

CHAPTER 13

YELLOW FLOWER POWER

Ottar Oramstad

Abstract

YELLOW FLOWER POWER (2017) is the fifth film by Norwegian concrete poet Ottar Oramstad. Here again viewers encounter letter-carpets and a yellow y he identifies with. The work is based on slogans and song-titles from different countries at the end of the Sixties, presented in their original language, intentionally without translation.

The texts are combined with photographs of sculptures from the Vigeland Park in Oslo/Norway, where Oramstad lives and shot the naked people exposed in stone and iron by sculptor Gustav Vigeland (1869–1943). This park is the largest in the world based on one artist and contains more than 200 works.

The film also includes live video-footage of Charles Lloyd playing saxophone in front of a huge painting by Norwegian expressionist painter Edvard Munch (friend/enemy of Vigeland), as well as an unpublished photo of the young Mick Jagger, both shot in Oslo by Oramstad.

Like in earlier works, Oramstad uses a strong sound in the very start for creating a period of silence at the beginning of the film.

The animation is created in close collaboration between artist Margarida Paiva and Oramstad.

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YELLOW FLOWER POWER invites viewers for an individual experience dependant upon the viewer's language background and tolerance towards non-translation.

Video HD 16:9, duration: 07:17

Animation: Margarida Paiva

Sound: Hallvard W Hagen & Jens P Nilsen

Concrete poetry, cameras, piano/strings and production by director Ottar Ormstad

Text from Word, PDF file, website/webpage/blog

Video Repository Link

<http://dspace.iti.ac.in:8080/jspui/handle/123456789/9686>

Contributor Biography

Ottar Ormstad (yellowpoetry.com) was born and lives in Oslo/Norway. As a concrete poet, Ormstad has been an author of electronic literature since 2006. In his works, Ormstad extends his originally print-based practice by moving to the realm of the networked programmable space. His works usually include electronic music or own piano improvisations, visual backgrounds such as self-produced b/w (darkroom-) photography, or live video footage, on which he stages his poetry. In his playful poetry, a yellow “y” usually serves as “main character”. In print, as well as in his video-based works, Ormstad often presents his concrete poetry as what he calls “letter carpets” which create effects known from op art. His works have been internationally screened and exhibited as part of experimental film and electronic literature festivals and conferences and are downloaded in 140 countries.