SOURCES

- MARCEL BROODTHAERS**
[HTTP://WWW.BROODTHAERS.US/INDEX.PHP?ID=2,48,50](http://www.broodthaers.us/index.php?id=2,48,50)
[HTTPS://WWW.MOMA.ORG/INTERACTIVES/EXHIBITIONS/1999/MUSE/ARTIST_PAGES/BROODTHAERS_MUSEE.HTML](https://www.moma.org/interactives/exhibitions/1999/muse/artist_pages/broodthaers_musee.html)
[HTTPS://WWW.TATE.ORG.UK/ART/ARTISTS/MARCEL-BROODTHAERS-815](https://www.tate.org.uk/art/artists/marcel-broodthaers-815)
- WARA-CASE**
[HTTPS://WWW.BLACKBOX.NO/WP-CONTENT/UPLOADS/2019/04/BBTP-01_Nunes.pdf](https://www.blackbox.no/wp-content/uploads/2019/04/BBTP-01_Nunes.pdf) 2.12.2019
[HTTPS://WWW.DN.NO/POLITIKK/POLITIKK/TOR-MIKKEL-WARA/JUSTIS-OG-BEREDSKAPSDEPARTEMENTET/DETTE-ERWARA-SAKEN-TRUSLER-BILBRANN-OG-ANKLAGER-OM-KONSPIRASJON/2-1-565926](https://www.dn.no/politikk/politikk/tor-mikkel-wara/justis-og-beredskapsdepartementet/dette-erwara-saken-trusler-bilbrann-og-anklager-om-konspirasjon/2-1-565926)
[HTTPS://WWW.BLACKBOX.NO/WP-CONTENT/UPLOADS/2019/04/WOS_COMMISSIONED-TEXT.PDF](https://www.blackbox.no/wp-content/uploads/2019/04/WOS_Commissioned-Text.pdf)
[HTTPS://WWW.DAGBLADET.NO/NYHETER/NA-DETTE-BILDET-STARTER-WARA-BRAKET/70508314](https://www.dagbladet.no/nyheter/na-dette-bildet-starter-wara-braket/70508314)
[HTTPS://WWW.NRK.NO/NYHETER/TRUSLER-MOT-TOR-MIKKEL-WARA-1.14328420](https://www.nrk.no/nyheter/trusler-mot-tor-mikkel-wara-1.14328420)

- [HTTPS://WWW.NRK.NO/NORGE/WARA-OM-TRUSLENE_-_-ET-ANGREP-PA-DEMOKRATIET-1.14329812](https://www.nrk.no/norge/wara-om-truslene-_-_-et-angrep-pa-demokratiet-1.14329812)
- [HTTPS://WWW.DAGBLADET.NO/NYHETER/WARAS-SAMBOER-TORDNET-PA-FACEBOOK-KONSPIRASJONSTEORER-OG-LOGNER/70873566](https://www.dagbladet.no/nyheter/waras-samboer-tordnet-pa-facebook-konspirasjonsteorer-og-logner/70873566)
- [HTTPS://LOVDATA.NO/DOCUMENT/NL/LOV/2005-05-20-28/KAPITTEL_2-7%C2%A7225](https://lovdata.no/dokument/NL/lov/2005-05-20-28/KAPITTEL_2-7%C2%A7225)
- [HTTPS://WWW.AFTENPOSTEN.NO/NORGE/POLITIKK/A2n8nA/JUSTISMINISTEREN-KOMMENTERTE-TRUSLER-OG-AE-RVERIK-PAA-EGET-HUEM-ET-ANGREP-PAA-NORSK-DEMOKRATI](https://www.aftenposten.no/norge/politikk/A2n8nA/justisministeren-kommenterte-trusler-og-ae-rverik-paa-egget-huem-et-angrep-paa-norsk-demokrati)
- [HTTPS://WWW.AFTENPOSTEN.NO/NORGE/IXPMGK/SAKEN-MOT-LAILA-AMITA-BERTHEUSSEN-ER-OVERSENDTRIK-SADVOKATEN](https://www.aftenposten.no/norge/ixPmGK/saken-mot-laila-amita-bertheussen-er-oversendtrik-sadvokaten)

Egg

- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/EGG_OF_COLUMBUS](https://en.wikipedia.org/wiki/Egg_of_Columbus) 2.12.2019
- MARY SHELLEY MENTIONS COLUMBUS'S EGG IN HER INTRODUCTION TO THE THIRD EDITION OF FRANKENSTEIN (1869, p. 10)
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/DREAMTIME](https://en.wikipedia.org/wiki/Dreamtime) 2.12.2019
- [HTTPS://WWW.EGGFARMERS.CA/2017/04/EGGS-IN-MYTHOLOGY-FOLKLORE-AND-BELIEF/](https://www.eggfarmers.ca/2017/04/eggs-in-mythology-folklore-and-belief/) 2.12.2019
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/World_egg](https://en.wikipedia.org/wiki/World_egg) 2.12.2019
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/PANGU](https://en.wikipedia.org/wiki/Pangu) 2.12.2019
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/ELECTIVE_AFFINITIES](https://en.wikipedia.org/wiki/Elective_Affinities)
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/CONSTANTIN_BRANCUSI](https://en.wikipedia.org/wiki/Constantin_Brancusi) 2.12.2019
- [HTTPS://KROLLERGALLERI.NL/EN/CONSTANTIN-BRANCUSI-THE-BEGINNING-OF-THE-WORLD-1](https://krollergalleri.nl/en/constantin-brancusi-the-beginning-of-the-world-1)
- [HTTPS://WWW.MOMA.ORG/COLLECTION/WORKS/146941](https://www.moma.org/collection/works/146941)
- [HTTPS://WWW.MOMA.ORG/CALENDAR/EXHIBITIONS/1542](https://www.moma.org/calendar/exhibitions/1542)
- [HTTPS://WWW.MUSEOERINASOFOA.ES/EN/COLLECTION/ARTWORK/PANEL-EGGS-AND-STOOL](https://www.museoerinasofoa.es/en/collection/artwork/panel-eggs-and-stool)
- [HTTPS://WWW.MUSEOERINASOFOA.ES/EN/COLLECTION/ARTWORK/PANEL-EGGS-AND-STOOL](https://www.museoerinasofoa.es/en/collection/artwork/panel-eggs-and-stool)
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/SURREALISM](https://en.wikipedia.org/wiki/Surrealism)
- [HTTPS://4HINET.EXTENSION.ORG/HOW-DOES-A-HEN-MAKE-AN-EGG/](https://4hinet.extension.org/how-does-a-hen-make-an-egg/)
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/EGG_AS_FOOD](https://en.wikipedia.org/wiki/Egg_as_food)
- [HTTP://NARAYANACRACLE.COM/?P=1415](http://narayanacracle.com/?p=1415)
- [HTTPS://WWW.THEGUARDIAN.COM/CHILDRENS-BOOKS-SITE/2016/FEB/08/TOP-10-CHINESE-MYTHS](https://www.theguardian.com/childrens-books-site/2016/feb/08/top-10-chinese-myths)
- [HTTPS://WWW.ALIMENTARIUM.ORG/EN/KNOWLEDGE/EGGS-SYMBOL-MOURNING](https://www.alimentarium.org/en/knowledge/eggs-symbol-mourning)
- [HTTPS://WWW.BRITANNICA.COM/TECHNOLOGY/PHOTOGRAPHY](https://www.britannica.com/technology/photography)
- [HTTPS://WWW.TATE.ORG.UK/TATE-ETC/ISSUE-5-AUTUMN-2005/TERRIBLE-BEAUTY](https://www.tate.org.uk/tate-etc/issue-5-autumn-2005/terrible-beauty)
- [HTTPS://WWW.NYTIMES.COM/2016/04/03/MAGAZINE/A-TOO-PERFECT-PICTURE.HTML](https://www.nytimes.com/2016/04/03/magazine/a-too-perfect-picture.html)
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/SWORN_TESTIMONY](https://en.wikipedia.org/wiki/Sworn_testimony)
- [HTTPS://WWW.MODERNMET.COM/WHAT-IS-STILL-LIFE-PAINTING-DEFINITION/](https://www.modernmet.com/what-is-still-life-painting-definition/)
- [HTTPS://WWW.THEGUARDIAN.COM/WORLD/2019/NOV/07/COUPLE-BARE-ICE-EGGS-FINNISH-BEACH](https://www.theguardian.com/world/2019/nov/07/couple-bare-ice-eggs-finnish-beach)
- [HTTPS://WWW.THEGUARDIAN.COM/ARTANDDESIGN/2018/APR/01/DAMIEN-HIRST-HATES-SAUSAGES-HOWINSTA-GRAM-BECAME-ARTS-NEW-PLAYGROUND](https://www.theguardian.com/artanddesign/2018/apr/01/damien-hirst-hates-sausages-howinstagram-became-arts-new-playground)
- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/EGGING](https://en.wikipedia.org/wiki/Egging)
- [HTTPS://WWW.LATIMES.COM/ENTERTAINMENT/ARTS/MIRANDA/LA-ET-AM-MARIA-MAOLINOMOCA-20170725-HTMLSTORY.HTML](https://www.latimes.com/entertainment/arts/miranda/la-et-am-maria-maolinomoca-20170725.htmlstory.html)

WOLFGANG TILLMAN

- [HTTPS://WWW.TELEGRAPH.CO.UK/PHOTOGRAPHY/WHAT-TO-SEE/WOLFGANG-TILLMANS-INTERVIEW-INTEREST-ED-TIMEHAVE/](https://www.telegraph.co.uk/photography/what-to-see/wolfgang-tillmans-interview-interest-ed-timehave/)
- [HTTPS://WWW.NEWYORKER.COM/MAGAZINE/2018/09/10/THE-LIFE-AND-ART-OF-WOLFGANG-TILLMANS](https://www.newyorker.com/magazine/2018/09/10/the-life-and-art-of-wolfgang-tillmans)

MIRAGE

- [HTTPS://EN.WIKIPEDIA.ORG/WIKI/MIRAGE](https://en.wikipedia.org/wiki/Mirage)

PODCASTS

REPLY ALL, PJ VOGT AND ALEX GOLDMAN, 2014 - PRESENT

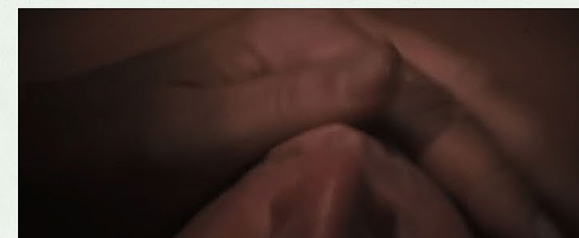
- [HTTPS://GIMLEMEDIA.COM/SHOWS/REPLY-ALL/39HRWN/41-WHAT-IT-LOOKS-LIKE](https://gimlemedia.com/shows/reply-all/39hrwn/41-what-it-looks-like)
- [HTTPS://GIMLEMEDIA.COM/SHOWS/REPLY-ALL/23H6D/141-ADAM-PISCES-AND-THE-2-COKE](https://gimlemedia.com/shows/reply-all/23h6d/141-adam-pisces-and-the-2-coke)
- [HTTPS://GIMLEMEDIA.COM/SHOWS/REPLY-ALL/V4HT6K/130-THE-SNAPCHAT-THE](https://gimlemedia.com/shows/reply-all/v4ht6k/130-the-snapchat-the)
- [HTTPS://GIMLEMEDIA.COM/SHOWS/REPLY-ALL/O2HO2/129-AUTUMN](https://gimlemedia.com/shows/reply-all/o2ho2/129-autumn)
- [HTTPS://GIMLEMEDIA.COM/SHOWS/REPLY-ALL/LH3I/125-ALL-MY-PETS](https://gimlemedia.com/shows/reply-all/lh3i/125-all-my-pets)
- [HTTPS://GIMLEMEDIA.COM/SHOWS/REPLY-ALL/76H59Q/120-NVCEL](https://gimlemedia.com/shows/reply-all/76h59q/120-nvcel)

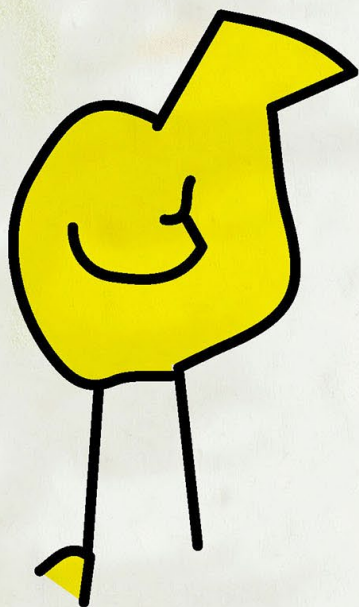
THIS AMERICAN LIFE, IRA GLASS, 1995-PRESENT

- [HTTPS://WWW.THISAMERICANLIFE.ORG/545/E-YOU-DONT-HAVE-ANYTHING-NICE-TO-SAY-SAY-IT-IN-ALL-CAPS](https://www.thisamericanlife.org/545/e-you-dont-have-anything-nice-to-say-say-it-in-all-caps)

ADDITIONAL READING:

- BONUS POETRY, ANDRI SILVER MAGNUSSON, MAL OG MEHING 2017
- THE CHRONICLE OF OPERA, MICHAEL RAEBURN, THAMES AND HUDSEN 2007
- KIDS, A FILM BY LARRY CLARK, FABER AND FABER LIMITED, UK 1995
- THE PHILOSOPHY OF ENLIGHTENMENT, ERNST CASSIRER, PRINCETON UNIVERSITY PRESS 1979
- I AM A CAMERA, THE SAATCHI GALLERY, ILLUSTRATED HARRY N. ABRAMS, 2001





THESIS WRITTEN BY IO SIVERTSEN. PHOTOGRAPHY DEPARTMENT, ROYAL ACADEMY OF ART,
THE HAGUE. MAY 2020. THANKS TO INGRID GROOTES, JO SIVERTSEN, AND SARA JOHNSEN.
PROOFREAD BY JO SIVERTSEN. DESIGN BY RUDI VAN DELDEN.