



# Nina Torp

*Memoirs of a tourist*

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Nina Torp's project **MEMOIRS OF A TOURIST** deals with the time when images of landscape turned from painting to editions of black and white photographs towards the end of the 19th Century. The word 'cliché' comes precisely from this era when zinc plates (clichés) were made for use in photographic printing techniques. Torp has focused on one of those clichés – The Waterfall.

She has been collecting postcards, stereo photographs and slides of waterfalls from markets in Berlin and Internet auctions. Most of the waterfalls printed on postcards are still popular travel destinations. However, through research, the artist realised that some of the waterfalls were artificial, as in the case of Trusetaler Wasserfall and Romker Wasserfall. Furthermore, several of the photographs were hand-painted to reinforce the impression of nature. This forms the backdrop for Nina Torp's exhibition at Galleri LNM.

Waterfalls symbolize nostalgic motifs that have often been described on postcards and in travel diaries/ literature. **MEMOIRS OF A TOURIST**, the title of Nina Torp's project, refers to such a travel diary, written by Stendhal (Marie-Henri Beyle) in 1837.

Nina Torp is fascinated by the *cult* of Claude Lorrain in the 19th Century. Lorrain was considered one of the masters of the pastoral landscape. His fan base were amateur artists and tourists who enjoyed the Lake District. They used a mirror in their efforts to emulate Lorrain's poetic landscapes. To render the scene as close to the original as possible, they turned their back to the landscape and painted the reflection in the black convex lens, "The Claude glass". The motif became less contrast-filled, with clearer lines, and with a more golden value than nature itself.

At the same time, sublime painters traveled to the Alps to paint the powerful and frightening landscape. In Norway, I.C. Dahl painted Rjukan waterfall. The sublime painters were concerned with the horror in nature. The pastoral landscape painters, however, portrayed a more musical and poetic version. Both styles had waterfalls as motives, although rendered in different ways. Common features were the paintings references to set design. Both rendered the landscape with a composition that had similarities with contemporary stage design. Several of the sublime painters worked parallel with the design of theatres.

Nina Torp cuts, scans and combines her vintage photographic material with her own video footage of waterfalls. Just like the waterfalls are repeated as a motif and its endless influx of water, the artist's videos goes in loop. The artist presents "collage video", where she puts her own motion pictures into scanned old postcards. The project also consists of large scale prints on wood and paper, presented as installations.

Nina Torp has spent several years working on paintings thematically, where the finished works often is presented in photography and installation. In the project "Dissolving painting" exhibited at the Sandnes Art Society last year, Torp explored her own imitation of abstract expressionist iconic paintings that she soaked in a water bath and then photographed. This resolution process seemed like a kind of development methodology and the photos of the process embodied its own autonomous work.

Artist Nina Torp [b. 1970] has studied at the Royal College of Art, London, Kent Institute of Art & Design, Maidstone, and the École des Beaux-Arts, Toulouse.

She has participated in exhibitions in a number of countries. The artist lives and work in Oslo and Berlin. Recently, she received the 3-year scholarship from the Norwegian Cultural State Fund.