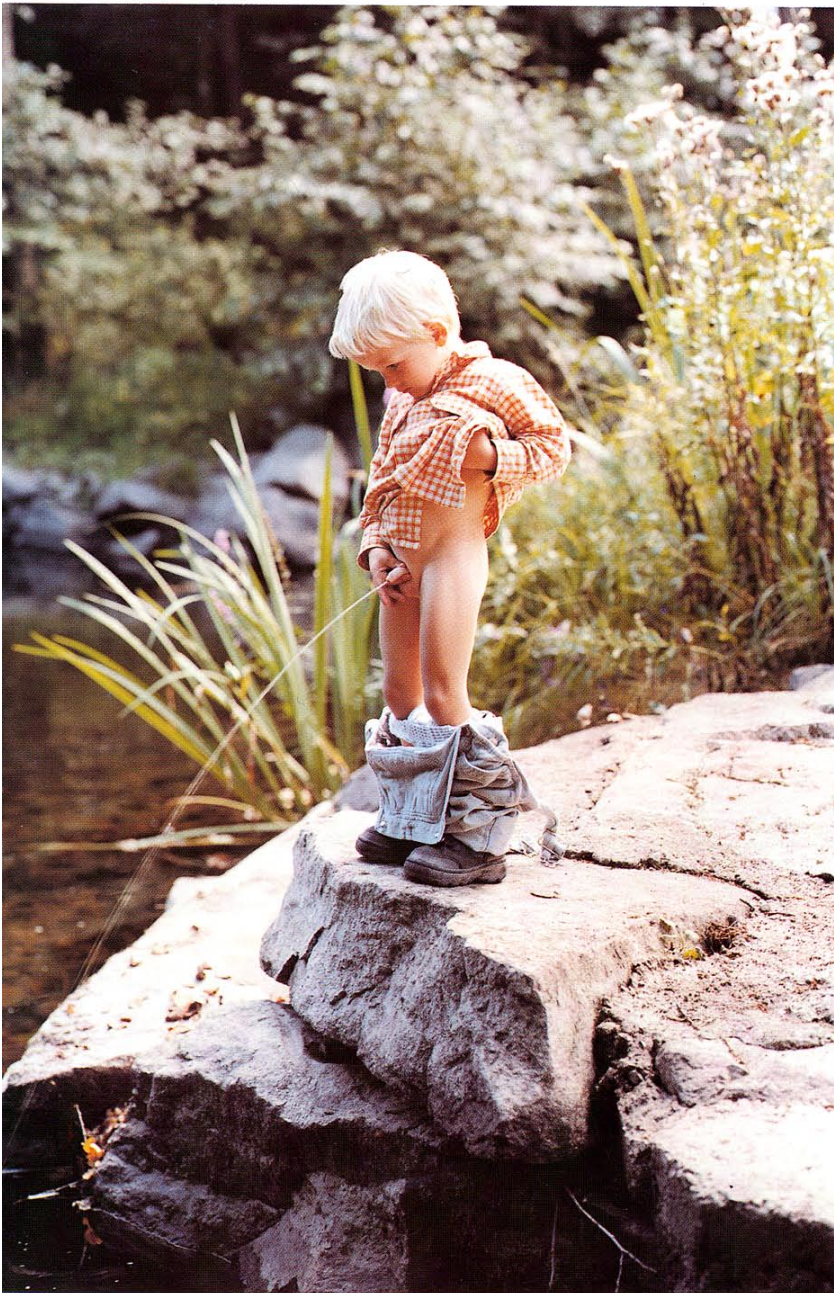


self-portrait  
torbjørn rødland

# romantic humor



Above: **Torbjørn Rødland**, *Boy*, 2000, C-print on aluminium, 102 x 80 cm.  
Opposite page: **Torbjørn Rødland**, *Priest no.2*, 2000, C-print on aluminium, 76 x 60 cm.

I love cute animals, white cars, ropes, logs, ladders, the sun. I like to see urban intellect weakened by spirituality. I put my somewhat sentimental preferences to the test, using the photographic image to fight irony and open up towards nature, beauty, purity. Yes, sometimes I long for the cleanliness of neoplatonism. Why is inspiration always wearing a corny jacket these days? I try to remove stupidity and humor from certain clichés of the recent past.

Nevertheless it is very difficult for me to make a useful distinction between what is directly observed and what has already been mediated. All meaning arrives a little late.

Many of my models I first saw on a tram, in a cafe, at a market. I know that you cannot approach a woman you find attractive and ask to photograph her. I also know that you cannot photograph the sun setting behind snow-covered pines, but shame has to yield. There will be nothing original about my death.

There is not a lot of action in the images I end up doing. Not much happens, but stillness and waiting can be constructive. If you really pay attention, you can reconnect with something essential, perhaps. I am interested in contemporary solitary religious experience; the paradoxicality of mystical states. Photography is an open medium. It can be used to reconcile conflicting forces and turn suffering into joy: Mysticism can be a kind of photography.

Photo Credit: Galleri Wang, Oslo and Air de Paris, Paris.

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