

Martin Palmer
Portfolio, Selected Works

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J.D. / HIVE 1979-81: Art & Terror in Trondheim

MEMOAR

DET HADDE JEG GLEMT

IN DEFENCE OF LOST CAUSES

LEV LIVET RIKTIG

FRAMED / UNFRAMED

TEMPORARY LIBRARY / ORIGAMI REPUBLIKA COMMEMORATIVE ROOM

KLUBB KANIN / ORIGAMI REPUBLIKA COMMEMORATIVE ROOM

DECEPTIVE CADENCE

SECRET GARDEN

HELLER IKKE JEG DØMMER DEG

RUST

ANGER

GRAFIKK SERIE II

LIVE / PERFORMANCE

J.D. / HIVE 1979-81: Art & Terror in Trondheim

Mixed media installation, 2019

J.D. / HIVE 1979-81: Art & Terror in Trondheim is an archive exhibition and publication detailing the workings of the obscure artist collective HIVE, which according to dated material were active in Trondheim in the late 1970s and early 1980s. Their work revolves around a peculiar exposition of the sublime experience, connecting the idea to acts of political terrorism.

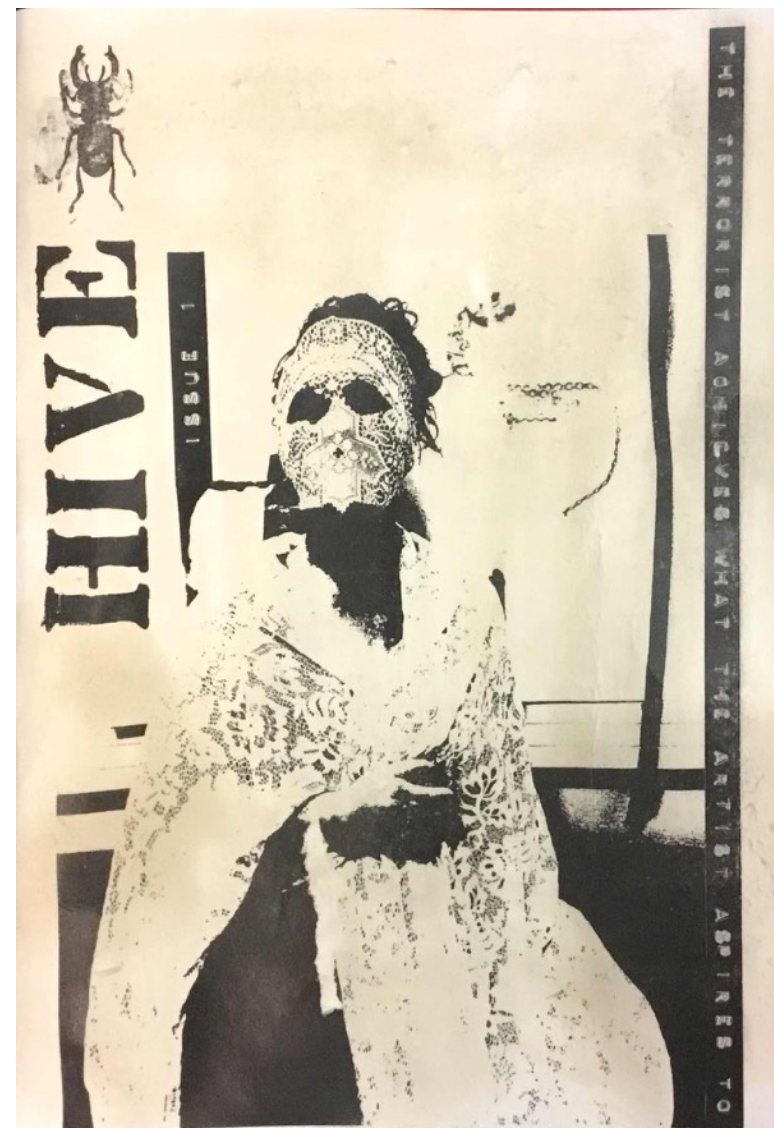
The project is concerned with archivalism and the archeology of knowledge, printed matter in the post-digital age, commodification, truth production and museology. It was awarded the BKH (Relief Fund for Visual Artists) Kunststudentstipend in May 2019.

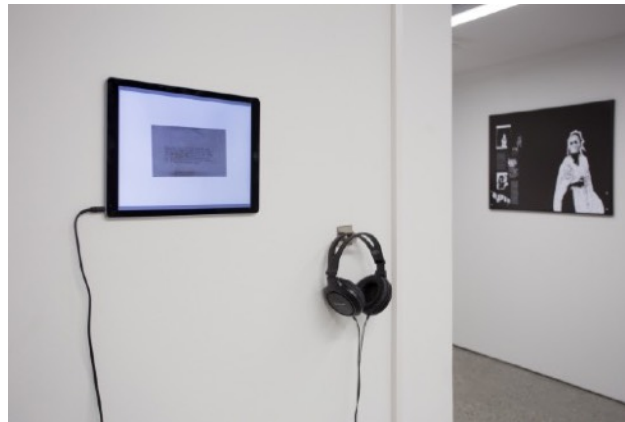
KUNSTKRITIKK review (NO):

I essayet Capitalist Realism (2011) hevdet den britiske kritiker Mark Fisher at krisetilstander er den nye normalen, og at det som konsekvens har blitt lettere å forestille seg verdens undergang enn et politisk og økonomisk alternativ til kapitalismen. En pessimisme som ligner Fishers gjennomsyrrer Martin Palmers skøyeraktige fortelling om kunstnergruppen HIVE, angivelig aktive i Trondheim fra 1979 til 81. Gjennom en punkinspirert fanzine-estetikk, benyttet på publikasjoner, tekster, fotocollager, et lydspor og et monter fylt med memorabilia forteller Palmer om hvordan HIVE og dets enigmatiske leder J.D. konkluderte med at de klassiske avantgardestrategiene hadde blitt politisk impotente. Den fatalistiske innstillingen til kunsten kommer tydeligst til uttrykk i lydsporet, hvor en kvinnestemme repeterer mantraer som «art disputes reality, but does not hide from it» og «terror is the logical conclusion for cultural impact».

Palmers arkivfiksjon uttrykker skepsis til muligheten til å agere politisk gjennom kunsten, kanskje til og med muligheten til å uttrykke noe som helst uten å henfalle til voldsutøvelse. Parallellene til hvordan situasjonistene nådde stadig mer anti-estetiske og anti-kunstneriske standpunkter er påfallende. Flere av de øvrige kunstnere i Bridges are Burning velger å undersøke urett, men i motsetning til fortellingen om HIVE, som legger opp til at betrakteren skal vurdere implikasjonene av gruppens standpunkter, er disse prosjektene i overkant rettleidende, med lite rom for fortolkning.

- Nicolas Norton (<https://kunstkritikk.no/opplysningstid>)





MEMOAR

Mixed media installation, 2020

WOLD VISNINGSROM - STRANDVEGEN 96

MEMOAR

Martin Palmer i møte med samlingen etter Roar Wold

Working from within a system of accelerated circulation of information - where data, stories and images cross borders like rumors that expand and contract in function of their site of emergence, are confirmed or infirmed depending on thie relaters - the artist carves out a new potential mediatisation. From simple slippages of context to transformative operations that act on the object themselves, each artist adopts specific methods of representation.

— Virginia Bobin, Republications

Kunstneren gjør det som ventes av ham.

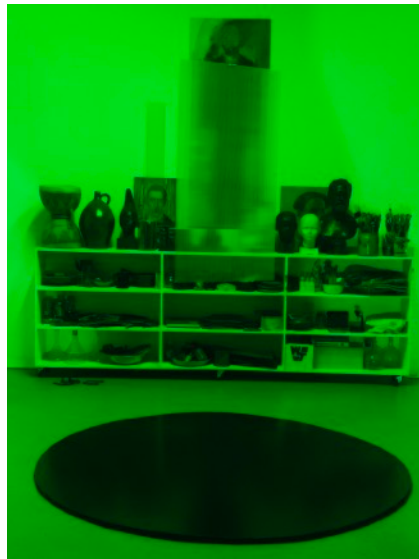
— Roar Wold, Kunstneren som myte

Martin Palmer jobber med arkivers sannhetsgestalt og iscenesettelser av historie gjennom arkiv-virksomhet. Han er opptatt av spenninger mellom kollektiv og subjektiv hukommelse, intuisjon, og møtepunktet mellom fiksjon, virkelighet og tilfeldighet i historieskrivning. På Wold visningsrom presenterer han resultatet av sitt møte med deler av samlingen og arkivet etter den kjente Trondheimskunstneren Roar Wold. Prosjektet tar form som en romlig installasjon og tekst, hvor han inviterer publikum til å reflektere over et livsverk i nytt lys.

Palmer har en Mastergrad fra Kunstakademiet i Trondheim.

Åpning lørdag 15.02.20 kl. 14–17

Åpent 16.02.20: 12–15 22.03.20: 14–17 23.02.20: 12–15



KULTURRÅDET
Arts Council
Norway



Facebook:

<https://www.facebook.com/events/176080060369806>

TRD Events:

https://trdevents.no/event/memoar-martin-palmer-moter-roar-wolds-samling_22022020_14_0

KRASJER FARSARVEN MED SAMTIDSKUNST FRA UNDERGRUNNEN

Interview / Review (NO):

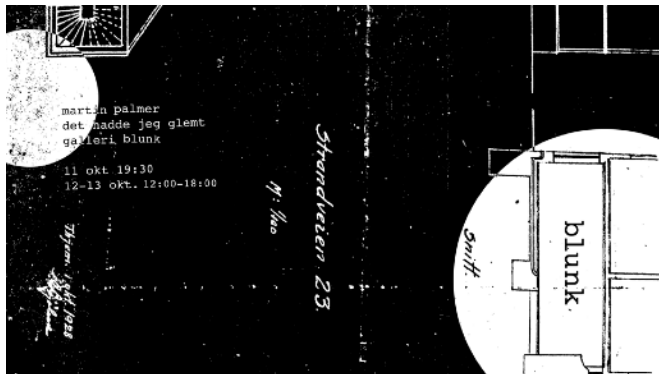
<https://trondheim24.no/kunst/krasjer-farsarven-med-samtidskunst-fra-undergrunnen/>

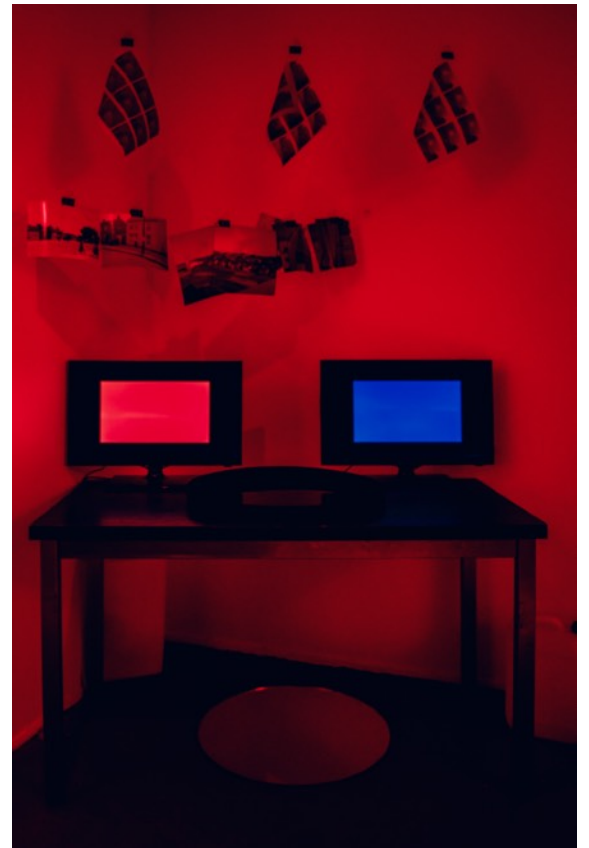
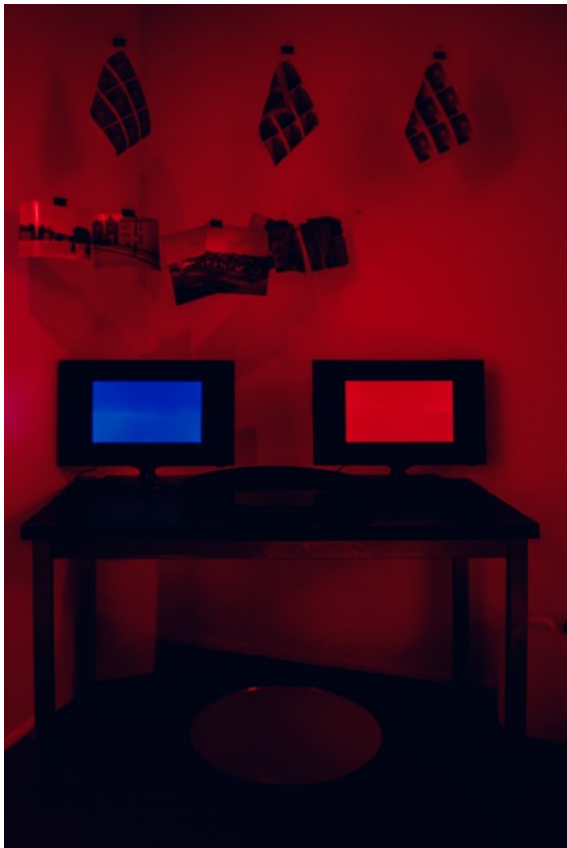
DET HADDE JEG GLEMT

Mixed Media installation, 2019

Facebook: <https://www.facebook.com/events/597896087409554>

Vimeo: <https://vimeo.com/366697020>





IN DEFENCE OF LOST CAUSES
2018



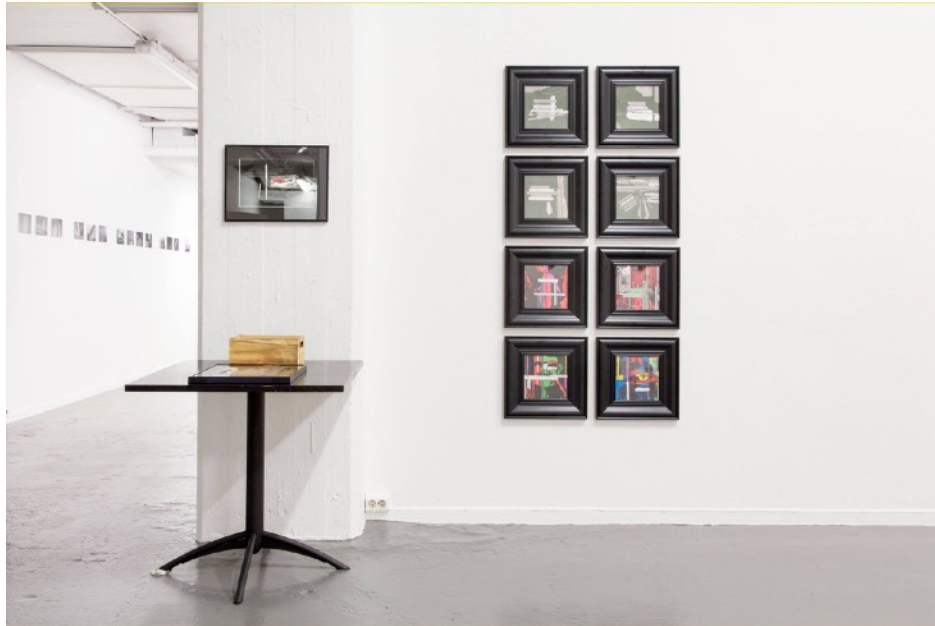
LEV LIVET RIKTIG

Mixed Media installation, 2018

Video: <https://vimeo.com/295253596>

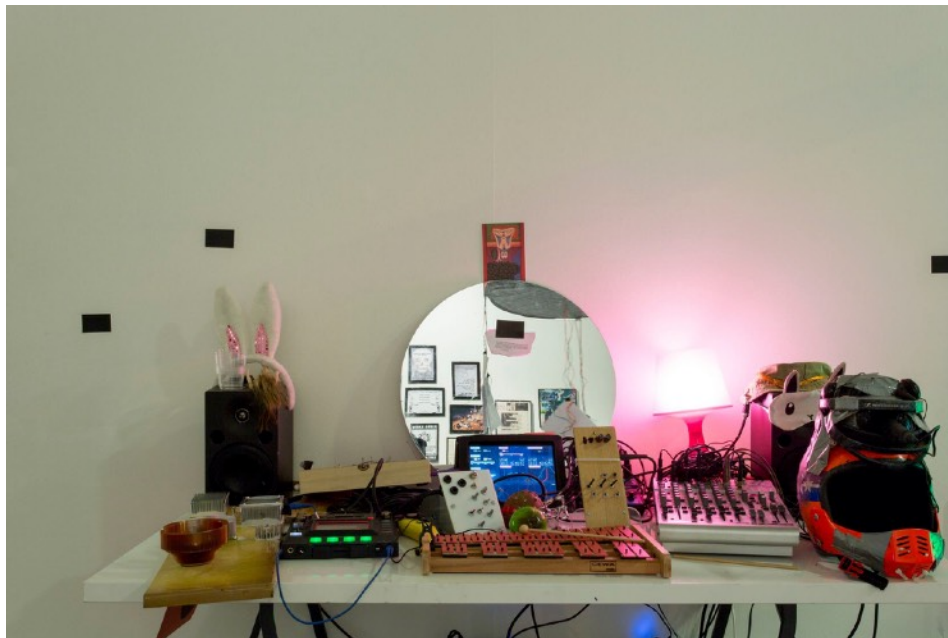


FRAMED / UNFRAMED
Cut-up / Installation, 2017



TEMPORARY LIBRARY / ORIGAMI REPUBLIKA COMMEMORATIVE ROOM

Archive / Installation, 2017



KLUBB KANIN / ORIGAMI REPUBLIKA COMMEMORATIVE ROOM

Installation, Rockheim, 2014

Video: <https://vimeo.com/85113664>



DECEPTIVE CADENCE (Buxbom & Palmer)

2017-2019



Deceptive Cadence is an interactive art project which has been presented in the shape of an improvised dance performance and as an object based art installation.

The project explores the interplay between freedom and limitations, and relates to Umberto Eco's thoughts regarding "open works", as well as theories of relationality, individuality, and intuition.

In the dance version, the dancers are subjected to costumes with various advantages and limitations while exploring an unknown sound constellation. Each of the costumes has a given color and correlates to a given sound. The sounds are being manipulated by the movements of the dancers or by the moving of the objects in the installation. Gradually and through negotiation the development of the dance or building of a sculpture leads a chaotic soundscape towards a musical structure.

It has been exhibited as an installation for adults in Galleri KiT and for children as part of ReMida Lydhør at Kongsgården barnehage in Trondheim. It was also presented as part of the IDC2018 - Interaction, Design and Children conference hosted by NTNU in June 2018.

The first version of the dance performance was presented at Trondheim Kunstmuseum Gråmølna as part of Multiplié dansefestival in May 2019.

Deceptive Cadence is produced and created by Buxbom & Palmer (Martin Palmer and Bella da Silva Buxbom).

The project was co-produced by DansIT and supported by the Norwegian Arts Council.

- **PAPER** - Deceptive Cadence: An interactive artwork for cooperative play: <https://dl.acm.org/citation.cfm?id=3210756>
- **Multiplié**: <http://www.dansit.no/aktiviteter/deceptive-cadence-buxbom-palmer-no-dk/>



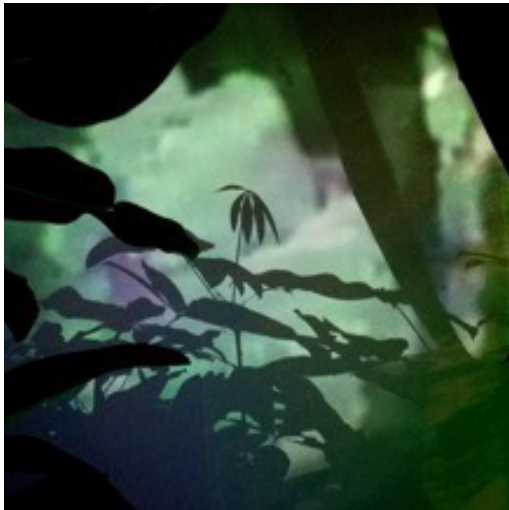


SECRET GARDEN (Buxbom & Palmer)

TAAAF - Trondheim Academy Art Fair, Galleri KiT, 2017

Secret Garden is an exploration of human secretiveness in public and private space, and consists of an exhibition room or gallery space filled with large trees and plants set up to create a circular pathway. The light in the room, whether natural or artificial, is shut out by large pieces of garments and fabrics. There are several places along the pathway where pillows and blankets are laid out so that visitors can sit down to relax. In the centre of the room, a cluster of plants surrounds various moving coloured lights and projections of old animation films – in the first version a selection of repetitions and overlays from “Il Flauto Magico” by Emanuele Luzzati and Giulio Gianini (1978).

Among the leaves you can hear secrets being whispered.



HELLER IKKE JEG DØMMER DEG

(2016 – 201X)

2017 NORDLANDSMUSEET, AVD. FAUSKE BYGDETUN

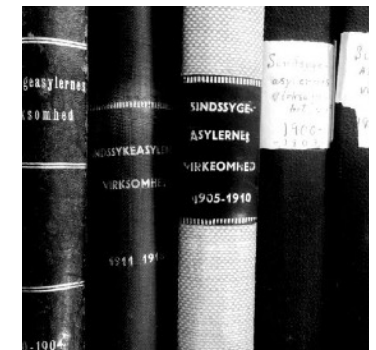
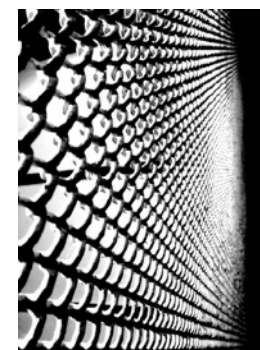
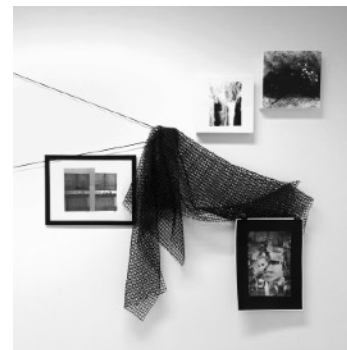
2016 AURE KUNSTFORENING

This collaboration with artist Anne Kristin Myrseth and Dr. Øyvind Thomassen is a merging of *De døde snakker* with Thomassen's exhibition "*Galskapens fengsel*" (Prison of Madness) shown at The Norwegian National Museum of Justice.

Heller ikke... makes use of an artistic approach with a scientific grounding, in an attempt to broaden our understanding of lifeworlds that few of us know much about today, and which rarely becomes a part of public discourse.

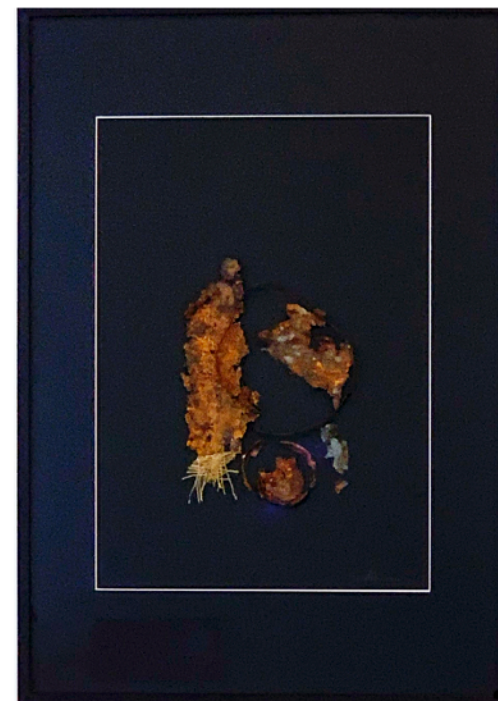
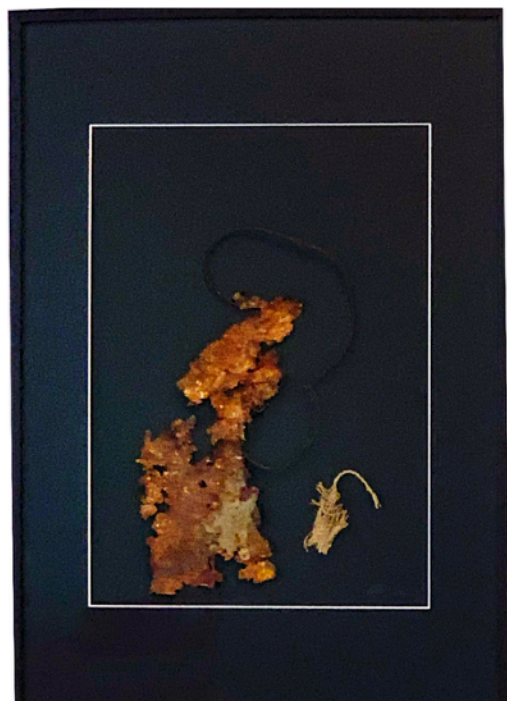
The exhibition and installation are based on authentic material from mentally deranged criminals (so-called) and relatives, such as letters, medical journals, and recorded interviews from the archives of Trondheim Criminal Asylum and Reitgjerdet Psychiatric Hospital. We make use of this material along with original art works and installations.

The title of the project is a biblical quote taken from one of the three glass paintings in the church room at Brøset Psychiatric Hospital (prev. Reitgjerdet), made by Gabriel Kielland in the 1920's.



RUST

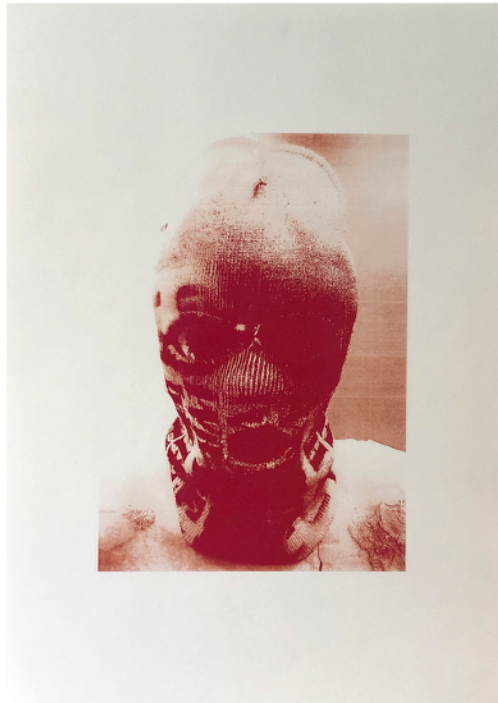
Mixed media, 2020



70 x 100 cm

ANGER

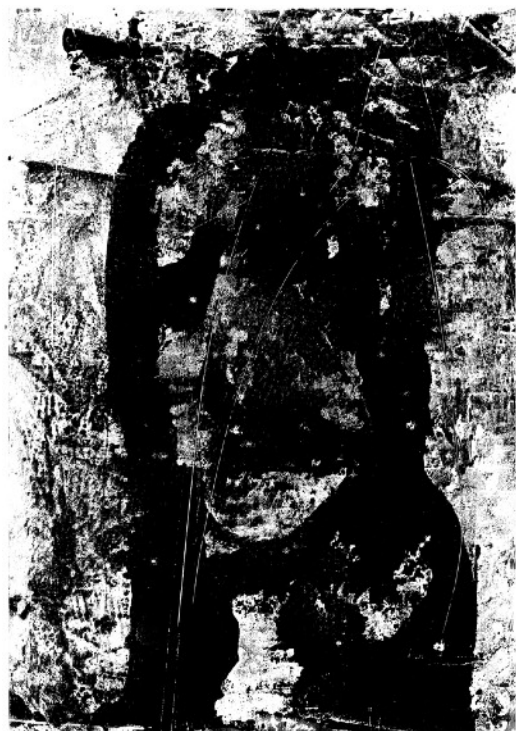
Triptyk, 2019



42 x 30 cm

GRAFIKK SERIE II

2001



42 x 30 cm

LIVE PERFORMANCE



TARFIELD - SPACES SPEAK (GALLERI RAM, 2015)

Video: <https://vimeo.com/123344185>



TARFIELD - VORTEX (KULTURNATT, GALLERI KIT, 2017)



SOLO, GALLERI LYNX, OSLO, 2018







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