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By Hedda Kristine Bremseth

Artistic practice:

I like to be playful with occasions and most of the performances I have and the films that I make are based on my own experiences and situations from my own life. My artistic practice is a mix of performance, film and stand-up, where I'm both the main character and director. I use myself as a research object where I move between human periphery and border zones. I explore and challenge being a woman, young artist and a single mother. Here lies desire, cynicism and bitterness, and intimacy limits are clothed in all directions, uncomfortable and naked, but also to laugh at. I break down boundaries between documentaries and staging, between fictions and facts and leave a sense of ambiguity and turmoil. I like to push the audience into a private, intimate, small and sometimes hilarious universe. Through my films and performances I want to point out a feeling of loneliness and exile, which we all may recognize at times.

I work with interpersonal relationships. As an observer and participant in situations, but also as a director and an actress in my films. Since I was a little child, I always knew I wanted to be an actress. I have felt this call since I was born. When I joined my parents on trips as a kid, I could suddenly disappear without telling them where I went. I liked to watch them silently while they were desperately trying to find me. They thought I had been kidnapped or hit by a car. One time they were looking for me at a shopping mall, when a whole audience stood outside a window of a clothing store. I was about 4 or 5, and I stood there completely still with the mannequin dolls. This might have been my first experience of an interactive performance, and a call and destiny I could relate to, but life changed my vision and purpose as I grew up. When my parents split up when I was around 8 years old, I became lost and it lasted for many years. My father and brother moved away and I didn't have a chance to see them that often. I missed them a lot. I moved from a small village to Oslo with my mother who became a single parent. As I grew up I felt different and lived most of my time in exile. Watching boring and awful sit-coms and blockbuster movies was a way to survive and make time slip, but I also got inspired by them in a surreal and metaphoric way. I could barely relate to stereotypical roles I saw in films. When I watched movies, I got slightly entertained, it filled up an emptiness and I could passively watch it and re-enact and imitate some of the situations I saw in the films, and entertain my friends. The idea that we are both actors and spectators of our own lives, and what implications this has for how we relate to each other and the world, has always been a big question for me. As I see myself today, I am an actress and always have been.

The fandom:

I was around ten, when my mother left me with my cousin. She was going to babysit me while my mother went to a party. My cousin at that time was boring, passive and stupid. She went on hard diets on Pepsi Max, Prince mild cigarettes and extra chewing gum. She body shamed me and said I was fat. Over the last twenty years she has lived with over forty different guys and has never dared to be alone. She had a caring boyfriend, that was going to babysit with her, that she didn't care for at all. We went to the video store together, and he said I could pick any film I wanted, and choose the candy and pizza I wanted to eat. I could stand and look at the VHS-covers for minutes at the time. Just looking at the images and making my own stories in my mind. Especially horror movies. «Hellraiser» and «Chucky» burned into my mind and became a chamber of horrors for a long time. I didn't want to watch the film for myself, I had already made up my own assumptions on what they were, and I still stick to that thought without revealing it. I think that the ideas on how films are made, and the internet, has ruined that way of thinking. When I saw the cover of Ace Ventura, there was something about the look, clothes and hairdo that attracted me to the film. I wanted to see it,

but my cousin said it was a grown up movie. Her boyfriend could recall that it was a funny movie, but I wouldn't understand any of it.

I was alone in the living room, when Ace Ventura started. I saw the whole film through. That night when i went to bed, i couldn't sleep and woke up my cousin and her boyfriend. I felt very vulnerable and asked if i could sleep next to them. They chased me out of the room, so I went to the living room and watched Ace Ventura that night, all over again. And it raised a lot of questions.

¹Who is this person? And how does he manage to have such good self-confidence? He breaks social norms when he interacts in high cultural- and sometimes exclusive parties. He dares to point his fingers and make people reveal weaknesses. His personality is eccentric and possibly insane? He is a self-made "pet detective" that gave up regular police work to focus on crimes against animals. Like all the great investigators, he has an incredible ability to observe, but is also an insufferable narcissist. Ventura's many personality quirks include his persistent, almost pathological, vulgarity and flamboyant, extrovert behaviour. Despite his frequent psychotic outbursts, he is an intelligent, dedicated detective driven by insatiable love for animals and a desire to protect them from the sinister machinations of mankind. In the mind and soul of the younger me, it aroused a revolutionary investigation into who I was. I immediately became a fan.



Having this admiration and fascination about the Jim Carrey character, Ace Ventura, it felt very wonderful and uncommon. People had this passive admiration for his comic style, but I never thought he was that «Haha- funny», even if he was that for someone. I wrote a letter to him, where I said that I didn't have any friends and that I really wanted to get to know him better. I got a

¹ aceventura.fandom.com/wiki/Ace_Ventura

response, maybe it was from his fan club, but I received a picture of him, where it said: «Spank you very much», and with his autograph on it. I thought that it was for me. That his waiter had served him my letter to him on a silver plate, while he sat next to the fireplace. He read it and acknowledged me. The kids at school said that they were going to write a letter to him, telling him that I was in love with him, and that made me angry and sad. Some say that the greatest of all is love. For me, my love lies in curiosity and exploration. Later on, in periods of my life, I have fallen in love with video covers, as objects. Like the woman who fell in love with the Berlin wall. My fascination with the Manowar-fandom, where I have become a fan of the fans, I have thought of being engaged with them and maybe marrying the fans. So every time I see a Manowar fan, I can tell them that we are married. I have related so much to the people I have become fans of, that they have had an impact on my life and how I surround myself and other people. I once engaged in a relationship with a famous musician. It lasted for six months, but stopped because of my vulnerability and insecurity. He was on tour, and I was a fan.

Tears in battle / Hearts of steel – the journey, film and concept:

In 2019 the American heavy metal band Manowar announced that they would have a show in Norway, on Svalbard. I started a split auction so that my film crew and I could travel to Svalbard and document the event. I received 30,000 NOK so we could cover travel expenses and stay while we were there. Me, my photographer, sound man and still-photographer have never been to Svalbard before, and never had any relationship with Manowar until we saw them play their gig there. As I went there, I arranged a Manowar-party at a local bar (where they got a record in their turnover) and a Manowar parade in Longyearbyen's streets. The vocalist greeted our parade from stage during the concert. I got to know a lot of fans and locals in advance and integrated them into the story. We soon realized that the journey to Svalbard to see Manowar play was about more than the concert they were having. I had not done much research about the band, but had talked with a lot of fans. I haven't been able to become a Manowar fan, but I have definitely become a fan of the fans. There were people from 32 different nations who traveled to Svalbard to see them, and when I met them I became really starstruck. I couldn't tell difference between the band or the fans. They're almost the same, except for that Manowar will never have existed if it wasn't for them. In my film I want to show how much love and humanity emerged during the event. The result will be a fun, heart-warming, cute and awkward movie.

Manowar as a concept and band is known to many for their self-centered admiration of themselves which in some ways repels, but also nurtures a fascination and it creates an interesting approach to "Who are Manowar?" "Who are the fans?" and "Why are they fighting so hard against false metal?"

Manowar has been loved and honored by dedicated fans since they started in 1980. The band had a breakthrough when the era of heavy metal music grew to its fullest, and it was with their violent use of sexist aesthetics and banal symbols that made them invincible and perhaps intangible in their demeanor. The ironic distance they have achieved over time has made them more impervious, but also more difficult to conceal that they also possess human vulnerabilities. Which I find problematic and funny.

Manowar have been on their worldwide "Final Battle tour" since 2018, where they have filled up concert halls for over thousands of dedicated fans. During the Easter holidays in April 2019, they traveled all the way to Svalbard to perform for 500 people in the Longyearbyen cultural center. They associate Svalbard as a "The true metal viking territory". They have never played in such a small

arena since they became the “kings of metal”. Fans from home and abroad gathered to watch the band play there. Me, and a film crew went up there to document the event. This adventure and journey, where the pursuit for love can be difficult to grasp, even in a warm core in an arctic paradise. This is a self-knowledge project without ironic distance, where nobody gets fooled. With a high recognition factor, "Hedda" wants to discover and show what is beneath the surface of Manowar. The core is not to meet Manowar in person, but to find "themselves" through the fans.

The director's approach as a character is about discovering and meeting and confronting herself as a human being with understanding, acceptance and humor. Being a fan is just a disguise? It is not music taste, style and identity that will define who you are. Hedda (the persona) steps in as an individual and an outsider, to be a part of the crowd and becomes a fan of the fans. This will eventually be revealed and acknowledged by showing vulnerability, fear of intimacy and rejection.

Editors notes by Christopher Logan:

“The story unfolds as a nonlinear puzzle, in which the narrative is driven by the merit of individual pieces as they are sequentially placed to form an overarching dramatization of the events that took place. This highly fueled Gonzo-esque documentary began its formation by tracking the Persona’s interactions with the niche outsider-based fan culture enveloping Longyearbyen over the course of 4 days. Later the material would reveal itself to be less introspective is sequenced in a linear fashion. The choice to edit to footage in a manner as to promote a sense of curiosity, tragedy and inclusiveness in the viewer, had wrestled its way into becoming a pillar in Tears in Battle / Hearts of Steel.

As it became apparent through the effort of creating personal bonds, between the Persona and the fan-base, a dramaturgy was emerging. Alongside the desolate and inhospitable landscape these “larger than life” characters were beginning to find their own conceptual complementary contrast. One that would not only harness the Persona’s introspective nature but also frame neatly the real-life fantasy location inherent to the Manowar mythos. The film would use these relationships as the foundation in which the narrative would unfold.

The choice to forge the film compositions as to lead the viewer on a rather conventional story arch was made to help frame the individual interaction between the Person and the fan-base. As a structure began to form the need for a synonymous happening that would result in the films climax. The parallels found in the ritualistic event of a Manowar concert and the organized parade would become an obvious way to round the film off with. Not only a nod to the fans, but also provide the viewer with a sense of an accomplishment through the lens of the Persona. Having taken the audience on a journey into the not-so familiar fandom, who dance to the literal tune of Manowar, it becomes an eye-opening behavioral study grounded in understanding and compassion.”



Hedda Kristine Bremseth's road movie about Manowar's first and maybe last concert at Svalbard, is communicated personally through the filmmaker, the fans and the locals on the island. With humor, intimacy and an introduction to the fan culture of the arctic paradise, she represents her inner journey with the fans and their meeting with Svalbard. In the film, love, beer and the eternal inner struggle of mankind is used to challenge stereotypes in the world's northernmost settlement.

In light of everything happening in the world today, the film is an attempt at providing insight and the potential to change how you look at the outsider-role in humans. The film's artistic vision is to fight fear and exclusion in the narcissistic culture that we can be said to live in, and cultivate a more empathetic and understanding society by revealing intimate truths in us all. A powerful reminder that when we feel broken, tired and scared, we are not alone. Life is a terrible, painful, wonderful and mysterious journey. «Tears in Battle / Hearts of steel», continues the story of the living life, and includes everyone who feels when all hope is gone, one must pass the lies and hunt for the monsters that hold us back from living.

Teaser from the project: <https://vimeo.com/374139821>
password: teaser

Mary Shelley and Hedda Bremseth's journey:

²The book "Frankenstein - The modern Prometheus" begins with sea captain Robert Walton traveling with his crew from the Russian city of Arkhangelsk sometime in the 18th century to find the center of the North Pole, an occupation he must have completed and will sacrifice everything for, even the crew's life. But then the ship freezes in the sea ice and strange things start to happen. Not long

² <https://en.wikipedia.org/wiki/Frankenstein>

afterwards, they fish a man up from the icy water, and Walton begins to explore the man's background. His name is Victor Frankenstein, and he tells Walton about his obsession: creating life by putting scientific theories and chemical experiments into practice, and the curse of obsession that went beyond him and those he loved.

The book's form is marked by diary and letter notes narrated by Doctor Frankenstein and sea captain / adventurer Robert Walton.

The novel has two common interpretations. One interpretation is that the novel is a warning against man's eternal pursuit of knowledge as a way to achieve happiness. The other, which is more modern, is a warning against tampering with the natural processes. Mary Shelley wrote her novel during the industrial revolution and saw what kind of consequences it had on society, and therefore it is deemed as a protest against the rapid development in society. Today, one could argue that the novel is relevant to the discussion about genetic engineering and environment.

³Mary Shelley's books teaches us that monsters are not born - they are created. What in reality makes them different is human indifference. The theme and conflict between the monster and the fellowship has always been central in the Frankenstein mythos. The male-parent (Victor Frankenstein) "gives birth" to an ugly creature (no mother mentioned), and then abandons it to its own resources. When the Frankenstein character meets a little girl at the riverbank, and tries to establish some kind of human contact with her – to the best of his communication abilities, the girl shows him how to throw flowers into the river. The flowers do not sink, they stay afloat. The monster, inspired by this harmless demonstration, decides that a human child, if thrown into water, will float on the surface like a flower. His experiment is bound to end tragically, and the creature looks more and more alarmed as the girl disappears into the river. Again, his despair is communicated through chaotic hand gestures and agitated body-language. The monster will keep killing until- as they mistakenly think – they get their share of sympathy, respect and recognition. Being a fiend is a full-time attention-seeking exercise. Mary Shelley strived creatively in an otherwise male dominated authorship field. In comparison to myself, I strove as a woman creatively, in a male dominated social group.



<https://www.youtube.com/watch?v=v5FtI472Q6I>

My source in this project is to use «Manowar» as an image to find the "mounstrous" which I mean is synonymous with the "misunderstood" and the multi-faceted dynamics in our experience of how it is to be human. It is a metaphor for the introverted and creative outcast. The project is not about the band, but a look into them through their fandom in a location on Svalbard. The "scary" appearances

³ Chapter 2 - The Monster. (51-54) (Tim Burton- the monster and the crowd a post-jungian perspective) by Helena Bassil Morowitz

of a metal fan is just another mask which a poor fiend is condemned to wear. To be on the defensive side of this projection, the “monster’s” over reaction to external events can be perceived by others as aggression, or even a sign of derangement, which I recognize as pointing out faults in the culture we live in. Human interactions seek to point out faults, instead of recognitions and solutions. I think these methods only make us become more outcasts if we have to redeem sides and adapt to structures that aren’t true to fit in. If we only seek outside acceptance, we will deep down feel as unhappy and hurt creatures. Instead of shedding light on human life experience in heroic terms, I want to discuss the clumsiness, in an unpleasant way that I mean is just as repulsive as it is attractive, and I think that both of these sides are good. The ability to see beyond the mask. The film “Tears in battle / Hearts of steel” narrative style rejects linear chronology. It follows its own dramaturgy as it focuses on interpersonal interactions and relationship values between “the persona” and “the fans” in the arctic paradise of Svalbard. I want to explore and investigate this as a performer and film-explorer, this fandom universe and persona. In this final thesis project, but also as an artist.

As I see Manowar and their inspiration by “Conan the barbarian”, there is a childish “ubermensch from the boys room”, a liberation and rebellion from an incumbent materialistic society and an abandonment of “the father structures” and role models. To seek a belonging in thoughts that people are worthless. They do not think for themselves, but go through life as brainwashed slaves of the consumer society and the majority of the sheep's mentality. At best, they are wasted space, or at the worst they are a strain on the world's resources. Identity imaginary, superheroes and supervillains.

The superhero and the villain:

To use Tim Burton’s “Batman returns” as an example. ⁴Batman as the hero and Penguin man as the villain, both are abandoned by their parents. Bruce Wayne saw his parents getting killed, while the penguin man was ditched in the sewer as a baby because of his ugly looks. Burton explains how he always perceived American holidays as sets of visually striking rituals, summoned to bestow onto the bland suburbia an impression of busyness and life (Salisbury, 2000: 124). They are summoned to give a sense of rootedness, meaningfulness, organisation and unity to a bunch of ordinary humans. Burton is keen to emphasise the dark side of the community. It is society itself that harbors the “devil” and then projects its fears and anxieties onto those who are “different”. The battle which “The penguin man” portrays is a fight against Gotham City, which in matter of fact is a battle with his absent parents. When his attempt to tune in with “the common people” fails, he resorts to violence and bloodshed. Himself as an angry child, who goes out murdering adults. He craves popularity and human contact, but is unable to establish it because of his family background. As an abandoned baby in a basket, like Moses, he could have potentially saved the society. But in a society build for “common people” in that sense, the freaks are doomed. And the main reason for their unhappiness is the parents’ imperfection. Batman wears a mask to battle with himself. As a protagonist and a superhero he has to fight with the antagonist, Penguin man. Psychologically speaking Batman and the Penguin man are the same. Conceptually, the antagonist and the protagonist complement each other. Batman dresses dark on the outside, to cope with his imperfections of being human and superhuman. The penguin man is internally dark. He’s trying to create an image for himself, he’s trying to become something he is not, by putting on a show. As the penguin man says to him: “You're just jealous, because I'm a genuine freak and you have to wear a mask”. Therefore, he is trying to scare criminals, and is suffering “in-between”, neither human nor superhero. Batman’s pointy ears

⁴ Chapter 2 - The Monster (75-77) (Tim Burton- the monster and the crowd a post-jungian perspective) by Helena Bassil Morowitz

are both laughable and heroic. They are signs of weaknesses, but heroes have the right to be weak. James Hillman says: «It might be well to relate complaining to woundedness, rather than to a search for mothering and a childish inability to take the hardship of life and “be a man”. A complaint then may be regarded as a part of woundedness, a first realisation of imperfection. The invulnerable spirit becomes human just by feeling miserable. The Batman and Frankenstein’s stories and plot signals the birth of man: “Death to the father figure”, urban isolation, the dangers of science and industrialisation, individualism and its shadow.

Masks and transformation of identity - Our social facade vs the shadow:

⁵Masks are paradoxical in their function. At the same time, they are transforming and confirming identity. As the masks hide a face, it transforms the original identity into something radically different. The mask takes on a variety of forms and has different uses, and we find traces of it in most cultures. Traditionally, masks have been associated with various ritual acts in which a function has been to reconcile the mysterious dimension with physical reality. This is also reflected in how masks have been featured. In the West, the mask is often associated with cover and hiding one's identity. The masquerade is often seen as a form of disguise where the person behind the mask is perceived to have a hidden agenda, which can be revealed through unmasking. This illusion is based on the notion that the mask is a metaphor for an outer self that hides an inner reality.

The starting point for this notion lies in the western perception of the relationship between the secular and the sacred. The activities of the denominations have been regarded as secular and have gradually been separated from religious life. This separation has deep roots in the monotheistic religions, which have a basic iconoclastic distrust of idols and pantheistic images. The greater the distrust of idols, the greater the resistance to masks. In addition, the monotheistic religions have had a strained relationship with the body as a medium of celebration.

The latin word for mask is “Persona”. In depth psychology, Persona is the archetype that represents the mask or role we assume in social life. Persona is the official face of personality. In contrast, the Shadow is the side of the personality that one does not want or dare not adhere to. The founder of analytical psychology, Swiss psychiatrist and psychoanalyst Carl Jung (1875 – 1961), believed that there were also positive elements in the Shadow: the creative, non-conforming or culturally radical sides of the personality. Developing a healthy and whole Self in this way is about coming across with one's own shadow. We must become friends with our shadow and invite the shadow pages into consciousness. For the time being, this may sound like abstract philosophy or semi-mystical concepts about the human psychological sphere, but Jung's concepts often make a little more sense if we try to apply the theory onto life itself.

Persona & the shadow:

Today we live in a society that is increasingly polarizing. One of the biggest crises of our time is that we live in a culture that demands authenticity and vulnerability, but denies and punishes the shadow. The shadow is the person you do not want to be. At the same time it is ourselves, but which we do not know or want to live out. The more you suppress the shadow, the stronger it becomes. We understand ourselves from inherited ways of perceiving the world, and from a limited self-image.

⁵ Damselfrau – Steffen Wesselvold Holden

Every time you draw a line between what is me and what is not me, you also lay the foundation for a potential conflict ⁶Another influential part of Jung's writing is that a collective mental device in the mental apparatus that regulates and colors our world views. If these archetypal guidelines for our experiences and life projects are too rigid, you run the risk of conflicting with our own desires and needs and thus igniting psychological distress and corrupting our possibility of vitality. Archetypal figures or depictions appear in pairs, in the sense that one is conscious and the other (that is, the counterpart) is in principle unconscious. As in the original psychoanalysis, there are any conflicts between the conscious and unconscious that are the root of mental tension and mental discomfort. In a way, it is our ability to live authentically that is disturbed.

Jean-Paul Sartre (21 June 1905 – 15 April 1980) French philosopher and one of the key figures in the philosophy of existentialism and phenomenology, said we are doomed to create our own lives, we must create our own meaning, and through it we get an experience of freedom. Otherwise, if we "flee" from life and live on lies, whether they are collective or private, then we live in what he calls "bad faith". This is another version of the same story. We must dare to face ourselves in good and evil, and it is an awareness of the underlying and conflicting forces in ourselves that is the key to freedom. In psychotherapy, consciousness is, in a sense, a kind of heroic actor who has the opportunity to win a life lost in anxiety and turmoil, back to freedom and vitality.

Most people are in many ways trapped in their persona. We use a lot of effort to appear in a socially acceptable way, and if we have to put a lot of effort into "holding the mask", life can be experienced as a constant pressure. Our social life takes place on a theater stage on which we constantly feel that we have to play a specific role.

Persona is, in a sense, our imprecision and self-esteem, which we constantly strive to maintain in order to avoid, due to our experiences of governing societal discourses. Persona is created when man tries to deny or avoid his own inclinations, such as anger, envy, erotic impulses, joy, hostility, courage, aggression, motivation, drive, interests and so on. But no matter how much we strive to deny or filter out our inclinations, either because they do not align with social codes or our own ideal, these inclinations will not disappear. Since our tendencies and inclinations are an inseparable part of us, we cannot get rid of them. We can try to see another path, deny them or run from them, but the project is hopeless because we are most deeply trying to run from ourselves. We can twist and turn on it, try to turn away, but our inclinations are part of ourselves. The best thing we can do to avoid acknowledging this fact is to pretend that our own "unacceptable" inclinations belong to someone else.

This means that we are usually unable to deny the presence of these inclinations, but we can waive their ownership or responsibility for them. Thus, we will actually find that these tendencies are not part of us, but rooted outside ourselves. In a way, we have framed our own self-image in a way that excludes larger or smaller parts of ourselves. For example, aggression and anger are feelings that many experience as socially unacceptable, and these feelings are therefore preferably avoided to identify with. If we place these feelings in exile outside ourselves, we will also lose an important source of vitality and commitment. Mind is a feeling of momentum, and without that feeling available, we risk losing much of our vitality and commitment to life. In other words, we are often left with the singular Persona, a social identity that is limited and flawed. Anger is in many ways the source of much of our momentum, and if we keep all fractious inclinations away from life, depression is an almost inevitable consequence.

⁶ <https://www.webpsykologen.no/artikler/sosiale-fasade-vs-skyggesiden/>

According to Jung, the unwanted inclinations are projected onto the Shadow, and the individual will understand himself in relation to what is left. We understand ourselves from a limited self-image impoverished of nuances, gathered in that Jung calls Persona. The struggle that takes place across the boundary between the one we appear to be and all the qualities, impulses, thoughts, and impulses we have "rejected" can have many different outcomes with various complications and symptoms. On a general level, the denial or rejection of sides by itself is fraught with a crucial problem: The shadow will plague us. Not necessarily right away, but at some point we will be tortured by its dark presence.



The music for “Tears in Battle / Hearts of steel”:

I lived in Kabelvåg, Lofoten, right after I became a mother. Life was brand new to me and my ex-boyfriend. From partying hard and living a carefree life, we went on to become responsible parents. We started to complain a lot and bored each other in our new everyday life situation. We lived in an apartment in the middle of the village center and close to the local pub Arbeideren, where there used to be a lot of cultural activities, despite the fact that we lived in a small village. The band Senjahopen that I have never really related to, other than that I knew that they were from northern Norway, was performing there one night. We never went to that concert, but a little later something fun happened. They created a facebook group called "Kabelvåg Manowar Club" with the following information: "Group room for solemn Manowar talk with worship and admiration in the voice. It's also okay with any Kabelvåg related Manowar stuff. - Death To False Metal! "



This was a concept that me and my ex-boyfriend could relate to. We already knew about the Manowar concept and had an ironic distance to their ideology, Senjahopen also came and made this duality. We decided to join their community and posted a photo where we posed half naked with axes and swords in our living room. I was invited as an admin in the group and made a solemn thing out of it.



Shortly after for me and my ex-boyfriend's dull relationship to end I was left alone with my child, but still continued with my two passions in life, being a mom and doing art. It took four years before I met Senjahopen in person for the first time. I was in Brønnøysund in 2018 on vacation to visit my mother. I had just been invited to participate as a "young artist profile" at the Arctic Moving Image

and Film Festival, and was going to do a survey on internet dating in Northern Norway for the film festival. A topic I could relate to very well. It was an ongoing and pretty big job I had been planning for years.

There was a music festival in Brønnøysund, and Senjahopen was one of the headliners. I contacted the vocalist on Facebook wondering if they were interested in meeting since we were in the same city. He said he would meet and write me on their guest list. The first time I met them, they pretended to be starstruck and we made a big deal out of it. They also told me that "Manowar" was going on a farewell tour the same year. Among other things, they were to stop by to perform at Svalbard to perform for the first and last time. Former band colleague Jim Johansen, a resident of Svalbard, was going to try to book them to the Longyearbyen cultural center so they could perform the day before Manowar and see them perform live. I thought the idea was too good to be true. I said I definitely was gonna join! I lay awake that night looking at plane tickets and thinking about what we could find while we were up there. I was sure we were going to make a road movie together, as it was they who planted the idea. When Senjahopen were in negotiations with the Longyearbyen Cultural Center to play there before Manowar, they got rejected, because Manowar had rented the entire cultural center and that it was their idea to play there, because in their ideology they have imagined that the Vikings have lived there, and that they should perform "in the true Viking metal territory." It was a pity they could not join, but I was still passionate about the concept and determined to go there. Senjahopen were so generous that they said that if I were to make a film about the event, they would make the soundtrack, which they are currently composing.

I just had to find a concept. Should I trick the fans and dress up as a fan when I go there, should I do research and work up the same amount of time as the fans so as not to be fake? The interesting meeting did not occur when I met the fans in the research phase, but with the progressive metal fans who were much more generalizing and exclusive in their opinions on how music builds identity. If you heard of Manowar, you were out there. But amongst the Manowar fans themselves, it was a community where anyone who was curious could get in. Maybe apart from the metal fools who decided what good music was and didn't they?

In my project about me, the fans, the locals and Svalbard, I have worked as a producer, director and actress, as I do in my work practice. This work requires an interdisciplinary collaboration. My cast and crew that I went on this journey with were photographer Christopher Logan, sound man Morten Helland and Kristine Wathne as a still-photographer. Logan will edit the film. We are collaborating with the band «Senjahopen» who understand the vision of this film and are going to compose a soundtrack that will be playful of the occasions that happen in the film. When the music is completed, Logan will edit the envision with the sound image on the visual impact of the film and dramaturgy. The music will define both the aspects and the characters of the film. Helland will mix the sound when the edit is locked, to help the dialogues and the rhythm with the music. We want to develop three themes that represent the main elements of the film. Where the instrument's intrinsic value helps to define the themes, as I have categorized as jungian archetypes. *The nature, the fans and the persona (Hedda Bremseth.)*

The nature:

Svalbard as a landscape is isolating and has an epic timelessness. The untouched nature is characterized by a rich wildlife. In history, people have inhabited the island with fishing and trapping businesses and coal mining. Today it is characterised by research on environmental monitoring, climate, ecosystems, geology and meteorology. We're creating a sound image that enhances the powerful nature and we want to show that nature is unbeatable compared to mankind. While we live on this globe we try to breathe and gasp over something greater than life itself (a fan culture)

without taking into consideration that it is nature's forces and aesthetics that take our breath away. The music will be percussion based, deep and monumental, but retain dynamism.

The fans:

The fans, as outsiders and supporters of a "true metal" community, become orgasmically united in their music identity and brotherhood. Instead of making music that mimics their relationship with Manowar and clichés, we want to accompany the film with music that speaks outside of it, which challenges the film's audience and their expectations. We want to play with a soundscape which places them outside this "comfort zone". A preconceived thought on how music creates identity in an unconscious relationship with it. But also play with an epic style as they walk in the parade. We want to give them respect and honor for revealing real human sides. With the Fan culture theme, we don't want to use Heavy metal as a genre, to avoid parallels that could potentially compete with Manowar as a band. We will rather sync into possible classical music or maybe 80's Synth with lots of power-chords.

The persona:

Hedda's character travels to Svalbard to meet the fans who have traveled to the northernmost point of the world to see Manowar perform for the first and perhaps last time. Bremseth is not a fan herself and has never seen Manowar perform before. She comes in as an outsider, she offers herself in her quest, curiosity and approach to the fans. Her reflection and strenuous entrance to the core (the fans) creates an interesting interaction and development. Bremseth's character is searching, intimate and characterized by a human and melancholy melody.

World premiere of "Tears in Battle Hearts of steel" at Rockheim:

It is impossible for a society to exist without a culture because a culture naturally arises from a group of people. The only way for a culture to not exist is for people to not exist, and if people don't exist then society doesn't exist. As an artist and a participating audience, I think a lot about how art or film for that sake can be presented in the public space. I want to explore opportunities and challenge how art can be presented in the public space with an audience. We all have our assumptions and experiences about how art is displayed in galleries and other cultural institutions. Maybe it limits the content? Maybe it limits the idea on how it is presented and viewers' experience of the work?

By placing the art inside the purpose of the exhibition and in a safe environment for the audience, I think the piece can have a greater display and impact if it is placed outside its framework. I work as a storyteller and it is in my ideas I want to expend and work on how we can feel less alone in our stories and be more free to explore our stories ourselves. Not restrict our stories but enjoy the love of life. In my exhibitions and performances I make a collaboration with the audience. To use the "Tears in battle Hearts of steel" as a reference, the fans, the locals and the easter tourist became gathered in the parade and the afterparty. The interaction that occurred between the audience and the concept was enchanting and awesome. The concept was some sort of a plot-development.

My experience of not fitting in is from fear of being "found out" that I'm not a part of the environment I'm in. I have observed that in the audience as well. That they're afraid to be deceived that they don't understand the piece, so they rather go in a gallery to borrow the toilet than to watch the exhibition. It's great that we have these closed settings, but can the audience be a part of the piece as well?

I want to play more with how we can use public places to organize shows and performances. I want to play with the concept the same way I do in my own practice and work. To think about locations and play with concepts is actually revealing both for my work and how the audience can approach it.

Last year I started a collaboration with <https://rockheim.no/en/about-rockheim>. I want to create a world premiere of «Tears in battle Hearts of steel» movie there and make a historical party and event which I believe will embrace many people. The locale, the fans and for the people who are curious about the project. Rockheim expect that i'm going to organize and finance the event myself, which i have attempted with collaborations and in my applications. Rockheim as an institution organize an annual "Rockheim hall of fame" where they invite and honor famous Norwegian musicians. In the concept "Tears in battle Hearts of steel" I want to invite and honor the fans, people who are interested in music and the concept. Fan or not a fan, it's about gathering for the love of music with a bunch of people. The next step for the arrangement in cooperation with Rockheim is to send a written invitation and proposal to Manowar and ask them to come and play for "the world premiere" at Rockheim. Manowar who believed they played in "the true viking metal terrority" in Svalbard, have never been in Trondheim, which is the right place to honor that mythology. The band is also used to playing at metal festivals. The journey from Svalbard and this event at Rockheim can continue the journey of breaking stereotypical beliefs together. The meaning of life, or the answer to the question: "What is the meaning of life?", pertains to this significance of living or existence in general.

To mention the corona crisis, we will see how this benefits everyone involved. I'm also going to write a proposal to Petter Anker Stordalen (born 29 November 1962) who is a Norwegian billionaire businessman, hotel and property developer, art collector and self-proclaimed environmentalist. The Norwegian hotel king Petter Stordalen runs Clarion hotel and congress center next to Rockheim. The hotel has a big conference room and a big concert hall that has the flexibility to fit 1000 people inside. The program for the time being is:

- There will be an opening ceremony at Rockheim.
- Photo exhibition from the journey in Longyearbyen by Kristine Wathne: <https://www.fotografi.no/arkiv/kristine-wathne> at Rockheim.
- Bjørnar Ones, historian and Manowar fan, will open the event with a lecture about how Manowar provokes both intense disgust and worship, and how that might be a beautiful thing
- We will premiere the "Tears in battle / Hearts of steel" movie at Clarion Hotel. Senjahopen who composed the music for the film will play along with the film.
- Manowar will finish the event with their live show.

The event will be documented and embedded as part of the continuous journey from Svalbard as a full-length film.

<https://vimeo.com/417732608>

password: tearsofsteel2020

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