

For his exhibition at VI, VII, Lars Laumann presents three new videos, filmed in and around his hometown of Brønnøysund, that describe the meeting of two groups and compares their coming together: a female troupe of marching parade corps drummers that assume military formation while rehearsing in the countryside, and the puffin birds (lundefugl)—whose mating ritual involves forming a flock over the island of Lovund in springtime—the only time of year that they communally gather.

In the gallery: both groups are kept apart in an installation that is spread across neighboring rooms. Rather than having their stories united on the same plane of film, the videos are separated into two distinct bodies, with the sound of the drummers in one video as the underlying sound for the installation.

In the gallery, and its annex, the artist has built shells out of disused, touring National Exhibitions architecture, which serve as projection screens for the birds in two videos: one of an empty sky in which the puffins appear, and one of waves crashing on Lovund, before their rendezvous over the island.

One botanical detail that in the dark may go unnoticed: a natural case of non-gendered reproduction: fern plants, which generate by spores, needing neither seeds nor eggs to reproduce. These hardy plants are known to spread and form colonies decisively, in the harshest, and least likely of conditions and climates.

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During the opening of this exhibition decommissioned exhibition architecture from Norway's National Exhibitions project was surrounded by ferns from the forest on Ekeberg, a hill overlooking the city and Oslo fjord.

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