

50 min film from 13 hours all night land music event at radioactive waste facility

Himdalen (film)

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Preview link:
<http://kosunde.no/2018/10/26/himdalen-2/>



SUMMARY

50 min film with stereo audio. An abstracted music documentary from the 13 hour land music event composed for and realized on 24-25. November 2018 at the Combined Repository and Storage

From concert event. Photo: Henrik Beck Kæmpe

Facility for radioactive waste in Himdalen, a narrow unpopulated valley surrounded by pine forest hills, 45 km east of Oslo, Norway. Extreme, experimental music. The film is a dcp file or a proresHQ.mov. Video format is 16:9, audio 48 kHz 24 bit stereo.

KLDRA Himdalen

At Himdalen radioactive waste is disposed of from industry, the health sector, the armed forces and nuclear activity at the Institute for Energy Technology. Examples include luminous exit signs, markers and sights from military weapons, smoke alarms, industrial radiation sources, or contaminated remains from industrial plants such as paper, tools, clothing, air filters and demolition waste. 'Repository' means final storage. The waste must not be moved, it must stay here forever. When it has been filled with 10,000 concrete-filled cast steel barrels in the eight 'sarcophagi', operations cease. Then the complex must still be monitored institutionally for 300-500 years, subject to among other conditions restrictions on land use. I have pursued what what *land music* might be, as a parallell to *land art*. Robert Smithson worked in the core of the land art period. His *Bingham Copper Mining Pit Utah / Reclamation Project* from 1973 is basically an edited photograph, proposing a landscaped (shaped) reuse of the pit after closure. I conceptualized the work *Mirnyj* as a possible path partly responding on Smithson's *Reclamation Project*. The American artist Joe Davis' work *Malus ecclesia: The oldest Eden* is a

proposal for a work that encodes 50,000 Wikipedia articles in binary code in the DNA string of an apple plant culture to become a new Tree of Knowledge. With its endless scope, the poetry in the work is just as striking as the technology in it is complex. The future abandonment of the storage facility in Himdalen has poetic qualities. It's fundamental purpose is to be abandoned, safely. The location of *Himdalen* opens a vast scope of themes regarding questions of communication over extreme timespans, presence, information, perception and context.



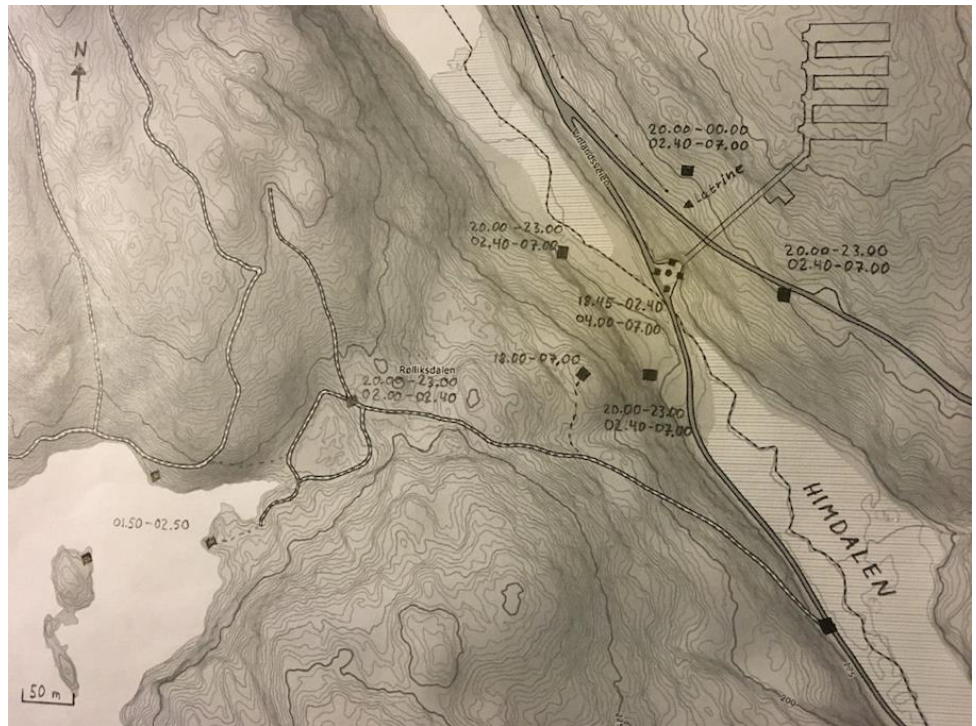
Still from film.

AUDIO, VIDEO AND PRESENCE

The work required four musicians and 12 loudspeakers – 4 at the gate to the facility, 4 at an equal distance of 85 m away from a central spot, 4 along a hiking track, a listening outpost overlooking the central camp and an acoustic scene using three positions at a lake. The overall musical appearance consists of sustained, sparse and tense sound situations. The music can be described as durational music – extended, sustained, sparse and tense sound situations. Information density speed is key to this kind of musical work, marked by a continuous flow of extremely slow minor changes of seemingly monotonous situations. Claiming the attention of the senses over time is crucial to create a mental zone of experience.

The audio material consists of two composed acoustical scenes of about 3 hours, and electronically produced scenes as well as recorded soundscape from the spot in April 2017.

The project explores regeneration of information as a concept, and thus the sustainability of information. It requires the audience to be bodily present, to navigate, to decode information, to combine deceptive information, to reach local positions at different times, to experience a subjective version of the work. Perception is a matter of who we are, our cognitive structures – a result of custom, choices and context. Ignorance of context yields misunderstanding.



Audience map.

SYNOPSIS

The footage for the film is mainly from the land music event. Some footage is from a few days before, also in Himdalen, and one scene is from a microbiological lab. The film consists of most of the scenes from the event – from the portal to the storage facility, from the road where a pump organ approaches, from the two acoustical scenes at the portal and by the lake, and around the local terrain. The film is edited with sincere consideration of condensing the musical large form into a new musical film work. The film renders the atmosphere and the concept of the land music event.



Stil from film.