

**Office for
Contemporary Art
Norway**

Annual Report 2006

Director's Foreword

In Fall 2006, I was invited by the Norwegian Ministry of Culture to draft a paper related to the topic – “What are the challenges facing Norwegian cultural politics in a globalized era?”. In defining my opinion, I specifically elaborated upon the Office for Contemporary Art Norway’s position with respect to the topic and in relation to Norwegian international cultural politics (if to refer to *culture* as interchangeable with contemporary art, contemporary culture and production and “*Norwegian*” to be considered as a pluriform perception of national identity). A valid point of departure may be a citation by Els Van de Plas, Director of the Prince Claus Fund in Holland, who notes that “international cultural policy, is, in a number of ways, pure politics.” This is an unjustifiable position according to Van de Plas, who asserts that “the point of departure should always be cultural quality.” Her position only emphasizes that a particular level of integrity within the cultural field is increasingly challenged by an overwhelming driving force that promotes the authority of generalists who feel that culture may succumb to marketing as a medium of promotion. This incessant need to seize culture as a tool inseparable from international economic forces is exactly what reduces any cultural product to the lowest common denominator and extracts it from culture to subsume it into the realm of market alone. The renowned urban sociologist Edward Soja noted in a 2003 conference in the CCCB in Barcelona that the culture industry now stands as second to the tourism industry as the top global economy in the world. In this sense, culture is steered by dominant economic forces that at-

tempt to manipulate it so that it stays in close proximity in order to benefit the international global economy. As the Director for the Office for Contemporary Art Norway, this reality is at the very centre of my work and OCA’s challenge to continue to ensure that contemporary art and culture, and the artists producing that art, are treated with the utmost professionalism according to the criteria set out within the profession and not according to an increasing pressure from the commercial sector. This is a particular challenge during a time when the commercial and non-commercial sectors have never been more porous.

Such a challenge encourages revised thinking about how OCA may continue to develop beyond simply a grant giving body alone into a programmatic organization that utilizes its professional knowledge and experience to develop programmes of content that further facilitate the serious treatment of artists and curators. These questions arise not only out of a critical evaluation of OCA (released some years ago), but, moreover, in the light of a reality that makes the traditional model of import/export for cultural foundations increasingly obsolete. Cultural foundations providing grants to artists are increasingly evolving into what the Rand Corporation, the nonprofit research institute on culture and public policy based in the United States, refers to as “cash machines without clout”. In addition to their grant-giving mandate, national foundations are finding it necessary to additionally generate cultural experiences for a wider constituency of individuals in an effort

to make them understand how contemporary art can be an integral tool in society. More traditional models of national cultural foundations are steadily being challenged by revised models set forth by the Swiss Institute and the Austrian Cultural Foundation, who locate their platforms as international forums of exchange, public debate, and production. The Mondriaan Foundation in Holland has also made inquiries into optimal and alternative models within an increasingly networked paradigm constituting the state of things. (see *All That Dutch: International Culture Politics* released by the Mondriaan Foundation, 2005.)

Why all the recent political interest in how international cultural policy is developed? Perhaps the source of its motivation may be located in more theoretical points. The space of art now occupies the *non-place* as elaborated in the French anthropologist Marc Auge in his *Non-Places: Introduction to an Anthropology of Supermodernity*. Located within what Manuel Castells denotes as the international space of flows, the space of art as a non space is located within the conditions of existence that are undergoing a radi-

cal transformation in the process of the globalization of capitalism as an economic and cultural form. This emerging global capitalist modernity is to be considered as a distinctively new historical form of modernity itself. This position has been elaborated by my colleague and OCA consultant on the Verksted series, academic Peter Osborne, who has written at length about this new historical form of modernity is characterized, according to his analysis, by the following three points: 1) that we live in an emergent global modernity, 2) that at the same time, there are many modernities but the logic of these modernities is quite different – each one with a different conceptual shape, 3) that global modernity is not fundamentally about the hegemony of the West, but about the hegemony of capital.

Art faces unprecedented forces to act as a by-product of this invigorated global economic fervour, increasingly reduced or enacted in the name of good economic sense. Its challenge is to remain within a broader framework in the production of knowledge, research, thinking, and social linkage. Treated as a work, it retains autonomy from the

culture industry to choose to negotiate, according to its own terms, without sacrificing its integrity. The arbiters and brokers of such negotiations are, however, increasingly delegated to individuals without knowledge and experience of the value of art in an effort for it to serve as a kind of adornment to decorate affairs. How many times have we attended poorly organized exhibitions under the guise of national umbrellas – which have little to do with an enlightening discussion around a work of art – to not only further the career of an artist, but, moreover, to fulfil a more immediate need for establishing a short lived community for the duration of a cocktail? Nevertheless, these projects appear in numbers as social sideshows launched prior to banquets and as a tonic to other museum exhibitions. These projects get us nowhere and they rarely provide the artist any real opportunity. They are quite simply, a waste of money.

Within this climate, one in which the culture industry sees itself as the second leading economy internationally, we are also witnessing prevailing funding cuts in the state support of the arts throughout Europe. Given the important role that culture plays as a profile builder in the globalized world and its relative low cost in doing so, it appears counterproductive for governments to enact funding cuts visible in the area of contemporary art. Perhaps motivated by a general tendency toward decentralization in funding and administration, it is illogical to decentralize without the development of a logical alternative in available funding sources within the

private sector. In Norway's example, we clearly see an absence of private funding of cultural, or more specifically contemporary art, initiatives and projects. Without a long-range programme in education, training, and moreover, with a change of tax laws, it is unlikely that the private sector will become receptive to sponsoring contemporary art. To abandon state responsibility for the funding of contemporary art to a still insecure private sector of sources would be an asphyxiation of the very efforts the country has taken to build an international profile.

International awareness of a particular art world is inseparably linked to curiosity on the part of artists to engage in an international dialogue and on the part of the international art world to witness what transpires within Norway. Programming and planning an evolving institution such as OCA is not merely a matter of planning one year in advance but, rather, involves a longer term fathoming of an institution that extends beyond a literal office into a professional platform of dialogue, production, and sociability, which extends into planning years in advance. As we have seen in the past year, OCA is attempting to be an active facilitator of programmes, dialogues, and networks for the professional arts community rather than a mere recipient of applications. Among its many responsibilities, OCA seeks out scenarios that can stimulate the initiatives of artists within Norway. And yet, the institution cannot be a mere sieve for mediocre grant applications. In accepting applications for support, OCA also challenges artists, curators, and critics



Cash on Delivery
Album cover CMH
Records 1999



All that Dutch
Book cover
NAi Publishers
Design by Thonik
2005

to illustrate an effort to present a certain level of quality within their proposals in order to encourage artists to improve their own efforts in building professional involvement. In 2006, 110 out of a total 279 applications for International Support were awarded funds, constituting OCA's support of nearly 40% of all applications submitted. This figure takes into account an increased level of funds per grant to allow for more significant project production. OCA's decision to fund art production demands a larger portion of the budget, but nevertheless provides, first and foremost, an opportunity for the artist to produce new work while securing the visibility of OCA's support toward that project within all printed and distributed matter.

OCA has adopted a more integrated policy toward its International Visitors Programme of curators by developing longer-term relationships with particular international institutions. In this way, the office doesn't merely function as an exchange depot that lays out a plan and itinerary for the curator, but, instead offers the visiting professional an institutional partner to promote comprehensive research around artists and the larger cultural community within which that artist works. The curator is also requested to provide a comprehensive evaluation as to their thoughts on the Norwegian art scene. Some use this format simply to express heartfelt thanks, but others are using the opportunity to express their honest and professional opinion about the situation. There is a range in the responses – Barbara London, Curator of Film and Video, at MoMA, NY, writes of

her research visit to Tromsø: "Knut Erik Jensen is a major media figure, I discovered several of his films and I feel the artist is due a focused and mini-retrospective." More candid and forthright commentary arrived from curators such as Dieter Roelstraete from MUKHA in Ghent who writes (and please bear with me because I think the lengthy analysis warrants attention):

Oslo does boast an impressive roster of emerging artists with a great deal of merit and/or promise, but with the relative youthfulness of the current scene comes a certain degree of naivety that is not always entirely beneficial. Sure enough, naivety is a precious quality in today's all too cynical, market driven global art world, and the general interest of many of Norway's younger artists in idyllic, utopian landscaping, humanist portraiture, engaging with pressing social issues, and the science of form and ornament is a powerful antidote against the sclerosis of disaffection and defeatism that is so pervasive in so many other art scenes the world over, but these interests and engagement would doubtlessly become even more powerful antidotes – provided, of course, we agree on finding them necessary – if they were to be enriched with the insights of a heightened criticality that would not shy away from problematizing such exact categories as romantic landscape and humanist portraiture. In short, what generally seems to be lacking here is exactly the heightened level of criticality – of self criticality first and foremost – that would allow these young artists to really partake in the art world's international dialogue; one

that, whether we like it or not, now simply demands a great deal more intellectual investment than before."

Perhaps a long citation, but this kind of instrumental criticism is needed to help us understand how OCA can be helpful in filling in the gap, so to speak.

In 2006, OCA hosted 36 international visitors/curators. This illustrates an average of 3 curators per month. Given that each curator's stay is usually 3 or 4 days in length, OCA is effectively hosting an international curator each day of the year on a nearly one to one basis. Given the increasing level of activity in this area, we hired Eriikka Fyrand as a full time coordinator of that programme to secure the needed attention to communicate a comprehensive amount of information for respective artists. This more engaged approach to the International Visitor Programme has resulted in an increase in the number of venues exhibiting the work of Norwegian artists and also in the number of more reputable institutions hosting their works. We have forged formidable friendships with particular institutions and their

senior curators and directors – such as Alanna Heiss, Director of P.S.1 Contemporary Art Centre and Museum of Modern Art, NY; Chus Martinez at the Kunstverein in Frankfurt, Phillippe Pierotte at the Kunsthalle in Bern, Nicolas Schafhausen at Witte de With in Rotterdam. OCA also brokered an important a major solo exhibition of works by Tom Sandberg, curated by Bob Nickas at P.S. 1/Moma, NYC in February 2007. This marks the first major exhibition of a Norwegian artist at a major NY institution in twelve years (Jan Groth was shown at MoMA, NYC in 2004).

The International Studio Programme, made possible with funds from the Ministry of Culture, has also seen a renewed effort to become a more visible programme within OCA and a more visible and integrated programme within Norway. Further to Dieter's quote cited previously, the programme is not only about housing international artists, but also about building an intellectual public forum of presentations and debate as an extension of OCA's discursive programme. With artists increasingly reserved for ISP residences one year in advance, the programme is contributing to



Screenshot from
www.swissinstitute.net
19.09.06

a wider and alternative lecture and programme series. Invited residents also include theorists, art writers, and curators who benefit from the extra time to conduct more thorough research. The reinvigorated programme and newly announced public programme has also provided OCA with the physical premises it so requires to constitute itself as a contiguous whole (beyond mere offices and studio space). Similarly, OCA has updated its archive and developed a public reading room overseen by postgraduate students Tonja Boos and Elisabeth Weihe, which is open to the public throughout the weekdays.

What has proved integral to OCA reaching out to a wider public has been the adoption of a widely distributed OCA Semesterplan, an advance scenario of lectures and talks to be held at OCA and other sites. Inspired by an original Bauhaus curriculum layout from 1927, the schedule was released in August 2006 with the intention of a regular release two to three times per year to announce OCA's future programme plans. Politically, the programme aimed to provide an independent forum of teaching given the heightened debate surrounding the Academy of Art in Oslo. Given the increase of our constituency due to the previous talks at the School of Architecture in 2005, the programme was aimed toward students from the Art Academy, the College, the School of Architecture, the University of Oslo, in addition to artists, etc. Since publicizing this programme, OCA has seen the average attendance to its events substantially increase, thereby rais-

ing the consciousness of its presence within the arts community of Norway.

A simple scenario such as the OCA Semesterplan has also prompted an unprecedented response from the Art Academies in Oslo, Bergen, and Trondheim with many requesting the possibility to invite OCA residents as speakers to their respective programmes. This has included the participation of Dan Graham in the Art Academies in Bergen and Trondheim, in addition to other artists invited to lecture in Khio in Oslo over the past year – Mike Bouchet, Laura Horelli, and Sean Snyder. The ISP Programme not only provides excellent studio facilities for the residents in Oslo, but also seeks to provide artists with access to the outlying regions of Norway – including the visit of Ukrainian artist Serhiy Bratkov to Kirkenes and Tromsø and the young German artist Michael Sailstorfer to Lofoten and the West Coast – in order to further the network of professional contacts established to house and guide the artists.

Upon my appointment as Director of OCA, I raised the importance of "regenerative programming" – understanding that the straightforward model of export/import for national cultural foundations has fallen into obsolescence, thereby requiring ever evolving creative thinking. In addressing the interests of artists in Norway, we must equally approach the amount of artists and curators outside of the country. The extremely high cost of living and a desire to be at the "centre" prompts many of Norway's artists to relocate to Berlin



TOM SANDBERG
Untitled (Boy on horizon), 2001
Silver-gelatin print on aluminium, 120 x 160 cm
Courtesy of the artist/ Galleri Riis, Oslo



ØYSTEIN HAUGE
AND DAN GRAHAM
Dan Graham's
talk, The Art
Academy in Ber-
gen / 14.09.06
Photo: OCA



CLAIRE BISHOP'S TALK
*The Simulated Storm Has Ended:
Rethinking the Spectacularisation
of Contemporary Art*
OCA studios, 13.09.06
Photo: OCA

and New York where more often than not, they are likely to be placed in group exhibitions at premiere institutions (more than often unbeknownst to the Norwegian art community). Part of OCA's challenge is to counter what may result in a "creative drain" because of economic forces preventing independent initiatives by reconnecting with those forging such initiatives abroad. Michael Elmgreen and Ingar Dragset, for example, recently received one of Germany's most respected competitions, which went unpublicized in Norway. In April, the artists received a major commission from the German government for their design of a memorial to mark the Nazi's persecution of homosexuals. The proposal, accepted because of its "very controversial nature in relation to the politics of memorials," provided the artists with 500,000 from the German government for the memorial proposal, the construction of which will start a full twenty-two years after a memorial of a pink triangle—the symbol the Nazis used to identify homosexual inmates in concentration camps—was added to the camp at Mauthausen.

Whatever efforts OCA extends to draw international cultural actors to focus on Norway and its place abroad, it cannot do so without support of a more prolific and dynamic art scene within the country and its engaged and thought out visibility abroad. In the second half of the 1990s, for example, the Netherlands implemented powerful political instruments of sanctuary policy in the field of international cultural policy, establishing the country then as an intrinsically international contempo-

rary arts platform. Within the government guidelines, art academies were encouraged to have an international orientation, new residency programmes were set up throughout the country, art festivals began working with clearer international profiles and international networks were encouraged to set up their headquarters in the Netherlands. In fact, this contributed to a heightened reputation of Holland as an international player. Nevertheless, what the government overlooked was the additional support for independent initiatives within the country. The most engaged moments in modern art history have been those comprised of individuals, or smaller collectives who established a scene independent from those arriving out of a more established infrastructures. Contemporary art is an eccentric animal, but I have found that the individuals committed to contemporary art are, moreover, the most driven and economically creative and efficient individuals. If provided the financial impetus, these initiatives may have important ramifications for society, in the diversification of everyday experiences, and more importantly, in lending to community building in the international sense. The lack of independent non-for-profit initiatives is indeed problematic for arts scenes in the individual cities of Norway – undoubtedly due to the exorbitant costs related to rental of spaces. In this case, the state should consider the importance of a programme of start-up loans for those initiatives that illustrate a projected plan as to how to operate these facilities in the future after the start up loan. Moreover, I am speaking about non-for-profit

associations. This is a scenario put forth by Pro Helvetia and it has resulted in endless important non-for-profits arising internationally due to substantial start up loans. Norway could look to this model in adopting the policy within the country. Furthermore, there needs to be a closer dialogue between entrepreneurs, city developers, and artists – as has been the case in many of the more dynamic cultural centres – in Berlin, London, New York, and Moscow. The promotion of independent creative zones is essential in infusing the Norwegian contemporary cultural scene beyond the appearance of a bureaucratic stalemate. It would also take the incessant pressure from defining the cultural scene in terms of that which occurs within commercial galleries. Without these kinds of initiatives, I fear that we may continue to face an exodus of the more interesting emerging young artists. Issues such as these are certainly not inseparable to the interests of OCA in promoting the possibility for artists to organize in alternative spaces throughout the cities and in various regions.

Operating from an office, OCA's aim is to create a metaphorical territory beyond its present physical limitations. Part of that initiative has been to seek out an understanding of how a city or region functions so that we are not reduced to staying within restrictive categories. This extends to the treatment of the "art community" – to understand that in a global modernity, that category can never be overestimated as the given truth. There are artists who select not to run in packs, there are artists that work within other

disciplines, there are artists who select not to be defined as an artist. This is to understand that the community is not a staid one, but rather one that is continuously intervened upon, supplemented, diminished. The community would benefit from a cross over with the architectural community. Both communities, after all, are involved with the future imagining of a space which is not restricted to the here and now; a space that is not about isolation, but rather dialogue and sociability. Norway's resources in this field are plentiful and the possibilities for cooperation barely approached. Kjetil Thorsen and Craig Dykers from Snøhetta, Gro Bonesmo and Gary Bates from Space Group, and Einar Jarmund to name a few – individuals who are as enthusiastic about an international dialogue as they are in landing their base of activity in Norway. The vigour with which they continually question the field in which they practice, led me to seek out a collaboration between OCA and the National Foundation for Art in Public Buildings in a revision in the approach of public art. Understanding from Jørn Mortensen that the Utsmykkingsfondet was re-evaluating its own strategies, and given OCA's programme in the last year as realized at the School of Architecture, we found a common interest to cooperate on forging a discussion as to what constitutes public space and art's intervention in that space.

It may be too rhetorical to cite the Guggenheim Bilbao within this forward, and yet, I cannot resist for the sake of its still prescient examples. Still in the early 1980s, the Basques



ELMGREEN & DRAGSET
Proposal for monument, 2006
Photo: Elmgreen & Dragset



OLAV WESTPHALEN
(OCA resident 2006)
Untitled, 1999

with their independent tax structure formed a consortium to fund monumental public projects in city of Bilbao in an effort to renew the urban fabric of that city. This included the implementation of subway stations by Norman Foster, a bridge and airport by Santiago Calatrava, and a convention centre designed by Frederico and Dolores Palacios. The centrepiece for the initiative was the Guggenheim Bilbao. The project represented the Basques' quest for an international profile merged with the Guggenheim's own quest for global expansion. It constituted a new stage in cultural brokering, so to speak, and an innovative step between politics and culture. But in reality, it resulted in what became known as the controversial Bilbao effect – causing to some degree the phenomena that every major city of the world has to compete with one another. Within this competition, the Biennale has arrived as second to the museum as a means to draw international attention to cities intent on revitalizing their tourism agendas. The Venice Biennale and the Bienal de Sao Paulo have long since strayed from being the primary biennale venues. In terms of national representation, Venice remains the only Biennale where Norway shares a Pavilion. The Oslo based art critic Lotte Sandberg, in a recent *Aftenposten* article, wrote that this year's selection of German curator Rene Block for the Nordic Pavilion reflected a decision primarily proposed by the Finns as a neutral solution to a shared pavilion. After a recognition of the historical difficulty in sharing of the Sverre Fehn's architectural space by three countries, Venice will undoubtedly

continue as a challenge based upon a discussion around Norway's possible acquisition of a supplemental space to allow for an outside project to the Nordic Pavilion. In relation to biennales overall and in terms of funding, Sao Paulo and Venice have comprised the entirety of OCA's Biennale budget in the past. Nevertheless, in the past five years, the number of biennales has grown nearly four fold --in Gwanju, Korea, in Guangzhou, China, in Istanbul, Sydney, Belgrade, Busan, Shanghai – the list reads like a departures panel in an airport terminal. The biennale is not only proliferating internationally, there is also talk of purchasing particular events for branding purposes. Furthermore, the finances required to sponsor the proliferation of such projects has increased within these structures with many artists now commissioned to produce new work on a wider scale to intervene directly with city space.

Within the vastly changing dynamics of the contemporary arts situation in tandem with the international global economy, how can OCA help Norway to cut its own profile without succumbing to these forces of global modernity? Certainly the rising costs of contemporary art and culture are a reality that will somehow need to be addressed in the nearer rather than longer term, thus requiring a vision and commitment to evolving the organization's budget structure. At present, OCA is already working within a programme frame of 2007-2008 without the knowledge of its budget allocation for 2007 and, in order to work effectively, the institution must have a guarantee of its minimum operat-

ing budget at least three years in advance.

How can Norway, for example, step out as a leading authority in promoting "criticality in contemporary art"? In an international atmosphere where the market is prevailing, leading to a spectacle ridden visual culture that degrades cultural value and is ignorant of political realities, how can OCA focus its supplemental programming on a category that is growing extinct – "engaged art"? In the past year, OCA engaged this subject in a collaboration with the Centre for Research in Modern European Philosophy, London, which took the form of seminars and associated publications. The first of these seminars, held in London in January 2006, was entitled *Art of Welfare* and resulted in an attendance of 120 throughout the duration of an entire winter day.

The event, subsequently reported on in *Frieze* magazine, included contributions by Peter Osborne, Claire Bishop, Jeremy Till, Thomas Hylland Eriksen, and Victor Norman. OCA further pursues this trajectory with its International Edvard Munch Award. Launched under my predecessor with the recipient artist Amar Kanwar, this year's jury of leading curators – Documenta Director Roger Buerger, DIA, NY's Curator Lynne Cooke, Center for Contemporary Art Belgium's Director Dirk Snawaert, and Senior Curator of MACBA in Barcelona, Bartomeu Mari –selected Alice Creischer as the 2006/2007 recipient, an artist who centres her production on socio-political inquiries and an investigation of concepts of time, labour, and useful exploitation. HM Queen Sonja made the official presentation of the award on November 14th at the Assembly Hall Aula.

OCA is also acting as a facilitator in developing professional exchange and dialogue the countries defined under O-3. The majority of the grant applications received for O-3 funding read more like tourism requests rather than purposeful projects. As such, OCA has taken the initiative to develop a strategy in locating important cultural producers in these respective countries to facilitate the professional level of future exchanges and contacts. In 2006/2007 alone, OCA invited through its International Studio Programme, Naveen Kishore, Director of the Seagull Foundation, Pooja Sood from the Kooj Collective in New Delhi, and the Raqs Media Collective in Delhi to visit Norway to develop collaborations and program-based exchanges. Further development will be made in Guangzhou with the help of Vitamin Creative Space. OCA has also extended the International

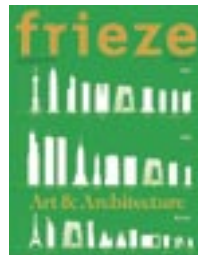
Studio Programme by introducing an Off-Site OCA Residency – inviting internationally renowned artists to work in the O-3 areas with the aim to make presentations both in Norway and within those countries. Recently the upcoming candidate for the Turner Prize, Phil Collins participated in a project in Kenya and presented the results of his research there in Oslo.

OCA is attempting to manoeuvre in order to revitalize the sense of an international community within Norway, with the aim of benefiting Norwegian artists and curators both within and outside of Norway. In doing so, OCA's autonomy and programmatic flexibility must be preserved to allow for the institution to continuously pose questions and evolve in finding the more critical ways to address this challenge.

Marta Kuzma, Director



From the Nordic Pavilion in Venice, Italy



Faximile from Frieze Issue # 99 2006



NAVEEN KISHORE, (OCA resident 2006) The Seagull Foundation, Calcutta, India Photo: OCA

Statement of the Board

2006 was the year that OCA became fully operational.

With unanimous support in Parliament, the government signaled its confidence in the foundation through an encouraging increase in funding, and with the promise of further strengthening in future years. In her first full year as director, Marta Kuzma restructured the organisation in accordance with her mandate, securing an impressive level of activity and reaffirming OCA's excellent relationships with both the Ministry of Foreign Affairs and the Ministry of Culture and Church Affairs. Finally, the Board completed its process of reassessment of the foundation's overall strategy, providing the management with the necessary framework for its activities in the next 3-5 year period.

On the departure of Ms Vibeke Petersen from the National Museum in January, she was replaced by the NM curator Mr Øystein Ustvedt as a regular member of the Board. Ms Petersen played a key role in the recruitment of OCA's new director, and we thank her for her commitment and efforts during the year she served on the OCA Board.

In the course of the year the board sat 3 regular meetings. Individually, members of the board also took part in various informal working sessions, as well as other activities on behalf of or within the foundation. Among matters of particular importance to the board, the following are worth noting:

To allow for the projected increase in activities, including production and exhibition, OCA will need larger premises. This is being pursued in close consultation with representatives of the Ministry of Culture and Church Affairs and is expected to be resolved in the course of 2007.

To secure an acceptable funding for more particular projects, such as the Munch Award, private financing is required. This is primarily being sought through the establishment of the OCA International Trust in the UK, but, in the immediate term, renewed effort is being put into securing private sponsorship and other financial participation in Norway.

The question of the Finnish/Swedish/Norwegian collaboration at the Venice Biennale remains an issue. While a separate space for a supplementary Norwegian representation is being sought, the optimum way of organising the Nordic pavilion needs further examination and discussion with our partners.

OCA is delegated the allocation of significant public funding to individuals and single projects. The administration of such diverse funding always involves a potential for conflicts of interest, but the Board this year re-examined the relevant OCA standards and procedures and was satisfied that every expectation of integrity was met. At the same time it was decided to secure greater transparency through an annual publication of allocations under these public schemes.

The Board would like to thank the director and her staff for their tireless

efforts through 2006, and similarly
compliment everyone involved with
all that has been achieved.

Oslo, June 2007

Tom Remlov
Chairman of the Board

International Support

In 2006, the Office for Contemporary Art Norway received 284 applications to its International Support Programme under the two categories Exhibition Support and Curatorial Travel Grants. After four jury meetings, support amounting to NOK 1.300 000 was awarded to 95 artists, artist groups and curators.

03 Funds, Exchange with countries in the south

The Ministry of Foreign Affairs instigated a support programme for enhancing collaboration in the contemporary art field with professional artists in the countries in the south. In 2006 NOK 850 000 was distributed to 26 projects and residencies focused on developing countries. This programme's goal is to contribute to the strengthening exchange with local vendors, artists and institutions.

G: Grantee
PS: Project Support
Amount Requested / Amount
Allocated by jury (All amounts in NOK unless otherwise specified)

Grants allocated for International Support February 2006

G: Bergen Center for Electronic Arts
PS: Participation in the art Media Festival Version 06 ->: Parallel Cities, Chicago, USA
1-7 May
25.000

G: Kristina Bræin
b. 1955 in Oslo, Norway. Lives and works in Oslo, Norway
PS: Exhibition, ARTIS, Hertogenbosch, Holland
11 June-16 July 2006
15.000

G: Rachel Dagnall
b. 1972, UK. Lives and works in Oslo, Norway
PS: Participation in the exhibition Phantom at Charlottenborg, Copenhagen, Denmark
May-June 2006
8.000

G: FRAC Bourgogne Knut Åsdam
b. 1968, Norway. Lives and works in Oslo, Norway
PS: Monographic exhibition, FRAC Bourgogne, Dijon, France
27 March-20 May 2006
Curator: Eva Gonzales-Sancho
15.000

G: Hans Christian Gilje
b. 1969. Lives and works at Helgøya/Nes, Norway
PS: Screening of Night for Day, at La Cinématèque Française, Paris, France
21 April 2006
Curator: Nicole Brenez
4.000

G: Bjørn Kowalski Hansen
b. 1979. Lives and works in Berlin, Germany
PS: Project with Fantastic Norway and HåkkiTM.
Travel grant for Willy and the Hitchhikers from Ljungaverk, to DesignMai 2006, Berlin, Germany
May 2006
10.000

G: Are Viktor Hauffen
b. 1968. Lives and works in Laksevåg, Norway
PS: Group exhibition, Liquid Matter, Künstlerhaus Bethanien, Berlin, Germany
28 April-11 June 2006
7.000

G: Steinar Haga Kristensen
b. 1980. Lives and works in Oslo, Norway

PS: Participation in the *Forsbacka Bruk Art Project*, Forsbacka, Sweden
2.640

G: Elisabeth Mathisen
b. 1961, Oslo, Norway. Lives and works in Oslo, Norway
PS: Exhibition at The Wapping Project, London, UK
late April 2006
15.000

G: Ann Naustdal
b. 1950. Lives and works in Oslo, Norway
PS: Participation, American Tapestry Biennial 6, 3 venues, USA
9 June 2006-7 January 2007
15.000

G: Rakett (Åse Løvgren, Karoline Tampere)
Løvgren: b. 1975, Bodø, Tampere: b. 1978, Tallin, both live and work in Bergen, Norway
PS: Curating a show at the independent space Liquidacion Total, Madrid, Spain
Participating artists: Hilde Jørgensen, Psychedelic Warriors, Kristian Ø. Dahl

7-23 April 2006
12.000

G: Eivind Reierstad (Ane Lan)
b. 1972, Oslo, Norway. Lives and works at Kløfta, Norway
PS: Presentation at the VIPER international Festival for Film, Video and New Media, Kunsthalle Basel, Basel, Switzerland
16-20 March 2006
5.900

G: Matias Ring
b. 1976. Lives and works in Tønsberg, Norway
PS: Exhibition, Galleri 54, Gothenburg, Sweden
11 March-9 April 2006
4.000

G: Kalle Runeson
b. 1972. Lives and works in Oslo, Norway
PS: Exhibition at the artist-run gallery Ocular Lab, Melbourne, Australia.
19 August-19 September 2006
7.000

G: Torbjørn Rødland
b. 1970, Stavanger. Lives and works in Oslo, Norway
PS: Screening of 132

<p><i>BPM</i>, (2005) P.S.1, MoMA, New York, USA February 2006 Curator: Robert Nickas, curator, P.S.1 MoMA 12.000</p> <hr/> <p>G: Karl Ingar Røys b. 1967. Lives and works in Oslo, Norway PS: Exhibition and presentation of Erna's video as part of <i>Border Crossing</i>, at Care/Of, Milan, Italy 2-18 May 2006 6.920</p> <hr/> <p>G: Karianne Stensland b. 1969 in Bodø, Norway. Lives and works in Trondheim, Norway PS: Participation for High Heel Sisters at the performance event <i>Focus on Human Factor</i> at ARS 06, Kiasma, Helsinki, Finland May 2006 7.000</p> <hr/> <p>G: Anya Stonelake Curator, b. 1970, Stavanger, Norway. Lives and works in Oslo, Norway PS: Presentation of Torbjørn Rødland in the seminar <i>Nature Bound</i>, at White Space</p>	<p>Gallery, London, UK 27-29 Oct 2006 4.000</p> <hr/> <p>G: Kristin Sæterdal b. 1963, Trondheim. Lives and works in Oslo, Norway PS: Participaition in exhibition, <i>Textile Expressions in Contemporary Art</i>, M.K. Ciurlionis National Museum of Art, Kaunas, Lithuania. May 2006 8.000</p> <hr/> <p>G: Torpedo (Anna Carin Hedberg, Elin Olaussen, Karen Tandberg) Hedberg: b. 1966, Olaussen: b. 1975, Tandberg: b. 1976. All live and work in Oslo, Norway PS: Travel grant for research of collaborators and bookshops/publishers in Berlin, Germany May 2006 6.000</p> <hr/> <p>G: Andreas Tellefsen b. 1976, Kristiansand. Lives and works in Kristiansand, Norway PS: Exhibition <i>Amanita Verosa</i> at Projekt 0047, Berlin,</p>	<p>Germany 17 March-8 April 2006 5.000</p> <hr/> <p>G: Sissel Tolaas b. 1959. Lives and works in Berlin, Germany PS: Participation in Liverpool Biennial's International 06, Liverpool, UK 16 Sept-26 Nov 2006 Curators: Manrya Hsu, Gerardo Mosquera 10.000</p> <hr/> <p>G: Sissel Tolaas b. 1959. Lives and works in Berlin, Germany PS: Participation, <i>Sensorium</i>, List Visual Arts Center, MIT, Cambridge, USA Oct-Dec 2006 10.000</p> <hr/> <p>G: Kristin Tårnesvik b. 1964. Lives and works in Bergen, Norway PS: Travel grant for production of the video <i>New York Look-alike</i>, New York, USA May 2006 8.000</p>
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**Grants allocated for
03-Funding February
2006**

G: Marte Jonslien/Anders Valde
b. 1977. Lives and works in Oslo, Norway and Lusaka, Zambia
PS: The exhibition *AKA Lusaka* at the Zambian Visual Arts Council, The Henry Tayali Arts Center, Lusaka, Zambia
7-14 July 2006
15.000

**Grants allocated for
International Support
May 2006**

<p>G: aiPotu – Andreas Siqueland and Anders Kjellesvik Siqueland: b. 1973, Norway. Kjellesvik: b. 1980, Norway. Both live and work in Oslo, Norway. PS: Participation in this this year's selective Advanced Course in Visual Arts, an intensive course for young artists that started in 1988 under the patronage of the Como Council. The course is structured as a summer seminar in the form of a laboratory for artistic and theoretical experimentation. Advanced Course in Visual Arts is organized by the Antonio Ratti Foundation in Como, Italy Course leader: Marjetica Potrc 2-22 July 2006 10.000</p> <hr/> <p>G: Hans Askheim b. 1972. Lives and works in London, UK. PS: Curatorship of <i>In our own time by our own means</i> at MOT, London, UK. Invited artists: Gardar Eide Einarsson</p>	<p>(born in Norway, lives and works in New York City) and Bjørn Kowalski Hansen (born in Norway, lives and works in Berlin), among others. 12 August-16 September, 2006 20.000</p> <hr/> <p>G: Kristina Bræin b. 1955. Lives and works in Oslo, Norway PS: Participation in group show at Museo de Arte Carrilo Gil in Mexico City, Mexico Curator: Leonardo Ramirez 23 August 12 November 15.000</p> <hr/> <p>G: Synne Bull and Dragan Miletic Miletic: born 1970, Yugoslavia. Bull: born 1973. Both live and work in Oslo, Norway. PS: Participation in 2006 California Biennial, Orange County Museum of Art/OCMA, California, USA Bull and Miletic will exhibit two video installations. Curators: Elizabeth Armstrong, Karen Moss, Rita Gonzalez 1 October-30 Decem</p>
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- ber, 2006
20.000
-
- G: Matias Faldbakken
b. 1973, Hobro,
Denmark. Lives
and works in Oslo,
Norway.
- PS: Participation,
*Metaphysics of
Youth* (part of the
Fuori Uso exhibi-
tion series).
- Ex CoFa, former food
market, Pescara, Italy
Curators: Luigi Fassi,
Irina Zucca Alessandrelli
6 May–17 June, 2006
4.200
-
- G: Bodil Furu
b. 1976, Askim,
Norway. Lives and
works in Oslo,
Norway.
- PS: Participation in
the Contemporary
Art Exhibition at
the Busan Bien-
nale 2006, Busan,
South Korea
Furu will screen
two video works
on monitor and at a
local TV-network.
16 September–25 No-
vember, 2006
14.000
-
- G: Marit Følstad
b. 1979 in Tromsø,
Norway. Lives and
works in Oslo,
Norway.
- PS: Production of the
video projection
- Amplified for
Scarecrow*, an
international group
exhibition at The
Evangelos Averoff
Museum, Metsovo,
Greece.
Curators: Olga Daniylo-
poulou, Nicola Oxley and
Nicolas de Oliveira
1 July–17 September,
2006
7.000
-
- G: Mai Hofstad
Gunnes
b. 1977 in Norway.
- PS: Participation in the
exhibition *A to Z*,
wooden huts inside
a brick building in
Hirosaki, Japan
She will have a separate
hut where she will show
the animated movie *Al-
phabet Street*.
29 July–22 October,
2006
10.000
-
- G: Einar Hansen
b. 1980 in Oslo,
Norway.
- PS: Exhibition conclud-
ing the residency
Hansen has been select-
ed as one of eight inter-
national artists to take
part in CCA Kitakyushu
7-month Research Pro-
gramme in Japan.
September 2006–March
2007
10.000
-
- G: Ane Hjort Guttu
b. 1971, Oslo,
Norway. Lives and
works in Oslo,
Norway.
- PS: Participation in
*Leap into the Cold
Water*, Shedhalle,
Zurich, Switzerland
She will exhibit her proj-
ect Trasop School's Print
Collection.
Curator: Sonke Gau, cu-
rator, Shedhalle Zurich
2 June–30 July, 2006
30.000
-
- G: Geir Tore Holm
b. 1966, Tromsø.
Lives and works in
Oslo, Norway.
- PS: Participates in *Co-
lonialism Within:
Indigenous Rights
and Multicultural
Realities, Act 4 of
Rethinking Nordic
Colonialism, VR:n
Veturitalii* (Finnish
Railways Locomo-
tive Engine Shed),
Rovaniemi, Finland.
16 June–9 July, 2006
5.000
-
- G: Sabina Jacobsson
and Ane Lan
Ane Lan: b. 1972,
Oslo, Norway. Sa-
bina Jacobsson: b.
in Visby, Sweden.
Both live and work
in Oslo, Norway.
- PS: Participation,
Intimate Spaces!,
Schwules Museum,
- Berlin
Curator: Tsvika Solan
4 July–28 August, 2006
3.000
-
- G: Sylvia Kochanska
PS: Curatorship *Unrav-
elling Demons* with
Norwegian artists
at Galeria Arsenal
in Bialystok, Po-
land.
Invited artists: Liv Bugge,
Gro Foosnæs Gravås,
Sylvia Kochanska, Mik-
kel McAlinden, Kalle
Runeson, Martin Skauen,
Karianne Stensland and
Monja Wiik.
23 June–30 July 2006
10.000
-
- G: Andrea Lange
b. 1967, Norway.
Lives and works in
Oslo, Norway.
- PS: Exhibition of *Ref-
uge Talks* at the ex-
hibition *Migration 1*
at Belfast Exposed
Photography. Bel-
fast, UK
16 June–25 August,
2006
8.000
-
- G: Edvine Larssen
b. 1977 in Mos-
jøen, Norway.
Lives and works in
Trondheim, Norway
- PS: Travel grant
Larssen has been se-
lected as one of eight
international artists to
take part in CCA
- Kitakyushu 7-month
Research Programme in
Japan.
September 2006–March
2007
15.000
-
- G: Mikkel McAlinden
b. 1963, UK. Lives
and works in Oslo,
Norway.
- PS: Exhibitions of
the projects *The
Landscape Project*
and *Inner World*
at a seminar on
"Photography and
Minimalism", at the
Russian National
Centre of Photog-
raphy, St. Peters-
burg, Russia.
November 2006
10.000
-
- G: Hanne Mugaas
b. 1980, Norway.
Lives and works in
London, UK.
- PS: Organizing of the
online exhibition
New Realities for
Rhizome.org for
the 10th Anniver-
sary Festival of Art
and Technology of
the New Museum
of Contemporary
Art in New York
City, USA.
The project is to take
place as an online show
as well as an evening at a
local cultural institution.
October 2006
6.000
-
- G: Terje Nicolaisen
b. 1964, Dram-
men, Norway. Lives
and works in Oslo,
Norway.
- PS: Exhibition, Salo
Art Museum, Salo,
Finland
7 June–12 Sept, 2006
3.000
-
- G: Camille Norment
b. 1970, USA.
Lives and works in
Oslo, Norway.
- PS: Participation in
the group show
Pre-Emptive, Kun-
sthalle Bern, Bern,
Switzerland.
18 August–1 October,
2006
Curator: Philippe Pirotte,
Director, Kunsthalle Bern
10.000
-
- G: Sven Pålsson
b. 1965, Oslo,
Norway. Lives and
works in Oslo,
Norway and New
York City.
- PS: Participation in
*Animated Sto-
ries* at La Caixa
Foundation, Bar-
celona. Pålsson
will show his new
three-screen syn-
chronized video
installation *Balling
Games*.
Curator: Martha Gili
June–September 2006
8.000

G: Stefan Schröder
b. 1966, Dresden,
Germany. Lives
and works in Oslo,
Norway.

PS: Participation in
the public project
Plagwitz Sand at
the Galerie für Zeit-
genössische Kunst
Leipzig, Leipzig,
Germany

Curator: Dr. Barbara
Steiner
September 2006–Sep-
tember 2007
10.000

G: Børre Sæthre
b. 1967, Norway.
Lives and works
in New York City,
USA and Oslo,
Norway

PS: Exhibition at Partic-
ipant INC in New
York City, USA

8 September–8 October,
2006
10.000

G: Leif Magne Tangen
b. 1978, Reine,
Norway. Lives and
works in Leipzig,
Germany.

PS: Curatorship, *I Will
Never Make It*,
Kunstraum D21,
Leipzig, Germany

Artists: Jan Christensen,
Mikkel McAlinden.
9 September–5 Novem-
ber, 2006
5.000

G: Mette Tronvoll
b. 1966 in Trond-
heim. Lives and
works in Berlin,
Germany and Oslo,
Norway.

PS: Participation,
Central Exhibition,
Paris Photo, Paris
France.

This year's edition has a
focus on Nordic coun-
tries.

Curator Andrea Holzherr
participated in OCA's
International Visitor Pro-
gramme in December
2005 to do research for
the show.
16–19 November, 2006
4.000

G: Jana Winderen
b. 1965, Bodø,
Norway. Lives and
works in Oslo,
Norway.

PS: Exhibition of the
interactive sound
installation *Hard
Rain II* at IDFX,
Breda, the Nether-
lands.

18 August–3 September
2006
5.000

G: Maya Økland
b. 1980 in Bergen,
Norway. Currently
she has a residen-
cy at Konstepide-
min in Gothenburg,
Sweden.

PS: Participation
in *New Nordic*

Photography, Has-
selblad Center,
Gothenburg, Swe-
den
20 May–27 August, 2006
4.480

Grants allocated for O3-Funding May 2006

G: Jesper Alvær
b. 1973, Norway.
Lives and works
in Prague, Czech
Republic.

PS: Series of film
screenings within
a three day film
festival in Oslo,
in cooperation
with Torpedo and
Fotogalleriet.
Screenings includ-
ing films by Iranian
filmmakers Nasrin
Tabatabai and Ba-
bak Afrassiabi. Film
directors Bahman
Kiarostami and Ali-
reza Rasulinezhad
are invited. The
idea around the
project is to further
develop the focus
on contemporary
documentary films
from Iran.

November 2006
25.000

G: Wang Baoju
PS: Curatorship of
Post Nora, an exhi-
bition with female
artists from Nor-
way and China, at
Today Art Museum,
Beijing, China.
Baoju participated
in OCA's Interna-
tional Studio Pro-
gramme in 2005 to
do research for the
exhibition.

Opens 22 October 06
Participating Norwegian

artists: Ingrid Book, Ca-
rina Hedén, Bodil Furu,
Gillian Carson, Marianne
Heier, Siri Hermansen,
Inghild Karlsen and Mari-
anne Heske.
50.000

G: René Block, Direc-
tor of the Kunst-
halle Museum Frid-
ericianum, Kassel.

PS: Block is this year's
designated curator
for the Belgrade
Biennial, the 47th
October Art Salon.

The theme of this next
biennial is Art, Life and
Confusion . The exhibition
explores the relationship
between art and life amid
a collapse of political
systems, dissolution of
existing value systems,
and massive social
changes brought about
by globalization.

Block selected the follow-
ing artists to participate
in the biennial: Toril Gok-
søyr & Camilla Martens,
Kim Hiorthøy, Matias
Faldbakken, and Vibeke
Tandberg.

Belgrade, Serbia
29 September-15 Novem-
ber 2006.
100 000

G: Ingrid Book and
Carina Hedén
Book: b. 1951,
Sweden. Hedén:
b. 1948, Sweden.
Both live and work

in Oslo and Swe-
den.

PS: Participation in
Post Nora, Today
Art Museum, Bei-
jing, China

Curator: Wang Baoju
October, 2006
25.000

G: Gillian Carson
b. 1960 in UK.
Lives and works in
Bergen, Norway.

PS: Participation in
Post Nora, Today
Art Museum, Bei-
jing, China

Curator: Wang Baoju
October, 2006
12.500

G: Bodil Furu
b. 1976, Askim,
Norway. Lives and
works in Oslo,
Norway.

PS: Participation in
Post Nora, Today
Art Museum, Bei-
jing, China

Curator: Wang Baoju
October, 2006
12.500

G: Marianne Heske
b. 1946, Ålesund,
Norway. Lives and
works in Oslo,
Norway

PS: Participation, *Post
Nora*, Today Art
Museum, Beijing

Title of work: Mind Pro-
jections – two video pro-
jections in loops

**Grants allocated for
International Support
September 2006**

Curator: Wang Baoju
October 2006
12.500

G: Karl Ingar Røys
b. 1967, Norway.
Lives and works in
Oslo, Norway
PS: Participation in a
workshop initiated
by Sezgin Boynik
and Minna Henriks-
son in Prisitina,
Kosovo

7–11 June 2006
8.000

G: Knut Åsdam
b. 1968, Norway.
Lives and works in
Oslo, Norway
PS: Participation in
Satellite, side show
to the Shanghai
Biennial, Shanghai,
China
Åsdam will show two
video works: *Come to
your own* and *Pissing*.
Curator: Nina Oeghoede
September 2006
10.000

G: Jesper Alvær
b. 1973, Norway,
lives and works
in Prague, Czech
Republic

PS: An exhibition at
The Bunkier Sztuki
Contemporary Art
Gallery, Krakow,
Poland, which will
be part of a long
term international
project, Transkul-
tura.

June/July 2007
8.000

G: Gunnhild Bakke,
Anne-Britt Rage
Rage is b. 1966 in
Stavanger, Norway,
Bakke is b. 1967
in Førde, Norway.
Both live and work
in Oslo, Norway
PS: Project support
for a two-staged
exhibition *Attention
Kronstadt* in Kro-
nstadt, focusing
first on a documen-
tary and secondly
an exhibition at the
Cultural House and
at the Naval muse-
um in Kronstadt,
St Petersburg,
Russia
25 November-15 Decem-
ber 2006
17.500

G: Martin Braathen
b. 1978 in Bærum,
Norway. Lives and
works in Oslo,

Norway/New York,
USA
PS: Support in con-
nection with
enrollment in Cu-
ratorial Program
at the Whitney
Independent Study
Program in New
York City, USA.

The study period is Sep-
tember 2006–June 2007
10.000

G: Andreas Dalen
b. 1975. Lives and
works in Oslo,
Norway

PS: Participation in
a group exhibi-
tion *How to build
a universe that
doesn't fall apart 2
days later* at CCA
Wattis Institute
of Contemporary
Arts, San Fran-
cisco, USA.

Curator: Will Bradley
28 November 2006–4
February 2007
7.000

G: Marius Engh
b. 1974, lives and
works in Oslo,
Norway.

PS: Participation in the
group exhibition
*Street: Behind the
Cliché* at Witte de
With, Rotterdam,
Netherlands. Engh
will show 2 works;
Rich Kids on LSD,
(2004) and *All*

*Items must fit in
Basket*, (2006).
Curator: Nicolaus Schaf-
hausen, Director, Witte
de With
September– November
2006
8.000

G: Matias Faldbakken
b. 1973 in Hobro,
Denmark, lives
and works in Oslo,
Norway

PS: Participation in a
group exhibition
at PS1/MoMa in
NY, NY, USA. Fald-
bakken will show
works from the
series *The Name
of a Person That I
want Dead, Writ-
ten in X's and The
Suicide Series*.
Curator: Neville Wake-
field, curator, P.S.1
MoMA
October 2006
15.000

G: Else-Marie Hagen
b.1963, lives and
works in Oslo,
Norway

PS: Participation in the
group exhibition
Photo_Abstract in
the main galleries
of CCNOA, center
for non-objective
art, Brussels, Bel-
gium. She exhibits
with two photo-
graphs from the
series *Double*

Exposure
1 December 2006–14
January 2007
25.000

G: Knut Henrik
Henriksen
b. 1970 in Oslo,
Norway, lives and
works in Berlin,
Germany

PS: Site specific work
at the residency
Frac des Pays de
la Loire, in Nantes,
France,
1 September 2006–19
November 2006
10.000

G: Yngve Holen
b. 1982. Lives and
works in Berlin,
Germany
PS: Participation in
the art festival,
*Sequences in
Reykjavik*, with the
project *Fishfinders
in Reykjavik*, Ice-
land.

13–28 October 2006
10.000

G: Katja Høst
b. 1972, Denmark.
Lives and works in
Oslo, Norway

PS: An exhibition *Blind
Spots* at Articule,
an artist run cen-
ter in Montreal,
Canada. Høst will
show the work
The Lonely Crowd
among others.

2 February–18 March
2007
12.000

G: Anne Szefer
Karlsen
b. in 1976 in Hal-
den, Norway. Lives
and works in Ber-
gen, Norway

PS: Screening the pro-
gramme *Individual
Communities* at
the Vector Gallery,
in conjunction with
a residency at Vec-
tor in Iasi, Roma-
nia.

20–29 November 2006
12.000

G: Frankfurter Kunstv-
erein, Germany

PS: Participation of
Martin Skauen
(b.1975) in group
exhibition at Frank-
furter Kunstverein,
entitled *When-
ever it Starts it is
the Right Time*.
Skauen will ex-
hibit *The Polarbear
Split*, 2006.

Curator: Chus Martinez ,
Director, Frankfurter Kun-
stverein, Germany
March 2007
30.000

G: Trine Lise
Nedreaas
b. 1972 in Bergen,
Norway. Lives and
works in Berlin,
Germany

PS: Participation in the group exhibition *All About Laughter* at Mori Art Museum, Tokyo, Japan
Curator: Mami Kataoka, curator, Mori Art Museum
27 January–6 May 2007
30.000

G: Fredrik Raddum
b. 1973. Lives and works in Oslo, Norway
PS: Project support for installation in X-rummet at Statens Museum, entitled *Home sweet Home* in Copenhagen, Denmark
28 October 2006 -
7 January 2007
15.000

G: Eivind Reierstad (Ane Lan)
b. 1972. Lives and works in Oslo, Norway
PS: Participation in the exhibition *Sexwork – Kunst Mythos Realität* with video *Elegi*, at Neue Gesellschaft für Bildende Kunst in Berlin, Germany
16 December 2006–25 February 2007
4.000

G: Torbjørn Rødland
b. 1970 in Stavanger, lives and works in Oslo,

Norway
PS: Participation in the group exhibition *Dreamlands Burn* with five photographs from the series, *White Planet, Black Heat* at Kunsthalle Budapest, Budapest, Hungary
Curator: Livia Paldi, curator, Kunsthalle Budapest
7 December 2006–24 February 2007
16 000

G: Vibeke Sjøvoll
b. 1972 in Lofoten. Lives and works in Oslo, Norway.
PS: Participation in the group exhibition *Nomads of Nowadays* at the Laznia Center for Contemporary Art in Gdansk, Poland
Curator: Agnieszka Wollodzko
29 October–19 November 2006
5.000

G: Jorunn Myklebost Syversen
b. 1978. Lives and works in Lørenskog, Norway
PS: Participation in video screenings and performance at Künstlerhaus Bethanien, Berlin, Germany.
31 August.

3.000
G: Vibeke Tandberg
b. 1967 in Oslo, Norway, lives and works in Oslo, Norway
PS: Participation in the group exhibition *Dreamlands Burn* with her work *Living Together* at Kunsthalle Budapest, Budapest, Hungary
Curator: Livia Paldi, curator, Kunsthalle Budapest
7 December 2006–24 February 2007
4.000

G: Leif Magne Tangen
b. 1978, Reine, Norway. Lives and works in Leipzig, Germany.
PS: Production of science fiction novel in collaboration with artists, writers and others. To be printed by Dester/Sinister in a collaboration with Heman Chong. Launch and platform will be at Project Art Space in Dublin, Ireland
Curator: Mai Abu EIDahab, Manifest 6
2 November 2006 - 14 January 2007
20.000

G: Mikkel Wettre
b. 1974. Lives and works in Oslo, Norway
PS: Participation in the group exhibition *The Square Root of Drawing* at Temple Bar Gallery & Studios in Dublin, Ireland.
24 October–2 December 2006
4.699

G: Yokoland (Espen Friberg and Aslak Gurholt Rønsen)
Friberg is b. 1981 and Rønsen is b. 1981. Both live and work in Oslo, Norway
PS: Participation in an exhibition at the Reg Vardy Gallery at The University of Sunderland., UK
Curator: Robert Blackson
23 January–23 February 2007
15.000

G: Øystein Aasan
b. 1977 in Kristiansand, Norway. Lives and works in Berlin, Germany
PS: Participation in the group exhibition *Klartext Berlin* at Kunst Raum Niederosterreich, NOE, Wien, Austria.

Curators: Raimar Stange

and Christiane Krejs.
6 October–23 December 2006
10.000

Grants allocated for 03-Funding September 2006

G: BEK – Bergen Center for Electronic Arts
Producer is Åse Løvgren b. 1975 in Bodø, Norway. Lives and works in Bergen, Norway
PS: Participation of CineFaktura, a Brazilian based collective, in the exhibition and festival Píksel06 to be held in Bergen, Norway.
12–15 October 2006
20.000

G: Bull.Miletic (Synne Bull & Dragan Miletic)
Synne Bull is born in 1973 in Oslo, Norway and Dragan Miletic is born in 1970 in Novi Sad, Yugoslavia. Both live and work in San Francisco, USA.
PS: Their project *The Marshal Tito Boulevard*, a large-scale interactive video installation focusing on the capitals of former Yugoslavia. The video will be exhibited at the Museum of Contemporary Art in Novi Sad, Serbia.
Late fall 2007
30.000

**Grants allocated for
International Support
November 2006**

G: Annie Anawana Haloba Hobøl b.1978, Zambia. Lives and works in Oslo, Norway
 PS: Participation with the project "can you see...can you hear" in Trans Cape – the first exhibition of African contemporary visual art to be held in Cape Town, South Africa.
 Curator: Gavin Jantes
 24 March–2 May 2007
 30.000

G: Inghild Karlsen b. 1952, lives and works in Oslo, Norway
 PS: Participation in the group exhibition Post Nora Today Art Museum, Beijing.
 Curator: Wang Baoju
 4–26 November 2006
 12.500

G: Dubravka-Duba Sambolec b. 1949 in Ljubljana, Slovenia. Lives and works in Trondheim, Norway
 PS: Participation with her multimedia/sculptural installations produced from 1992–2007 in the Museum of Modern Art, Zagreb, Croatia.

Curator: Leonida Kovac
 December 2007
 15.000

G: Anne Stabell b.1958. Lives and works in Skien, Norway
 PS: Participation in *From Lausanne to Beijing*, The 4th International Fiber Art Biennale and in the International Fiber Symposium in Suzhou, China.
 27 October–17 November 2006
 10.000

G: Maia Urstad b. 1954, lives and work in Bergen, Norway
 PS: Participation with *Freq_ou 5* at the Chiang Mai University Contemporary Art Museum, Thailand
 Curator: C.M. Hausswolff
 8-15 January 2007
 15.000

G: Jana Winderen b. 1965, Bodø, lives and work in Oslo, Norway
 PS: Participation with *Freq_ou 5* at the Chiang Mai University Contemporary Art Museum, Thailand
 Curator: C.M. Hausswolff
 8-15 January 2007
 15.000

G: Kjersti Gisvold Andvig b. 1978, lives and works in Oslo, Norway
 PS: Exhibition with Lars Laumann at Le Commissariat, Paris, France
 Curator: Dorothee Dupuis
 25 November 2006-9 December 2007
 15.000

G: Lene Berg b. 1965, Oslo, lives and works in Berlin, Germany
 PS: Developing of the video *The Weimar Conspiracy* and participation in the exhibition *Subversion of Standstill* at ACC Galerie, Weimar, Germany
 30 March-27 May 2007
 27.000

G: Rachell Dagnall b. 1972, England, lives and works in Oslo, Norway
 PS: Residency at De Fabriek, Eindhoven, Netherlands
 1-28 February 2007
 3.000

G: Annie Anawana Haloba Hobøl b. 1978, Livingstone, Zambia, lives and works in Oslo, Norway
 PS: Participation with the sound installation *Road Map* in

the Sharjah Biennial 8, United Arab Emirates
 Artistic Director: Jack Persekian
 4 April-4 June 2007
 30.000

G: Torgeir Husevaag b.1967, lives and works in Oslo, Norway
 PS: Participation in the exhibition *The Art of Belonging* at Scottsdale Museum of Contemporary Art, Arizona, USA
 Curator: Marilou Knode
 30.000

G: Anne Szefer Karlsen b. in 1976 in Halden, Norway. Lives and works in Bergen, Norway
 G: Curatorship of the group show *Dualities - Contemporary Norwegian Photography*, at Sol Molnick Gallery, Philadelphia, USA
 9 February-9 March 2007
 15.000

G: Lars Laumann b. 1975, Brønnøysund, lives and works in Oslo, Norway
 PS: Exhibition of his video project

Morrisey Foretelling the Death of Diana at White Columns, NYC, USA
 Curator: Matthew Higgs
 21 February-21 March 2007
 15.000

G: Marienborg Artist Community/Vigdis Haugtrø Established February 2006, Trondheim, Norway
 PS: Presentation of the symposium *Forum 1* at the non profit art fair *Supermarked* in Stockholm, Sweden
 19-25 February 2007
 15.000

G: Harald Medbøe b. 1949, Oslo, lives and works in Oslo, Norway
 PS: Exhibition of *RROM-The Gypsy Project* at BWA Awangarda in Wrocław, Poland
 11 January-11 February 2007
 Curator: Pawel Jarodzki
 15.000

G: Elin Olaussen, Karen Tandberg Olaussen: b. 1975, Tandberg: b. 1976. Both live and work in Oslo, Norway
 PS: Participation for

Torpedo Books Printed Matter Book Fair in NY, USA
 November 2006
 15.000

G: Eivind Reierstad (Ane Lan) b. 1972, lives and works at Kløfta, Norway
 PS: Participation with his video *Vesta* in the *Festival Rencontre internationales Paris/Berlin* in Paris, France
 16 November-2 December 2006
 6.655

G: Karl Ingar Røys b. 1967, lives and works in Oslo, Norway
 PS: Participation with *Erna's video* in *Line of Play* at Factory-Berlin, Germany
 Curator: Maki Kita
 11 February-3 March 2007
 4.460

G: Kari Steihaug b. 1962, Oslo, lives and works in Oslo, Norway
 PS: Participation with her project *Rewind* in the 12th International Triennial of Tapestry, Lodz, Poland

**Grants allocated for
03-Funding**

21 May-31 October 2007
10.000

G: Kjersti Sundland
b. 1972, Bergen,
lives and works in
Bergen, Norway
PS: Live video perfor-
mance *Monstrous
Little Women* with
Anne Bang Steins-
vik at the Netmage
07 Festival, Bolo-
gna, Italy

Artistic Director: Daniele
Gasparinetti
18-27 January 2007
10.000

G: Maia Urstad
b. 1954, lives and
work in Bergen,
Norway
PS: Participation in
Dreamlands Burn
at Mücsarnok /
Kunsthalle, Buda-
pest, Hungary

Curator: Livia Páldi
7 December 2006-25
February 2007
4.200

G: Jana Winderen
b. 1965, Bodø,
lives and work in
Oslo, Norway
PS: Participation in
Dreamlands Burn
at Mücsarnok /
Kunsthalle, Buda-
pest, Hungary

Curator: Livia Páldi
7 December 2006-25
February 2007
3.000

G: Leif Inge Xi
b. 1970, Betn, lives
and works in Oslo,
Norway

PS: Participation in *The
Independents* with
9 Beet Stretch Is-
sue Project Room,
New York, USA
24-25 January 2007
5.000

G: Kristina Bræin
b. 1955, lives and
works in Oslo,
Norway

PS: Support for par-
ticipation in resi-
dency programme,
Aldaba Arte, with
exhibition at close
of residency in
Mexico City

15 February – 31 March
2007
17.000

G: Eva Drangsholt
Lives and works in
Oslo, Norway
PS: Participation with
We Are All Bored
in the Tirana Inter-
national Film Festi-
val, Tirana, Albania

5-10 December 2006
4.490

G: Rachell Dagnall
b. 1972, England,
lives and works in
Oslo, Norway
PS: Participation with
three works in the
British Council
exhibition in Bel-
grade, Serbia

24 March-10 June 2007
6.000

G: Ole-Henrik Hagen
b. 1955, lives and
works in Hamburg,
Germany

PS: Exhibition of his
works produced
during his resi-
dency at Platform

China in 2006, at
Line Gallery, Bei-
jing, China
12 May-3 June 2007
10.000

G: Geir Haraldseth
b. 1977, Norway,
lives and works
New York, USA.
PS: Participation in a
project curated
by „Petra“. Also
presentation of his
project *Art and
Entertainment* in
Mexico city, and
research for exhi-
bition project in
Austin, Texas, USA

Mexico City, Mexico
Curator: Montserrat Al-
bore Gleason
January 2007
7.000

G: Annie Anawana
Haloba Hobøl
b. 1978, Living-
stone, Zambia,
lives and works in
Oslo, Norway
PS: Research grant
for residency at
Rijksakademie in
Amsterdam com-
mencing in January
2007

2007/2008
10.000 Euro

G: Ana Linnemann
and Alex Villar
Alex Vilar: b. 1962
in Brazil, lives and
works in NY, USA.

Ana Linneman: b.
1959 in Brazil, lives
and works in Brazil

PS: Participation in
exhibition *Multiple
Choices: All of
The Above* with the
Danger Museum,
at Oslo Kunst-
forening
2-14 January 2008
15.000

G: Elisabeth Norseng
b. 1959, lives and
works in Paris,
France

PS: Participation in the
Teheran Art Festi-
val, Teheran, Iran
Curator: Nikki Diana Mar-
quardt
February-May 2007
10.000

G: Øyvind Renberg
b. 1976, lives and
works in Oslo,
Norway

PS: Research for proj-
ect development
in Rio de Janeiro,
Brazil, and Seoul,
South-Korea, for
an exhibition that
will take place in
Oslo in January/
February 2008 at
the Oslo Kunst-
forening entitled
Multiple Choices:
All of the Above

March-May 2007
15.000



ANE HJORT GUTTU
*Trasop School's Print
Collection*
Installation view, Shedhalle,
Zürich, Switzerland, 2006.
Curated by Sonke Gau



AIPOTU
From Advanced Course in
Visual Arts,
Antonio Ratti Foundation,
Como, Italy 2006
Photo: Anders Kjellesvik



MARTIN SKAUVEN
The Polarbear Split, A Handmade Musical
 6 metres x 80 cm., Pencil
 on paper, 2006
 Frankfurter Kunstverein,
 Germany Curated by Chus Martinez



BJØRN KOWALSKI HANSEN
Spirit, 2006
 T-shirt brand
 And Yet it Moves
 MOT International, London, UK
 Curated by Hans Askheim

next page

MATIAS FALDBAKKEN
THE NAME OF A PERSON THAT I WANT DEAD, WRITTEN IN X'S, 2006
 Photo retouching paint on Canon archival paper / framed
 DIN A4: 21 x 29 cm / 23 x 32 cm (framed)
 Private collection, New York.
 Courtesy of STANDARD (OSLO), Oslo

XXXXXX XXXXXX



TORGEIR HUSEVAAG
Freeze out II, 2006
 Installation shot, Scottsdale
 Museum of
 Contemporary Art, Arizona, USA
 Curated by Marilou Knode

GOKSØYR & MARTENS
*It would be nice to do some-
 thing political*, 2002
 The Belgrade Biennial, the 47th
 October Art Salon, Belgrade,
 Serbia, 2006
 Curated by Réne Block



PHILIP



ANDREAS DALEN

Installation shot from
*How to build a universe that
doesn't fall apart 2 days later*
CCA Wattis Institute of Con-
temporary Arts, San Francisco,
USA. Curated by Will Bradley

Cover of Philip
HEMAN CHONG, LEIF MAGNE TANGEN
© The Authors and Mai Abu
EIDahab
www.philipville.com

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PRINTED MATTER BOOK FAIR,
New York, NY, USA
Image by Torpedo Books



A
N
AVE OF
RAGE
INKING

THE PATRIARCHY
IS A  PYRAMID
SCHEME.

Workshop area with a table covered in a pink patterned cloth. A man in a yellow t-shirt and a woman are working with art supplies. A white plastic bag is on the floor under the table.

Workshop area with several people seated at tables, working on projects. A wooden display rack holds various items like t-shirts and posters.

Two people walking through the room. One is wearing a white t-shirt with a yellow graphic and a grey jacket. The other is wearing a dark jacket and dark pants.

International Studio Programme (ISP Oslo)

International artists are invited by OCA to the International Studio Programme Oslo for a stay from two weeks up to six months, independently or in connection with exhibitions or other collaborations in Norway. The programme comprises four studios located in the city center of Oslo.



Sten Are Sandbeck and
Marja Bloem
Fall 2006
Photo: OCA



Sten Are Sandbeck and
Michael Sailstorfer
Summer 2006
Foto: OCA

January

KRISTINA LEKO Artist

Born 1966, Croatia
Supported with funds from O3,
a particular branch of OCA's
funding supplemented by the
Norwegian Ministry of Foreign
Affairs.

Kristina Leko is an artist working in the medium of video, photography, text, and social interaction. Her work includes a collection of found objects, actions in public space, and communication and documentary projects in collaboration with different social groups.

Projects: *Sarajevo International*, a video-communication project in collaboration with twelve Sarajevo immigrants, 2001; *On Milk and People*, an exhibition in collaboration with Croatian and Hungarian farmers, 2002/03; *Cheese and Cream*, various actions and artifacts dedicated to protection of the milkmaids of Zagreb, since 2002; *Verfassungs-korrekturbuerro*, an action in progress improving the American Constitution, 2004.

February

LAWRENCE WEINER

Artist

Born 1942, Bronx, New York, USA

Lives and Works in New York, USA and Amsterdam, The Netherlands

Weiner spent the late-fifties and early-sixties travelling throughout North America (USA, Mexico, and Canada). The first presentation of his work was in Mill Valley California in 1960. Lawrence Weiner divides his time between his studio in New York City and his boat in Amsterdam. He participates in public and private projects and exhibitions, in both the new and old world, maintaining that Art is the empirical fact of the relationships of objects to objects in relation to human beings, and not dependent upon historical precedent for either use or legitimacy.

DAN GRAHAM

Artist

Born 1942

Lives and works in New York, USA

Since the mid-1960s, Dan Graham has produced an important body of art and theory that engages in a highly analytical discourse on the historical, social and ideological functions of contemporary cultural systems. Architecture, popular music, video and television are among the focuses of his investigations, which are translated into essays, performances, installations, videotapes and architectural/sculptural designs.

Graham began using film and video in the 1970s, creating installation and performance works that actively engage the viewer in an inquiry into

public and private, audience and performer, objectivity and subjectivity. In installations focusing on the social implications of television, as articulated in private and public viewing spaces, Graham refers to video's semiotic function in architecture in relation to both window and mirror. Graham has also published numerous critical and theoretical essays that investigate the cultural ideology of such contemporary social phenomena as punk music, suburbia and public architecture. Graham has published numerous critical essays, and is the author of *Video-Architecture-Television* (1980). His work is in the collections of major institutions in USA and Europe, including Moderna Museet, Stockholm; Centre Georges Pompidou, Paris; and The Tate Gallery, London. He has had retrospective exhibitions at Van Abbe-museum, Eindhoven, Holland; Museum of Modern Art, Oxford, England; The Renaissance Society, University of Chicago; Kunsthalle, Berne, Switzerland; and the Art Gallery of Western Australia, Perth; and has been represented internationally in group exhibitions/institutions such as Documenta 7, Kassel, Germany; Art Institute of Chicago; Stedelijk Museum, Amsterdam; P.S.1, New York; American Film Institute National Video Festival, Los Angeles; and The Museum of Modern Art, New York, among other festivals and institutions.

CAROL BOVE

Artist

Born 1971, Geneva

Lives and works in New York, USA

Carol Bove's work reflects on social, political, and artistic movements of America in the 1960s and 1970s. Bove has had solo exhibitions at Kun-

sthalle Zurich, Switzerland (2004); Hamburg Kunstverein, Germany (2003); Team Gallery, New York (2003); Art Basel|33, Basel, Switzerland (2002); and Bronwyn Keenan Gallery, New York (2000).

Bove has also been featured in numerous group exhibitions including *The Joy of Sex*: Carol Bove and Charles Raymond at Cubitt, London (2004); *Influence, Anxiety, and Gratitude* at the List Visual Arts Center, M.I.T., Cambridge, MA (2003); *Reproduction II* at Georg Kargl, Vienna, Austria (2003); and *Transformer* at La Panaderia, Mexico City (2001).

COREY MCCORKLE

Artist

Born 1969, La Cross, Wisconsin, USA

Lives and works in New York, USA

Corey McCorkle is interested in the utopian ideas of nature and transcendence, which he pursues in many of his installations. McCorkle's work was recently included in the surveys *Make It Now* at Sculpture Center and *Greater New York 2005* at PS1/MoMA, and was featured in solo exhibitions this year at Kunsthalle Bern in Switzerland and at the Marres in Maastricht, Netherlands. McCorkle was also recently included in *The Plain of Heaven* by Creative Time in NYC and in *Monopolis* at Witte de With, Rotterdam, Fall 2005.

April

NAVEEN KISHORE MANAGING TRUSTEE

The Seagull Foundation
Calcutta, India

Supported with funds from O3, a particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs. Naveen Kishore started his career as a theatre lighting designer in 1972 in Calcutta after an honours degree in English Literature. In 1982 he founded Seagull Books, a publishing programme in the arts and media. In 1987 he became Managing Trustee of the nonprofit organization The Seagull Foundation for the Arts. He began publishing Seagull Theatre Quarterly in 1995. In 1999 he founded the Seagull Arts and Media Resource Centre. The Seagull Bookstore was established in 1997, an independent arts and social sciences bookstore in Calcutta. Kishore also works as a publisher, lighting designer, graphic designer, photographer, and documentary filmmaker.

April–May

TUE GREENFORT

Artist

Born 1973, Holbæk, Denmark
Lives and works in Berlin, Germany

Greenfort discovers the details of city life, which are largely unknown or go unseen due to their normalcy. In his work, Greenfort deals with these kinds of situations in space and in everyday life and reveals the structures behind urbanity through small changes or mechanisms. With the help of artistic intervention, occurrences become visible and their existence questioned.

May

SERHIY BRATKOV

Artist

Born 1960, Kharkiv, Ukraine
Lives and works in Moscow,
Russia

Serhiy Bratkov is a photographer active in The Fast Reaction Group, an urban interventionist collective prominent in Ukraine during the mid-1990s (together with Boris Mikhailov, Serhiy Solonsky and Victoria Mikhailova). His work arrives out of a consciousness of his own time gauged against the political, social and economic contingencies of the "just past". Bratkov's subjects are seemingly listless within a liminal space inscribed by the temporal gap between Ukraine's Soviet period and its subsequent reincarnation as an evolving market economy and political anomaly. In recent work, Bratkov remixes images that approach the child as a subject beyond common juvenile clichés approaching a generation of children that hold a residual consciousness of what transgressed while prematurely entering adolescence located in an antithetical elsewhere. These kids, forever, parentless and invulnerable, are consumed by an alienating experience of youth that is often reduced to exchange value by the international demand for adoption and abundant sex trafficking.

May-June

OLAV WESTPHALEN

Artist

Born 1963, Hamburg, Germany
Lives and works in New York,
USA

Olav Westphalen breaks with the standards of art by setting up an insidious competition between high-minded autonomy and lowly pleasure, where highbrow art is undermined by vicious jokes and burlesque actions. But although there is a parodying element to his art, it never produces parody. Rather, his objects and performances shake up art's logic by over-fulfilling all the standards employed by critics and the public to gauge and exploit the work of art.

Westphalen had his first solo show in Künstlerhaus Bethanien, Berlin in 1995. Since then, he has been exhibiting internationally in exhibitions and venues such as *Monuments for America* Wattis Gallery, Oakland, USA (2005); *Global Players* Bankart, Yokohama, Japan (2005); Milliken Art Gallery, Stockholm, Sweden, (2005); and the *Whitney Biennial*, Whitney Museum of American Art (2004). In 2006 he will have a solo exhibition in Michael Neff Gallery in Frankfurt (May); Galerie Georges-Philip and Natalie Vallois in Paris, France; and at Kunstverein Brandenburg, Potsdam, Germany.

June - September

MICHAEL SAILSTORFER

Artist

Born 1979, Vilsbiburg, Germany
Lives and works in Berlin, Germany

Michael Sailstorfer takes interest in everyday objects; materials that surround us and the associations they trigger. In inflicting transformations, contextual adjustments and spatial appropriation, Sailstorfer deforms the meaning and function of the original object - leading to a renewed configuration. His work explores the unstable relationship between form and content, emphasizing that the function of an object and its material manifestations are subject to change based on historical dynamic. Solo exhibitions include *Attitudes* Geneva, 2004; *Welttour* Galerie Markus Richter, Berlin, 2003; *D-IBRB*, Galerie Transit, Mechelen, Belgium, 2003; *Und sie bewegt sich doch!Stadt*. Galerie im Lenbachhaus, Munich, 2003; and *heimatlied* Galerie Markus Richter, Berlin, 2002. Group exhibitions include *Bewegte Teile* Kunsthaus Graz, Austria and Museum Tinguely, Basel, 2004; the Liverpool Biennial, 2004; *Degree Show* 2004, MA Fine Art, Goldsmiths College, London; Sydney Biennial 2004; *Manifesta 5*, San Sebastian, 2004; *Wings of Art* Ludwig Forum für internationale Kunst, Aachen, 2003; *Fuori Uso* Ferrotel, Pescara, 2003; *At least begin to make an end* W 139, Amsterdam, 2003; *Bewegt* Kunstverein Ingolstadt, Germany, 2002; *Acht mal anders* Centro de arte joven, Madrid, 2001; and *Kunsthalle* Recklinghausen, Germany, 2001.

August

OCA launched an experimental off-site residency in collaboration with the Nordic biennial, Momentum. The participating artist Phil Collins (UK) traveled to Kenya for research associated with his project to be realized at the event in September. The project is realized both as part of OCA Open Studios and in the exhibition platform of Momentum.

PHIL COLLINS

Artist

Born 1970, Runcorn, UK

Lives and works in Glasgow, UK
Phil Collins is referred to as a neo-conceptualist artist whose photographs and videos share in Nan Goldin's intimacy. His recent series *The World Won't Listen* is a video work focused on desire and innocence and the ability of popular music to provide wisdom and solace around the globe. Its title is drawn from a 1986 album by the British band the Smiths re-performed in karaoke by Turkish youths. Another work, *The Return of the Real* involves the artist inviting a dozen people who had been on reality and talk shows to discuss the effects of these appearances on their lives in a panel and in individual interviews resulting in intimate autobiographies and therapy sessions. Collins has exhibited widely in venues such as Wexner Center for the Arts, Columbus, Ohio; Museum of Contemporary Art, Chicago; Espacio la Rebeca, Bogotá; Irish Museum of Modern Art, Dublin; Modern Art, Oxford; Tate Britain, London; Barbican Centre, London; Ormeau Baths Gallery, Belfast; The Wrong Gallery, New York; Museum of Contemporary Art, Belgrade; and PS1 Contemporary Art Center, New York. He recently participated in the ninth Istanbul Biennale.

August-September

SETH SIEGELAUB

Exhibition organizer, author, researcher

Born 1941, New York City, USA
Lives and works in Amsterdam, the Netherlands

Seth Siegelau was born in the Bronx, New York in 1941 and grew up in New York City. He has been active as a plumber, art dealer, publisher and independent exhibition organizer, including 35 art-related projects and the "Artist's Rights Agreement" from 1964 - 1971; a researcher and publisher of left books on communication and culture; a bibliographer of the history of textiles; and currently a researcher studying the theory of time and causality. He has lived in Europe since the early 1970s, currently in Amsterdam.

MARJA BLOEM

Independent curator

Born 1944, Didam, The Netherlands
Lives and works in Amsterdam, The Netherlands

Marja Bloom is an independent curator, frequently writing on contemporary art. From 1971 to 2005 she worked at the Stedelijk Museum Amsterdam as Curator for Exhibitions where she was responsible for organizing innumerable important group and solo exhibitions including by Agnes Martin, Kazimir Malevich, Lawrence Weiner, J.C.J. Vanderheyden, Berend Strik, Rini Hurkmans, Richard Tuttle, Marina Abramovic, Gerhard Richter, Imi Knoebel, Georg Herold, Lucio Fontana and Colin McCahon. During that period she was also head of the music program at the museum where she organized weekly concerts by avant-garde musicians, music workshops and exhibitions of

musical installations. During the past few years she has organized the first international retrospective exhibition of the major Australasian painter Colin McCahon in New Zealand and Australia. Bloem holds a PhD in art history from Rijksuniversiteit Leiden. She is a board member of several Dutch music foundations, and has also served on a number of art foundations, committees and juries.

CHUS MARTINEZ

Director of the Kunstverein Frankfurt

Born in Galicia, Spain

Lives and works in Frankfurt

Chus Martinez is the Director of the Kunstverein Frankfurt where she has been since January of 2005. At the moment she is curating *Ist das Leben nicht schön?*; a group exhibition in four chapters with Esra Ersen, Wilhelm Sasnal, Arturas Raila and Tommy Stöckel. Prior to that she was the Director of Exhibitions at Sala Rekalde, a center for contemporary art based in Bilbao where she developed a series of exhibitions, workshops, and publications dealing with the new conditions in contemporary art production. Martinez is a regular contributor to *Aftersall* and correspondent to *Flash Art International*. She holds a M.A. in Curatorial Studies from Center for Curatorial Studies at Bard College, New York.

CLAIRE BISHOP

Lecturer in the History of Art Department at the University of Warwick

Born 1979, Wales

Lives and works in London

Claire Bishop is an art historian and critic based in London. She is currently Leverhulme Research Fellow in the Curating Contemporary Art

Department at the Royal College of Art. In October she will take up a new job in the History of Art Department at Warwick University. She has also taught at Essex University (where she completed her PhD) and Tate Modern. She is the author of *Installation Art: A Critical History* (Tate, 2005), *Antagonism and Relational Aesthetics* (October no.110, 2004) and contributes regularly to *Artforum*, *Flash Art*, *Untitled*, and *Tate Etc.*

Her latest publication is *Participation*, an edited anthology of key texts on participation in art from the late 1950s to the present day, published in September by Whitechapel Art Gallery & MIT Press. She recently presented the paper *Live Installations and Constructed Situations: The Use of "Real People"* in *Art*, at OCA's Verksted seminar on the Art of Welfare, which was published, along with the other participants' contributions, as a book September 2006.

Her current research interests concern post-medium-specific art, the history of exhibition display, and the politics of spectatorship in socially-engaged and relational art.

LARS BANG LARSEN

Critic and curator

Born in Denmark

Lives and works in Frankfurt

Lars Bang Larsen is a free-lance critic and curator, based in Frankfurt and Copenhagen. He writes regularly for *Frieze* and *Artforum*, and has co-curated the Momentum biennial in 1998 and the group shows *Pyramids of Mars* (2000), *Fundamentalisms of the New Order* (2002), *The Invisible Insurrection of a Million Minds* (2005) and *Populism* (2005). He has written

about the art and culture of the 1960s, for example in *Sture Johannesson* (2002), about Johannesson's psychedelic posters and digital graphics. At the moment Lars teaches at Konsthögskolan in Stockholm and at the academies in Copenhagen and Århus, and is doing research for a book about the history of psychedelic art in a global context.

October

POOJA SOOD

Curator and director of KHOJ

Residency

Lives and works in New Delhi, India

Supported with funds from O3, a particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs.

Pooja Sood is the chairperson and coordinator of KHOJ International Artists' Association, an autonomous, artist-led registered society aimed at promoting intercultural understanding through exchange. Sood has coordinated the KHOJ International Artists' Workshop in Delhi from 1998-2001, facilitated the workshop in Bangalore 2002-2003 and is currently developing a international residency programme at KHOJ. As coordinator of KHOJ, she has developed core competencies in fundraising, strategic planning and capacity building. Sood is also the regional coordinator of the international artists' network, facilitated by the Triangle Arts Trust, UK. She works with artists' communities in Pakistan, Sri Lanka, Bangladesh, and Nepal, facilitating exchange through workshops and residencies in the region. Over the past 4 years, she has actively facilitated the development of the South Asian Network by building capacity and facilitating fundraising, communication and networking strategies. She is working towards the inclusion of South East Asian artists groups. Sood is also the Director of the corporate sponsored Apeejay Media Gallery, the first new media gallery in India since 2002. She has curated/programmed several large Indian and international video art exhibitions over the past 3 years. As independent curator, she

co-curated the exhibition *Have we met?* with curators from Indonesia, Japan, and Thailand for the Japan Foundation. She was invited to curate a video art exhibition for the Musee D'Ethnographie in Geneva and is a guest curator for the Freewaves Media Festival in Los Angeles, USA. The exhibition *From Goddess to Pinup: Icons of Femininity* in Indian Calendar Art, which she co-curated with anthropologist Dr Patricia Uberoi, has toured Fukuoka, Amsterdam, Vienna, Vancouver, and New York. She was the Indian commissioned researcher for the Fukuoka Asian Art Museum in 2002-2003 and curator in residence at the museum from Dec 1999-Jan 2000. She has participated in various forums on Indian contemporary art, art management and South Asian art in India and abroad. Amongst others, she has made presentations at the Asia Pacific Triennale in Brisbane; at the Winternachten Festival in The Hague and at the Art-SouthAsia seminar in Manchester, UK. She has written on art for the magazine *Art India* and is the editor of several catalogues including the first publication of Indian video art, *Video Art in India*, 2003.

MIKE BOUCHET

Artist

Born 1970, Castro Valley, California, USA

Lives and works in New York, USA and Frankfurt, Germany

Bouchet's performative, sculptural artistic projects often physically traverse the globe. These deadpan works – serious art, which hinges on not-so-serious issues or impossible situations – demonstrate his illogical and even absurd approach to the world itself. As he says, they constitute "an attempt at something".

LAURA HORELLI

Artist

Born 1976, Helsinki, Finland
Lives and works in Frankfurt, Germany

Laura Horelli's photo, text and video installations focus on communicative forms of relations in public, media and psychological spaces. The artist often links documentary material with her own pictures and information. Laura Horelli studied in Helsinki as well as at the Staedelschule in Frankfurt. Recent exhibitions include 6th Gwangju Biennale (2006), South Korea, *Periferic 7*, Iasi, Romania (2006), *In 2052 Malmö Will No Longer Be Swedish*, Rooseum, Malmö, Sweden (2005), *Laura Horelli*, Galerie im Taxispalais, Innsbruck, Austria (2004) and *Manifesta 5*, San Sebastian, Spain (2004).

November–December

SEAN SNYDER

Artist

Born 1972, Virginia Beach, USA
Lives and works in Berlin, Kyiv and Tokyo

In his photography, video and text projects, Sean Snyder dissects the role of representation and ideology through examples of architecture, urban and media space. Using both self-produced and reprocessed material, densely grouped systems of reference are configured as tactical counterpoints to the interpretation of dominant knowledge. Sean Snyder has recently participated in the 9th Istanbul Biennale, 6th Gwangju Biennale and 5th Busan Biennale. Recent solo exhibitions include *Portikus*, Frankfurt; *Secession*, Vienna and forthcoming at the Stedelijk Museum CS, Amsterdam, Sala Rekalde, Bilbao and the Lisson Gallery, London.

International Residencies

February

CAROL BOVE

Show, *Draft Deceit*,
Kunsternes Hus, 18.2 - 12.4.06

DAN GRAHAM

Show, *Draft Deceit*,
Kunsternes Hus, 18.2
- 12.4.06

-
Lecture Bergen National
Academy of the Arts,
14.9.06

-
Lecture NTNU, Faculty
for Architecture and Art,
15.9.06

-
Interview (*Draft Deceit*),
Klassekampen, 18.2.06

COREY MCCORKLE

Show, *Draft Deceit*,
Kunsternes Hus, 18.2
- 12.4.06

LAWRENCE WEINER

Show, *Draft Deceit*,
Kunsternes Hus, 18.2
- 12.4.06

-
Interview (*Draft Deceit*),
Klassekampen, 18.2.06

April

NAVEEN KISHORE

Interview, Le Monde
Diplomatique,
November 06

April/May

TUE GREENFORT

Show, *Try Again. Fail
Again. Fail better*,
Momentum Moss, 2.9
- 15.10.06

June/September

PHIL COLLINS

Show, *Try Again. Fail Again. Fail better, Momentum Moss*, 2.9 - 15.10.06

MICHAEL SAILSTORFER

Show, *Try Again. Fail Again. Fail better, Momentum Moss*, 2.9 - 15.10.06

August/September

CLAIRE BISHOP

Lecture, Oslo National Academy of the Arts, dept. of Fine Art

LARS BANG LARSEN

Tutorials, Oslo National Academy of the Arts, dept. of Fine Art, 4 - 8.9.06

CHUS MARTINEZ

Lecture, Oslo National Academy of the Arts, dept. of Fine Art

October

MIKE BOUCHET

Presentation and tutorials, Oslo National Academy of the Arts, dept. of Fine Art

LAURA HORELLI

Lecture and tutorials, Oslo National Academy of the Arts, dept. of Fine Art

-
Lecture, Bergen National Academy of the Arts, 19.10

November/December

SEAN SNYDER

Presentation and tutorials, Oslo National Academy of the Arts, dept. of Fine Art

-
Show, *Several ways out*, The Young Artist Society (UKS), 22.4 – 21.5.06

-
Interview, *Le Monde Diplomatique*, 1.12.06



OLAV WESTPHALEN
Avenger (of Widows and Orphans), 2005
Mixed media installation
Dimensions variable
Courtesy of Maccarone Inc.,
New York, USA
Photo: Leif Gabrielsen



DAN GRAHAM
*Triangle with Circular Inserts-
 variation B*, 1999
 Mirrors, glass, aluminium
 212 x 212 x 184 cm
 Collection of the Museum of
 Contemporary Art of Lyon,
 France



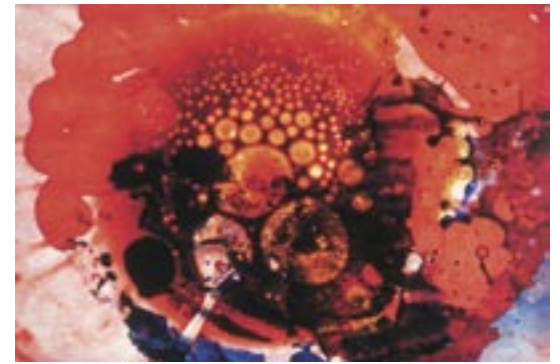
COREY MCCORKLE
Heiligenschein, 2005
 213 cm dia.
 Courtesy of the artist and Mac-
 carone Inc. New York, USA



CAROL BOVE
Das Energi, 2005-6
 Mixed media
 279.4 x 165.1 x 30.5 cm
 Courtesy of the artist



TUE GREENFORT
Eskimo, 2006.
found object, souvenir plate
made out of plastic.
19 cm diameter.
Courtesy Johann König, Berlin.



From LARS BANG LARSEN's
talk on Psychedelia
Bill Ham
Liquid Light show, late 1960's



SERHIY BRATKOV
Lofoten, 17. Mai 2006
Digital photograph

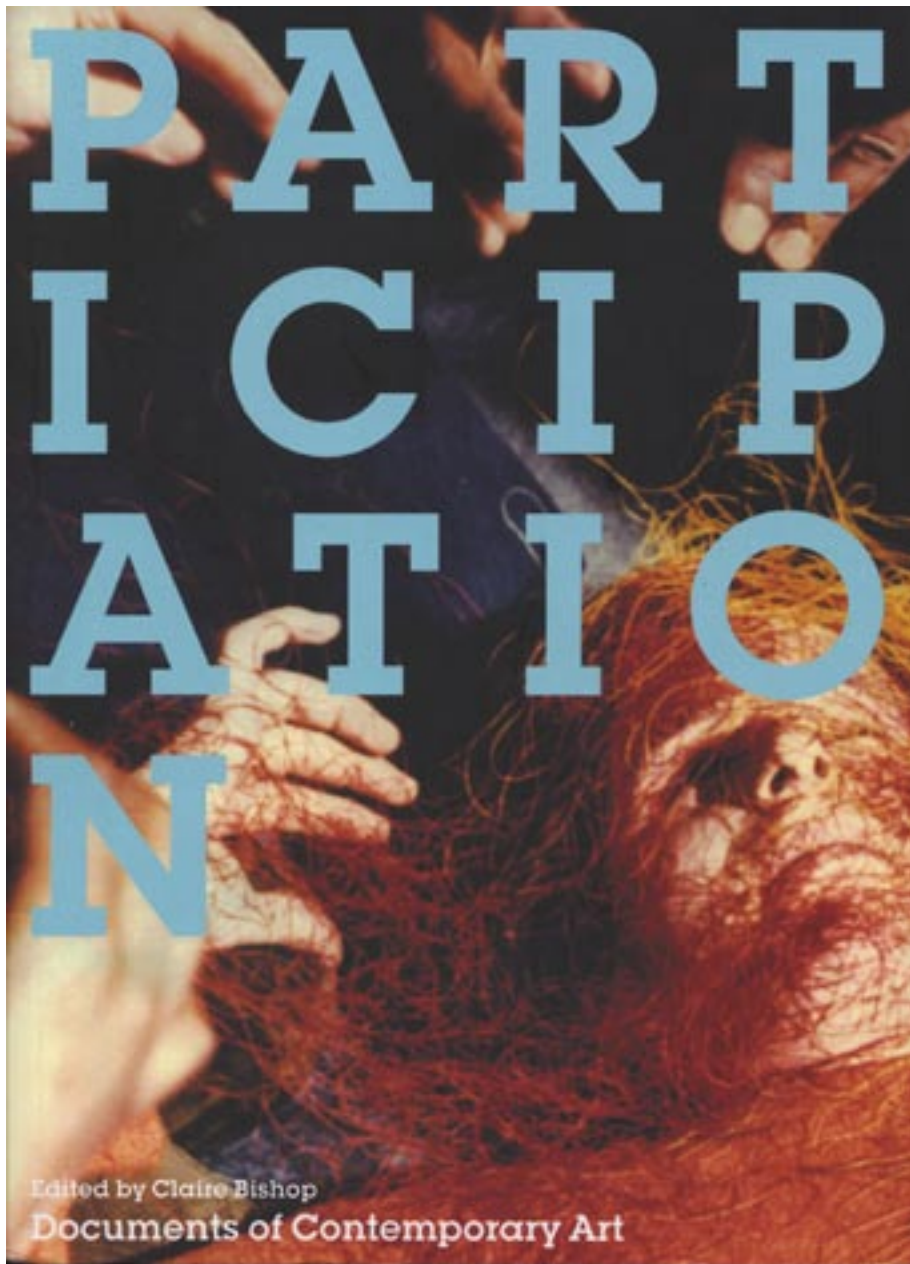


PHIL COLLINS
The World Won't Listen, 2004
 DVD



SETH SIEGELAUB
The "January 5-31, 1969"
 Exhibition.
 Photograph of the four participating artists in the exhibition - New York, January 1969. From left to right: Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner. Exhibition organized and published by Seth Siegelau / Photograph by Seth Siegelau / Courtesy of The Siegelau Collection & Archives at the Stichting Egress Foundation, Amsterdam.

MICHAEL SAILSTORFER
3 steres with a view, 2002
 In collaboration with Jürgen Heinert
 Photo: Siegfried Wameser



CLAIRE BISHOP (ED.)
Participation
Whitechapel Art Gallery/
MIT Press, 2006

International Residencies Abroad

BERLIN MITTE

The Office for Contemporary Art Norway offers a residency in Berlin Mitte to a Norwegian curator/critic/artist in 2006. The apartment is fully equipped and located at KW Institute for Contemporary Art in Berlin Mitte. OCA covers travel costs up to NOK 4000. Curators and critics are especially encouraged to apply for the Residency Berlin Mitte and their applications will be prioritized.

January-February

JOSEFINE LYCHE

Artist/critic

b. 1973. Lives and works in Bergen

Josefine Lyche has worked with various media, including sculpture, painting, video and animation. Lyche's works often relate to the space or building on a physical, architectonic level.

April-June

ANE GRAFF

Artist

b. 1975. Lives and works in Oslo

Ane Graff is predominantly known for her drawings which reflect an interest in the lifelike and the lifeless in accordance with drawing as representation; for the historical and culturally conditional index of symbols; and for the tableaux as allegory versus a specific scientific consideration.

September

TRUDE IVERSEN

Curator

b. 1974. Lives and works in Oslo

Trude Iversen is an art theoretician/ Cand.philol in philosophy with a thesis on art and autonomy in Theodor W. Adorno's Aesthetical Theory. She was director of UKS (Young Artists Society), Oslo, from 2001 to 2005 where she curated several exhibitions such as *Transaction: The Possibilities and Limitations of the Art Space* (2004), *I Reread the Odyssey Last Night* (2005) *Done* (2005), *Opacity* (2005) (together with Nina Møntmann). In 2001 Iversen founded the discussion forum Institute for Art and Theory together with a group of artists and theorists. She was a founding member of the political and cultural magazine Kontur and is currently working on the book *Contemporary Criticality* (to be published by Torpedo Press in beginning of 2007). Iversen is a PhD candidate in Aesthetics at the University of Oslo with the project Art as Critique with special attention on Institutional Critique. She also works as a freelance curator and writer and has published texts on art in *Le Monde Diplomatique*, *Kontur*, *Klassekampen*, *Ny Tid* in addition to various magazines, catalogues and books.

November-December

TERJE NICOLAISEN

Artist

b. 1964, Drammen. Lives and works in Oslo

"Through his series of works, Terje Nicolaisen relates to an artistic expression or tradition for a limited period of time, and then moves on to a seeming-

ly completely different expression for his next series of works. This activity is characterised both by a will to become engaged and pulled along by the attractions and events of the landscape (here the artworld and different artistic strategies), and by a desire to retain the outsider's ability for distanced observation. In many respects Terje Nicolaisen's artistic practice thereby constitutes a *dérive* (or a series of *dérives*), where the concrete city is exchanged for the artworld. ... Movement and experimentation seems in Nicolaisen's work to form the basis for a methodology that stands in contrast to the linear development of a personal project that constitutes the norm in art."

(Excerpt from Gardar Eide Einarsen, *The Derivé in Terje Nicolaisen's Practice*).

Terje Nicolaisen trained at the Art Academies in Bergen (1997) and Trondheim (1996). He has exhibited extensively in Norway, among shows and institutions *Bokaktig*, Fotogalleriet, Oslo, 2006; *Stilleben/Rakett*, Projekt 0047, Berlin, Germany, 2005; *Tegneklubben*, Bergen Kunsthall/ No.5, Bergen, 2005; *Momentum – International Festival for Contemporary Art*, Moss, 2004; *Art to the People*, Kunstnernes Hus (Oslo), Bergen Kunsthall (Bergen), Tromsø Kunstforening (Tromsø), Bomuldsfabriken Kunsthall (Arendal), 2003-2004; Maniege Center for Contemporary Art, St. Petersburg, Russia, ROHTO, 2003; *Straight on Medicine Art* (with Markus Renvall), *Art in Nordland*, 2003; *The Sculpture Biennial*, Vestfold Haugar Kunstmuseum, Tønsberg, 2003; *The Sculpture Biennial*, Lillehammer Kunstmuseum (Lillehammer), Stenersen Museum (Oslo), 2001; Galeria U Jezuitów,

Poznan, Poland, 2000; HEART/Helsinki Environmental Art Project (with Pekka Nevalainen), 2000; and The Museum of Contemporary Art, Oslo, 1998. Nicolaisen had a solo show at Bergen Kunsthall/No.5, Bergen 2006, and participates in *The Drawing Biennial* 2006 at the Stenersen Museum, Oslo.

KÜNSTLERHAUS BETHANIE

In 2006/07 the Office for Contemporary Art Norway offers a studio grant for a Norwegian artist at the International Studio Program Künstlerhaus Bethanien Berlin.

JANNICKE LÅKER Artist

b. 1968, Drammen. Lives and works in Berlin, Germany
Jannicke Låker teaches at the National Academy of Fine Art, Oslo. Her video work presents individuals in cruelly manipulated situations, seeking to include viewers in the narratives.

PLATFORM CHINA, BEIJING

This project has been made possible with funds from 03, a particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs.

In collaboration with the Norwegian Embassy in Beijing/China, the Office for Contemporary Art Norway has commenced a trial studio residency at Platform China in Beijing. Travel costs and housing are offered in addition to the grant.

April-May

OLE HENRIK HAGEN Artist

b. 1955, Oslo, Norway. Lives and works in Hamburg, Germany

Ole Henrik Hagen is born in Oslo. He studied at Statens håndverks- og kunstindustriskole Oslo, and Hochschule der Künste, Berlin. He works with drawing, photobased images (photo emulsion and acrylic on canvas) and c- prints. Hagen participated in establishing Selbsthilfe Galleriet Wissart in Berlin in 1982, and was a member of the artist group Lambretta from 1983 to 1987. He stayed in Berlin from 1988-90 and again from 1996 – 2000. Since 2000 he stayed in Hamburg, living and working in the studio collective FRISE. The programme for the house is production, exhibiting and exchange. Hagen has had residencies in Jaipur in India and Palermo in Italia in addition to Beijing.

July–August

ANNE-KARIN FURUNES Artist

Born 1961. Lives and works in Trondheim, Norway

Anne-Karin Furunes is educated in architecture and visual arts. Public projects include works at Nationaltheatret station in Oslo and at the House of Wergeland at Eidsvoll. She recently finished a permanent installation for a building by Norman Foster – Deutsche Bank in Sydney, Australia.

During the last year she has exhibited in Sydney at the Conny Dietschold Gallery, and had a solo exhibition at Galleri Anhava in Helsinki, Finland. This was a project based on documentary photographs from the Finnish War Archive, entitled *Picture of Portrait, Finland 1918*.

Furunes worked on a large series of images that were presented at Platform China the summer of 2006. She is represented at The National Museum of Contemporary Art, Oslo; The National Museum in China, Beijing; and KIASMA, Helsinki, Finland.

ICSP NEW YORK CITY

In 2006/07 the Office for Contemporary Art Norway offers two different studio grants for a Norwegian artist and a Norwegian freelance curator at the International Studio and Curatorial Program (ISCP) in New York City.

September 2005–August 2006

UNN FAHLSTRØM Artist

b. 1975. Lives and works in Oslo, Norway

Fahlstrøm is educated at the National Academy of Art in Oslo, and at the University in Stockholm. Frequently cooperating with composers and musicians, her video work emphasizes the relationship between sound and image. Her works border between abstract structuralism and cinematic narratives.

September - November 2006

GEIR HARALDSETH Curator

b. 1977. Lives and works in Oslo, Norway

Geir Haraldseth was awarded the curatorial residency to provide him the opportunity to proceed with further research having graduated from the M.A. Programme of Curatorial Studies at the Center for Curatorial Studies at Bard College, New York. Haraldseth received his B.A. from Central Saint Martins College of Art and Design, London. Haraldseth had formerly been the Head of the bookshop at the National Museum of Contemporary Art/National Museum of Art, Oslo. His recent exhibition, *Making the Band*

opened in March at the Center for Curatorial Studies at Bard College at Annandale on the Hudson. His recent interview with Richard Prince appeared in *Acne Paper*.

September 2006 - August 2007

OLE MARTIN LUND BØ
Artist

b. 1973. Lives and works in Stavanger, Norway

Ole Martin Lund Bø was awarded the artist residency to proceed with the development of his work which "involves a recontextualization of the authoritarian elements of power rhetoric that is being used in political, religious and commercial mass media." Interested in the construction and by the surface of rhetoric and visual language of mass communications, Bø expresses an investigation of the architecture of the content as shaped by aesthetic norms and traditions.

PLATFORM GARANTI ISTANBUL

This project has been made possible with funds from 03, a particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs.

OCA offers a residency for an artist or a curator at Platform Garanti Istanbul.

MARIUS ENGH
Artist

b. 1974. Lives and works in Oslo, Norway

A recurrent discussion in Engh's production is a renegotiation and reevaluation of what represents the inside and the outside of the art context. In his sculptures, photographs and paintings, Marius Engh appropriates, combines or reconstructs objects from everyday life. His works often quote the aesthetic of Minimalism, using for example structures of grids and cubes. But in contrast with the works of Minimal artists, the forms of his structures always come from existing objects.



TERJE NICOLAISEN
Torgeir Rebolledo Pedersen,
2006
Ink on Paper, 560 x 760



ANNE KARIN FURUNES
Beijing 2006
Polaroid



OLE MARTIN LUND BØ
Untitled, 2006
C-print
Edition: 5+1
35 x 40 cm

next page

MARIUS ENGH
UNTITLED (SHOES), 2006
C-print on Fuji Archival Paper,
framed
73,5 x 104 cm
Privat Collection, Palm Beach.
Courtesy of STANDARD (OSLO),
Oslo



International Visitors Programme

The Office for Contemporary Art Norway runs an International Visitor Programme to support international curators and cultural producers in their research in Norway for upcoming exhibitions and projects abroad. Participation in the programme is by invitation although requests for visits are considered based on availability when addressed to OCA.

January

BARBARA LONDON
Curator, Museum of Modern Art

New York City, USA

Curator Barbara London founded The Museum of Modern Art's video exhibition and media programs and has guided them over a long pioneering career. She has organized over 120 exhibitions and featured pioneering artists such as Nam June Paik, Bill Viola, Laurie Anderson, Brian Eno, Feng Mengbo, and Yang Fudong. She helped create a context for the visionary statements being made internationally in video and media art by multicultural voices, emerging talents, and more established artists. Her objective has been to link the electronic arts with more traditional art.

February

MARTIN HERBERT

London correspondent, Art Forum
London, UK

Martin Herbert is a writer and critic based in Tunbridge Wells, Kent, UK. He is a London correspondent for Artforum, and his writings on art have also appeared in magazines including Frieze, Art Monthly, Modern Painters and Flash Art.

JÖRG HEISER

Co-Editor, FRIEZE
Berlin, Germany

Jörg Heiser is co-editor of Frieze Magazine, London, and writes for Süddeutsche Zeitung, Munich. Recent curated projects include Funky Lessons, Büro Friedrich, Berlin; and BAWAG Foundation, Vienna, 2004/2005. Heiser is currently preparing a traveling exhibition on Romantic Conceptualism, to be launched in Spring 2007. Recent catalogue and book contributions include essays on Susan Hiller (DAAD Berlin and Compton Verney UK, 2005), Gerwald Rockenschau (Museum Moderner Kunst, Vienna 2004), Chris Cunningham (kestnergesellschaft, Hanover 2004), Thomas Scheibitz (Venice Biennale 2005), and Tal R (CFA, 2005).

March

LÍVIA PÁLDI

Curator, Mücsarnok/Kunsthalle
Budapest, Hungary

Livia Páldi has been curator at Mücsarnok/Kunsthalle, Budapest since Sept 2005. She was co-director of Institute of Contemporary Art Dunaújváros, Hungary, 1997-2000. After having taking part in the De Appel Curatorial Training Programme, Amsterdam (2000-2001), she started working as a freelance curator and critic, contributing regularly to various publications. She has curated, among other exhibitions, *Modesty* (with Gregor Podnar), Pavel Haus, Laafeld and Mala galerija/Galerija Skuc, Ljubljana, 2002-2003; *green box*, Trafo Gallery, Budapest, 2004; and *Surfacing*, Episode 1 of the *Who if not we??* exhibition series, Ludwig Museum of Contemporary Art, Budapest, 2004; and *Second Present*, Trafo Gallery, 2005. She was the editor of the exhibition catalogue *Marjetica Potrč: Last Stop: Kiosk*, Moderna galerija, Ljubljana and Revolver, Frankfurt, 2003; and was working as a collaborating editor in *East Art Map*, a project by Irwin, 2002-2005.

April

FREDRIK LIEW

Assistant Curator, Moderna Museet
Stockholm, Sweden

Fredrik Liew is a curator based in Stockholm, Sweden. Since September 2006 he is connected to Moderna Museet where he is member of a team that curates a series of exhibitions called the 1st at Moderna Museet, a new exhibitions opens on the first day of every month in the museum. At the moment (January 2007) he also prepares a solo exhibition with William Kentridge and previous exhibitions include: Young-hae Chang Heavy Industries, Janice Kerbel, Christian Marclay, Olafur Eliasson, Jun Nguyen-Hatsushiba, Jacob Dahlgren, Katarina Löfström & David Svensson.

ALANNA HEISS

Director of PS 1
New York, USA

Alanna Heiss received her BA in Music at the Lawrence University in Appleton, WI. In 1971 she founded The Institute of Art and Urban Resources Inc., which in 1976 was redefined as P.S.1, Contemporary Art Center, an affiliate of The Museum of Modern Art. It was primarily dedicated to the transformation of abandoned and underutilized buildings in New York City into exhibition, performance, and studio spaces for artists. She has organized and curated important exhibitions at P.S.1 such as *Greater New York* (Selection Curator, 2005 and 2000), *Painting Report – Plane: Essential Painting* (2002), *The Promise of Photography: Selections from the DG BANK Collection* (with Klaus Biesenbach, 1999), *Slow Art: Painting in New York Now* (1992), *Franz*

West/Possibility, (with Chris Dercon, 1989) etc.

She holds several honors, among them the „Chevalier des Arts et des Lettres from the State of France“ 1987, the „Skowhegan Award for Outstanding Work in the Arts“ 1989 and the Honorary Doctorate of the San Francisco Art Institute 2001. Her publications include books about Dennis Oppenheim, John Wesley and Keith Sonnier as well as numerous articles, reviews and essays on the art of Wolfgang Tillmans, Ari Marcopoulos, Katharina Sieverding, Luigi Ontani, Janet Cardiff and George Bures Miller, etc.

May

TIHOMIR MILOVAC **Senior Curator, The Museum of Contemporary Art Zagreb, Croatia**

Supported with funds from O3, a particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs.

Tihomir Milovac is Senior Curator at the Museum of Contemporary Art in Zagreb, where he currently directs the Experimental Research Department. As a curator and art critic, he has prepared many exhibitions and other visual arts projects both in Croatia and internationally, often researching contemporary phenomena in visual arts, in addition to the historical avant-garde. He has curated numerous exhibitions, among them *Kasimir Malevich (Retrospective)*, 1990; *Ukrainian Avantgarde, 1910 - 1930*, Zagreb, 1990/91; *Jan Fabre: Passage*, 1997/98; *The Future is Now - Ukrainian Art in the Nineties, 1999 - 2000*; *The Baltic Times - Contemporary Art from Latvia, Lithuania and Estonia*, 2002; *Misfits: Conceptual Strategies in Croatian Contemporary Art*, 2002 *System of Coordinate - Russian Art Today*, 2004; and *Insert - Retrospective of Croatian Video Art*, Zagreb, 2005. He has curated several solo exhibitions with Croatian contemporary artists, including Sanja Ivekovic, Dalibor Martinis, Mladen Stilinovi, Goran Petercol, Zlatko Kopljarić, and Kristina Leko.

TERRIE SULTAN **Director, Blaffer Gallery, University of Houston Texas, USA**

Terrie Sultan is the Director and Chief Curator of the Blaffer Gallery, the Art

Museum of the University of Houston, Texas, a position she has held since June 2000. She has organized many exhibitions with accompanying catalogues featuring artists of international scope, including Terry Allan, Alain Buxton, Nancy Burson, Donald Lipski, Francisco Ruiz de Infante, James Surls, Jessica Stockholder, and Chuck Close. She has traveled extensively throughout the United States and abroad, and lectured and published numerous books and articles on issues related to contemporary visual art and culture. She was a member of the founding board of Etant donné, the French-American Endowment for Contemporary Art, and co-commissioner for the international exhibition at the Tajon South Korea International World exhibition. She was recently honored by the French Government with a Chevalier dans l'Ordre des Arts et des Lettres.

Prior to joining the Blaffer Gallery, Ms. Sultan was curator of contemporary art at the Corcoran Gallery of Art in Washington, DC, a position she held for 12 years. During that time, Ms. Sultan organized some 40 exhibitions and publications. She was born in Asheville, North Carolina, received her BFA in Painting at Syracuse University College of Visual and Performing Arts, and her MA in Museum Studies at the John F. Kennedy University Center for Museum Studies in San Francisco.

EDI MUKA **Co-Director, Tirana Biennale Tirana, Albania** **Supported with funds from O3, a particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs.**

Edi Muka studied painting at the Academy of Fine Arts, Tirana. In 1995 he attended an international course on curatorial devices, organized by Soros Foundation in Kyiv, Ukraine. He became assistant professor at the AFA in Tirana, where he continues today as guest professor at the Contemporary Art Atelier. In 1999 Muka was appointed Director of the International Center of Culture, Tirana, where he developed an active programme of visual art exhibitions, unconventional theatre performances, and music events. While at the ICC, he instituted its Gallery of Contemporary Art in 2000. In 1998 he curated *Permanent Instability*, the first international contemporary art show in Albania, which turned into an annual event, also curating the next two installments, *In & Out* (2000) and *Small Brother* (2002). In 1999 he organized *Albania Today, The Time of Ironic Optimism*, the first Albanian contribution to the Venice Biennale. As one of the co-founders behind the Tirana Biennale, Edi Muka was the curator and general coordinator of Tirana Biennale 1 held in 2001 and Co-Director of the 2003 installment. In 2005 he co-curated the *Temptations* exhibition as part of the biennale's third installment. Muka continues to serve as Co-Director of the Tirana Biennale and is also currently a Curator at the National Gallery in Tirana in charge of the International Program. In addition, Muka has curated numerous exhibitions internationally in cities such as Milan, Berlin, Stockholm, Amsterdam, and Tel Aviv. Muka's writings on contemporary art have been published in various exhibition catalogues as well as in journals and magazines such as *Perpekja*, *PamorArt*, *FlashArt*, *Springer*, *Camera Austria*, and *Manifesta Journal*. At present, Muka is develop-

ing an exhibition for Apex Art in New York City.

PETER ELEEY **Curator and Producer, Creative Time New York, USA**

While at Creative Time, Peter Eeley has organized a diverse range of artworks and events including *Light Circle* (2003), a pyrotechnics project by Cai Guo-Qiang for Central Park, New York; Jenny Holzer's first xenon projections in USA, *For New York City* (2004); and sculptures, murals, performances, and conferences with Jim Hodges, Alex Katz, Zhang Huan, Marjetica Potrc, Song Dong, and Gary Hume, among others. He has also organized multi-artist projects and exhibitions for Creative Time such as *The Dreamland Artist Club* (2004 - 2005).

June

SVEN-OLOF WALLENSTEIN
Teacher, author, critic, Editor
in Chief, SITE Magazine
Stockholm, Sweden

Sven-Olov Wallenstein teaches Philosophy at Södertörn University College and researches at the KTH School of Architecture and at The Swedish Museum of Architecture, in Stockholm, Sweden. He is also the Editor in Chief of SITE. He has published numerous books, recent themes being aesthetic theory, contemporary painting, and modern architectural theory. Recent translations to Swedish include volumes by Immanuel Kant, Gilles Deleuze, Martin Heidegger, Giorgio Agamben, and G W F Hegel. Wallenstein comes to Norway to participate in the LIAF seminar – Lofoten International Art Festival, 17 June-30 July.

August

HU FANG
Artistic Director, Vitamin Creative Space
Guangzhou, China

Hu Fang is the Artistic Director and co-founder of Vitamin Creative Space, a project and gallery-space dedicated to contemporary art-exchange and to analysing and combining different forms of contemporary cultures. As a novelist and curator, Hu Fang has published the novels *Sense Trilogy*. His curating and co-curating projects include: *Xu Tan: "Loose"*, 1996; *Perfect Journey, a presentation of the works of 8 photographers, architects and artists*, 1995; *Zheng Guogu: My Home is Your Museum*, 2005 and *Object System: Doing Nothing*, 2004. His essays and art critics has since 1997 appeared in major Chinese art/literature and international art/culture magazines such as *Domus*, *Yishu*, *Avant-Garde Today* and *Art World*. Hu Fang graduated from the Chinese Literature Department of Wuhan University in 1992. He lives and works in Vienna and Guangzhou and is currently working as coordinating editor of *Documenta 12* magazines.

September

MARILOU KNODE
Senior Curator at the Museum of Contemporary Art, Scottsdale
Arizona, USA

Marilou Knode has organized over fifty one-person and thematic group shows with artists from around the globe. Artists with whom she has worked include: Pascale Marthine Tayou (Cameroon), Ghada Amer, Mona Marzouk (Egypt), Takehito Koganezawa (Japan), Surasi Kulsolwong (Thailand), Matts Leiderstam (Sweden), Gitte Villesen (Denmark), Monique Prieto, Sam Durant and Andrea Bowers (United States), among others. She is currently working on a project with Scandinavian artists; an exhibition on celebrity; a traveling show of new works by Pae White; and a group exhibition with artists from North Africa/Middle East with the Museum for African Art, New York. Her primary areas of research include the Middle East and the impact of non-Western art in broadening the boundaries of contemporary modernism. She has contributed to publications *Nu*, *Art in America*, *Art Papers*, *Tema Celeste* and *Flash Art*.

EVA GONZALEZ-SANCHO
Director, Frac Bourgogne
Bourgogne, France

The Frac Burgundy is one of the 22 Fracs based in the 22 regions in which France is divided. Every Frac has the same three main missions: Informing, Collecting, Disseminating contemporary art. But not every Frac has of course, the same programme of exhibition or the same collection (or same acquisition policy), or the same field of interests. Since her appointment in 2003 to the Frac Burgundy, her artistic orientations have been articulated in

particular around the questions related to the perception and the function of space. Architecture and town planning, private space and public space, legislation and personal freedom or the space exhibition room are in the heart of my concerns as attest the acquisitions of works (and exhibitions) by Jordi Colomer, Jonas Dahlberg, Gaylen Gerber, Lara Almarcegui, Ann Veronica Janssens, Koenraad De-dobbeleer, Guillaume Leblon, Pedro Cabrita Reis, Knut Åsdam or Peter Downsbrough.

Ars Baltica Triennial:

DOROTHEE BIENERT
Independent curator, Berlin,
Germany

-

KATI KIVINEN
Assistant curator at KIASMA,
Helsinki, Finland

-

ENRICO LUNGHU
Director of Casino Luxembourg,
Luxembourg

These three curators were here to do research for the *Ars Baltica Triennial of Photographic Art*: Under the motto *Don't Worry – Be Curious!*, artists, curators, and academics from five western and five eastern European countries bordering the Baltic Sea will address the problems and fear resulting from upheavals in present-day society. The project comprises an exhibition to be shown in Kiel (DE), Tallinn (EE), Pori (FI) and other locations in the Baltic Sea region; an interdisciplinary conference, for which a collaboration with the Muthesius Hochschule in Kiel is planned; and an artist-in-residence program for which several artists will develop new works in the partner countries.

October

GERARDO MOSQUERA

**Curator and art critic
Havana, Cuba**

Gerardo Mosquera is a free lance curator and art critic based in Havana, Adjunct Curator at the New Museum of Contemporary Art, New York, advisor at the Rijksakademie van Beeldenden Kunsten, Amsterdam, and member of the advisory board of several art journals. He was a founder of the Havana Biennial, and has curated many exhibitions, including the international urban art event *MultipleCity*. ArtPanama 2003, Panorama da Arte Brasileira Contemporanea (Sao Paulo, Rio de Janeiro, Recife, Vigo, 2003-2004), *It's Not What You See. Perverting Minimalism* (Madrid, 2000), *Cildo Meireles* (New York, 1999), *Important & Exportant* (2nd. Johannesburg Biennale, 1997), *Ante America* (Bogota, Caracas, New York, San Francisco, San Diego..., 1992-1994). Author of numerous books and texts on contemporary art and art theory, Mosquera co-edited *Over Here. International Perspectives on Art and Culture* (Cambridge, 2004), and edited *Beyond the Fantastic: Contemporary Art Criticism from Latin America* (London, 1995).

ADAM SZYMCZYK

**Director at the Kunsthalle
Basel
Basel, Switzerland**

MA in Art History, Warsaw University. Participated in Curatorial Training Programme at De Appel, Amsterdam (1995). Curator at the Foksal Gallery Foundation in Warsaw (1997-2003). Curator and writer, currently director of the Kunsthalle Basel, Switzerland. Adam Szymczyk worked on exhibitions

and publications with contemporary artists including Pawel Althamer, Christoph Büchel, Douglas Gordon, Susan Hiller, Edward Krasinski, Gustav Metzger, Rosalind Nashashibi, Gregor Schneider, Ahlam Shibli, Superflex, Piotr Uklanski, Krzysztof Wodiczko. Curated group exhibitions include *Roundabout* (CCA Warsaw 1998), *Amateur* (co-curated with Mark Kremer and Charles Esche, Kunstmuseum Göteborg, Sweden, 2000) *Painters' Competition* (Galeria Bielska BWA, Bielsko-Biala, Poland 2001), *Hidden In a Daylight* (co-curated with Joanna Mytkowska and Andrzej Przywara, *Hotel "Pod brunatnym jeleniem"*, Cieszyn, Poland 2003).

JOHN RASMUSSEN

**Director, Midway Contemporary Art
Minneapolis, USA**

John Rasmussen is the founder and curator of Midway Contemporary Art, Minneapolis, a non for profit gallery committed to encouraging innovation and diversity in the visual arts. He has curated exhibitions in the gallery's initial 5 years that have included artists such as Guyton/Walker, Aaron Young, Omer Fast, Michaela Meise, Rebecca Morris, Brice Dellsperger, Jorge Queiroz, Santiago Cucullu, Carter, and Jesper Just. Forthcoming Midway exhibitions and publications include Nate Lowman, Jay Heikes, Lisa Lapinski, and Todd Norsten.

November

CEREN ERDEM

**Member of the Istanbul Biennial permanent team
Istanbul, Turkey**

Supported with funds from O3, a particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs.

Ceren Erdem (born 1979) graduated from the Industrial Design Department of the Faculty of Architecture at Istanbul Technical University in 2002 and completed her M.F.A. degree in Visual Arts and Visual Communication Design at the Sabanci University, Istanbul, in 2004. She started working in the Istanbul Foundation for Culture and Arts as the assistant of Lucia Koch in the 8th International Istanbul Biennial, Poetic Justice, curated by Dan Cameron in 2003. Since the 9th International Istanbul Biennial, Istanbul, curated by Charles Esche and Vasif Kortun in 2005, Ceren Erdem works as the exhibition manager responsible for the artists' projects as a member of the Istanbul Biennial permanent team.

Next page

PRISCILLA MONGE
Untitled, 2006
Liverpool Biennial, 2006
Curators: Gerardo Mosquera,
Manray Hsu



Public Lectures & Events



HALUK AKAKÇE
Sky is the Limit, 2006
Photo: David Lancaster,
courtesy Creative Time



Serhiy Bratkov photographing
Dan Grahams pavilion in Lofoten,
Norway, 2006
Photo: OCA

**The following events took place,
January to December**

16 January, 19:00

Speaker: Barbara London, Curator, MOMA, NY
Open Forum, The Oslo Academy of Fine Art, St. Olavs gt 32
MoMA Curator Barbara London looked back to the late 1960s, the freewheeling days of “feedback,” “real time,” and experimentation with the electronic signal. London explores these traditions in present day work as artists move freely between painting, sculpture, photography, film, performance, and media. In her role as curator of media at MoMA, New York, London also discusses how museums and archives carry out the task of media preservation in terms of collecting media-based work. London founded The Museum of Modern Art’s video exhibition program and has guided it over a long pioneering career. She has helped assemble the Museum’s premiere media collection. Her recent activity includes *Masters of Animation: Hayao Miyazaki and Isao Takahata, Music and Media*, with Laurie Anderson/Greil Marcus, Michel Gondry/Ed Halter, and Brian Eno/Todd Haynes; Gary Hill’s installation *HanD HearD*; *TimeStream*, a web commission by Tony Oursler; and a series of Web projects undertaken in China, Russia, and Japan. She has written and lectured widely. The lecture was organized in cooperation with Open Forum, The Oslo Academy of Fine Art Lecture Series.

Wednesday 18 January, 19:00

Speaker: Kristina Leko
Through examples of recent documentary oriented projects and based on a short artist text from 2004, *What Shall*

I Do? - A Guide to Ethics for Artists in 12 Simple Rules, Kristina Leko reformulates an old question: How and when is it possible to recognize public interest in art activity? Leko (b.1966) lives and works in Zagreb, Croatia. The artist works primarily in the medium of video, photography, and text-based work with social interaction at the core of her investigation. Her past projects include: *Sarajevo International* - a video communication project in collaboration with Sarajevo immigrants (2001); *On Milk and People, an exhibition in collaboration with Croatian and Hungarian farmers* (2002/2003); *Cheese and Cream, various actions and artefacts produced to protect the milkmaids of Zagreb* (2002); and *Verfassungskorrekturbuerro, a project in process aimed to improve the US Constitution* (2004).

February 4 – March 26

Opening Saturday February 4 @ 13.00

Amar Kanwar

Trilogy

Kunstindustrimuseet, St. Olavs gt. 1

Curator: Gavin Jantjes

Trilogy marked the first time the following three films by Amar Kanwar were exhibited together internationally: *A Season Outside* (1998), *A Night of Prophecy* (2002) and *To Remember* (2003). Organized by the National Museum of Art, Architecture and Design, this exhibition of Kanwar’s films provided personal and spiritual insight into issues of violence, political conflict and a desire for peaceful resolution. According to the curator Gavin Jantjes, “Kanwar’s films are rooted in the Indian subcontinent but their narratives have a contextual relationship to a diverse international audience. They

connect personal spheres of existence to larger social political processes and they are made to trigger a series of subtle emotional, spiritual and intellectual disturbances in the viewer. His films map a journey of exploration that shows both his and our relationship with the fields of politics of power, violence, sexuality and justice. Forcing us to search for meaning in the intimate and sacred spaces within the ‘ordinariness’ of our lives. Kanwar’s films are complex, contemporary narratives that link legends and ritual objects to new symbols and public events of today.” *A Season Outside* (1998) is narrated by Kanwar and refers to India’s northern borders as the inspiration for a personal and poignant meditation on the roots of violence. *A Night of Prophecy* (2002) was filmed in several diverse regions of India (Maharashtra, Andhra Pradesh, Nagaland, Kashmir) and features music and poetry about tragedy and protest performed by regional artists. *To Remember* (2003) is a portrait of Birla House, the site of Mahatma Gandhi’s assassination on January 30, 1948. The exhibition opened on February 4 at 13.00, with a dialogue between Sune Nordgren, Director of The National Museum of Art, Architecture and Design and Marta Kuzma, Director of Office for Contemporary Art.

Wednesday, 3 May, 19:00

Speaker: Tue Greenfort

Tue Greenfort (b. 1973, Holbæk, Denmark) spoke about his work at OCA’s International Studio Programme Oslo. In explaining his current practice, the artist has stated, “I don’t observe nature as an external phenomenon, but play and interact within a space –call it a habitat or a certain environment– where other organisms are present

besides me.” In addition to an articulation of his working methods, Greenfort will also discuss his current projects, one of which is included in the group exhibition *Don Quijote* that opened at Witte de With in Rotterdam on 27 April. Tue Greenfort lives and works in Frankfurt am Main and Berlin. He studied at the Städelschule in Frankfurt am Main and the Academy of Fyn in Denmark. Greenfort has had solo exhibitions at Kunstverein Arnsberg, Johann König in Berlin, Gallery Zero in Milan, Schnittraum in Cologne, and Galerie Nicholas Krupp in Basel, among others. Greenfort’s work is currently on view in exhibitions at Witte de With in Rotterdam and ALP Peter Bergman in Stockholm. He has also been included in various group exhibitions at such venues as the ICA London, PARTICIPANT, INC. in New York, and ZKM in Karlsruhe, among others. In the coming year, Greenfort will be included in the Nordic biennial *Momentum* in Norway, in Ann Helwing Gallery in Los Angeles, and Max Wigram Gallery in London. He was also selected to complete a Fall 2006 residency and public art commission with the Art & Ecology programme at London’s Royal Society of Arts.

Tuesday, 30 May, 19:00

Speaker: Serhiy Bratkov

Serhiy Bratkov (b. 1960, Kharkiv, Ukraine) presented recent projects, including work based upon research the artist conducted in Oslo, Kirkenes and Svolvaer during his residency period with OCA’s International Studio Programme Oslo. Serhiy Bratkov is an artist once active in *The Fast Reaction Group*, an urban interventionist collective prominent in Ukraine during the mid-1990s (together with Boris Mikhailov, Serhiy Solonsky and Victo-

ria Mikhailova). Rooted within a performative aesthetic, his photographs, videos, and installations reflect upon a particular consciousness endemic to contemporary life in the post Soviet Union. With a sense of irony and black humour, Bratkov reveals the persistence of social mores against a backdrop of economic and political transformation. His work, often integrating derelict subjects, poignantly complicates the progressive ideals associated with the evolution of a democratic market economy in relation to the contingencies of the recent past.

Wednesday, 30 August, 18:00

Speaker: Claire Bishop
Subject: *The Simulated Storm Has Ended: Rethinking the Spectacularisation of Contemporary Art*

Claire Bishop is a Lecturer in the History of Art Department at the University of Warwick, UK. A former Leverhulme Research Fellow at the Royal College of Art, London, Bishop is the author of *Installation Art: A Critical History* (Tate, 2005), *Antagonism and Relational Aesthetics* (October no.110, 2004) and contributes regularly to Artforum.

Thursday, 31 August, 14:00-18:00

Open Studios 31 August – in conjunction with the Opening of Momentum 2006

Residents included in the residency programme at the time were Claire Bishop (Lecturer in the History of Art department at the University of Warwick), Phil Collins (Artist at the Momentum), Michael Sailstorfer (Artist at the Momentum), Seth Siegelau (Exhibition organizer, author, researcher),

Marja Bloem (Independent curator), Lars Bang Larsen (Critic and curator) and Chus Martinez (Director of the Frankfurter Kunstverein).

Thursday, 31 August, 17:00

Speakers: Q and A with Seth Siegelau and Marta Kuzma
Subject: *How and Why the World of Art Is Not What It Used to Be/Globalization and Intellectual Terrorism*

Seth Siegelau has been active as a plumber, exhibition organizer, art dealer, author, and publisher. Responsible for drafting the „Artist’s Rights Agreement“ from 1964–1971, he is a publisher of left books on communications and culture, a bibliographer of the history of textiles, and currently a researcher studying theories of time and causality.

Marta Kuzma is the Director Office for Contemporary Art Norway, curator and critic.

Thursday, 31 August, 19:30

Speaker: Phil Collins
Subject: *The new mountain [Kalokol, Kenya]*

Phil Collins works in conflicted sites including Baghdad, Belfast, Bogota, Kosovo, and Ramallah. Employing video and photography to create intimate portraits of people and places, Collins departs from documentary practices to produce powerful counterrepresentations. Collins participates in OCA’s Off-Site International Residency Programme as part of his participation in the Nordic Biennale Momentum.

Tuesday, 5 September, 18:00

Speaker: Michael Sailstorfer
Subject: *Zeit Ist Keine Autobahn (Time Is Not A Motorway)*

Michael Sailstorfer takes interest in everyday materials and the associations they trigger. Through transformations, contextual adjustments and spatial appropriation, Sailstorfer explores the unstable relationship between form and content, emphasizing that the function of an object and its material manifestations are subject to change based on historical dynamics. Sailstorfer participates in OCA’s International Studio Programme and in the Nordic Biennale Momentum.

Wednesday, 13 September, 18:00

Speaker: Dan Graham
Subject: *Rock My Religion / Q and A*

Dan Graham has produced a body of art and theory that engages in a highly analytical discourse on the historical, social and ideological functions of contemporary cultural systems. Architecture, popular music, video and television are among the focuses of his investigations, which are translated into essays, performances, installations, videotapes and architectural/sculptural designs.

Wednesday, 20 September, 18:00

Speaker: Lars Bang Larsen
Subject: *1. Psychodelia Between Terror and Sci-Fi*

Of course the summer of love in 1967 was about good vibes, but more than that it presented a radical, ecstatic vision which entailed getting rid of your old self in order to engage in a future collective togetherness. This talk focused on notions of ecstasy and community in examples of psychedelic art and culture from the US, Europe and Latin America.

Wednesday, 4 October, 18:00

Speaker: Pooja Sood
Subject: *Building New Networks and Curating for Alternative Spaces in South Asia*

Pooja Sood heads the KHOJ International Artists’ Association in New Delhi, India. Sood works with artists’ communities in Pakistan, Sri Lanka, Bangladesh, and Nepal, facilitating exchange through workshops and residencies in the region. Her curatorial projects include *Have we met?* for the Japan Foundation and the touring exhibition *From Goddess to Pinup: Icons of Femininity in Indian Calendar Art*.

Tuesday, 10 October, 18:00

Speaker: Mike Bouchet
Subject: *Popular Pursuit*

Mike Bouchet’s performative, sculptural artistic projects often physically traverse the globe. These deadpan works – serious art, which hinges on not-so-serious issues or impossible situations – demonstrate his illogical and even absurd approach to the world itself. As he says, they constitute „an attempt at something“. In a recent project, Bouchet revisits Walter De Maria’s *New York Earth Room*, an original work which opened in SoHo in 1977 as a permanent installation overseen by the Dia Art Foundation. In updating the classic project of land art, Bouchet presented *New York Dirty Room* as a reduced version of Mr. De Maria’s original, filling a street-level space with a wall-to-wall, three-foot-deep blend of 50 000 pounds of topsoil and 25 000 pounds of compost. The soil is from Home Depot, but the compost, however, was produced by the prison on Rikers Island, and so, at least by implication, comes with an unpure human component that *New York Earth Room* didn’t

have, or at least didn't call attention to. All the associations attached to prisons – drugs and disease, not to mention crime and race – are symbolically stirred into the rank-smelling ocean of dirt that seems to be pushing the gallery into the street.

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The artist spoke about his production and mode of inquiry.

Wednesday, 18 October, 18:00

Speaker: Laura Horelli

Subject: *Perceiving Reality Through the Constructed Documentary*

Laura Horelli (born 1976, Helsinki, Finland, lives and works in Berlin, Germany) spoke about her work production and process of inquiry.

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Laura Horelli's photography, text and video installations focus on communicative forms of relations in public, media and psychological spaces. In *The Shrink Wrapped Documentary: Laura Horelli's Demystification of the Socially Engaged Work*, Marta Kuzma writes „the artist challenges the artworld's over reliance in recent years on the documentary format as a means for locating the critical work of art. By co-opting the strategies of production techniques implicit to the documentary in the utilization of video for documenting empirical investigation and research, Horelli incriminates the documentary format, so as to subsequently criticize it from within the medium.“

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Drawing from the conceptual traditions of video production in which dialogue serves as a guiding force to help decode the work, Horelli references the category of video and film production referred to as „the new talkie“, which

emerged in the 1970s in a shift away from structural film, as a means of reintroducing narrative. These films attempt to decode or decipher, while attending to a social content with relation to figuration.

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A special screening schedule was arranged to provide the opportunity to view examples of her work on Tuesday and Wednesdays, from 24 October through 1 November, from 11.00-16.00 in ISP Studio 2. Works presented included: 712 Interviews, 2003-2005; You Go Where You Are Sent, 2003; Incomplete Picture – „Discover Japan“, 2004-2005.

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Laura Horelli studied in Helsinki as well as at the Städelschule in Frankfurt. Recent exhibitions include *6th Gwangju Biennale* (2006), South Korea, *Periferic 7*, Iasi, Romania (2006), *In 2052 Malmö Will No Longer Be Swedish*, Rooseum, Malmö, Sweden (2005), *Laura Horelli*, Galerie im Taxispalais, Innsbruck, Austria (2004) and *Manifesta 5*, San Sebastian, Spain (2004).

Wednesday, 25 October, 18:00

Speaker: Adam Szymczyk

Subject: *Win First Don't Last, Win Last Don't Care: On Lee Lozano*

Adam Szymczyk is the Director of Kunsthalle Basel, Switzerland, and has been appointed the curator for the next Berlin Biennale. He spoke about his recent exhibition of Lee Lozano at the Kunsthalle Basel. A more obscure painter and political activist, central to New York's Artist Worker's Coalition in the late 1960s, Lozano formulated „I will not call myself an art worker but an art dreamer and I will participate only in a total revolution simultaneously personal and public.“

Thursday, 26 October, 18:00

Speaker: Gerardo Mosquera

Subject: *On MultipleCity: The Panama Project*

Gerardo Mosquera is a freelance curator and art critic based in Havana, an Adjunct Curator at the New Museum of Contemporary Art, New York, Co-curator of this year's Liverpool Biennale, and curator of many exhibitions, including *MultipleCity*. *MultipleCity* was an international urban art project that Gerardo Mosquera co-curated in 2003 in Panama with Adrienne Samos involving 13 artists, among them Francis Alÿs, Ghada Amer, Gustavo Artigas, artwork of thinking, Gu Xiong, Cildo Meireles ... and has been described by Okwui Enwezor as „one of the most ambitious attempts of its kind (...) an important contribution to the growing rethinking of the city“. The presentation included a screening of a documentary video by Rich Potter giving a lively view of the event and of Panama City. *MultipleCity* raises critical issues about art and contemporary cities, the public sphere, etc.

Tuesdays and Wednesdays,

11:00-16:00, 24 October – 1 November

Special ISP Video Screening Programme in Studio 2: Screenings of Films by Laura Horelli

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You Go Where You Are Sent (2003)

Through images found in the photo albums of the artist's grandmother, the video presents various ways she represented the nation: as a Finnish gymnast and dancer in Nazi Germany, and later as a diplomat's spouse serving the governments of postwar Finland.

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712 Interviews? (2003–2005)

The department of International Migration and Ethnic Relations (IMER) at Malmö University is to attract persons who are first or second generation immigrants and/or from working class backgrounds. The video was realized in collaboration with four IMER students, who conducted empirical studies in Malmö dealing with issues of integration.

Wednesday, 22 November, 18:00

Speaker: Sean Snyder

In his photography, video and text projects, Sean Snyder questions urban space and its representations in the media, which he understands as symbols of social, ideological and economic structures. In his talk he will discuss the relationship between Romanian and North Korean architecture, North Korean cinema, compare the visual strategies employed by the US Department of Defense and Jihadist organizations, and introduce a recent project about satellite television.

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Sean Snyder was born in 1972, Virginia Beach, USA. He lives and works in Berlin, Tokyo and Kyiv. He has recently participated in the 9th *Istanbul Biennale*, 6th *Gwangju Biennale* and 5th *Busan Biennale*. Recent solo exhibitions include Portikus, Frankfurt; Secession, Vienna and forthcoming at the Stedelijk Museum CS, Amsterdam, Sala Rekalde, Bilbao and the Lisson Gallery, London.

Tuesdays and Wednesdays,
11:00-16:00, 21–29 November

Special ISP Video Screening Programme in Studio 2: Screenings of Film by Sean Snyder

Casio, Seiko, Sheraton, Toyota,
Mars, 2004-2005

"This is an insightful film essay de-constructing photo journalism and its connections to commodity culture and the economies of branding. Its impressive research links it to a distinguished tradition of essayistic filmmaking and conceptual photography."
Statement from the ARTE Prize for a european short film, 2006 Oberhausen International Short Film Festival.



BACKYARD, ISP OSLO
Open Studios, 31 August 2006
Photo: OCA

oca semesterplan*

* All talks take place at OCA Studios Oslo unless otherwise specified

	week 35.	week 36+37.	week 38+39.	week 40+41.	week 42+43.	week 44+45.	week 46+47.
1. history	<p>Wednesday, 30 August 18:00 Speaker: Claire Bishop Subject: The Simulated Storm Has Ended: Re-thinking the Spectacularization of Contemporary Art</p> <p>Thursday, 31 August 17:00 Speakers: O and A with Seth Siegelaub and Marta Kuma Subject: How and Why The World of Art Is Not What It Used to Be / Globalization and Intellectual Terrorism</p>		<p>Wednesday, 20 September 18:00 Speaker: Lars Bang Larsen Subject: I: Psychodolia Between Terror and Sacrif</p>	<p>The Verkested Series ISMS 2. Recuperating Political Radicality in Contemporary Art Populism and Genre</p> <p>http://www.oca.no/_projects/projects_english.html</p>	<p>Wednesday, 25 October 18:00 Speaker: Adam Szymczyk Subject: Win First Don't Last, Win Last Don't Care: On Luis Lozano</p>	<p>Eduard Munch Award</p> <p>http://www.oca.no/_events/munch_award.html</p>	
2. theory		<p>Wednesday, 27 September 18:00 Speaker: Lars Bang Larsen Subject: II: Contemporary Psychodolia?</p>					
3. critique	<p>Thursday, 31 August 19:30 Speaker: Phil Collins Subject: the new mountain [Kiloket, Kenya]</p>	<p>Wednesday, 13 September 18:00 Speaker: Dan Graham Subject: Rock My Religion / Q and A</p>					
4. practice		<p>Tuesday, 5 September 18:00 Speaker: Michael Sauterfer Subject: Zeit ist Keine Autobahn (Time Is Not A Motorway)</p>	<p>Wednesday, 4 October 18:00 Speaker: Poja Sood Subject: Building New Networks and Curating for Alternative Spaces in South Asia</p>		<p>Wednesday, 18 October 18:00 Speaker: Laura Horvath Subject: Perceiving Reality Through the Constructed Documentary</p> <p>Thursday, 26 October 18:00 Speaker: Gerardo Mosquera Subject: On MultipleCity: The Panama Project</p>		<p>Wednesday, 22 November 18:00 Speaker: Sean Snyder Subject: Some ByProducts: Thoughts on Visual Rhetoric</p>

OCA SEMESTERPLAN
Autumn/ winter 2006



MIKE BOUCHET
ISP Oslo, 10 October 2006
Photo: OCA

Verksted Seminars



CLAIRE BISHOP
ISP Oslo, 30 August 2006
Photo: OCA



SETH SIEGLAUB, MARTA KUZMA
Open Studios
ISP Oslo, 31 August 2006
Photo: OCA



DAN GRAHAM
ISP Oslo, 13 September 2006
Photo: OCA



ADAM SZYMCZYK
ISP Oslo, 25 October 2006
Photo: OCA



LARS BANG LARSEN
ISP Oslo, 20 September 2006
Photo: OCA



LAURA HORELLI
ISP Oslo, 18 October 2006
Photo: OCA

Verksted was launched by Office for Contemporary Art Norway in 2003 as a series of publications and seminars focused on current discourses relating to contemporary cultural production, philosophy and aesthetics. Verksted was expanded in 2006 as part of OCA's programme with a renewed commitment to exploring the relationship between philosophy and aesthetics in the form of inter-related seminars and workshops, in addition to publications. Throughout 2006, the seminars concerned issues relating to the politics of space, place and spatialization. For example, they asked why the more critical works of art and art practices of the past century have been those with rational, even architectural underpinnings. In addition, the series of publications and seminars explored how culture on the whole is seamed with the economic, the political and the social. The publications do so by exploring not only the most recent tendencies in art production, but also by reviewing how particular historical points exploring political radicality throughout the Modernist period have been interpreted. In 2006, Verksted was organized by Marta Kuzma, Director of OCA, in collaboration with Peter Osborne, at the Centre for Research in Modern European Philosophy (CRMEP), London. The CRMEP is a centre for postgraduate study and doctoral research in European philosophy with an emphasis on broad cultural and intellectual contexts and a distinctive sense of social and political engagement. This resulted in four publications: *Art of Welfare #7*, *ISMS1 #8*, *ISMS2 #9* (Upcoming), *Draft Deceit #10* (upcoming).

The Art of Welfare

The Goethe Institute, 50
Prince's Gate, London, UK
27 January 2006, 10:30–18:00

The artists Michael Elmgreen (b. 1961, Denmark) and Ingar Dragset (b. 1969, Norway) have collaborated since 1995 on the production of *powerless structures* – sculptural installations that perform institutional critique in relation to sexual and other political identities. *The Welfare Show*, originally produced at Bergen Kunsthall in Norway in 2005, addressed aspects of welfare society, as implemented in the Scandinavian model of a democratic society. This model, engineered and marketed in the 1950s, has steadily deteriorated since the 1970s in response to a globalized economy. *The Art of Welfare* was a one-day conference, in tandem with the opening of *The Welfare Show* at the Serpentine Gallery in London, which explored artistic and political aspects of *The Welfare Show*.

Topics included: politics as content and the politics of artistic form; the Scandinavian model of welfare as a socio-spatial form of experience; the current viability of the welfare state and its possible future forms; and institutional critique and relational aesthetics.

Programme:

Introduction

Marta Kuzma (Director, Office for Contemporary Art Norway, Oslo)
Solveig Øvstebø (Director, Bergen Kunsthall, Bergen, Norway)

Lecture 1

The Politics of Content and Politics as Form

Peter Osborne (Centre for Research in Modern European Philosophy, London, UK)

Peter Osborne situated Elmgreen and Dragset's *The Welfare Show* in the context of an ongoing search for a "modernism with social content". The talk explored the relationship between the politics of "content" and the politics of "form" and asked how this relationship is transformed in post-conceptual works. Peter Osborne is Professor of Modern European Philosophy at Middlesex University, London and editor of the journal *Radical Philosophy*. His books include *The Politics of Time: Modernity and Avant-Garde* (1995), *Philosophy in Cultural Theory* (2000) and *Conceptual Art* (Phaidon, 2002). He has contributed widely on questions about the philosophical status and character of contemporary art, with a special emphasis on Concept and Construction in Contemporary Art.

Lecture 2

Modernity and Order: Architecture and the Welfare State

Jeremy Till (Professor of Architecture at the University of Sheffield and Director of Sarah Wigglesworth Architects.)

Publications include *Architecture and Participation and Architecture and the Everyday*. He was recently (2006) appointed curator of the British Pavilion in the 2006 Venice Architecture Biennale. A discussion of the elision of the ordering tendencies of modernity and architecture as manifest in the spatial provision for welfare, using the iconic 1960s building of Park Hill, Sheffield as a case study.

Lecture 3

Outsourcing the Welfare State

Thomas Hylland Eriksen (Professor, Department of Cultural Complexity, University of Oslo)

Thomas Hylland Eriksen has worked with the politics of identity, ethnicity, nationalism and globalization from a comparative perspective. He has published widely on the cultural complexity of Norway, either with a focus on Norwegians or the multi-ethnic character of contemporary Norway.

Lecture 4

Participation and Social Conscience Claire Bishop (Leverhulme Research Fellow in Curating Contemporary Art department at the Royal College of Art, London)

Claire Bishop is the author of *Installation Art: A Critical History* (Tate, 2005) and *Antagonism and Relational Aesthetics* (October no.110, 2004), and writes for a number of magazines including *Artforum* and *Tate Etc.* Her current research addresses the politics of spectatorship in relational and socially engaged art practices.

Lecture 5

Crumbling from Within? The Micro-foundations of Welfare States Victor D. Norman (Professor of International Economics at the Norwegian School of Economics and Business Administration, Oslo, Norway)

Norman is an economist, politician, and journalist who served as Minister of Labour from October 2001 to March 2004 in Norway. His book with Avinash K. Dixit, *Theory of International Trade: A Dual, General Equilibrium Approach*, is considered a major contribution to the understanding of international trade.

Panel Discussion

The speakers were joined by the artists Elmgreen and Dragset for a general discussion.

The Art of Welfare was supported by the Office for Contemporary Art Norway and organized by OCA in cooperation with The Center for Research in Modern Philosophy (CRMEP), Middlesex University, London and the Serpentine Gallery, London. Additional support was provided by the Serpentine Gallery, The Royal Norwegian Embassy in London, the Goethe Institute, and the British Council.

Draft Deceit (Addendum)

AHO (Oslo School of Architecture) Maridalsveien 29, Oslo
18 February 2006, 11:00-19:00

The full day seminar *Draft Deceit (Addendum)* was held 18 February at The Oslo School of Architecture and Design (AHO) and was attended by 220 persons including members from the art, architectural and academic community. It addressed issues explored within the exhibition *Draft Deceit* – the relationship between the artist and society via the issues of form and aesthetics explored by conceptual artists in the 1960s. In a series of discussions, the seminar approached the way in which artists such as Dan Graham and Lawrence Weiner view their work in relation to their practice in the 1970s via the light thrown by the exhibition on the post conceptual character by contemporary art and through the standpoint of other artists who find these practices relevant to their own. Discussions focused on the use of language as a sculptural device; incompleteness as a project; the investigation of the structural properties of film; and the adoption of architectural tropes as political criticism.

Programme:

Introduction

Marta Kuzma (Curator, *Draft Deceit*)

Platform 1

**Contradiction and Complexity:
The Architectural Trope as Redeemer**

Dan Graham (Artist, New York)
Carol Bove (Artist, New York)

Corey McCorkle (Artist, New York)
Moderator: Peter Osborne (CRMEP, London)

Platform 2

The World Is Now Less Noun Than Verb (Lawrence Weiner)

Lawrence Weiner (Artist, New York)
Matias Faldbakken (Artist, Oslo)
Olav Westphalen (Artist, New York)
Moderator: Jörg Heiser (Co-Editor, FRIEZE, Berlin)

Platform 3

Cinema Written on Itself

Torbjørn Rødland (Artist, Oslo)
Kerry Tribe (Artist, Los Angeles)
Moderator: Ina Blom (Dept. of Art History, University of Oslo)

Screenings

John Baldessari's *Baldessari Sings Lewitt*, 1972
Gordon Matta-Clark's *Conical Intersect*, 1975, and *Splitting*, 1974
Lawrence Weiner's *Passage to the North*, 1981

Organized by OCA with additional support from AHO, The University of Oslo, and the Architectural Association, Oslo.

ISMS: Recuperating Political Radicality in Contemporary Art

1. Constructing the Political in Contemporary Art

AHO (Oslo School of Architecture) Maridalsveien 29, Oslo
20 April 2006, 13:00-18:00
21 April 2006, 11:00- 18:00

"The painfulness of experimentation finds response in the animosity towards the so-called isms: Programmatic, self-conscious, and often collective art movements" Theodor W. Adorno, *Aesthetic Theory*

This first seminar on the subject of ISMS: *Recuperating Political Radicality 1. Constructing the Political in Contemporary Art* focused on the complex and problematic relationships between artistic movements, political movements, and individual works. Specific focus was placed on current dilemmas facing art production, how it is for a work to function "critically" today, and how this relates to or in fact, neglects, politics.

20 April:

Introduction

Marta Kuzma (Director, Office for Contemporary Art Norway, Oslo)

Lecture 1

***Imaginary Radicalism: Notes on the Libertarianism Of Contemporary Art* Peter Osborne (Center for Research in Modern European Philosophy, London, UK)**

Lecture 2

***Film as a Vehicle for Social Changes* Hito Steyerl (Artist and Filmmaker, Munich, Germany)**

Lecture 3

What to do with what is Left?

Marius Wulfsberg (Dept. of Literature, University of Oslo, Norway)

21 April

Lecture 1

Otto Muehl – On Painting Considered as a Communist (Non) Art

Eric Alliez (Center for Research in Modern European Philosophy, London, UK)

Lecture 2

Anti-Capitalism

Stewart Martin (Center for Research in Modern European Philosophy, London, UK)

Lecture 3

A Seam with the Economic: Art, Architecture, Metropolis

David Cunningham (School of Social Sciences, Humanities & Languages, University of Westminster, London, UK)

Lecture 4

Art, Television and Biopolitics

Ina Blom (Dept. of Art History, University of Oslo, Norway)

Conclusion

ISMS1 was organized by Office for Contemporary Art Norway in cooperation with The Center for Research in Modern European Philosophy (CMREP), Middlesex University, London, the research project *Aesthetics at Work*, The University of Oslo (UIO), Oslo School of Architecture and Design (AHO) and Oslo Architectural Association (OAF). Supported by Oslo School of Architecture and Design (AHO), Oslo Architectural Association (OAF) and The University of Oslo (UIO)

ISMS: Recuperating Political Radicality in Contemporary Art

2. Populism and Genre

The Auditorium Tate Britain, Millbank, London, UK
14 October 2006, 10:30–17:30

Populism and Genre continues the investigation of the general theme of the ISMS series: the complex and problematic relationships between artistic movements, political movements, and individual works. The question of populism has been at the heart of debates about both the political and the formal aspects of contemporary art in Britain since the mid 1990s. This conference examined the concept of populism via the issue of genre: specifically, the changed status and functioning of genres within contemporary art, after the decline in the independent significance of traditional media (painting and sculpture), and in the context of the increasing individualism of contemporary art. Particular attention was paid to: the status of genres as social forms; art's relations to mass media genres; the strategic use of genre within post-conceptual practice; and the political functioning of genres as carriers of populism.

Programme:

Introduction:

Peter Osborne

Peter Osborne is Professor of Modern European Philosophy at Middlesex University, and a member of the editorial collective of the journal *Radical Philosophy*. He has written numerous essays on philosophy and art, and is currently composing a book on the ontology of Post-conceptual art.

Lecture 1

Victor Burgin: Populism, Genre and the Blank Canvas

Victor Burgin is an artist and writer, and is Professor Emeritus of History of Consciousness at the University of California, Santa Cruz. The most recent monograph of his visual work is *Voyage to Italy* (Ostfildern, Cantz, 2006), and his most recent book of essays is *The Remembered Film* (London, Reaktion, 2004). Other books include the retrospective monograph *Victor Burgin* (Barcelona, Fundació Antoni Tàpies, 2001), *In/Different Spaces* (1996), *Some Cities* (1996), *The End of Art Theory* (1986), *Between* (1986) and *Thinking Photography* (1982).

Lecture 2

John Kraniauskas: Eva Peron as the Image of Peronism

John Kraniauskas teaches Latin American Literary and Cultural Studies at Birkbeck College, University of London and is co-editor of the Journal of Latin American Cultural Studies. He is currently completing two books: *The Work of Transculturation* and *Eva-Peronism: Literature and State Form*.

Lecture 3

Marta Kuzma: The Role of Sex in Representations of Scandinavia in the 1970s

Marta Kuzma is Director of the Office for Contemporary Art Norway. A postgraduate on the MA in Aesthetics and Art Theory at Middlesex, she was formerly Director of the Soros Centre for Contemporary Art in Kyiv and the Washington Project for the Arts. She has curated numerous exhibitions including *Manifesta 5* (San Sebastian, 2004) and *Draft Deceit* (Oslo, 2006).

Lecture 4

Eric Alliez: Capitalism, Schizophrenia, and Consensus: Of Relational Aesthetics

Eric Alliez is a French philosopher. He is Senior Research Fellow in Modern European Philosophy in the Centre for Research in Modern European Philosophy at Middlesex University. His books include *Capital Times* (1991; trans. 1996), *The Signature of the World: What is Deleuze and Guattari's Philosophy?* (1993; trans. 2004), *De l'impossibilité de la phénoménologie* (1995; 2006), *La Pensée-Matisse* (with Jean-Claude Bonne, 2005).

Lecture 5

Jutta Koether: Metalists Moments: A Performative Presentation

Jutta Koether is an artist, writer and musician. Throughout the 1980s she was a regular contributor to the Cologne music and art journal *Spex*, in which she experimented with numerous genres of art writing. Her artist's books include: *f* (1987), *20 Minuten* (1989), *massen* (1991), *The Inside Job* (1992) and *Desire is War* (2003). Her recent show *I Is Had Gone* (Thomas Erben Gallery, 2005) was a survey of installations and paintings from the last fifteen years.

Metalist Moments will be a performative presentation in which one might find moments of the "cruel cure" (as in Artaudian theater). Some forced participations through the elements of Sound, Paintings, Nerves might occur; a string of evidence of a post-and-beyond conceptual practice (Electrophilia, Club in Shadow, Renegade Painting, I Is Had Gone, Fantasia Colonia ...), of its light and logic. Touch and Disintegrate! Objects and words of unknown form and purpose might emerge. The Crush is On!

ISMS2 was organized by Office for Contemporary Art Norway in cooperation with The Center for Research and Modern European Philosophy, (CRMEP), Middlesex University, London.

Publications

Verksted #8 2006

ISMS: Recuperating Political Radicality in Contemporary Art 1. Constructing the Political in Contemporary Art

Editors: Marta Kuzma and Peter Osborne

Introduction by Marta Kuzma and Peter Osborne, with essays by Peter Osborne, Hito Steyerl, Marius Wulfsberg, Eric Alliez, Stewart Martin, David Cunningham, Ina Blom.

The book reflects the seminar, ISMS 1. which, organized by OCA, took place at the School of Architecture and Design in Oslo in April, 2006. The seminar addressed the complex and problematic relationships between artistic movements, political movements, and individual works. Specific focus was placed on current dilemmas facing art production, how it is for a work to function "critically" today, and how this relates to or, in fact, neglects politics.

The essays in *Constructing the Political in Contemporary Art* take a step back from the immediate institutional context of recent attempts to reconnect contemporary art to the politics of 1960s and 1970s, in order to reflect upon some of the theoretical issues at stake: the critical structure of the artwork as a site of a dialectic of individuality and collectivity (Peter Osborne), the power of its indexical or "documentary" aspects (Hito Steyerl and Marius Wulfsberg), its use-value as an archive of "intensive life" (Eric Alliez), its "seam with the economic" (David Cunningham), the limits of its "relational possibilities" (Stewart Martin), and its role in making visible the "immaterial" labour of "cognitive capitalism" (Ina Blom).

Verksted #7, 2006

Art of Welfare

Editors: Marta Kuzma, Peter Osborne

Managing Editor: Paul Brewer

The book reflects the seminar, Art of Welfare, which, organized by OCA, took place at the Goethe Institute in London in January 2006. The seminar was held in conjunction with Elmgreen and Dragset's exhibition, The Welfare Show, – initially produced by Bergen Kunsthall – which opened at the Serpentine at the same time. The artists Michael Elmgreen and Ingar Dragset have collaborated since 1995 on the production of "powerless structures" - sculptural installations that perform institutional critique in relation to the sexual and other political identities. The seminar addressed aspects of the welfare society as implemented in the Scandinavian model of a democratic society. This model, engineered and marketed since the 1950s, has steadily deteriorated in response to a globalized economy. The book reflects on the contents of this seminar and explores the artistic and political aspects of the notions around welfare. Topics include: politics of content and politics of the artistic form; the Scandinavian model of welfare as a socio-spatial form of experience; the current viability of the welfare state and its possible future forms; and institutional critique of relational aesthetics. Introduction by Marta Kuzma and essays by Peter Osborne, Jeremy Till, Thomas Hylland Eriksen, Claire Bishop and Victor Norman.

Verksted #5/6, 2006

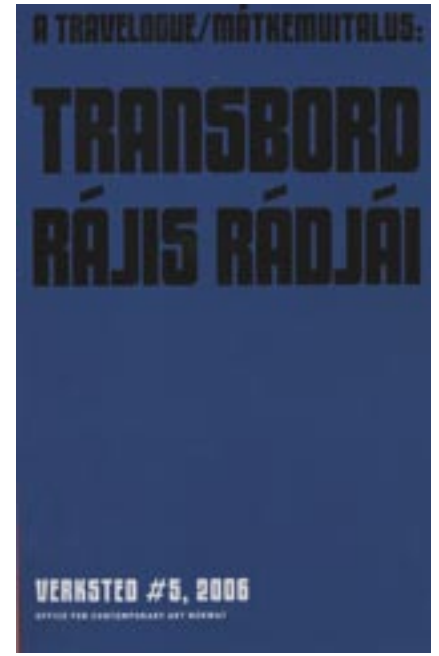
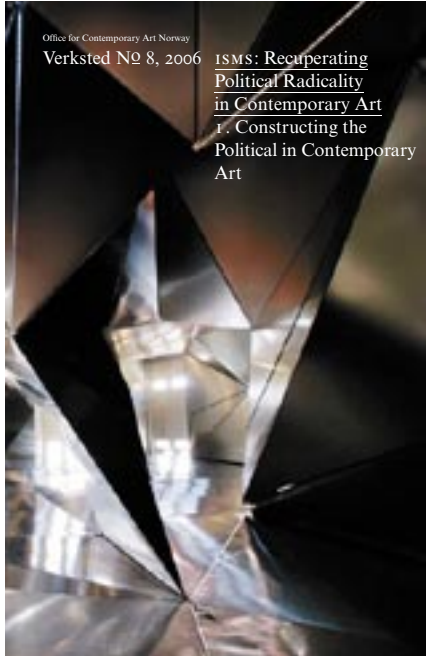
Travelogue: Gâp Ha Nôi/ Transbord – Râjís Râdjái

Editors: Ute Meta Bauer and Stephanie von Spreter, Subeditors for #5: Geir Tore Holm and Søsja Jørgensen. *Verksted #5/6 is a double edition featuring two travelogues.*

Verksted #5 presents the documentation of a travelling seminar entitled Transbord – Râjís Râdjái, which took place in September/October 2004. By initiative of former director of OCA, Ute Meta Bauer, and the artists Geir Tore Holm and Søsja Jørgensen, a group of cultural producers investigated the cultural situation of the Sápmi, thereby moving across the state boundaries of Norway, Sweden, Finland and Russia. Whilst giving cultural producers from different backgrounds the chance to get into dialogue, issues such as ethnicity, culture and borders, nationalism, cultural activism, communication and education were discussed. An essay by Kaisa Malinemi Lindbach gives an account of the seminar's results and experiences as well as an overview of Sápmi culture and related questions, opportunities and problematics today.

Verksted #6 documents the Cultural Programme on the occasion of the Royal Norwegian visit to Hanoi, Vietnam in October/November 2004. For this Cultural Programme, Office for Contemporary Art Norway invited the artists Magne Furuholmen, Olav Christopher Jenssen, Per Kleiva and Mette Tronvoll as well as the filmmaker Hans Petter Moland to participate in a programme taking place in Hanoi shortly before and during the Royal Visit to Vietnam. This publication

documents the diverse events of the visit, including collaborations with the Hanoi University of Fine Art and the Hanoi University of Film and Theatre, which took the form of a print, film and photography workshop, lectures by the Norwegian participants and an exhibition showing the results of the collaborations between the Norwegian artists and Vietnamese students. The visit also included a series of concerts by Magne Furuholmen with his band and the Vietnamese film premiere of Hans Petter Moland's *The Beautiful Country*.



VERKSTED # 8, 2006
ISMS: Recuperating Political
Radicality in Contemporary Art
1. Constructing the Political
in Contemporary Art

VERKSTED# 7, 2006
Art of Welfare

VERKSTED #5/6, 2006
Travelogue: Gặp Hà Nội/Trans-
bord - Rájis Rádjáí

In 2006 OCA contributed to the following biennial participation:

The 27th Sao Paulo Biennale

Lars Ramberg was selected by Jose Roca, one of the curators of the upcoming Sao Paulo Biennale to participate in the international exhibition with a project entitled *We Intended to Sing the Love of Danger, the Habit of Energy and Fearlessness*. Ramberg focused on the story of Venturo, a conceptual summerhouse designed by Matti Suuronen in the late 1960s. Having located an original cabin, the artist renovated it and presented it in Sao Paulo as part of a sculptural installation that addresses the different perspectives around ideas of futurism, both in a historical and contemporary sense.

In addition to the Venturo installation, Ramberg presented *Palast des Zweifels* (Palace of Doubts). First realized on the roof of the Palast der Republik in Berlin in 2005, the artist worked with the German film director Julia Novak to record the project. Similar to Andy Warhol's *Empire*, Ramberg's film is 6 hours in length and consists of an uncut real time recording of the project.

This 27th Sao Paulo Biennale – the chief curator of which is Lisette Lagnado, with co-curators Cristina Freire, Rosa Martinez, Jose Roca, and Adriano Pedrosa – has done away with national representations to draft a project that approaches two lines of thought – the sense of “construction” with “programs for life”.

Busan Biennale

Bodil Furu was invited by Manu Park to participate in the Busan Biennale 2006 in Busan, Korea from 16 September to 25 November. Held under

the title *Everywhere*, the exhibition was composed of three parts. Furu participated in the section entitled *A Tale of Two Cities: Busan-Seoul/Seoul-Busan*. Furu presented the films, *6 x 17* (2004) and *En plass i solen* (A Place in the Sun) (2004).

Liverpool Biennale

OCA supported the participation of Sissel Tolaas in the Liverpool Biennale as curated by Gerardo Mosquera and Manray Hsu. The character of the Biennial was shaped by the rapid development of Liverpool's centre, as this city in transition gears up to its position as European Capital of Culture 2008. Tolaas' project was located within the International O6 section whereby the artist conducted an experiment working in tandem with the local community to collect smells from the four quarters of the city and develop a new vocabulary for describing them.

The 47th October Art Salon: The Belgrade Biennial

René Block, Director of the Kunsthalle Museum Fridericianum in Kassel is this year's designated curator for the Belgrade Biennial, scheduled for 29 September through 5 November 2006 under the title *The 47th October Art Salon*. The theme of the biennial was “Art, Life, and Confusion”, which explores the relationship between art and life amid a collapse of political systems, dissolution of existing value systems, and massive social changes brought about by globalization. As a result of a research visit to Oslo, Block selected the following artists to participate in the biennial: Toril Goksøyr & Camilla Martens, Kim Hiorthøy, Matias Faldbakken, Vibeke Tandberg.

The California Biennial

Synne Bull and Dragan Miletic were invited by American curator Elizabeth Armstrong to participate in the California Biennale at the Orange County Museum of Art in Newport Beach, California, USA 1 October–31 December 2006. The artists contributed a work entitled *The Island of Pelicans* (2002), which relates to urban ecologies.

The 9th Havana Biennial

Kjetil Berge, Gillian Carson, Morten Viskum and Sissel Tolaas were invited to participate in the 9th Havana Biennial from March 27- April 27 2006. The curators were Nelson Herrera Ysla, José M. Noceda Fernández, Ibis Hernández Abascal, Margarita Sánchez Prieto and José Fernández Portal.

The Edvard Munch Award

The Edvard Munch Award for Contemporary Art was initiated and developed in 2004/2005 by the Office for Contemporary Art Norway to enhance exchange in international contemporary art and highlight the importance and ongoing influence of the Norwegian artist Edvard Munch (1863-1944). The award is the highest prize for international contemporary art given in Norway. Since its inception, the award has evolved into an important acknowledgment of artists whose practices engage critically with social and political issues and contexts. The Award celebrates the exceptional attitude of Edvard Munch and his ability to translate what he sensed in society into his own artistic language. The award is intended to support the development of a new work and to cover living expenses during a six-month residency in Norway. The residency is situated at the Munch Estate at Ekely in Oslo and the award consists of a grant of approximately 350,000 NOK.

Award Winner 2006 - Alice Creischer

The Edvard Munch Award for Contemporary Art 2006 was awarded to the German artist, writer and curator Alice Creischer by H. M. Queen Sonja of Norway on 14 November 2006.

Socio-political issues are at the very crux of the artistic practice pursued by Alice Creischer. Rather than concentrating on the production of individual works, the artist centers on the process of inquiry to illuminate particular political histories of given contexts. Concepts of time, labour, and exploitation are investigated in projects whereby Creischer sets out a scenography in positioning her discourse. Adopting prop-like devices and meticulously

crafted and sewn objects, Creischer choreographs a space within a system of coordinates that deconstruct yet another set of given historical relations. By setting up different scenarios in a simultaneous manner, Creischer transposes a world history in relation to Karl Marx's concept around the original accumulation of capital. For *The Greatest Happiness Principle Party* held at the Secession in Vienna in 2001, Creischer developed an exhibition layout by abstracting from theoretical research around the machinations of politics and business and their culture. The artist referenced a real historical event by transforming an intended gallery into an allegorical space. Framed within the backdrop of 1931, the project unfolds within a fixed point in time; the bank Austrian Credit Institute has rented one of the rooms of Secession for a party. It is a party without any major conflicts. The viewer learns certain historical facts; that the bank triggered the second major world economic crisis through speculation in the Balkans. In an inventive staging of simultaneous scenarios, Creischer intertwines the premise of reason set out in the Enlightenment with the transformation of existence into value as proliferated by an ever-expanding market economy. Extending beyond artistic production, Creischer has also been prolific in her critical writings and curatorial projects. In 2002, together with Andreas Siekmann, she curated *Violence on the Margin of All Things* at the Generali Foundation in Vienna. Uniting approximately twenty different artistic contributions from the U.S., Argentina, and Europe, the project addressed the theme of militancy in terms of its historic and artistic modes. Creischer and Siekmann drew on historical positions as reference material

to integrate the entirety of the project into a theater situation with the exhibition architecture arranged as stage and backstage. These projects, among many others realized in past years, led the international jury for the Edvard Munch Award for Contemporary Art 2006 to select Alice Creischer. The Oslo-based artist residency commenced in Spring 2007. Creischer will also participate in a solo exhibition at MACBA in Barcelona in Fall 2007.

Ekely

In 1916 the Norwegian artist Edvard Munch (1863-1944) bought a house and studio at Ekely to the west of Oslo, where he lived and worked until his death in 1944. The years between 1916 and 1944 are considered a significant period for Edvard Munch's body of work. Munch donated his property at Ekely together with his works to the city of Oslo, which opened the Munch Museum at Tøyen/ Oslo in 1963.

An artists' colony was established at the historically important location of Ekely during the 1950s. The 17 buildings of the colony, designed by the Norwegian architects Wenche Selmer and Jens Selmer, consist of several houses that combine living and studio facilities.

The Sponsors

The Edvard Munch Award for Contemporary Art is made possible by the Office for Contemporary Art Norway, and the Norwegian Ministry of Culture and Church Affairs. The residency at Ekely is made possible by the Norwegian Ministry of Foreign Affairs. Generous sponsorship for this year's edition of the award is made by Snøhetta AS.



Edvard Munch 75 Years Old in
the Winter Studio at Ekely,
1938
Photo: Ragnvald Væring
Copy in the Munch Museum
Archives, Oslo



Ekely
Photo: Nico Sellevoid

next page

ALICE CREISHER
*Apparat zum osmotischen Druck-
ausgleich von Reichtum bei der
Betrachtung von Armut, 2005.*
Installation view Gesellschaft
für Aktuelle Kunst, GAK,
Bremen, Foto: GAK, Julia Baier



OCA in the Press

In 2006 OCA was mentioned in 34 articles in the Norwegian press. 15 of these were devoted to the Edvard Munch Award for Contemporary Art. There were 4 articles in the international press.

OCA Web statistics

www.oca.no Numbers from July-December 2006

Month:	Requests:	Average per day:
Jul 2006	18.993	633,1
Aug 2006	42.879	1429,3
Sep 2006	47.536	1584,5
Oct 2006	61.233	2041,1
Nov 2006	68.038	2267,9
Des 2006	40.567	1352,2

Average: 1551,4 requests per day

Approximately 20 % of the requests were from domains under .no. 60% from.com, .net and unknown domains, and 20 % from other countries, with Germany on top.

85% went directly to www.oca.no, the rest used search engines or links from other websites.

«Triologi» Amar Kanwar Kunststutningsmuseet, til 5. mars. Sterke personligheter influert av indisk

Vi tenker ikke på det til hverdags, men kunstnere har på bereget ville sett annerledes ut uten India.

Etter et møte med de tre kunstnerne ble det besluttet å produsere en film som skulle vise deres kunst og

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OCA arrangerer seminar i London

Den 14nde oktober arrangerer OCA seminaret ISMS 2: Recuperating Political Radicality in Contemporary Art i Tate Britain uten et eneste norsk deltaker.

De fleste som har deltatt på noen av OCAs forskjellige arrangementer har sikkert usselt over at som foregår på engelsk.

Det eneste innslaget som har med den nordiske kunstnermiljøet å gjøre på OCA-seminaret ISMS 2 i Tate Britain er OCA-leder Marta Kuzmas innlegg The Role of Sex in Representations of Scandinavia in the 1970s.

OCA's jobb handler vel enkelt sagt om import/eksport av kunstnere og ideer. Jeg kan ikke se at det er noe eksport involvert her.

Pressemelding om ISMS 1 >>> Pressemelding om ISMS 2 >>>

[Utskriftsversjon uten kommentarer]

Å fremme nordmennene helt må da være den ultimate profesjonserkjennelse av norsk kunstliv! Spok til side, det hadde vært interessant å vite hva det faktisk kostet OCA å gjøre dette.

Man fristes til å tenke på Roseum i Malmö, hvor Charles Esche lagde en glimrende plattform for internasjonalt samtidskunst uten å tenke på hverken lokal kunstmiljø eller publikum.

kommentert av: Manus Wätz 06.10.2006 10:32

Til fakta

1. Verkted-seminarene utgjør en liten del av en mengde aktiviteter som utgjør OCAs arbeidsområde.

2. Hovedfunksjonen til Verkted-seminarene er å skape en intellektuell kontekst om internasjonalt kunstteori (nettopp, ikke norsk kunstteori).

3. Verkted-seminarene foregår på engelsk fordi en stor del av deltakerne verken er norske eller snakker norsk.

4. Det fjerde Verkted-seminaret i år, ISMS 2: Populism and Genre, finner sted på Tate Britain i London 14. oktober.

5. I forbindelse med dette fjerde seminaret betaler CRMEP kostnader til utstyr, foreleserens reise og honorarer.

6. Når Tate er vert for den andre delen av ISMS, drar OCA nytte av det eksisterende samarbeidet mellom CRMEP og Tate Britain.

7. Forelesningen Representations of Sex in Scandinavia vil bli holdt på ISMS2: Populism and Genre, tar for seg representasjonen av Skandinavia som en konstellasjon av seksuell utopi på 60- og 70-tallet.

Forfatteren forsøker å forlate dette oppkonstruerte bildet, ved i stedet å reetablere tilknytningen mellom

06.10.06

Dagens nyheter

Publisert 1. okt 2006 13:03

Ge konsten svängur in Norge

Norge håller en storstilted mæisereform på et åkka lthop. Kanaké kan den norska situationen fungera som en väckarkraft för ett svenskt kulturliv, som efter år av socialdemokratiskt beskydd står inför nya utmaningar.

«Nasjonalmuseet for kunst, arkitektur og design» är en sammanslagning av fem institutioner - Museet for samtidskunst, Nationalgalleriet, Riksställningar, Arkitekturmuseet och Konstmuseet. De sloes 2003 samman till ett megenmuseum, som enligt planerna skall inrymmas i en ny byggnad i centrala Oslo.

Rakt igjennom hela organisationen skall byråkratiska beteckningar ersatta det som en gång var en rad fria institutioner. Oslos Nasjonalmuseum är här senare regeln än undantaget.

Det norska kulturdepartementet har under senare år genomfört en reform som minskat antalet museer från 900 till 100 "enhetar" - alltså till 100 privata stiftelser med statligt stöd.

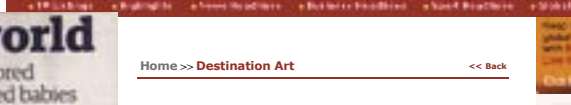
Norska stiftelser faller inte under offentlighetsprincipen, vilket gör att kulturinstitutioner är betydligt mindre genomskynliga än andra institutioner. De kan i hög grad själva bestämma hur mycket innsyn i sitt arbete som de vill att utomstående ska ha.

Den norska utvecklingen på museumområdet är därmed rakt motsatt den svenska, där avknoppning och avlastning låg bakom bildandet av Moderna museet. Samma princip verkar också ligga bakom tanken på ett nytt designmuseum i Stockholm, något som skulle frigöra mer av tid och kraft för Nationalmuseum.

Sammanslagningen har genomförts utifrån byråkratiska intressen, med dels bakom påståenden om bättre och snabbare kulturutbytte - på konstens egna villkor. Men när argumenten inte stämmer med hur det konstnärliga fältet faktiskt utvecklas - då vidgas klyftan mellan curatorer och konstnärer å ena sidan och en tydlig museielitning och politiska myndigheter å den andra.

I Norge har argumenten för sammanslagningarna handlat om genöverskridande, om en ny "konstslöjdetröskel" (Arts & Crafts) där gränserna mellan arkitektur, design och konst skulle suddas ut - allt för nationens bästa.

Nasjonalmuseet blir den största och faktiskt enda kunsksparbärande institutionen i landet, med makt och inflytande därefter. I förlängningen hotas konstens frihet och



Home >> Destination Art

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Destination Art

Saturdays @ 1430 GMT Repeated Saturdays @ 2130 GMT & Sundays @ 0330 and 1030 GMT

Following the success of Destination Music, this Quarter BBC World launches Destination Art - a new series which travels the globe exploring the contemporary art scene.

Each episode visits a different country and highlights its cultural and social diversity through the medium of art. In Australia, for example, Destination Art profiles three key Aboriginal artists.

Destination Art is a series that will both inspire and illuminate all that is best in the field of creativity.

19th August: Tokyo This week, Destination Art is in the vibrant city of Tokyo where Asian and Western art styles meet.

26th August: Israel Destination Art visits Israel to focus on the burgeoning contemporary art scene in the 24 hour city of Tel Aviv.

2nd September: Oslo Destination Art goes Nordic to introduce established and burgeoning artists from the contemporary art scene in Norway.

9th September: Berlin The Destination Art spotlight falls on Berlin, an epicentre of European contemporary art. When the Berlin wall came down in 1989, the artists moved in, attracted by the city's bohemian image, affordability and liberalism.

16th September: Mexico City Destination Art reports on the contemporary art scene in a city of social extremes. Meet Hector Zamora and Francis Ayo, two artists who take their inspiration from the lifestyles of the local people and Betsabe Romero who turns old car parts into art.

23rd September: Canada Details to follow soon.

30th September: Moscow Details to follow soon.

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etterbørs

Komplisert for Kuzma

Inhabill: OCA-leder Marta Kuzma er inhabill i saker der konkurrenter av samboerens kunstnere skal vurderes, mener Evvin Snått, professor i jus. Parodi: Bildekunstneren Jon Lovdahl har kommentert denne habilitetsdebatten ved å parodierte «den ufurdagelige galleristen».

KUNST ... OCA ...

... kan vi konse ...

Vi er på jakt etter ... Argument

Marta Kuzma

London, UK, OCA's Verksted seminar
Art of Welfare at the Goethe
 Institute

Kassel, Germany, meeting with the
 Nordic Committee and appointed
 curator of Nordic Pavilion,
 René Block, to discuss Nordic
 Representation in Venice 2007

Berlin, Germany, visitation of the Berlin
 Biennale and for a meeting with
 international members to discuss
 the further development of the
 OCA Trust

London, UK, meeting with Radical
 Philosophy to develop Verksted
 Seminars/Series for 2006

Lofoten, Norway, LIAF06

Berlin, Germany, to meet with Alice
 Creischer, the 2006 recipient
 of Edvard Munch Award
 for Contemporary Art, to
 discuss Award ceremony and
 presentation in November 2006

New York, USA, to conclude on the
 [OCA, NYC] space

London, UK, OCA's Verksted seminar
ISMS 2. Populism and Genre at
 the Tate, and for an OCA Board
 meeting

Belgrade, Serbia, to attend and visit the
 October Salon (the Belgrade
 Biennale)

Bergen, Norway, to participate in
 seminar with Laura Horelli at the
 Art Academy

Venice, Italy, to research and identify
 alternative locations for
 Norwegian Representation in
 future Venice Biennale

New York, USA, to develop plans
 around Tom Sandberg's
 exhibition scheduled to open at
 P.S. 1, NYC in February 2007.
 Meetings with P.S.1's Director
 Alanna Heiss

Velaug Bollingmo

London, UK, OCA's Verksted seminar
Art of Welfare at the Goethe
 Institute

Copenhagen, Denmark, 4 meetings
 with the Nordic Council of
 Ministers in 2006.**

Basel, Switzerland, Basel Art Fair.*

Belgrade, Serbia, opening of the
 October Salon.*

Sao Paulo, Brasil, opening of the 27th
 Bienal de São Paulo

London, UK, OCA's Verksted seminar,
ISMS2 at Tate Britain and OCA's
 Board Meeting at the Norwegian
 Embassy

Berlin, Germany, Ifa arranged a EU
 conference for the Institutions
 dealing in art within EU.

Ida Lykken Ghosh

London, UK, OCA's Verksted seminar
Art of Welfare at the Goethe
 Institute

Lofoten, Norway, LIAF06

New York, USA, setting up [OCA
 NYC], meetings at PS1, The
 America-Scandinavia Foundation,
 Opening, Børre Sæthre at
 Participant Inc.

London, UK, OCA's Verksted seminar
ISMS2 at Tate Britain

Erikka Fyrand

Bergen and Trondheim, Norway,
 accompanying Dan Graham for
 lectures at the Art Academies in
 both towns. Research for OCA's
 International Visitors Programme.

London, UK, OCA's Verksted seminar
ISMS2 at Tate Britain

Heidi Marie Sellevold

London, UK, OCA's Verksted seminar
Art of Welfare at the Goethe
 Institute

Sten Are Sandbeck

Tromsø Film Festival, Norway,
 accompanying Barbara London,
 curator, MOMA, meeting director
 Lise Dahl, Tromsø Kunstforening,
 curator Knut Ljøgodt and director
 Anne Aaserud, Nordnorsk
 Kunstmuseum, and artists.

Bergen, Norway, accompanying
 Terrie Sultan, director, Blaffer
 Gallery, meeting director
 Solveig Øvstebø, Bergen
 Kunsthall, curator Anne Szefer
 Karlsen, Flaggfabrikken and
 artists.

Lofoten, Norway, accompanying Serhiy
 Bratkov, Artist, Ukraine, meeting
 director Svein Ingvoll Pedersen,
 Nordnorsk Kunstnersentrum,
 director Annika Wiström, LIAF
 and artists.

London, UK, OCA's Verksted seminar
ISMS2 at Tate Britain

*

Partly financed privately or by another
 institution

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Fully financed privately or by another
 institution

Key Figures & Comments

Key Figures & Comments

Expenses	2005	2006
Administration/ Salaries	2.476.770	2.653.679
Variable Costs	268.988	184.876
International Studio Programme	1.233.642	1.549.176
International Support	1.155.888	1.444.143
Biennials	396.465	598.085
International Visitor Programme	205.398	353.411
Public Programming	12.332	89.273
Travels/ Representation	335.745	365.834
Communication	87.537	147.204
OCA NY	0	222.455
Total	6.172.747	6.308.136

Income	2005	2006
Ministry of Cultural and Church Affairs	5.482.000	6.092.000
Ministry of Foreign Affairs	3.052.403	4.150.000
Arts Council Norway	0	245.000
Other	14.151	136.851
Total	8.548.554	10.623.851

Balance

2004	15.020
2005	1.418.839
2006	- 589.809*

Comments Key figures 2006

Salaries and external services, specifications

	2005	2006
Salaries	2.096.968	2.264.661
Social Security	328.352	323.667
Other salaries	51.450	60.057
Total	2.476.770	2.648.385

Fixed and variable costs, specifications

Rent, electricity	580.428
External fees	462.865
Travel	115.914
Other costs	535.428
Telephone	102.193
Office	1.198
Office machines	61.030
Communication	45.610
Hardware	77.038
Total	1.981.704

Specification Allocated support

(expenses excluding salaries, administration and variable costs)

Allocated support 2006

International Studio Programme	1.549.176
International Support	1.444.143
Biennials	574.348
Visitor Programme	353.441
Travel/ Representation (Incl. board members)	365.834
Communication	147.204
Ekely/ Munch Award	1.035.662
Total	4.169.808

*
Balance for 2006 is considerably lower than the previous years. This is due to an increase in programming compared with 2005, where there was a change in management. Expenses are booked at the time the underlying activity is performed or at the time OCA has an obligation to support the activity.

OCA Board/ International Board/ Staff

OCA Board 2006

Tom Remlov Chairman (Film and theatre producer, professor, Norwegian Academy of Film, Lillehammer)

Knut Brundtland (Lawyer, Oslo)

Deputy: Siri Meyer (Art Historian, Department of Cultural Studies and Art History, University of Bergen)

Hilde Hauan Johnsen (Artist, Tromsø/Bergen National Academy of the Arts)

Deputy: Ragnfrid Stokke (Head of Unit Visual arts, Arts Council Norway, Oslo)

Øystein Ustvedt (Curator, The National Museum of Art, Architecture and Design, Oslo)

Deputy: Eva Klerck Gange (Curator Exhibition and Collection, The National Museum of Art, Architecture and Design, Oslo)

Bente Sætrang (Artist, Oslo)

Deputy: Tiril Schrøder (Artist, Oslo)

Edvard Munch Award Jury

Roger Buerger, Artistic Director, Documenta 12, 2007 Kassel, Germany

Lynne Cooke, Curator, Dia Art Foundation, New York, USA

Marta Kuzma, Director, Office for Contemporary Art Norway

Jörg Heiser, Co-Editor of FRIEZE Berlin, Germany

Bartomeu Mari, Chief Curator, Museu d'Art Contemporani de Barcelona, (MACBA), Spain

Dirk Snauwaert, Director, Wiels, Brussels, Belgium

Staff

Marta Kuzma, Director*

Velaug Bollingmo, Head of External Relations**

Ida Lykken Ghosh, Head of Internal Relations*

Siri Koren Furre, Informations Officer (from April)*

Erikka Fyrand, Programme Coordinator for International Visitor Programme (from August)*

Birgitte Lie, Visitors Programme (until March)**

Sten Are Sandbeck, Programme Coordinator for International Studio Programme**

Claudia C. Sandor, Newsletter Editor (until November)***

Heidi Nilsen Sellevold, Programme Associate (maternity leave from June)*

Ole Slyngstadli, Head of Communication (until February)*

Research assistants

Tonja Boos***

Elisabeth Weihe***

Consultants

Paul W. Brewer

Peter Osborne

Lars Bang Larsen

Intern

Fleur van Muiswinkel (until June)**

*
Working full time

**
working part time

working by hours

Office for Contemporary Art Norway Annual Report 2006

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Image on the inside cover:

From LARS BANG LARSEN's
talk on Psychodelia
Bill Ham
Liquid Light show, late 1960's