



LINA
SELANDER
& OSCAR
MANGIONE

DIAGRAM OF
TRANSFER
NO. 1

DIAGRAM OF TRANSFER NO. 1

This film is a modest, but well articulated within its capacity, attempt to make itself into a kind of recitation that formalises anamnesis. The film contains sets of images, correspondences, and movements that resemble each other: *Nostalgia, Violence and History, Memory, Hope and Technology*. These sets are intersected and interrupted by their own dreams, mutations and deformations. The destruction of books and other memory devices and the twin practice of piecing together scrap paper fragments in search of a redeeming knowledge is a kind of soul that becomes the past turned inside out, a sun that never sets. But this never setting soul of knowledge is exactly what the film refuses to be.

Undulating like a snake on the ground, the film is that which is immediately apparent. Or, if something else, perhaps a pure outside — the fleeting fantasies and abstractions of others. Coincident and incompatible with both itself and that which we know to be real. Whether or not the film is successful in its ambition (if success is possible at all) is less important than the ambition itself. This vision of uncertainty that opens the viewer to contemplation of each fleeting image: the bust of the king of Uruk, the dove and the parrot, the seventeenth century engraving, the two dogs (is two even accurate), the children dancing and drawing, the Ouroboros[1] in the guillotine, and the warming fire at the end.



LINA SELANDER & OSCAR MANGIONE, details from *Diagram of Transfer No. 1*, 2018. Images courtesy of the artist.

Diagram of Transfer No. 1 was originally made as a comment on an earlier work, “When the Sun Sets It’s All Red, Then It Disappears” (from 2008). This work took Jean-Luc Godard’s “La Chinoise” (from 1967) as its starting point and examined the dreams, hopes, and misfortunes related to the 1968 student revolt as well as its representation and current significance for the “left”.

It may not be entirely un-constructive to view “Diagram of Transfer No. 1” in relation to Gilles Deleuze’s “Postscript on the Societies of Control.” Especially, regarding the role of the images and the way they are regarded, or presented, as constituting a whole — between the systems of discipline and (advancing) control — in this film and in others. Containers, enclosures, tunnels, connectors, managers, information, modulating principles, actors or actions, services, commodities, and statistical entities perfectly adapt to the current and coming order. It’s up to us to discover what we are being made to serve. “The coils of a serpent are even more complex than the burrows of a molehill.”[2]

[1] The Ouroboros seems to have a choice — hard to make admittedly. It is a choice that has to be made alone (the viewer is but a bystander and witnesses) yet one that highly concerns the film and what to make of it.

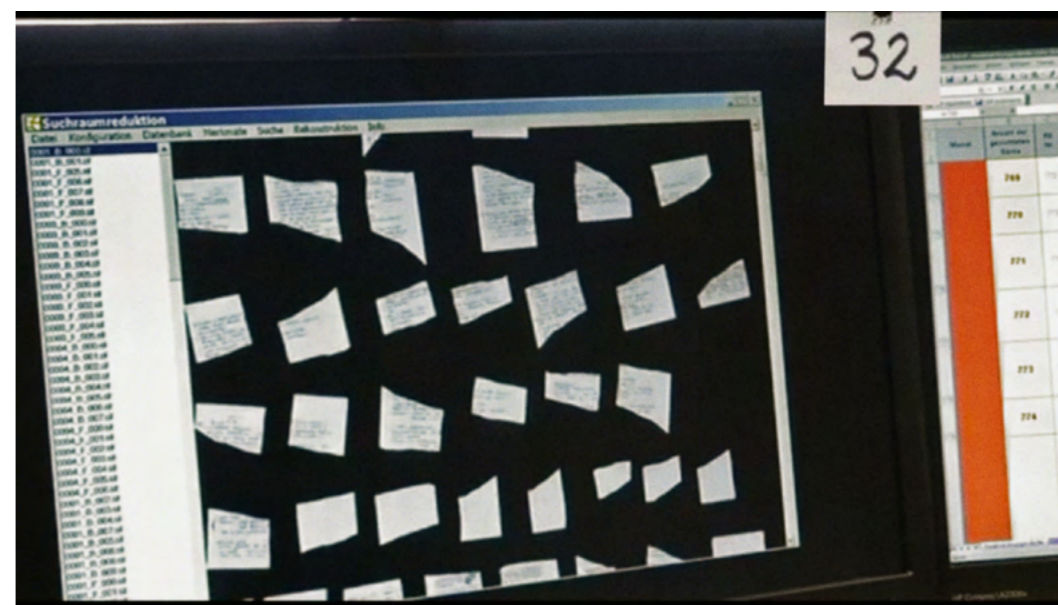
[2] Gilles Deleuze, *Postscript on the Societies of Control* (1992)



ABOUT THE ARTIST

Lina Selander (b. 1973) is a Swedish artist most well known for her films and cinematic installations. Selander’s work has been exhibited at Venice Biennale, Bucharest Biennale, Moderna Museet (Sthlm), Kunsthall Trondheim and Göteborgs Konsthall among others. The artist lives and works in Stockholm, Sweden.

* Text in collaboration with Oscar Mangione.



LINA SELANDER & OSCAR MANGIONE details from *Diagram of Transfer No. 1*, 2018. Image courtesy of the artist.



www.svilova.org
info@svilova.org