

ALT GÅR BRA

Selected tangible works 2017-2022



The theoretical thought embedded in Alt Går Bra's practice thoroughly dissects the ways in which philosophers have understood technology. Alt Går Bra carefully and critically considers the Janus-face of technology, asking when and why we opted for today's overdeveloped technologies and what we might learn by looking back to look forward.

Zanna Gilbert
Getty Research Institute

All works are handmade using traditional techniques



Den Norske Idealstaten

(2017-ongoing)

Den Norske Idealstaten consists of an ongoing series of coats of arms reflecting upon the Norwegian ideal State or society.

The pieces are made of aluminum mounted on wooden frames, with motives painted in oil.

Through 2017-2020, the artists traveled across Norway to discuss the ideal society in different formats, such as surveys, assemblies, round tables, in a range of contexts including art spaces but also libraries, pensioners cafes, youth clubs, unions, pubs, gyms, and so forth. The artists have used the ideas gathered through these exchanges as commissions and painted coats of arms representing the people's ideals.

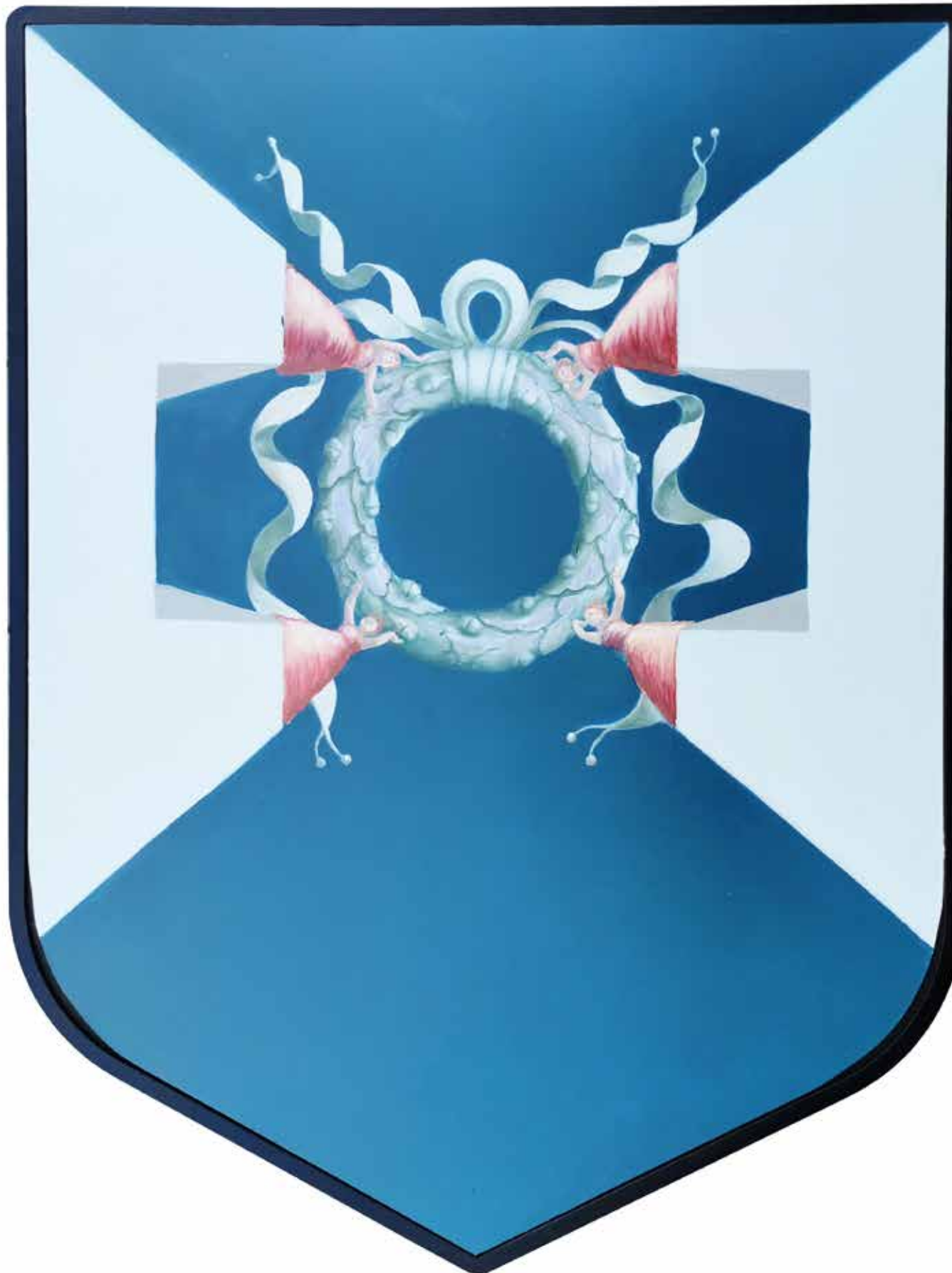
The paintings stem from a research on heraldic traditions together with ancestral symbols and allegories.

The project is rooted in Plato's *Republic*, aiming to inspire constructive ideas and agency in society.

Thirty coats of arms and textile works from *Den Norske Idealstaten* will be shown at the opening exhibition of the new National Museum in Oslo in 2022.

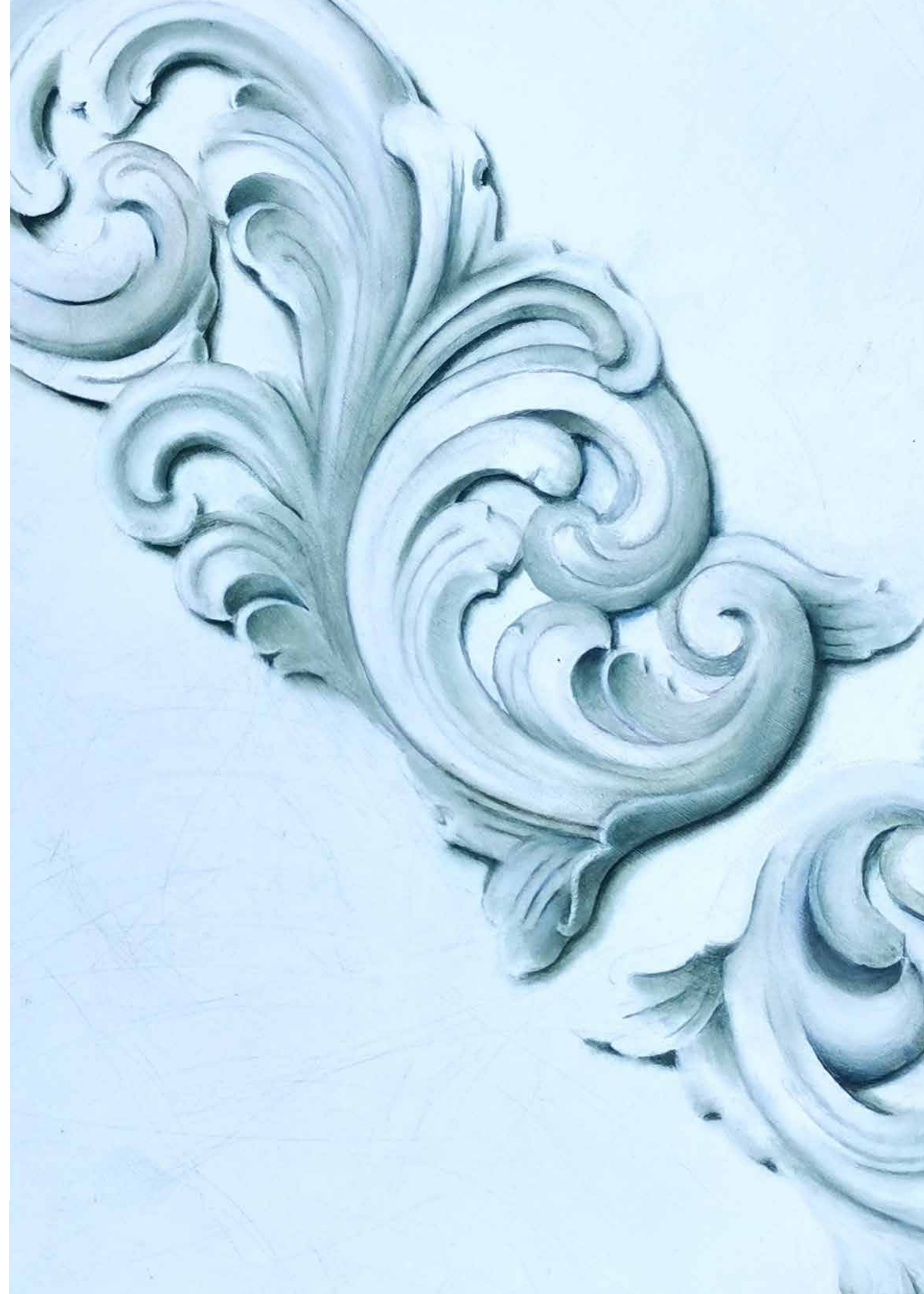
Oil on aluminium series, 2020-ongoing

Woden frame, 40 x 65 cm



Kulturarv Ingen Kan Gjøre Alt















Likevekt



Ærlighet



Ungdom



Frihet



Samhold



Visdom



Tillit





Likeverd



Helheten



Stabilitet



Styrke



Verdig Alderdom





Langsiktighet



Naturvern



Naturressurser



Åpenhet



Håp





Storssin



Strukturer



Forstå Våre Evner og Mugligheter



Samtale



Initiativ Teller





Balanse



Bare Du Har Nøkkelen



Rettferdighet



Kunnskap



Medbestemmersrett





Ungdom



Frihet



Samhold





Møter I





Møter II



Møter III

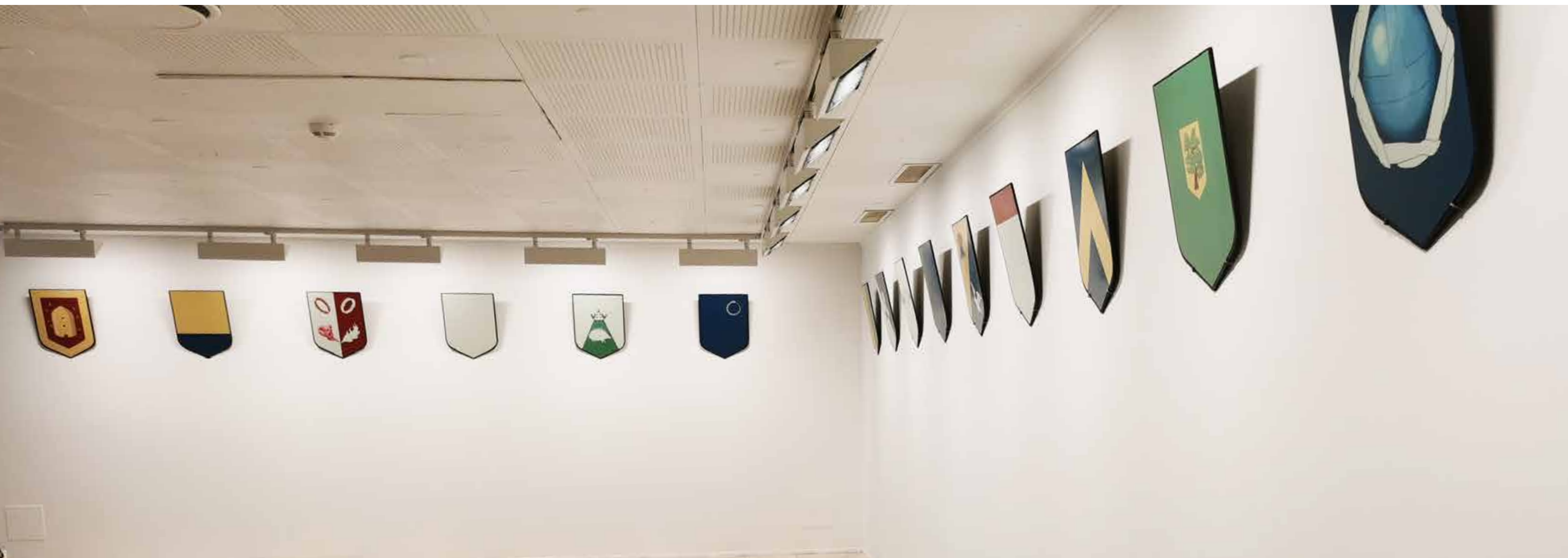
Acrylic on aluminium series, 2018

Woden frame, 40 x 65 cm



Torsk





Den Norske Idealstaten, exhibition at Sandefjord Kunstforening, Sandefjord, Norway, 2021



En verden (One World)



Tre (Tree)



Noas Ark



Azure



Chevron



Chief



Or



Rettferdighet



Per fess



Ouroboros



Kjærlighet til hjemlandet



Champagne



Per chevron



Argent



Den universelle staten eller demokratiet



Sammenflettede chevroner



Overflødighedshorn



Vert



Per pale



Hjerteformet blad



Quarterly



Under press, ikke undertrykt



Gules



Vældedighet



Jo mer de drar, jo nærmere hverandre kommer de



Disse piggene betyr fred for ydmyke menn, men for de stolte er det krig de bringer: For både liv og død også fra våre sår springer

An Unfinished Project

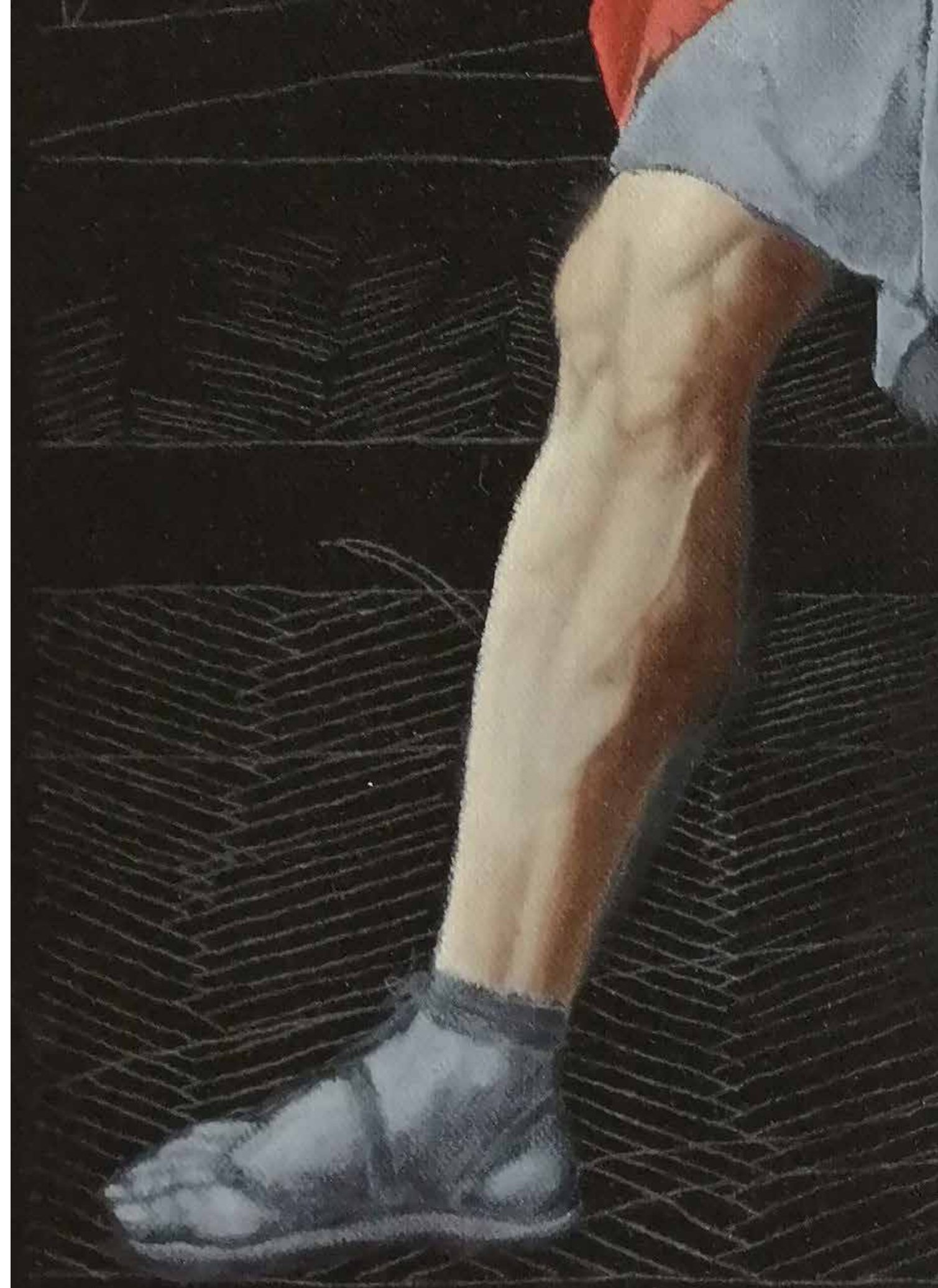
(2019-ongoing)

An Unfinished Project consists of series of oil paintings countercurrent to most contemporary art trends in both form and content.

The canvases display traditional oil painting techniques learned from copyists from the Louvre Museum in Paris. These techniques include grissage and other approaches brought to different stages of finishing.

The motives explore original paintings and sculptures from the classical tradition studied at museums in Paris and Rome. Reproducing the masters, the works investigate what can be learned today from classical narratives, their history, and sources.

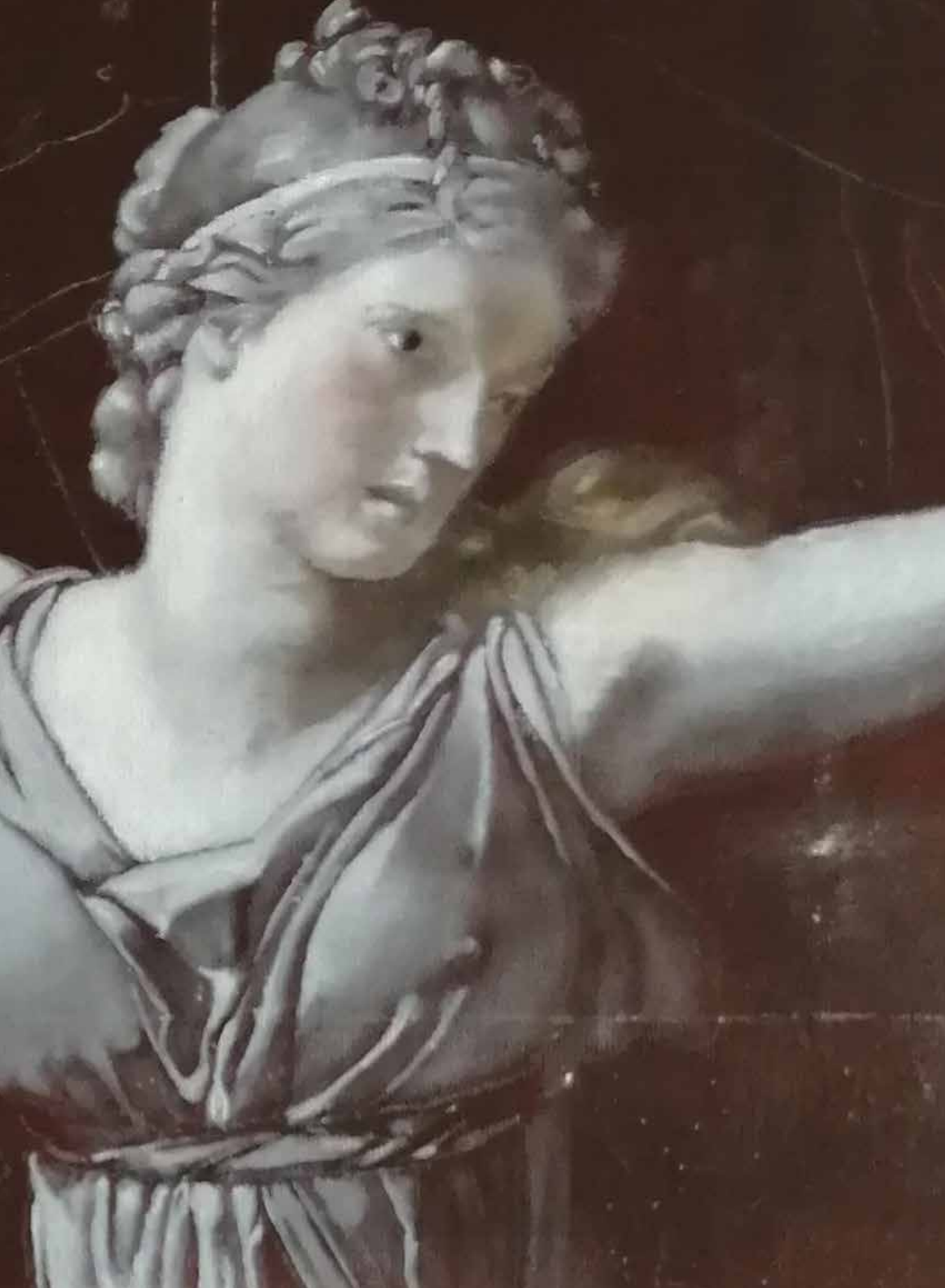
An Unfinished Project departs from paintings by Jacques-Louis David, claiming that the revolutionary master marked one of the most crucial times in art history. With the end of the French Revolution's Classicism, art ceased to be social and it became, as Arnold Hauser put it, "an activity of self-expression... the medium through which the single individual speaks to single individuals."



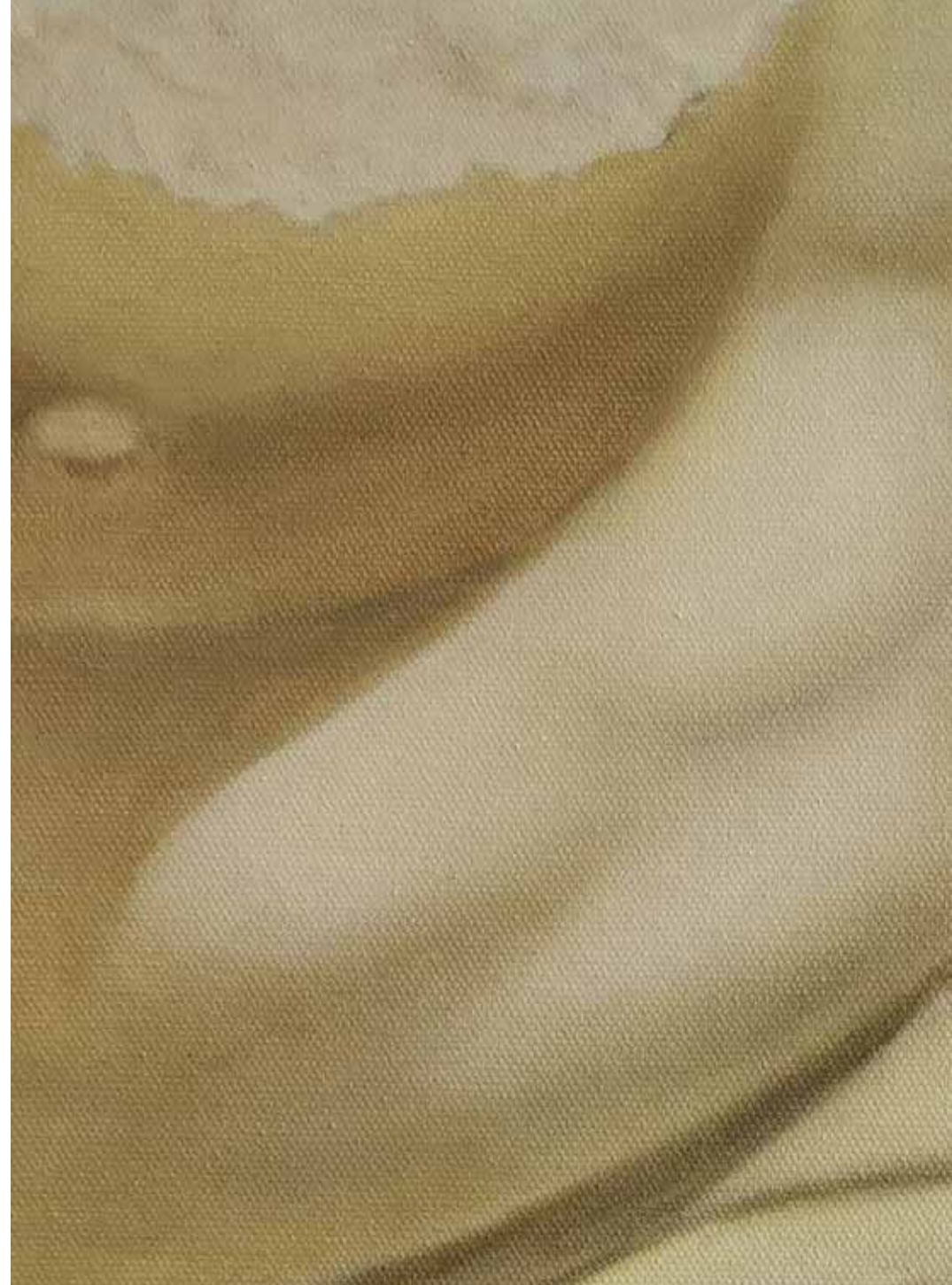
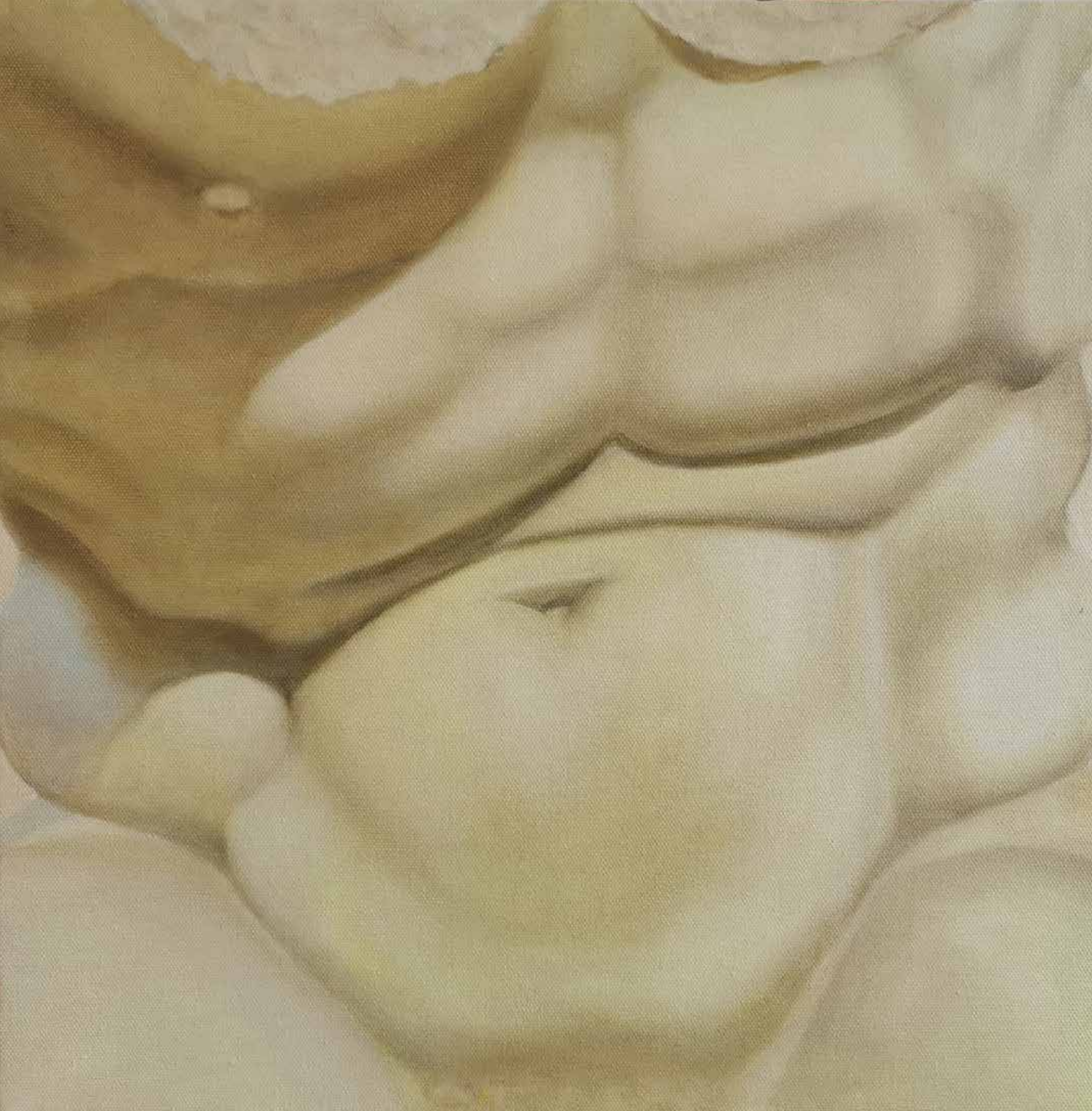
An Unfinished Project (Tryptic), oil on canvas, 46 x 55 cm, 2019



An Unfinished Project (Tryptic), oil on canvas, 70 x 60 cm, 2019



An Unfinished Project (Tryptic), oil on canvas, 50 x 61 cm, 2019



An Unfinished Project, oil on canvas, 40 x 40 cm, 2020



An Unfinished Project, oil on canvas, 40 x 50 cm, 2020



An Unfinished Project, oil on canvas, 50 x 40 cm, 2020

Kunst i de Tusen Hjem

(2020-ongoing)

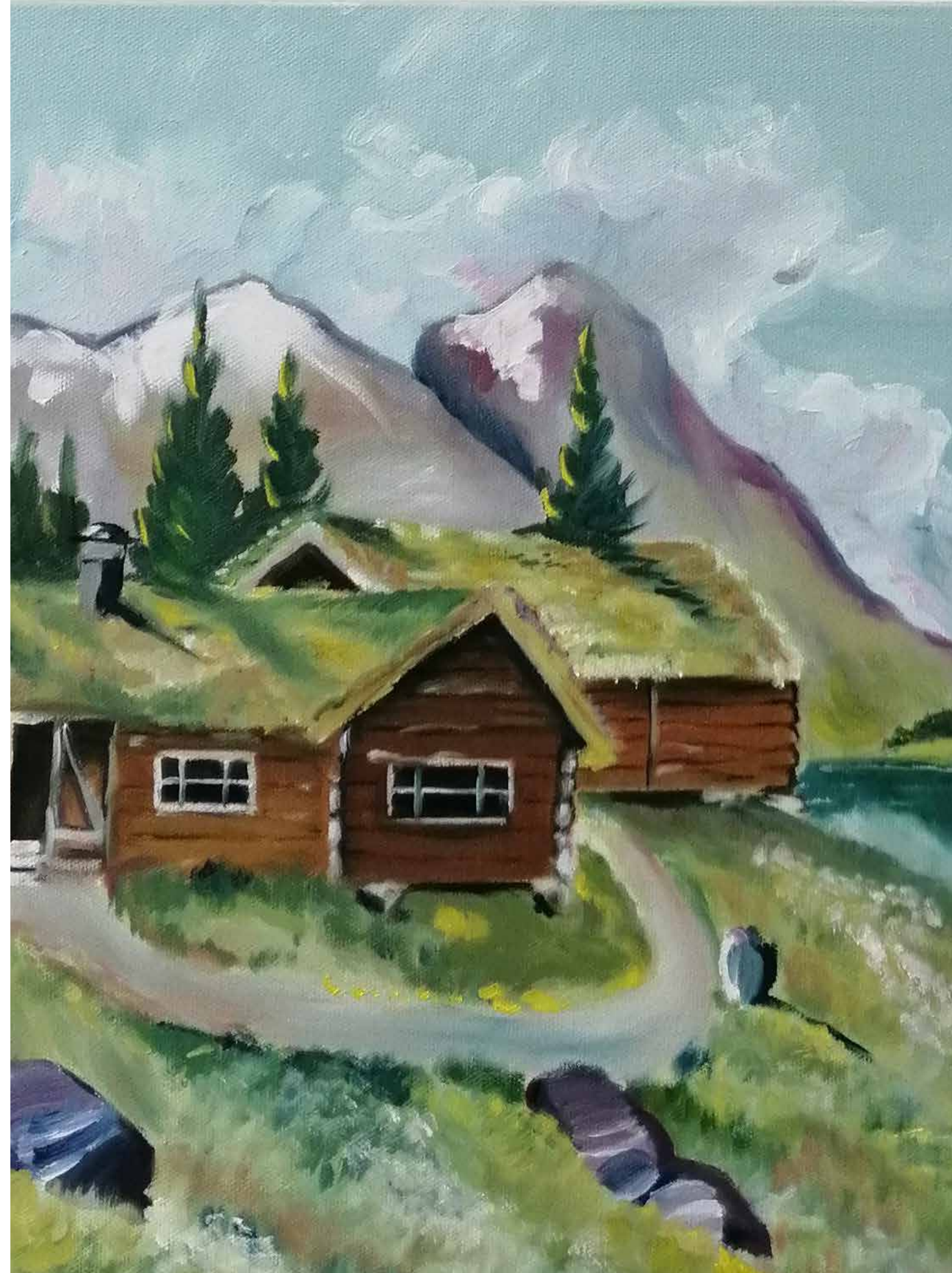
The *Kunst i de Tusen Hjem* series consist of pairs of oil paintings— the original and its copy. Originals include works by Bergen cityscape painter Andreas Grynne and Hordaland prolific Stranda painters, representatives of an overlooked nationwide cultural phenomenon across Norway from the Post-war era.

Copying these originals, as students did in the academic tradition, the series reflects upon the value of popular and folk art. *Kunst i de Tusen Hjem* proposes novel articulations between popular, folk, and contemporary art, aiming to move beyond cliches and de facto associations of popular art with kitsch.

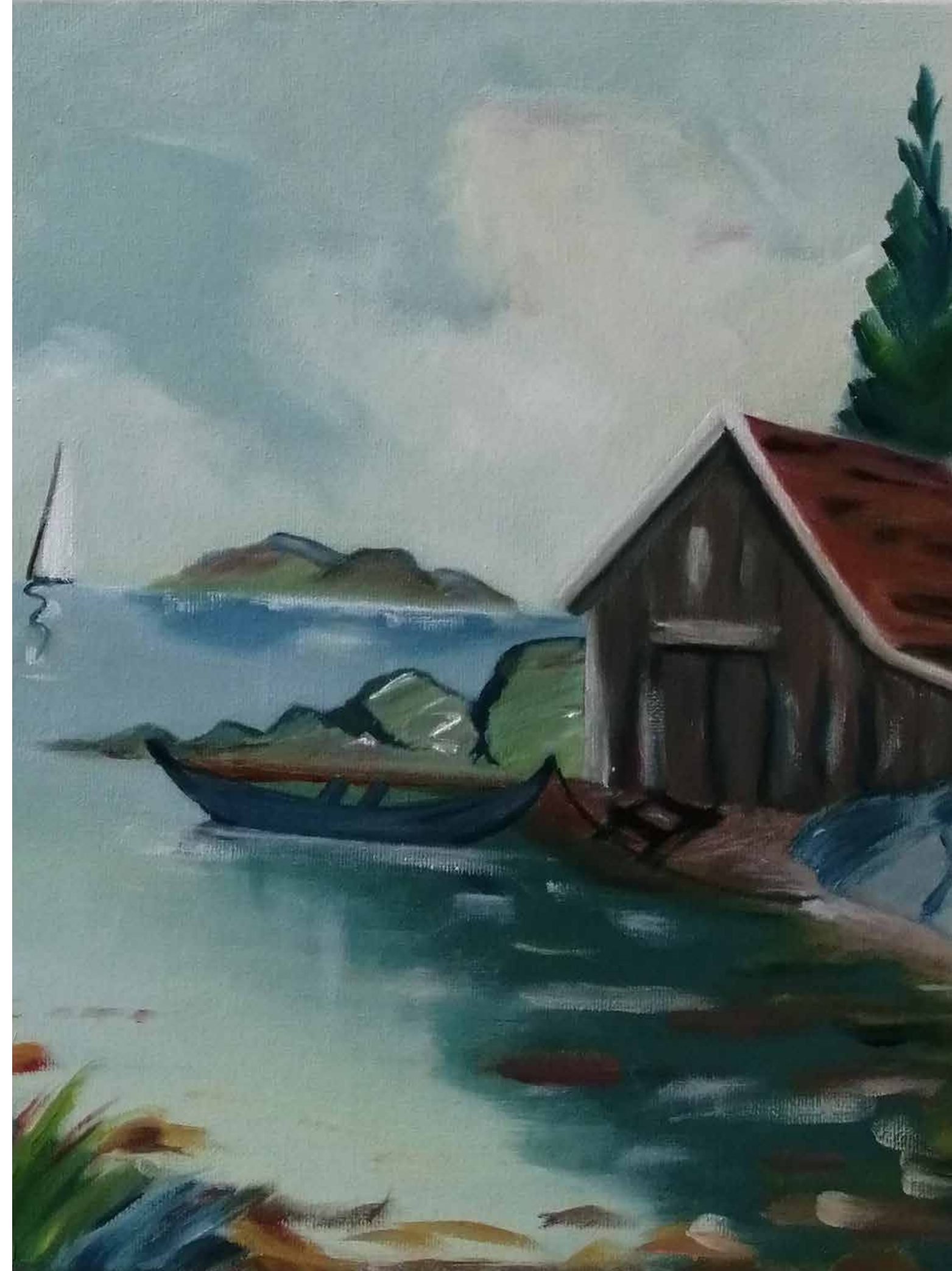
This series is rooted in a research of popular art from Norway for three exhibitions curated by Alt Går Bra through 2020. The exhibitions featured traditional Norwegian faner (banners), rosemaling paintings, and the understudied phenomenon of Post-war “amateur” painters. Usually depicting typical Norwegian landscapes and hytte (country cabins), but also urban scenes, these paintings embellished nearly every Norwegian home up to the 1970s.



Original Copy of the Original (After Andreas Grynne) (Dyptic), oil on canvas, 46 x 38 cm, 65 x 54 cm, 2020



Original Copy of the Original (After J. Jakobsen) (Dyptic), oil on canvas, 50 x 40 cm, 65 x 45 cm, 2020



Original Copy of the Original (After Andreas Grynne) (Dyptic), oil on canvas, 40 x 30 cm, 60 x 45 cm, 2020



I Fulfill Your Wish (Dyptic), oil on canvas, 39 x 35 cm, 24 x 18 cm, 2020

THE MIMEOGRAPH: PRINTS AND INSTALLATIONS (2015-ongoing)

The mimeograph is an obsolete office machine, ubiquitous throughout the 20th century.

Alt Går Bra has pioneered the theory and practice of the mimeograph in the 21st century.

Initially using mimeographs to publish its own books and publications, Alt Går Bra has used these silkscreen printing technology to produce prints on paper and textile, mixed-media works in combination with oil painting, and large installations.

Victoria and Albert Museum

(2019)

Le Grand Mètre (after Céjar)

Installation, mimeograph and print on paper, 60 x 140 x 3400

Tapestries Gallery

The installation explores the analog and mechanic versus the digital and the virtual.

Introducing the ancient Greek concept of meter or measure, the work challenges an installation by Xerox artist Céjar (Christian Rigal) at the Louvre Museum in the 1908s.

As Zanna Gilbert from the Getty Research Institute put it, “Alt Går Bra’s practice thoroughly dissects the ways in which philosophers have understood technology. Alt Går Bra carefully and critically considers the Janus-face of technology, asking when and why we opted for today’s overdeveloped technologies and what we might learn by looking back to look forward.”







KODE Bergen Art Museum

(2021)

The Mimeograph, Voice To Speech

The Mimeograph, Voice To Speech experimented with the production of an exhibition in situ, welcoming the public to see the artists at work and experience an exhibition in the making. Over a period of four months, the artists produced the work to be displayed in a gallery space of over 1,000 square meters.

The pieces explore the potential of an obsolete printing technology, the mimeograph, conceived to print A4 documents.

The exhibition addresses subjects intrinsic to the mimeograph machine, including freedom of expression, the analog/mechanic versus the digital/virtual, and the hidden work of secretaries and bureaucrats.

Over six years, Alt Går Bra has pioneered the theory and practice of mimeograph printing and publishing in the 21st century. An international conference convened by Alt Går Bra at the University of Westminster in 2019 has sparked interest in this forgotten printing technology. The conference was a follow-up of Alt Går Bra's 2016 book *The Mimeograph, a Tool for Radical Art and Political Contestation*, the first scholarly anthology dedicated to the mimeograph.

See E-flux announcement for further information:

<https://www.e-flux.com/announcements/398988/alt-gr-brathe-mimeograph-voice-to-speech/>



Mimeograph Studio at KODE Bergen Art Museum, installation, four Gestetner mimeograph printing machines on plinths in studio area at the museum



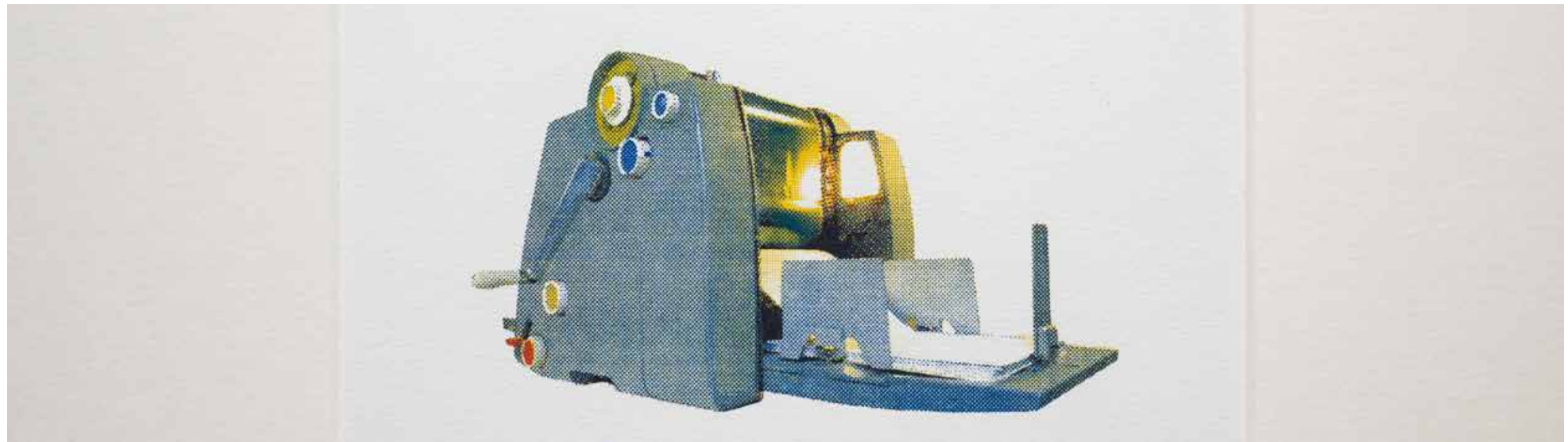
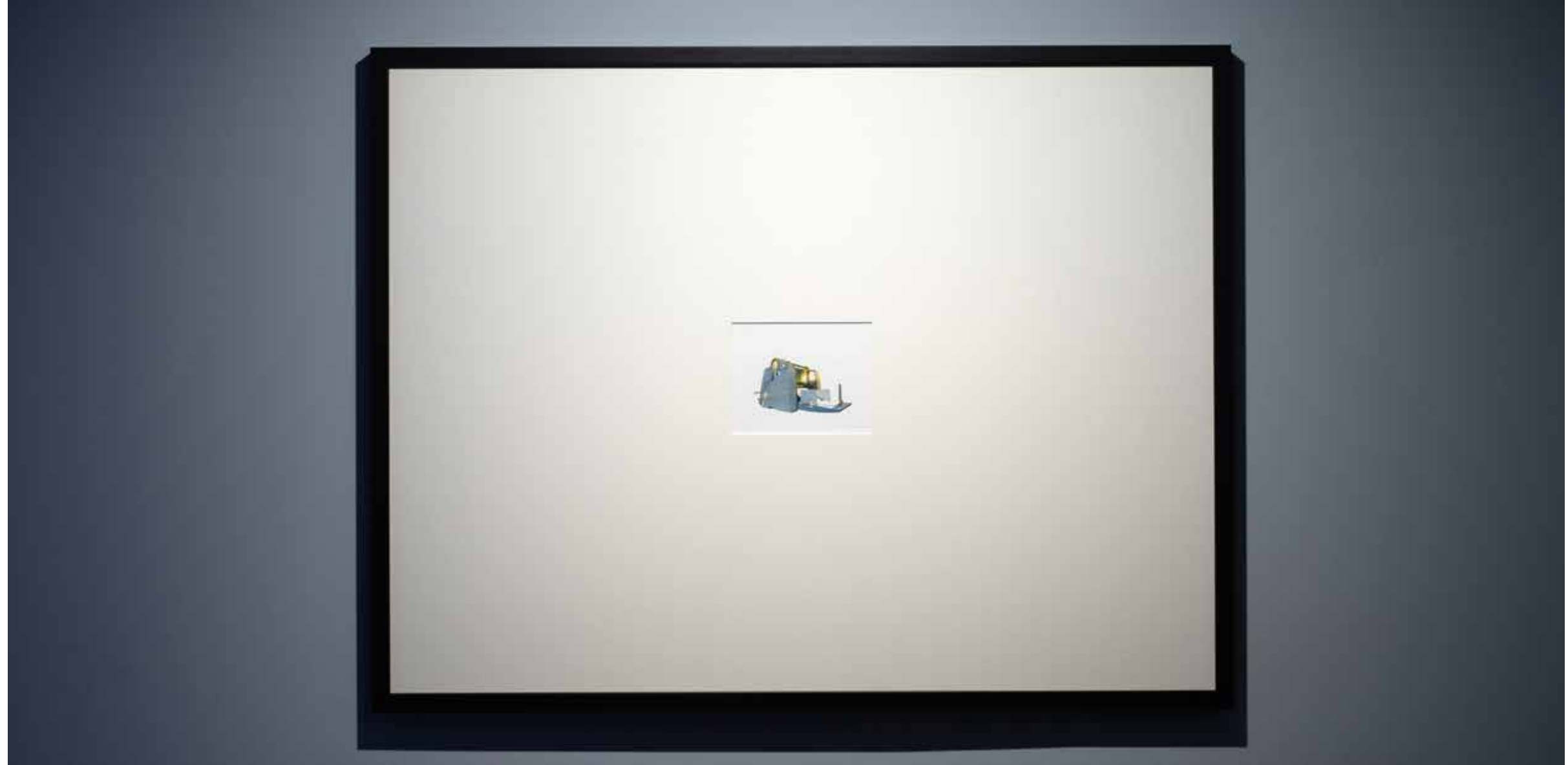
Ytringsfrihet, installation, mimeograph machine on original stand and mimeograph prints on paper from typewritten wax stencils, total of eight frames, six 9.5 x 4, one 73 x 73, and one 4 x 4 cm (prints from a limited edition of 1)



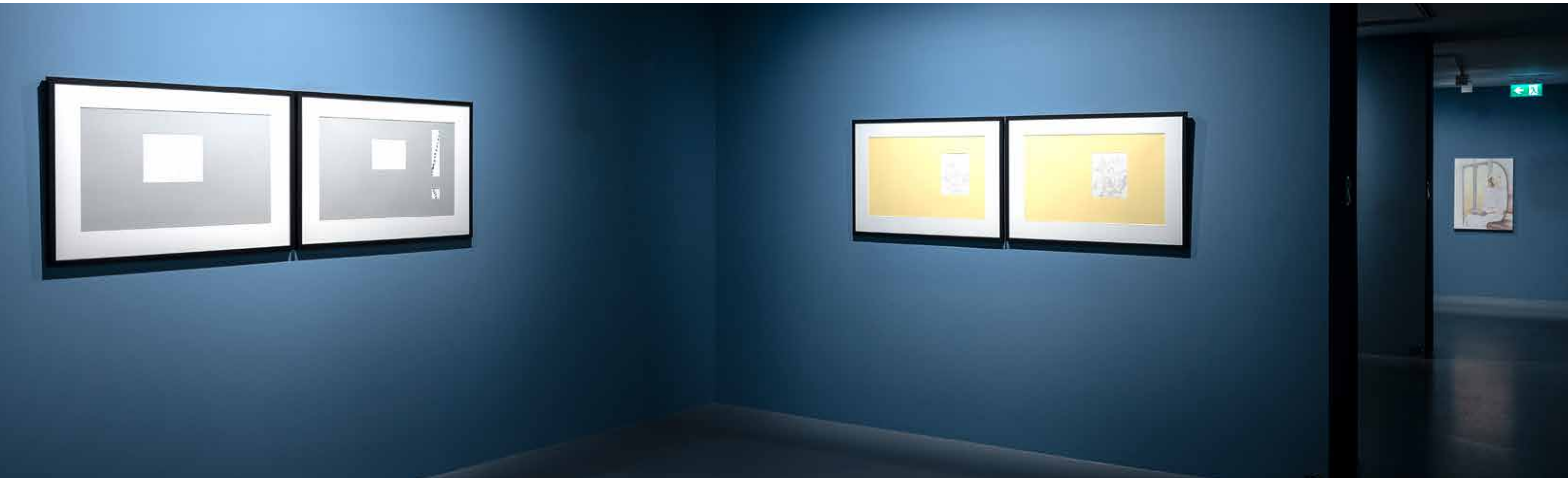
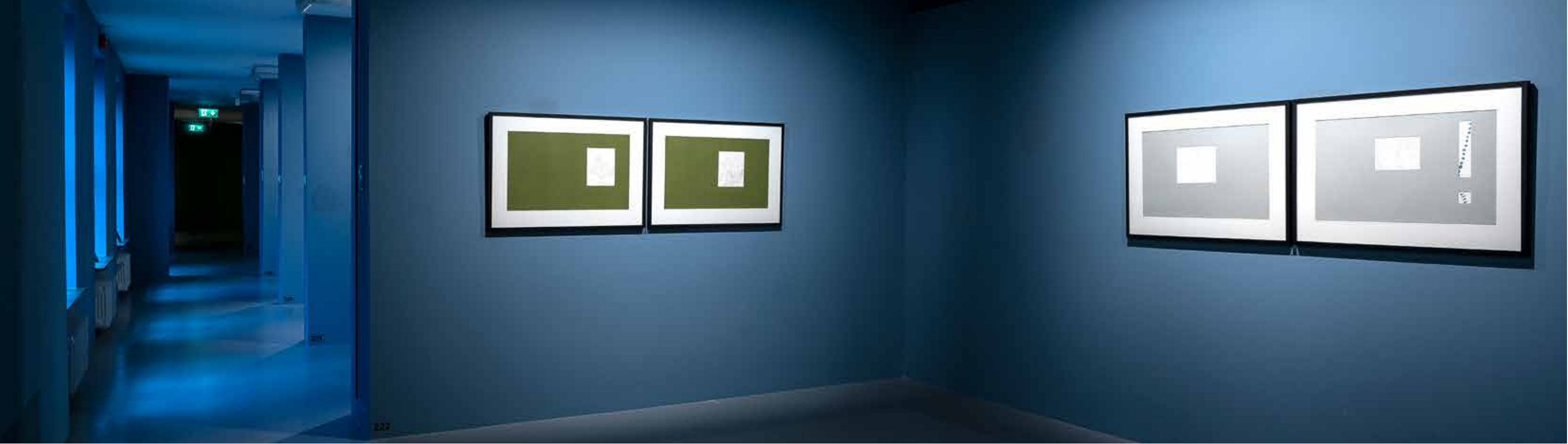
Ytringsfrihet, installation, mimeograph machine on original stand and mimeograph prints on paper from typewritten wax stencils, total of eight frames, six 9.5 x 4, one 73 x 73, and one 4 x 4 cm (prints from a limited edition of 1)



Ytringsfrihet, installation, mimeograph machine on original stand and mimeograph prints on paper from typewritten wax stencils, total of eight frames, six 9.5 x 4, one 73 x 73, and one 4 x 4 cm (prints from a limited edition of 1)



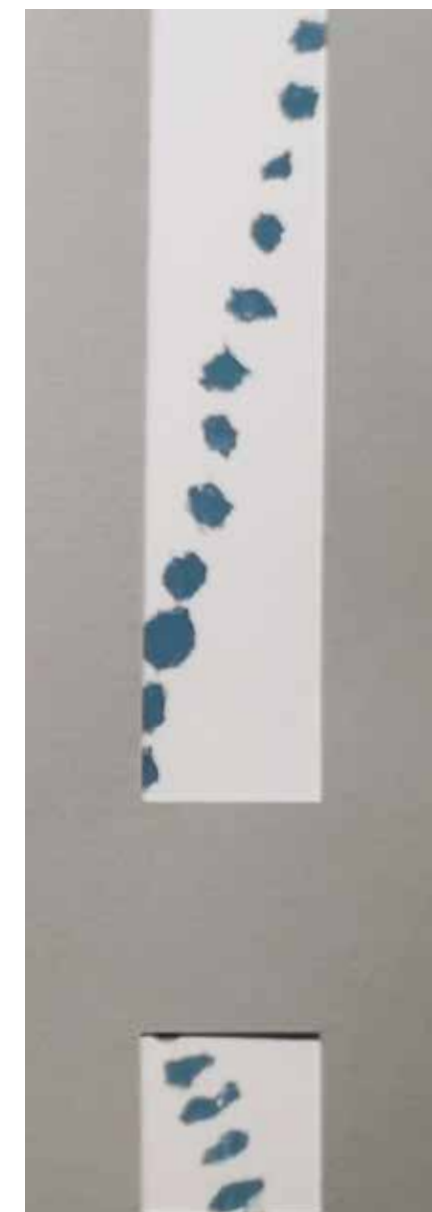
Mimeograph, mimeograph full-color print from electrostencils, 120 x 90 cm (limited edition of 2 prints)



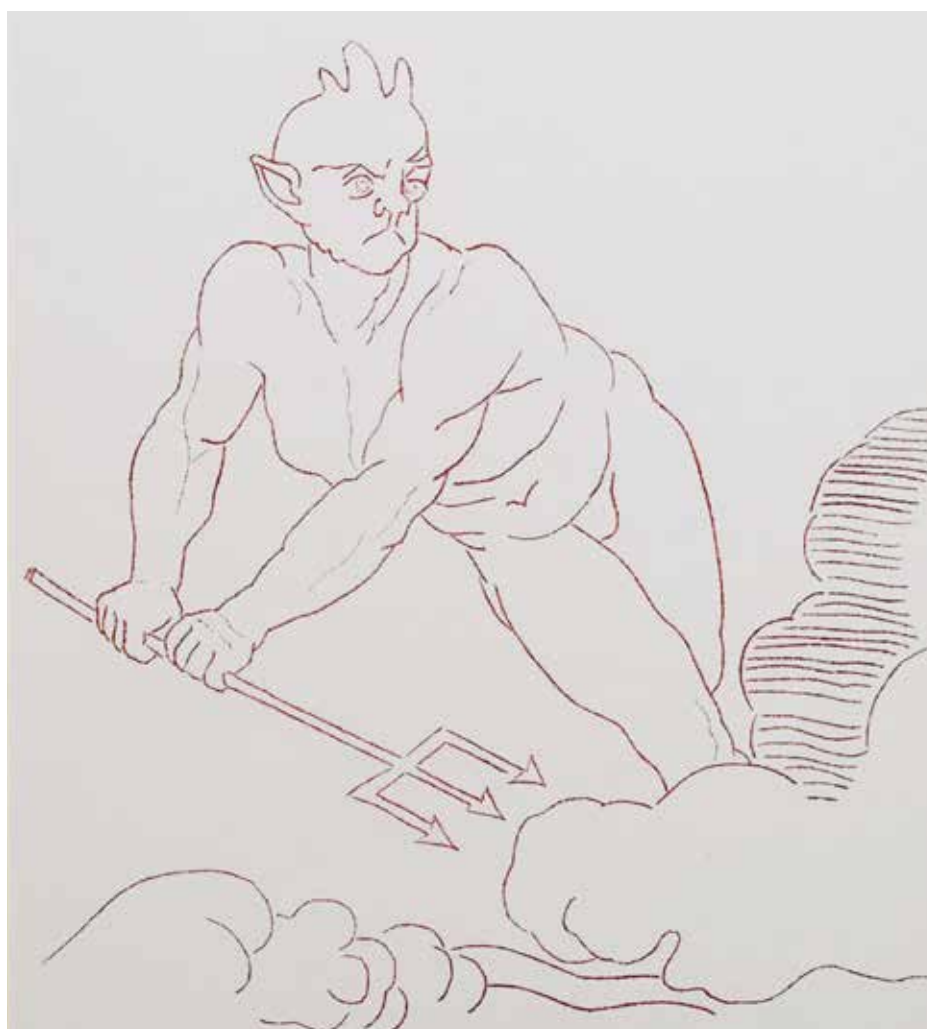
Three dyptics, mimeograph print, prints from hand-etched wax stencils with wheel pen and electrostencil prints



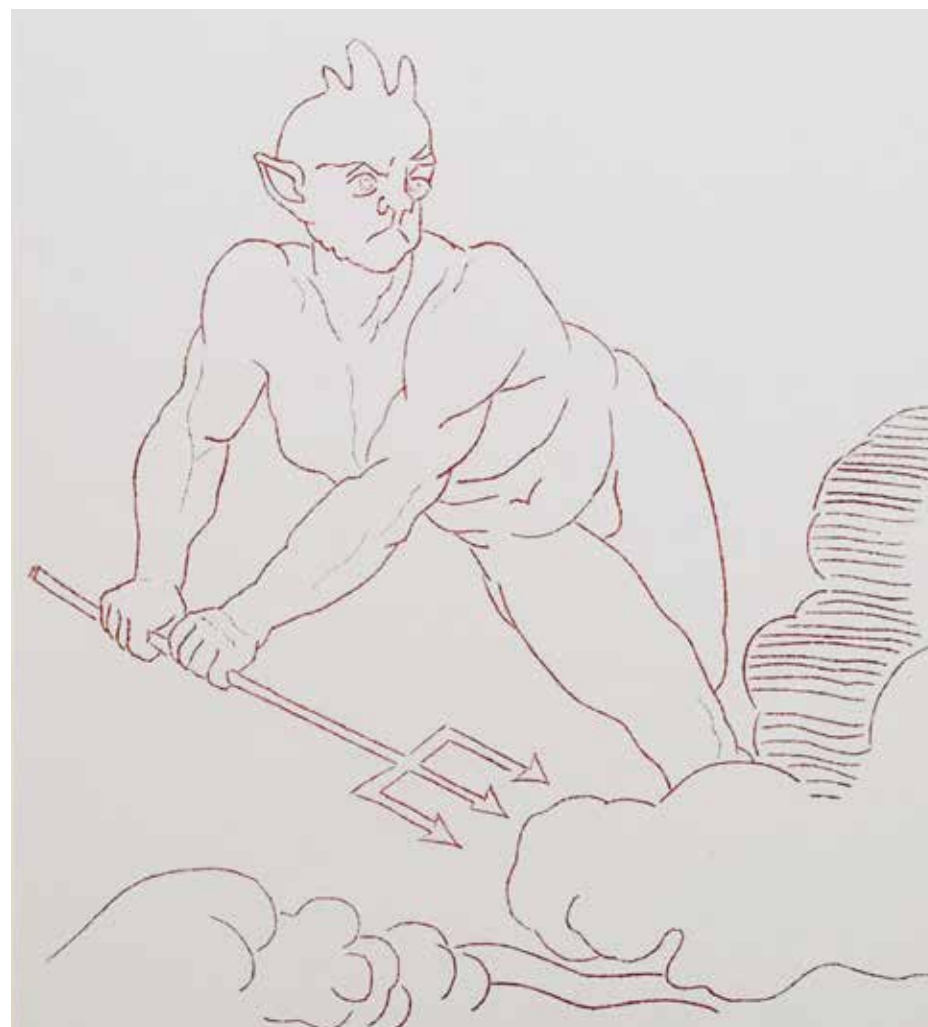
Homer, Wheel Pen after Flaxman, dyptic, mimeograph prints mounted on card, prints from hand-etched wax stencils with wheel pen and electrostencil, 200 x 60 cm. (limited edition of 2)



Homer, Wheel Pen after Flaxman, dyptic, mimeograph prints mounted on card, prints from wheel pen hand-etched wax stencils and electrostencil prints, 200 x 60 cm. (limited edition of 2)



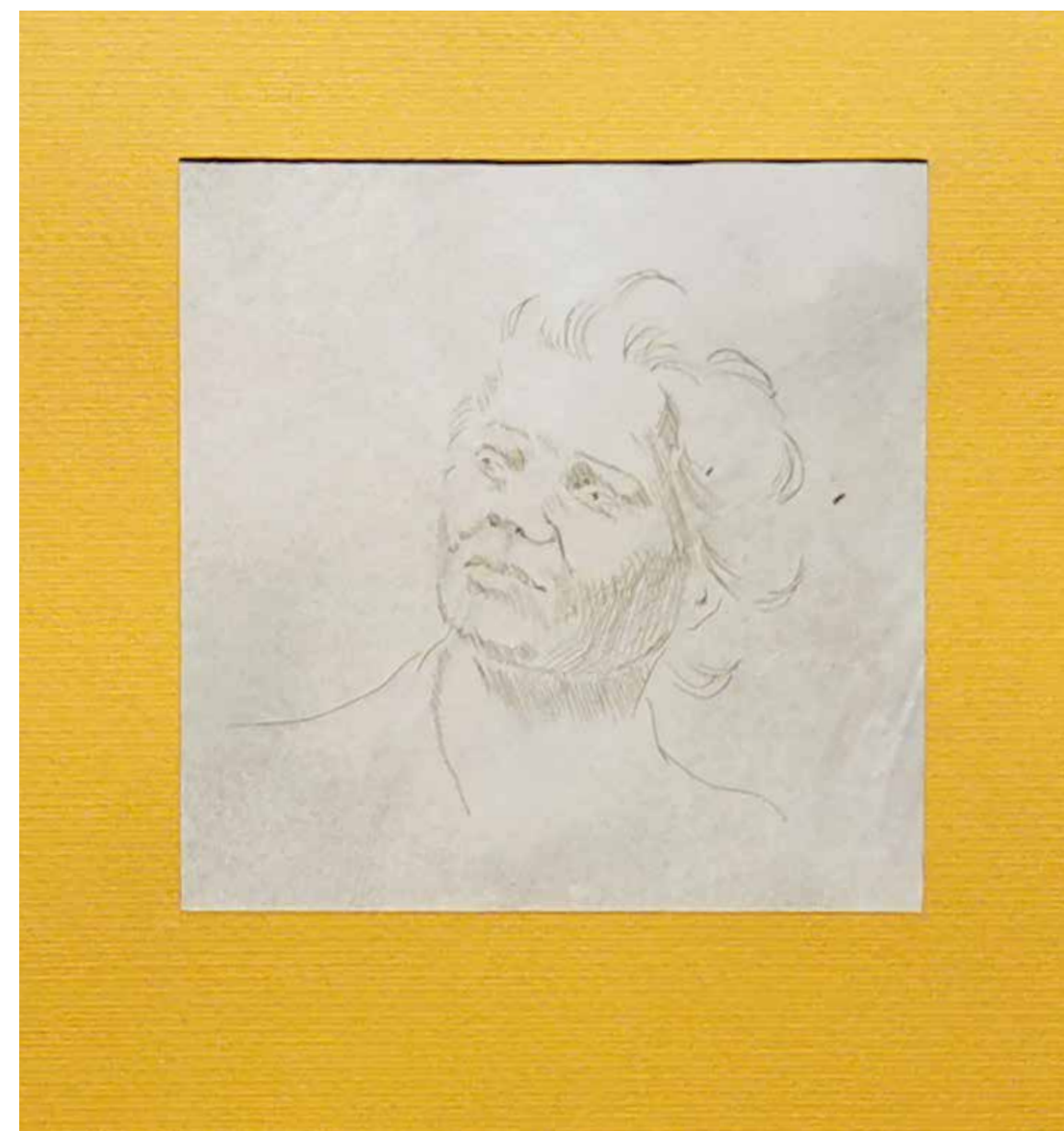
Dante, Wheel Pen after Flaxman 1, dyptic, mimeograph prints mounted on card, prints from wheel pen hand-etched wax stencils, 200 x 60 cm. (limited edition of 2)



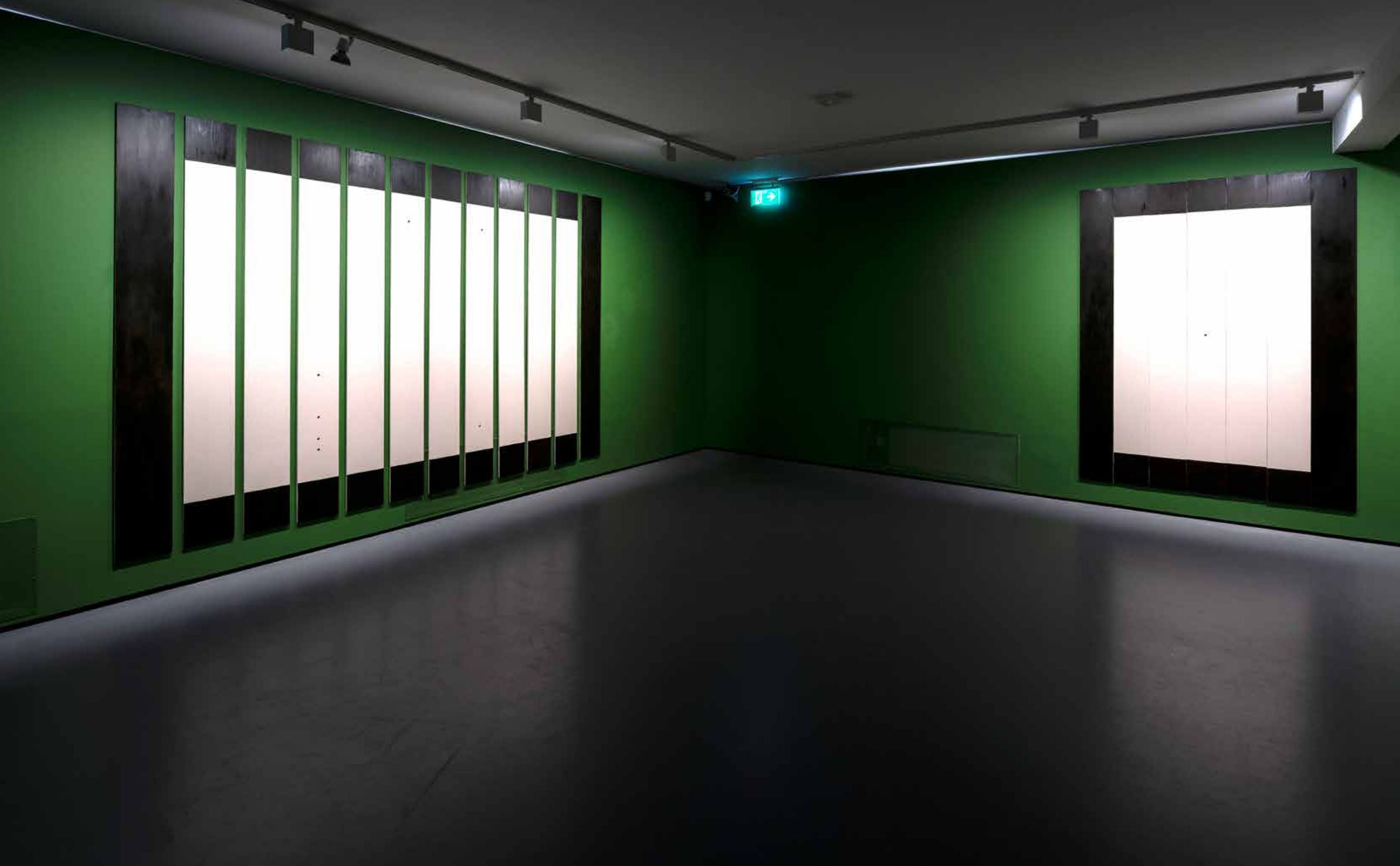
Dante, *Wheel Pen after Flaxman 2*, dyptic, mimeograph prints mounted on card, prints from wheel pen hand-etched wax stencils, 200 x 60 cm. (limited edition of 2)



Rosa Parks, electrostencil print on stencil's backing paper mounted on card, 100 x 60 cm (limited edition of 1)



Peasant, hand-etched wax stencil mounted on card, 100 x 60 cm (limited edition of 1)



Punktum 1 and *Punktum 2*, mimeograph print from electrostencil on canvas, oil paint, canvas mounted on wood



Punktum 2, mimeograph print from electrostencil on canvas, oil paint, canvas mounted on wood, 300 x 240 cm.
(limited edition of 1)



Punktum 1, mimeograph print from electrostencil on canvas, oil paint, canvas mounted on wood, 175 x 240 cm.
(limited edition of 1)



Montgomery Bus, oil on canvas and mimeograph prints on paper, produced with wax stencils hand-etched with wheel pens and shading plates, glued on canvas, 60 x 100 cm. (limited edition of 1)



Quo Vadis, work in progress: sketch, canvas with mimeograph prints, hand-etched wax stencil on mimeograph machine



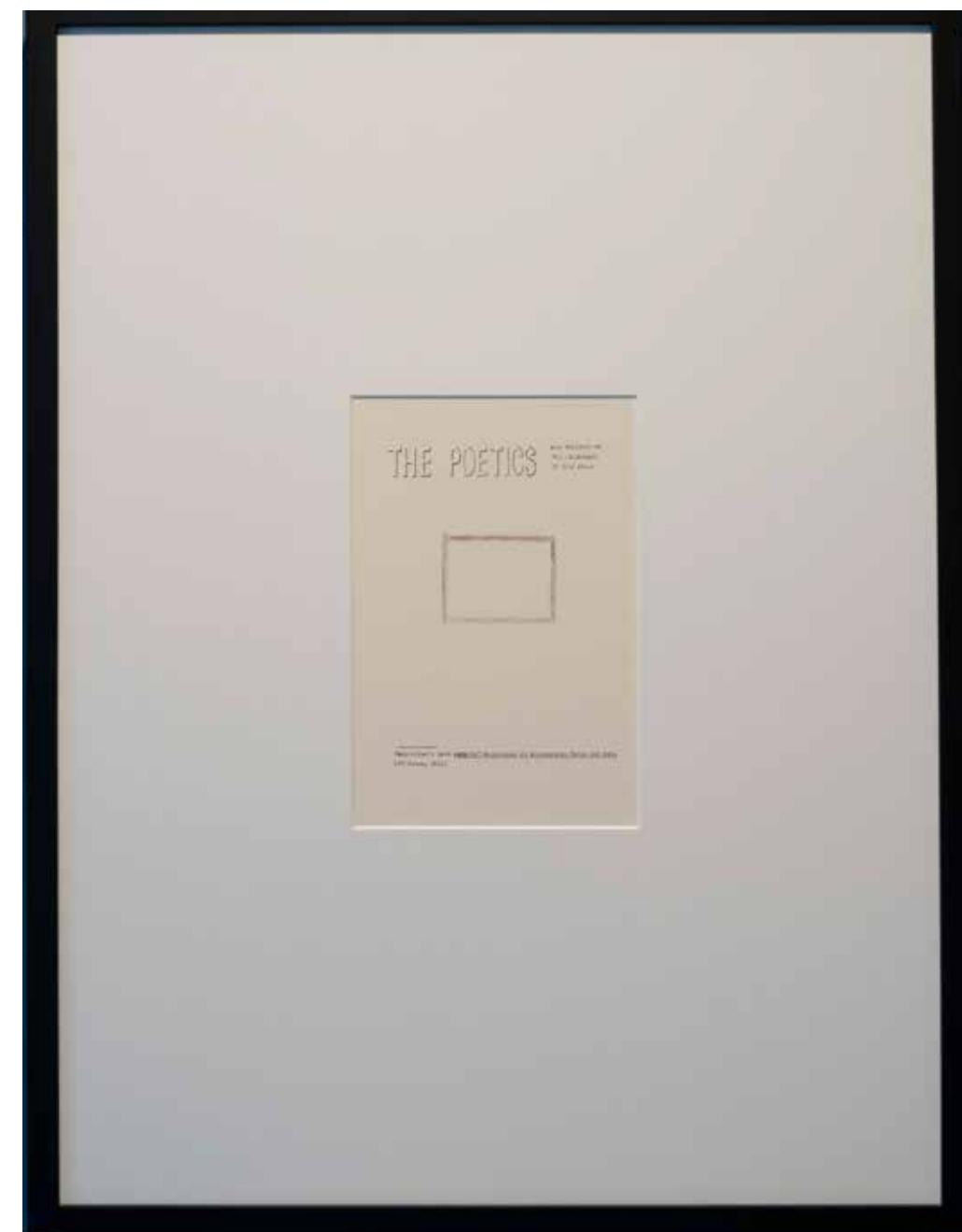
Quo Vadis, oil on canvas and mimeograph prints on paper, produced with wax stencils hand-etched with wheel pens and shading plates, glued on canvas, 120 x 180 cm. (limited edition of 1)



Victor Charlie, installation, *Victor Charlie* book (2016) and mimeograph machine on plinth (80 x 50 x 120 cm), fifteen mimeograph prints of book covers in frames (31 x 42 cm) (limited edition of 1)



One of three rooms dedicated to books with showcase tables and framed book pages



Framed pages from *The Mimeograph, A Tool for Radical Art and Political Contestation*, and display case with AGB books *The Russians Did It* (2020), *Tout Va Bien* (2018), *The Mimeograph, A Tool for Radical Art and Political Contestation* (2016)

Three framed book pages (64 x 83 cm)



Framed pages from *A Moi le Plaire, A Toi le Faire*, and display case with AGB books *Den Norske Idealstaten* (2018) and *A Moi le Plaire, A Toi le Faire* (2016)



Two framed book pages (64 x 83 cm)



Framed pages from *Trykksak* publications and display case with five *Trykksak* (2015-19)

Five framed book pages (four 64 x 83 cm and one 83 x 64 cm)



Monument to Bureaucracy, installation over an area of 200 square meters (4 rooms and surrounding corridor), oil paint murals, mimeograph machine, roll of paper

Sketches



Monument to Bureaucracy, installation over an area of 200 square meters (4 rooms and surrounding corridor), oil paint murals, mimeograph machine, roll of paper

Work in progress



Monument to Bureaucracy, installation over an area of 200 square meters (4 rooms and surrounding corridor), oil paint murals, mimeograph machine, roll of paper

Work in progress



Monument to Bureaucracy, installation over an area of 200 square meters (4 rooms and surrounding corridor), oil paint murals, mimeograph machine, roll of paper

Mimeograph Room, Palace of Justice at Nuremberg, 1948, oil paint on wall, printed photograph, 500 x 350



Monument to Bureaucracy, installation over an area of 200 square meters (4 rooms and surrounding corridor), oil paint murals, mimeograph machine, roll of paper

A4 pages, oil paint on wall, sizes ranging from 80 x 60 to 350 x 300



Monument to Bureaucracy, installation over an area of 200 square meters (4 rooms and surrounding corridor), oil paint murals, mimeograph machine, roll of paper

Mimeograph machine on stand (60 x 125 x 60) and blank roll of paper (60 meters)

ALT GÅR BRA

The Mimeograph, Voice To Speech



TEXTILE WORKS

Most communal and family celebrations in Norway are uplifted by colorful faner (parading banners) and meticulously embroidered bunad (Norwegian traditional costume).

Since 2017, Alt Går Bra has produced textile works rooted in this undervalued female tradition of sewing and embroidering.

Alt Går Bra regularly parades its faner in the most popular national holiday celebration, 17.mai, together with thousands of other faner from the community. Alt Går Bra's faner were also paraded at Barents Spektakel in the icy winter of Kirkenes.

Inscribed in the tradition of seamstresses and embroiderers, the textile work of Alt Går Bra reflects upon gender dynamics, scrutinizing the value of labor and handcraft in contemporary art. Alt Går Bra's textile works are situated in the boundaries between the artistic and the functional, reflecting upon the difference between arts and crafts, together with the mutual influences between institutionally consecrated artwork and decorative objects with concrete functionality in the private and public realms.

T.R.D.I. Ellisif Wessel

(2019-20)

T.R.D.I. Ellisif Wessel consists of eighteen faner (parading banners) sewn on fabric. Six of these faner bear a figure painted in acrylic and oil.

Commissioned by Pikene på Broen for its 2020 Barents Spektakel festival, the work is inspired by Ellisif Wessel. An activist, poet, and photographer, Wessel was a revolutionary from Kirkenes in Northern Norway on the border with Russia, mentioned by Vladimir Lenin in his writings.

T.R.D.I. Ellisif Wessel addresses the untold story of Wessel, border relations, and the first miner's union in the region, including the union's fane made by Wessel herself and caused a national uproar.

Painted during a residency in Rome, the six figures are inspired by Baroque ceiling paintings and depict crucial moments in the history of Kirkenes: Ellisif Wessel and her Nordens Klippe union fane, The Worker, The Battle, The Fall, The Soldier, and The Partisan.

Alt Går Bra collaborated with Murmansk School students, who sewed the 12 faner without painted figures.



Performance Parade with *TRDI Fane*, 18 faner, acrylic and oil on textile, 150 x 200 cm, Barents Spektakel/Pikene på broen, Kirkenes, 2020

TRDI Fane

Acrylic and oil on textile, 150 x 200 cm, 2020





Den sovjetiske soldats apoteose (The Apotheosis of the Soviet Soldier)



Arbeideren (The Worker)



Partisanen (The Partisan)



Fallet (The Fall)



Ellisif Wessel



Kampen (The Battle)



TRDI Fane exhibition, Barents Spektakel/Pikene på broen, Folkets Hus, Kirkenes, 2020

Other Textile Work

(2018-20)



Den Norske Idealstaten Fane, acrylic and ink on silk, 125 x 200 cm, 2019



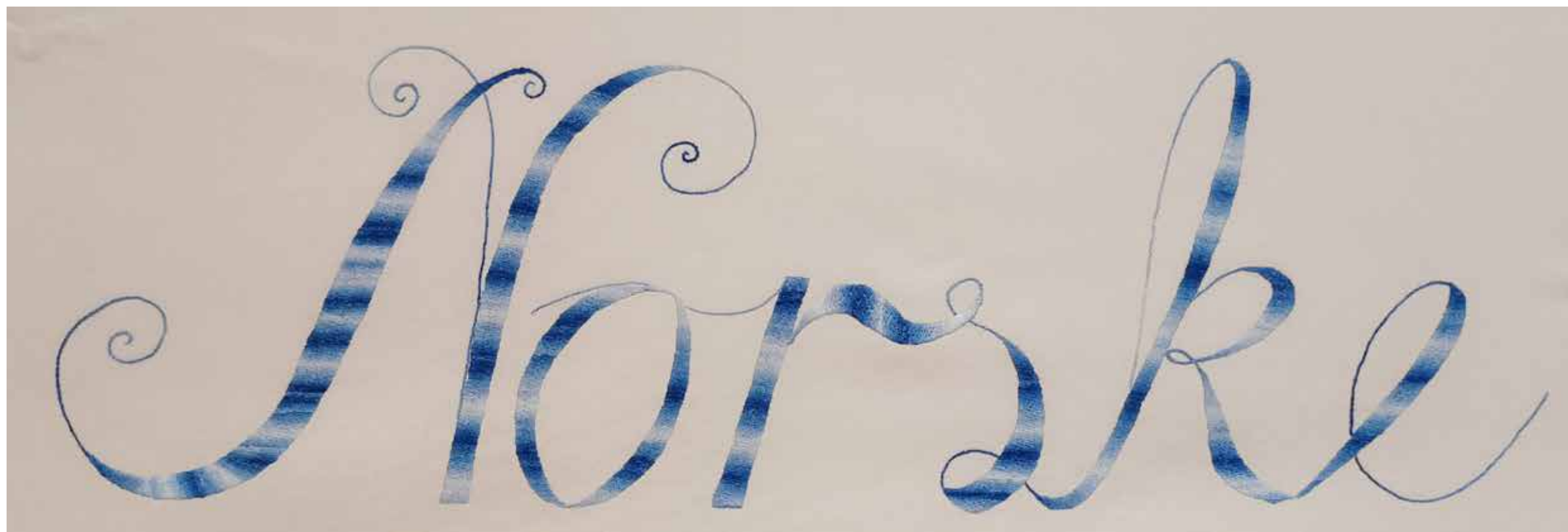
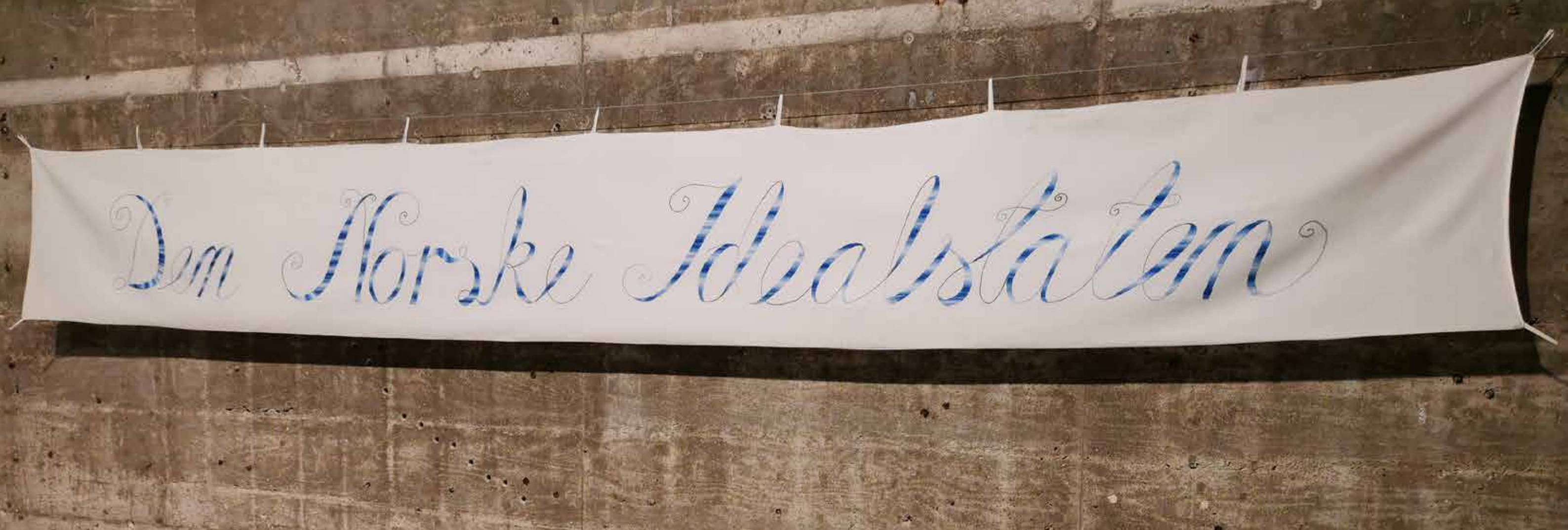
Alt Går Bra Fane, acrylic on textile, 115 x 150 cm, 2018



Pompeii Fane, acrylic on silk, 125 x 200 cm, 2019



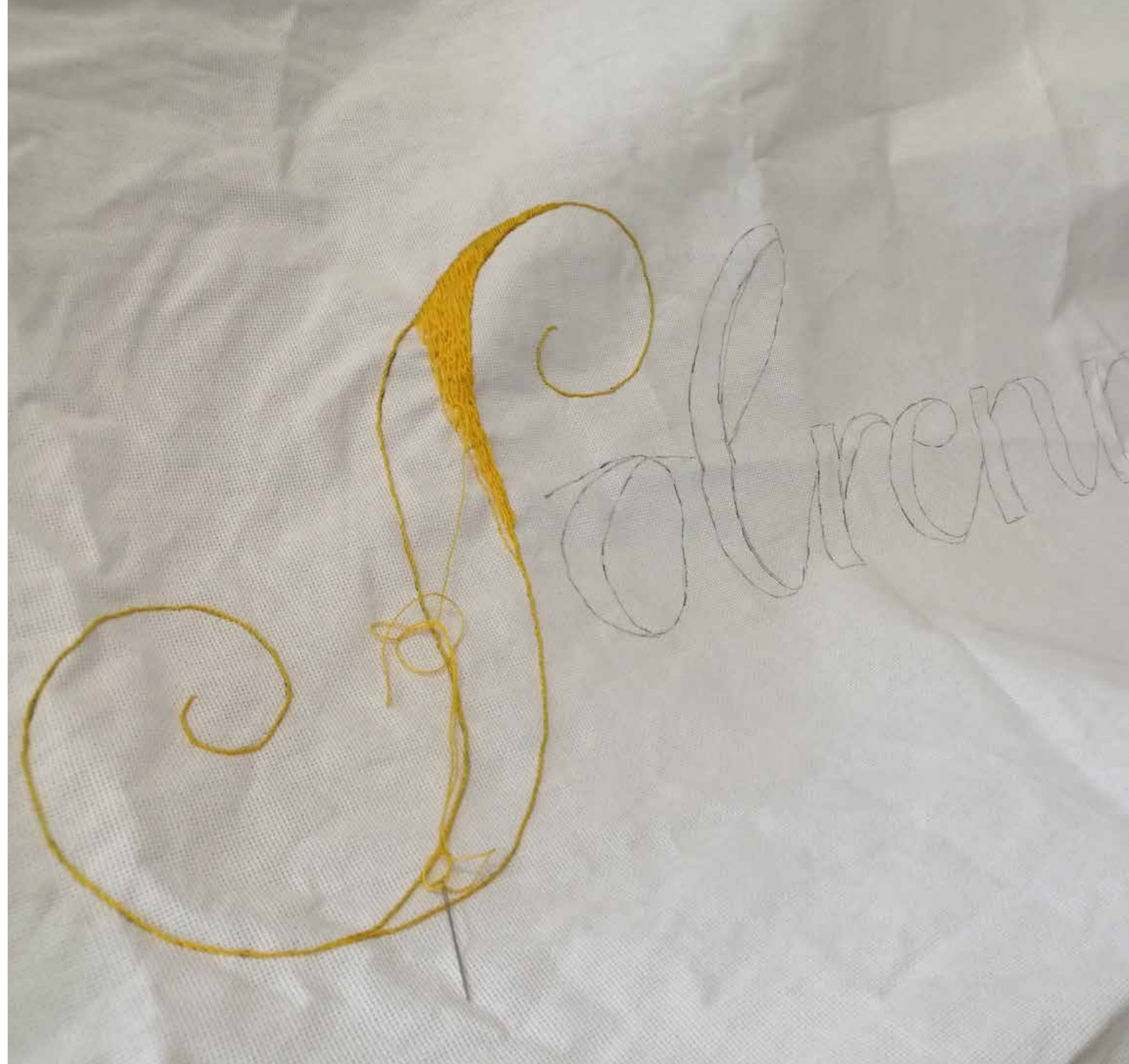
Den Norske Idealstaten Banner, hand embroidery on textile, 450 x 75 cm, 2018 (exhibition at Sandefjord Kunstforening, 2021)



Den Norske Idealstaten Banner, hand embroidery on textile, 450 x 75 cm, 2018 (exhibition at Sandefjord Kunstforening, 2021)



Den Norske Idealstaten Banner, hand embroidery on textile, 450 x 75 cm, LevArt, Levanger, 2018



Solrenningen Banner, hand embroidery on textile, 350 x 50 cm, 2020