



FLATBREAD SOCIETY

JUNE 14, 2013

TINDERS

A program of campfire, short films, baking, music and workshops related to our long relation with fire. The Flatbread Society boat-oven will be docked for the evening for all to make flatbread, share recipes and contemplate flatbread.



19:00

Shadow Play

20:00

Screening : Ring of Fire

21:00

Campfire Concert

UKS BOOKSHELF SCREENING

- Woodswoman -

10 minutes 30 seconds, 2010

Vanessa Renwick

“Look at this mountain, once it was fire ” Cezanne is said to have exclaimed after having spent years painting Mont Sainte-Victoire in southern France.

In *Ring of Fire: An Indonesian Odyssey* (a series of five documentary films) we get to follow the brothers Lawrence and Lorn Blair during a decade of exploring Indonesia.

Their third account of their journeys – East of Krakatoa – begins with the birth of an island through a volcano eruption. As the film progresses we are introduced to a man who through years of meditation practice have learned to produce fire with his bare hands.

We also get to see a traditional shadow play, and are told that for the Javanese the shadow screen is a window onto another world. However, the audience watches the play, not from the real world, but from a world that is “the pale shadow of the reality beyond ”.

The similarities to Plato’s *Allegory of The Cave* are striking. In *The Allegory of the Cave*, Plato’s Socrates describe a scenario where a group of men have been in a cave from childhood. The men’s leg and necks are fastened so that they cannot move, and can only look straight ahead at a wall in front of them. Behind the men a fire is blazing and between the fire and the men people are walking by carrying various objects.

All that the fastened men can see are the shadows cast on the wall in front of them by themselves and the people walking behind them, and all the men can hear are their own voices and the echoes of the sounds the people walking behind them are producing.

If the men were given the opportunity to be released and leave the cave Socrates argues that they would not seize it. Having grown up in the cave the men have come to perceive the shadows and echoes of reality as the reality, they cling to this illusion and would fear the blazing fire and the sun outside of the cave.

As East of Krakatoa come to an end we get to witness the cremation of an 116 years old artist.

“The dead need some help”, a priest says, “they are usually reluctant to return to their source. They love this material world and the living and they cling to them.”

“Through the flames he could brake free from the shadow world and pass beyond the screen” the Blair brothers tells us as the dead artist’s body is consumed by flames.

“We are flames which pour out of the earth”
-Edward Munch

FLATBREAD SOCIETY

*On the fourteenth day of June,
In the Year Two-Thousand Thirteen
at
UKS
in Oslo, Norway*

Futurefarmers + Erik Sjödin

Flatbread Society is a growing constellation of people working towards the materialization of Bakehouse Bjørvika, a public oven, cultivated grain field and sustained public programming in Bjørvika, in Oslo, Norway. From May 22 - June 23, 2013, Flatbread Society will take the form of a program of events, a mobile oven tour and hands-on workshops at a

temporary production site at the waterfront at Loallmenningen in Sørenga, Bjørvika.

*Bakehouse Bjørvika is part of the Slow Spaces public art program initiated by Claire Doherty of Situations, Bristol. This program is funded by Bjørvika Infrastructure.

Futurefarmers, US/Belgium

Futurefarmers is a group of diverse practitioners aligned through an open practice of making work that is relevant to the time and place surrounding them. Founded in 1995, their design studio serves as a platform to support art projects, an artist in residence program and their research interests. Futurefarmers create frameworks for exchange and tactile forms of inquiry that provide playful entry points and tools for participants to gain insight into deeper fields of inquiry – not only to imagine, but to participate in and initiate change in the places we live.

Futurefarmers use various media to deconstruct systems as a means to understand their intrinsic logics; food systems, public transportation, education. Through this disassembly they find new narratives and reconfigurations that form alternatives to the principles that once dominated these systems. They have created temporary schools, bus tours, urban agriculture policy and large-scale exhibitions internationally.

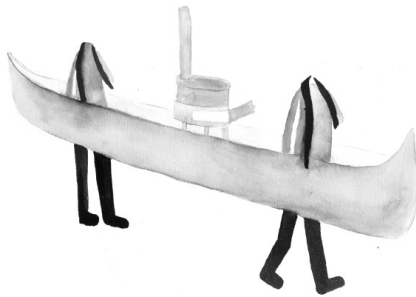
Collectively, they teach in the visual arts graduate programs at California College of the Arts in San Francisco, Mills College in Oakland, and the University of California at Berkeley. Their work has been exhibited at the Walker Art Center, Whitney Museum, NY Museum of Modern Art, the Solomon Guggenheim Museum in New York and the New York Hall of Sciences. They have received grants from the Solomon Guggenheim Foundation, Creative Work Fund and the Graham Foundation.

Erik Sjödin, Stockholm, Sweden

Erik is an artist and researcher based in Stockholm and Bergen. His practice explores interdependencies and interrelationships between humans and non-humans as well as questions of being and becoming.

Erik's work is primarily constituted of transdisciplinary research, production of situations, interventions in the public realm and exhibitions. The projects he pursues are often of an exploratory nature and take shape over several years.

He frequently collaborates with and consults experts such as scientists, farmers, chefs and craftspeople.



Far from being simply an object, the bread oven reflects a technique, a physical environment, a standard of living, a spatial organization, indeed a whole a way of life. It reveals a great deal about the perceptual and conceptual schemes of the people using it. The oven may therefore be considered a total cultural fact.

—Jean-Francois Blanchette