

WORK Christine Hansen

2000 – 2019

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DESERT DWELLING (2018-)

Desert Dwelling is a collaboration project by Line Anda Dalmar and me. The desert is used as a site and framework to reflect on landscape, environment and time. In addition, Desert Dwelling explores the act of observation and documentation. The project uses common documentation/observation methods such as photography, video and sound. In addition, we employ more obsolete and time-consuming observation means such as drawing, casting and watercolor painting. This is to stress that different observation methods render the world differently, and provide noninterchangeable information about the world. Much of the visual material is from a field study in deserts in California in spring 2018. The study took place mainly in Death Valley and Joshua Tree and had a processual method. We selected a place in the desert and stayed there until we found something interesting to work with. Every day, we made experiences that we built on the next day. The working method focused on the fluid relationship between process, work and documentation. Deserts represent a great contrast to postmodern urban communities that are characterized by a flow of cultural signs. While the city seems to be full of meaning, a desert landscape can be perceived as meaningless. At the same time, the desert has a great symbolic meaning in the culture. It has recently become contested and political places. The virtual film CARNE y ARENA (2017) (Virtually Present, Physically Invisible) from 2017 allows the viewer to cross the border between Mexico and the United States through the Sonoran desert. In recent years, several deserts in Mexico and Africa have become dangerous routes for refugees who want to go to the West.



Field studies in Death Valley, 2018 (Photo: Line Anda Dalmar)



School Children in Death Valley, 2018



Black Rock Campground, Joshua Tree, 2018



Tecopa, watercolor, 2018



Sitespecific installation, Death Valley,
2018



Joshua tre, Cyaontype, Joshua Tree, 2018



Sunprint and cactus, Joshua Tree, 2018



Yuccapalm, Cyanotype, Joshua Tree, 2018



Sitespecific installation, Joshua Tree, 2018





Line Anda Dalmar and Christine Hansen, Installation, Rom 61, University in Bergen

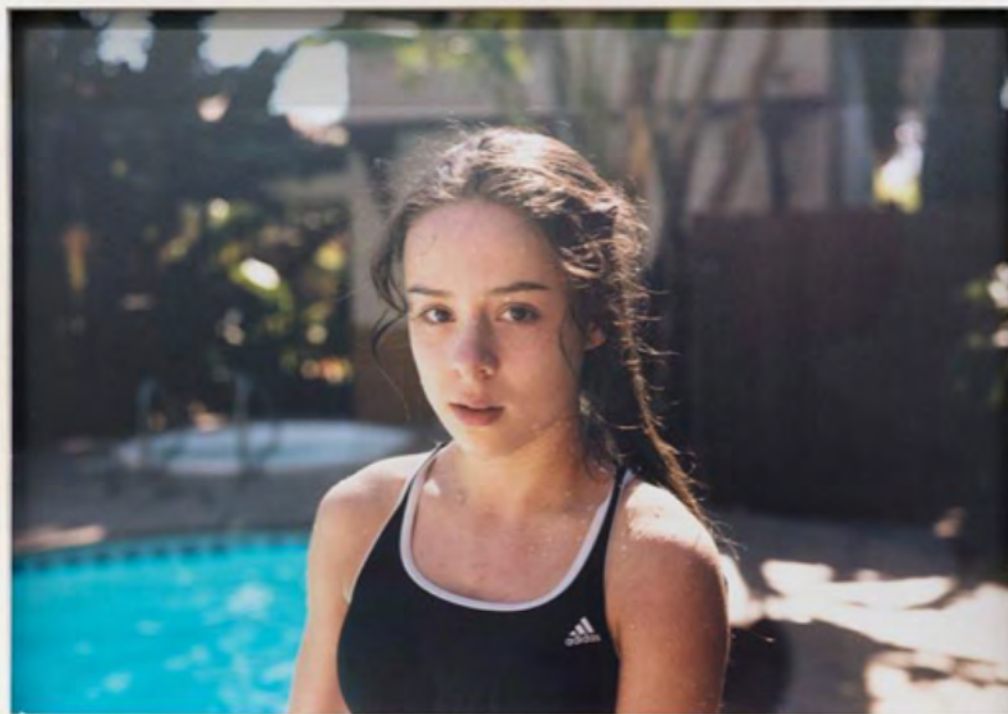
Remembering C (2016)

In *Remembering C* series, I explore the ability of photography to achieve a quiet presence. The title refers to California on one side, but it also refers to a name. Several of my pictures in the series are from Big Sur - an area in California that was important to many artists and writers in the 40's and 50's, including Imogen Cunningham and Edward Weston. The area also was attractive because my interest in vegetation and nature. The work has among other places been exhibited at Photographer's Gallery in Oslo in 2017.











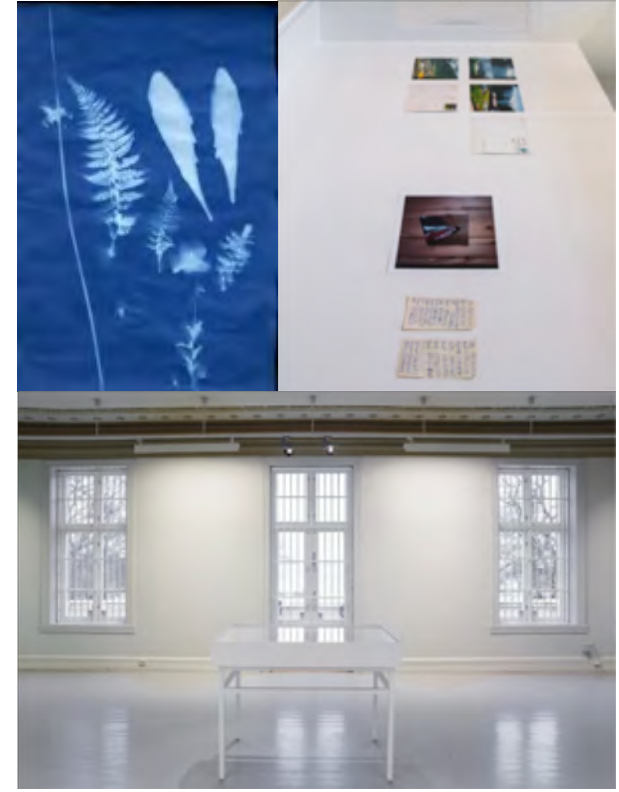
Remembering C, Vårutstillingen, Galleri Melk, 2017

Installation, Photography,
sunprints, watercolor and
objects, *Åpen Dag*, Tou
Atelierhus, 2018



Come What May (2015)

Come What May (2014-15) is about the experience of living with Alzheimer in the close family over many years. The work is an attempt to cope with the loss and also to remember a mother who gradually disappears. Come What May chronicles this loss in many different ways. One of the photographs is of the my daughter wearing her grandmother's dress from the 70s. A series of sun prints is of the weed from the pots on my mother's porch that she was not able to tend because of her illness. One of the photographs is a recent portrait of her mother. In addition I have included five postcards that my mother sent to my father while she was a chaperone on the artists' swimming camp in the 80s. The title of the work is a rewriting of a statement that my mother made when she realized that she was about to lose grip of her everyday life. The title also has a reference to the film Moulin Rouge that the granddaughter had as her favorite film at the time the portrait Come What May was made.



Christine Hansen ***Come What May, Støvkrystaller (Crystals of Dust)***, Galleri F15
(Foto Damian Heinisch)



Christine Hansen, Gunnlaug, ***Come What May, Støvkrystaller***, Galleri F15

PUNKT Ø
GALLERI F 15

STØVKRYSTALLER

en utstilling om demens og Alzheimer

28. november 2015 - 24. januar 2016



STØVKRYSTALLER

en utstilling om demens og Alzheimer

Bente Geving - Viktor Micka - Laila Kongevoid

Marie Sjøvold - Christine Hansen

Kurator Christine Hansen

28. november 2015 - 24. januar 2016

STØVKRYSTALLER
en utstilling om demens og Alzheimer

Utstillingen presenterer fire kunstneriske prosjekter av Bente Geving, Viktor Micka, Laila Kongevoid, Marie Sjøvold og Christine Hansen. Med utgangspunkt i egne erfaringer undersøker de tematiske knyttet til demens og Alzheimer. Støvkrystaller er den første gruppeutstillingen i Norge som tar for seg dette viktige tematisk. Demens er fortsatt tabu, sykdommen kjennetegnes ved tap av hukommelse, orientering og evne til å utføre daglige gjøremål og ved at de pårørende blir belastet til venner og familie langsomt tarer bort.

"Utstillingen har en visuell innføring til problematikken der fotografene nærhet til familie, venner og fortid blir sentralt. I flere av prosjektene slages fotomateriale og bro mellom dem som er rammet og de pårørende. Arbeidet kan betraktes også minnetap. I bildet med vit hukommelse kan fotografen kun stå med sin hukommelse fra fortid, når vi begynner å glemme blir minnene enda mer avspårlige. Det er som en hukommelse kortslutning og vi har minne blir enklere å se en eldre person. Fotografiet er også en vitne til livet og utstillingen viser i mange tilfelle, bildefragmenter fra kunstnerens hukommelse. Støvkrystaller undersøker hvordan vi kan kommunisere med og minne familie og venner som fortsatt lever, men som har tatt sine livets begreper helt for seg."

Kurator Christine Hansen

FORMIDLING

KUNSTNEREN

28. november 2015 - 24. januar 2016

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Velkommen til
utstillingsåpning
lørdag 28. nov
2015 kl. 14.00

En utstilling om demens og Alzheimer
28. november 2015 - 24. januar 2016

APNEUSTIKALE
Kunstner Christin Hansen
Laila Kongevoid, Marie Sjøvold og
Christine Hansen

APNEUSTIKALE
Kunstner Christin Hansen
Laila Kongevoid, Marie Sjøvold og
Christine Hansen

GRATIS BUSS T/R
OSLO-MOSS

GRATIS BUSS T/R
OSLO-MOSS



Bente Geving, "Hvordan det er" 2015, olje på lerret



Bente Geving, "Hvordan det er" 2015, olje på lerret



Bente Geving, "Hvordan det er" 2015, olje på lerret



Bente Geving, "Hvordan det er" 2015, olje på lerret



Bente Geving, "Hvordan det er" 2015, olje på lerret



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50 Billion Micrograms (2015)

In the exhibition 50 billion micrograms, I take an unsolved mystery and a forgotten media event of 1979 as point of departure. Almost 36 years ago, a giant meteorite reportedly landed in Swan Lake (Svanevannet) in Flora municipality. I was 10 years old at the time, lived in Florø, and still remember the media fuss around this sensation. Based on the size of the hole in the ice, it was assumed that the meteorite weighed about 50 tons. The event was covered by both local and national newspapers. NRK sent several reporters to Swan Lake and the event was broadcast on the evening news with footage both above and below the water. After a long series of newspaper articles and investigations, it was concluded that the item on the lake bottom was not from space.

50 billion micrograms does not attempt to solve the riddle of 1979. Hansen uses poetic and place specific strategies that attempt to materialize the event for the spectator. The exhibition consists of photographs and cyanotypes made on the site featuring water, vegetation, and rocks in and around Swan Lake. In addition, the installation contains the sound footage of NRK recordings from 1979. In one of the pictures, On site, I am out in the lake beside the buoy where the meteorite landed. The work is conceived from a strong memory of the wonder of the universe and nature in childhood—where 50 tons could simply disappear into thin air. The project is not just about the meteorite's disappearance; it examines the loss of memory. Today, a media event of this size would have left innumerable traces in digital memory. 50 billion micrograms is, therefore, also about the current state of media. However, in the late 70s, when our cyber networks did not exist, a sensation could simply disappear without a trace in the depths of the Swan Lake.



Christine Hansen, Swan Lake, 2014



Christine Hansen, On Site, ***50 Milliarder mikrogram***, 2015



Camera Flowers, Cyanotypes, 2014



Studio 17, Sound Installation with Tandberg Loud Speakers (produced in 1978)

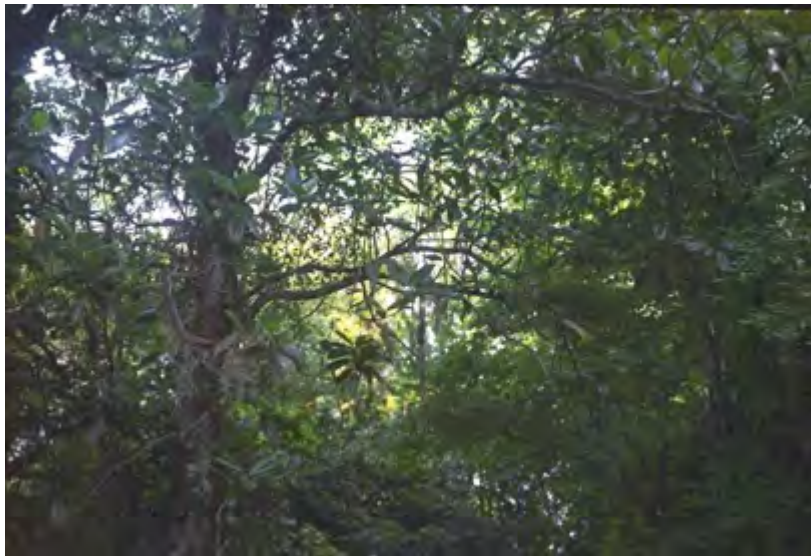


Christine Hansen ***50 Billion microgram***, 2015, Studio 17

Itineraries (2006–2013)

is a work of color and black-and-white photographs, visual representations connected to travel, and notebooks. Central to this project is my background as both an artist and academic. During the years that I devoted to this project, I also worked on a dissertation that raises issues concerning photography's legitimacy as art and changing ideas of landscape. While the documentary aspect is very important in several of my projects, it is toned down here. Although the pictures refer to concrete places that the artist has visited, on vacation, on residency, and attending conferences, and the notebooks are her notebooks, the work presents a more ambient and dreamlike gaze.

Many of my photographs are landscapes. Since the sixteenth century, landscape images have been associated with travel. Beginning in the nineteenth century, travel has been documented photographically. The expedition photographers transported large bulky cameras into the field, where they both photographed and processed the images on-site. My journeys could hardly be described as expedition travel in this sense. Rather, they are more accurately described as movements, in which the personal and the professional focus intersect and overlap. The notebooks included in the project thematize writing as a method to hold on to a moment, in the manner of photography. In the notebooks, abstract ideas are often expressed in a more direct and straightforward manner. The notebooks also place the photographs in the context of discussions that have surrounded the medium since its beginning.



How do you put human consciousness into a photograph? Moleskin notebook, 2007

Christine Hansen *Itineraries, 2007-2013* C-print and notebooks



Christine Hansen Death Valley, California, 2013 *Itineraries, 2007-2013*

Heaps and Constructions (2012)

is a project from Tasta in Stavanger in Norway. Within a restricted area, a comprehensive development and alternation of the landscape takes place. In a relatively short time, this place changes from being a no-man's-land to a gigantic construction site that will contain new houses and a large shopping mall.

The site consists of temporary and changing heaps of sand and gravel. Observed from the right perspective, the area looks like an exotic stone landscape.

The project takes its point of departure from the increased interest in temporary heaps that occurred in the late 1960s, when several artists worked with heaps in diverse materials. The work explores the potential of such areas today. Development of the landscape is a controversial issue in Stavanger. This is a region which is supposed to preserve as much agricultural land as possible, while at the same time the petroleum industry places substantial pressure on the housing market.



LEVERANSE BYGGEPLASS

RINGSALAND
ENTREPRENDR AS







Familiographs (2006)

The series consists of color photographs of interiors, landscapes, gardens and people photographed in Norway, Sweden, Italy, Canary Islands and the U.S. All the pictures have a relation to my family and, like in a family album, the photographs—despite their diversity—are held together by one person's point of view. Similar to my earlier projects, *Norske Galehus* (2000) and *Himmelrike* (2003), we are confronted with a coupling of a detached photographic gaze and an emotional theme.

Familiegrafier thematizes the way in which we are unavoidably excluded from the close family context in which the photographs are conceived. This is a parallel to observing other people's private family photos, where it is often difficult to see beyond the surface of the picture. However, this does not signify that the pictures fail to communicate. From my essay Family Topographies in the catalogue:

I admit that people who don't know the specific places and persons in the way I know them, in one sense will find themselves on the outside of the world I stand in and know so well. But this outside is not definitive; these topographies can also be looked at from other points of view.

The series has been shown at Sogn and Fjordane Art Museum and Akershus Art Centre in 2006. Familiographs is mentioned in The Norwegian History of Photography (Lien and Larsen) and The Norwegian Art History (Danbolt).

familiografier

CHRISTINE HANSEN



FAMILY TOPOGRAPHIES

Some time ago I started reflecting on places connected to my family: my uncle's holidayhouse garden, my mother's house. Further, I thought about places I have stayed where my children's great-grandmother grew up, and about the place where my father worked until he died. It struck me that these places could form a suitcase point for an art project. In prelude to this project I examined my family's photo albums searching for the places to photograph: places that were already about as pictures in my memory.

Soon I came to realize that these places didn't take up so much space in the albums as I had expected beforehand. They mostly contained photographs of people: pictures of my grandparents, of my parents and their friends, siblings, cousins, aunts, uncles and friends, and later my own family in different surroundings and social situations. Although I knew these pictures very well, I was now struck by their conformity. Most of the photographs were shot with the same distance to the object, and the albums seemed to contain an endless number of faces and social situations. In this context it was tempting to see their repetitive mounting as an expression of visual mothers and incapacity to communicate. It was as if all the pictures said the same.

This experience may illuminate why family photography has got what we call a bad reputation. Often family photography is perceived as trivial and conventional—exactly because of their seeming repetitiveness as far as their aesthetic expression is concerned. But at the same time these are the pictures we are

most proud of having. Paradoxically, therefore, family pictures are considered as authentic and expressive then conventionally unattracting.

This again between boredom and deep fascination is, I will argue, something which characterizes our encounter with the genre of family photography. What is interesting is that this contradictory experience both underlines and can be a parallel to our encounter with several other phenomena. I will try to explain this. When we look at family photographs they are usually an integral part of our life and therefore an element of a world that is well known to us. When we look at the pictures we can gain immediate access to the complex reality into which they are woven. It is not only what the photograph represents that is important, just as important is their ability to expose what is outside the picture. This phenomenon is striking when we look at family pictures, I would claim, and it explains why photographs from vacations, parties and of visiting people in specific contexts are able to arouse painful memories. Confronted with other people's family pictures we often feel quite the opposite: it is difficult to see behind the photograph's surface. We do not know, at least not in detail, the world the picture is issued from. If we try to explain why other people's family pictures can be so boring, we often say that it is the pictures' trivial style that makes this confrontation so tedious. And we perhaps say that if the theme had been expressed in a more attractive way we could have showed more interest in the content of the picture. But is it really so? Is this experience unique and



home Bella Vista RI, October 2004

Bellavista RI, October 2005





Hotel Aqua Marina #1, Patalavaca, 2002



Vest Isolerglass, Florø, 2002



Familien Paolinetti/Wittusen, Patalavaca, 2004




Alvøen Hovedgård, Bergen 2006

Himmelrike (2003)

What fascinates me when we talk about airports is their ambivalence: they are modern places that seem easy to grasp, places we associate with vacation, large happenings, and more ordinary travels. At the same time, we know that airports also have been scenes for disasters and hijackings. What is special in *Himmelrike* is the focus on the airport's relation to the landscape or topography it is placed in. Therefore, it is not only terminals and airplanes that are important in this project; of equal importance is what one could call the airport's outer zones: rough terrains, places such as parking lots and roundabouts – places that we perhaps do not associate with the airport, and that we as travelers rarely reflect upon.

Per Kvist writes in the preface in *Himmerrike*:

The airports are not represented frontally, but rather, they seem to be fringe phenomena, something observed from another, unknown angle. This is not the airport with its traditional aura of travel and exoticism, modernity and progress; rather, we are presented with a place whose status has been made uncertain.



himmelrike christine hansen k:)

nær himmelen CATO WITTUSEN

4

Flyplasser eller lufthavner er for mange irskritt og økonomisk velstand. Flyselskapering og menneskelig habitatfrihet. Mye av fart er i dag forsvunnet, etter flere tiår. Likevel fortsetter flyplasser å begeistre oss. Flyplassen er fremstilt med ekstravagans

En form for desavuering av det hverdagsplassfenomenet. En rekke yrker og fagmyteomspunne. Flygeren og flyvertinnen nyter en anseelse uten sidestykke innenfor som fenomen lar seg aldri helt trivialisere oss. Selv den mest blaserte og reisevante følge av den snikende trusselen om en n flyplassens overflate. Kanskje trenger vi der ønsket om transhverdagslighet kan somheten som pågår der finner vi økonomi. Skip eksploderer, springer lekk, synker, kolliderer som en kraft. I kontrast til dette oppmuntrer til at flyplassjefen i Los Angeles må tenke veld

For mange er flyplasser omgitt av en kontroll og suverenitet. Flyplasser er subvender seg til oss enten vi befinner oss i avstand. Det er noe uhyggelig og foru prosedyrer fra innsjekking og helt frem









People were moving from one place to another, all with their purpose. I didn't know who they were and they didn't know who I was. I took a deep breath and continued to look at the faces of people without a thought in my head. (...) I was still bewildered in a maze, unable to solve the simplest problem.

Haruki Murakami, Wind up Bird Chronicle

Ansikter, Manhattan 2001/2018 (under arbeid)

The project is a series of black and white pictures taken on Manhattan before 11th. September. During a year I walked planned routes and photographed people on the street with a tele photo lens. I accumulated a large archive and none of the pictures has been exhibited before. I thought about it in the beginning as a conceptual project. During the time that has passed the pictures has , for me , changed character. It is this change that has resulted in me starting to work with the series again. The pictures has become a image of time, captured before something happened. I have come to like the photographs suppleness, how clothes, gestures and facial expressions communicates it's own language. The people finds themselves in the public space and relate to the silent rules of this space, At the same time they are not aware that they are being observed. This double status contribute to the fact that facial expressions, gaze and gestures is experienced as opaque.







Norske Galehus (2000)

A series of 19 photographs from psychiatric hospitals/institutions in the South of Norway. The project is presented in the “logic” of the archive, in which the differences among the houses can be read as morphological differences or *family resemblances*. In many ways, the project focuses on the similarity between these houses and other public buildings such as schools, hospitals, and retirement homes. The title, however, changes our attitude towards them, and gives them a certain *atmosphere*. The title is also characteristic of the popular imagery of the houses and their history. These are histories based in the local environment, but many of them have also been national media events.

Doris Frohnapfel, curator for *Junge norwegische Fotografi*, 6. Internatinal Fototage Herten, 2001 writes about the work:

Christine Hansen has looked into the history of the madhouses in Norway. The documentation of the buildings, when it comes to types, could not have been more extensive – health resort, -castle, -anonymous modern, -prison. They are all connected to the same use – storage of the “mad ones”. This use is a contrast to the buildings, which we could ascribe to other histories if we didn’t know their content.



Christine Hansen *Norske Galehus*, 2000







Norske Galehus, Bergen Kunstmuseum (KODE), 2000

Curatorial Work

2012 - 2016

SLOW PICTURES. Contemporary Photography // 26. mai – 11. September 2016

(text from the webpage of Lillehammer Artmuseum)

In recent years we have seen steadily increasing interest in handcraft, tradition, and the material qualities of objects, a pattern that has included art photography. The tendency is frequently explained as follows: the pressure from the flood of digital images, the nearly all-encompassing digitalization, has created a need for something we can grasp with our hands, something physical, concrete, tangible. The exhibition gives a view of Norwegian art photography at a time when the fleeting, transitory nature of the digital image is dominant.

In differing ways the artists in the exhibition renew the idea of the specifically photographic. Their various working methods create delays, a kind of *slowness*, in the experiencing of the image so that quietness arises, a space for reflection. The exhibition deals with time—not understood as a recapitulation of frozen movement or the passing of time given symbolic expression, but *involved time*: the preparation for the shooting of the picture, the complex work after the shot is taken, and the time devoted to the spectator's experience of the impact of the image's meaning.

Artists

Signe Marie Andersen, Bjarne Bare, Margareta Bergman, Øystein Dahlstrøm, Ingrid Eggen, Behzad Farazollahi, Else Marie Hagen, Toril Johannessen, Eline Mugaas, Sandra Vaka Olsen, Linn Pedersen, Ola Rindal, Vilde Salhus Røed, Stein Rønning, Tom Sandberg, Marthe Elise Stramrud, Morten Torgersrud, and Marte Aas.



Slow Pictures. Contemporary Photography, book published on the occasion of the exhibition (2016), Norwegian and English text.

S. L. Q. W. PICTURES / CONTEMPORARY PHOTOGRAPHY

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As shown in Fig. 1, the concentration of the polymer solution increases for relatively long-time (up to 10 min) exposure to the laser beam. The concentration of the polymer solution increases for a longer time (up to 10 min) exposure to the laser beam. The concentration of the polymer solution increases for a longer time (up to 10 min) exposure to the laser beam. The concentration of the polymer solution increases for a longer time (up to 10 min) exposure to the laser beam.

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Tom Sandberg



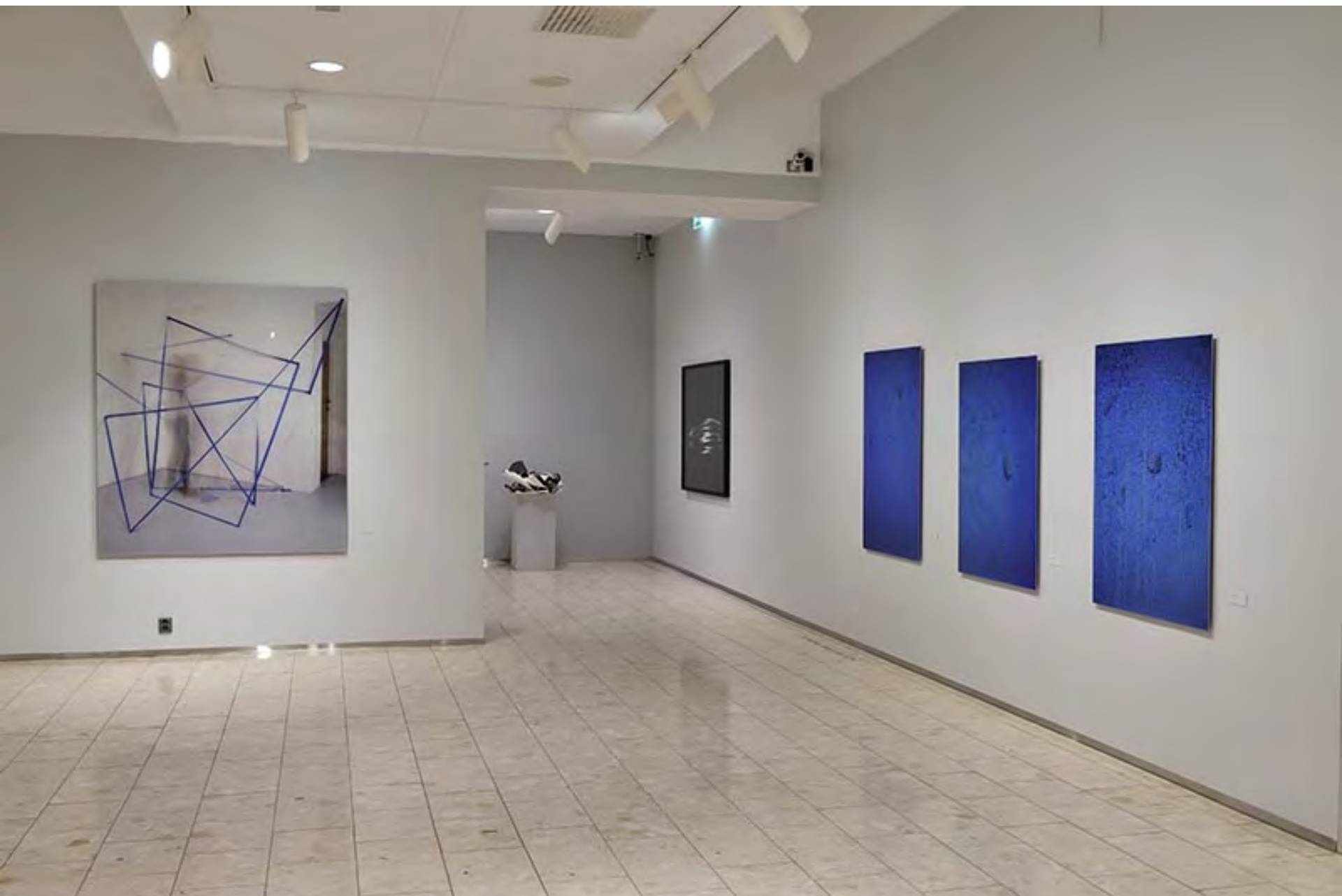
Eline Mugaas



Linn Pedersen



Stein Rønning



Else Marie Hagen, Sandra Vaka Olsen, (Vilde Salhus Røed og Bezhad Farazollahi (i bakgrunnen))



Behad Farazollahi og Marte Aas



Sandra Vaka Olsen og Morten Torgersrud



Else Marie Hagen og Torill Johannessen

STØVKRYSTALLER –

2015 and 2016, Hå Gamle Prestegard og Punkt Ø, Galleri F15

Støvkrystaller/Crystals of Dust presents the camera based projects of Bente Geving, Viktor Micka, Laila Kongevold, Marie Sjøvold and Christine Hansen. Using their own family experiences as points of departure these artists all explore subjects related to dementia. This is one of the first art-exhibitions in Norway that deals with such an important issue. Dementia remains a taboo subject for much of our society. The disease is characterized by loss of memory and troubles in executing daily routines. Slowly a patient loses their relational bonds to friends and family. The exhibition contains visual and sensual approaches to this issue and uses the photographic medium's interplay of memory and the past. As individuals we only remember fragments of our life. But when we start forgetting, our memory becomes even more fragmentary. It is as if the memory crystalizes and a distance develops between each and every memory. Photography is also a fragment of reality, this exhibition uses a variety of methods to explore this topic in both a documentary and poetic manner. Dust Crystals explores the span between the sufferer's changed relation to his/her environment and the relatives' reconciliation with this. The exhibition also investigates how we can communicate with family members that are still alive, but have their conditions of life entirely changed.

Live-radio with Søsja Jørgensen and Yngvild Færvik in the exhibition (podcast)

<https://soundcloud.com/faer-y-j-rgensen/live-radio-f15mix>

STØVKRYSTALLER

en utstilling om demens og Alzheimer

Bente Geving
Viktor Micka
Laila Kongevold
Marie Sjøvold
Christine Hansen

Kurator Christine Hansen





Marie Sjøvold and Christine Hansen (photo: Damian Heinisch)



Marie Sjøvold and Laila Kongevold (photo: Damian Heinisch)



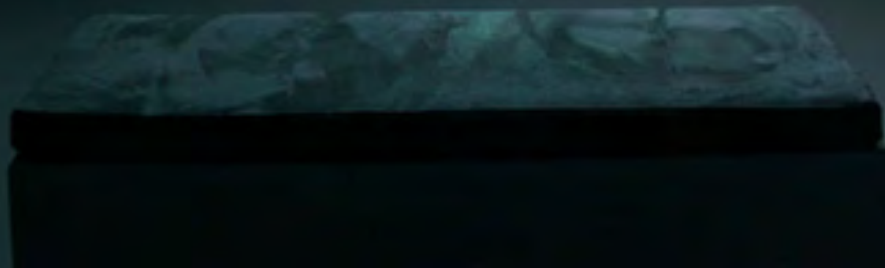
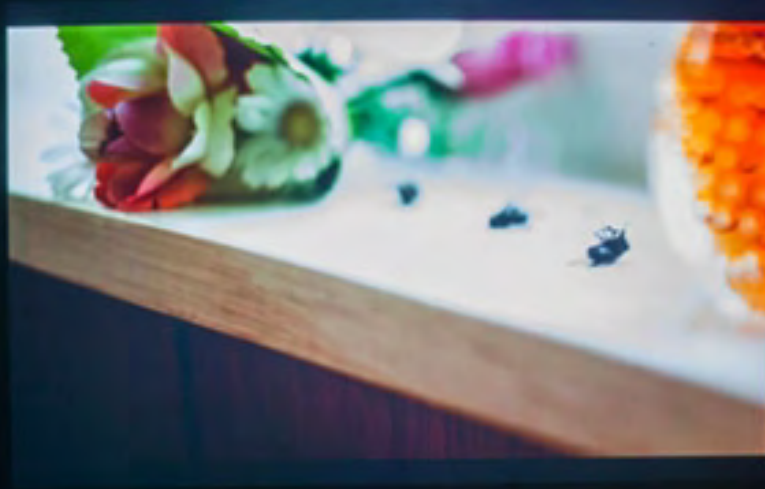
Christine Hansen (Photo: Damian Heinisch)



Ringen, Bente Geving, 2015



View, Viktor Micka (photo: Damian Heinisch)



Marie Sjøvold (Photo: Damian Heinisch)

NORSK LANDSKAP 1987, 2012, Preus Museum (text from Preus Museum's webpage)

"We knew that there existed a Norway between the waterfalls, the fjord and the midnight sun – a Norway which will never be found on postcards or calendars [...] These landscapes might seem meaningless and anonymous, but they have their beauty»

From the project description, 1987

In 2012 it was 25 years since the photographers Per Berntsen, Jens Hauge, Johan Sandborg and Siggen Stinessen went on a 18 day trip in Norway to photograph the Norwegian landscape. The quartet traveled with a 8x10" camera that they operated together. During the trip they photographed 134 pictures. 44 were selected to the final exhibition that was showed at Henie Onstad Art Centre the same year. The backdrop for this project was a mutual critical stance on the dominant view on how the Norwegian landscape was depicted, and a which to redefine how this landscape was photographed. Almost the whole exhibition was transferred to Preus Museum in 2000 for conservation. The project stands in the "New Topographics"-legacy. Christine Hansen has finalized a dissertation on this work. It is therefore timely to show it 25 years after it originally was exhibited.

"The photographers behind NL1987 first and foremost had esthetic for photographing the changes in the landscape. Precisely this continues to make NL 1987 a provocative and radical project. Have we actually internalized the changes that have happened and are happening in the landscape? The controversies surrounding the installation of high- tension towers in Hardanger indicate that a great many people in Norway still believe the country looks it did during the era of national romanticism. The development of Hardanger has been depicted as an attack on the undisturbed natural world of Hardanger, even though that region has been heavily industrialized since the beginning of the 1900s. The national landscape for many still consists of fjords, mountains, and waterfalls. Very few people agree that «the Norwegian» landscape is gray, boring and modest. NL 1987 shows us it is that also."

Christine Hansen, from the catalogue



NORSK LANDSKAP 1987

I år er det 25 år siden fotografene Per Berntsen, Jens Hauge, Johan Sandberg og Sjøgen Sjønessen dro på en 18 dagers tur i Norge for å fotografere det norske landskapet. Kvartetten reiste med et 8 x 10" kamera som de opererte i fellesskap. I løpet av turen tok de 134 bilder. 44 fotografier ble valgt ut til den endelige utstillingen som ble vist på Henna Orstad Kunstsenter samme år.

Bakgrunnen for prosjektet var en felles kritisk holdning til det dominerende synet på hvordan det norske landskapet ble skildret, og derfor et ønske om å redefinere landskapet.

"Vi visste at det fantes et Norge mellom fossene, fjordene og midnattssola - et Norge som aldri blir prospektkort eller kalender og som aldri blir anslutningsbilde i bokk. Det er landskaper som kan virke betydningsløse og anonyme, men de har også en skjønnhet."

Det nasjonale landskapet består for mange fortsatt av fjorder, fjell og fosser. At "det norske" landskapet er grått, kjedelig og beskjedent er de færreste enige i. Norsk Landskap 1987 viser oss at det er det også."

Christine Hansen, fra katalogerisikullen





NORSK LANDSKAP 1987