

**Office for
Contemporary Art
Norway**

Annual Report 2007

Director's Foreword



ANE METTE HOL
*Untitled (After Sherrie Levine's
Art History)*, 2007 / Drawing,
29.7 × 42 cm / Courtesy of art-
ist, Sorlandets Kunstmuseum,
Lautom Contemporary, Oslo.

The following is an excerpt of a presentation made by OCA's Director, Marta Kuzma, at the Astrup Fearnley Museum of Modern Art in Oslo. The essay is neither intended as a direct account of the state of Norwegian contemporary art nor a laudatory account of OCA's past programme in 2007, as the Annual Report delves extensively into the organization's comprehensive programme for the year. Rather, this essay is intended as a contemplation of some issues related to the consensus, validation, and mediation around art and to consider these issues outside of a more immediate national frame in order to approach the paradigms facing the art world at present.

The Consciousness Projection

The air of indifference has long reflected a common modernist attitude. Glib and seemingly disinterested, the artist's projection, moreover adopted since Duchamp, mirrors an artist's attitude that states—this, as art (as art, good or bad). In 1965, Donald Judd declared, "If someone calls it art, it's art"—the artist's disavowal reflecting a gesture of autonomy serving to privilege the work of art while affirming the artist's recognition that, for the most part, an artwork's sustained existence is connected to the art institution despite the artist's essentially "disinterested interest."

What are the forces then that transform a "urinal," for example, into *Fountain* (1917) and Marcel Duchamp, for that matter, into a pioneer of modernism? How did a replica of a Brillo Box elevate Andy Warhol into an iconic figure of the artworld? And what exactly is it about a Piero Manzoni self-labelled can of *Merde d'Artista* that conveys a declaration of impertinent freedom, both summarizing and completing without owing anything to anyone? Unpredictability, openness, and absolute indeterminacy have, for over a century, come to characterize and to contribute to the very concept of art. A more enigmatic force called consensus, however, is often overlooked in relation to its determining role in confirming a work of art. If to understand consensus as framed by Thierry de Duve as an agreement among a community of critically inclined arbiters to examine further the possible economic, institutional, and ideological factors that might contribute to what then evolves into historical legitimation, it

is possible to consider as significant how social classes, especially the ruling and intellectual classes, preserve their social privileges across generations despite the myth that contemporary post-industrial society boasts equality of opportunity and social mobility achieved through education.

The prominent example, as illustrated in the tutelage of the Congress for Cultural Freedom in relation to Abstract Expressionism, introduces valid questions as to why a particular art movement becomes successful under a given set of historical circumstances by an examination of the specifics of patronage and the ideological needs of the powerful. Serge Guilbaut's *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom, and the Cold War* set out a scenario by which styles are generated as much from social factors outside the artworld as they are from the dynamics operating from within it. And yet to focus on this example alone leaves questions unanswered—if it had not been for the controversial national patronage in the form of CIA support, would an American painter such as Jackson Pollock have been deemed a peripheral figure in the artworld? Would Abstract Expressionism, for that matter, be situated as an explicitly American cultural production almost entirely within the framework of an ideological instrumentalization in the service of a liberal capitalist democracy? Pollock himself stated in 1944: “the idea of an isolated American painting, so popular in this country in the 1930s, seems absurd to me, just as the idea of creating a purely American mathematics would seem absurd. [...] In

another sense, the problem does not exist at all; or if it did, would solve itself: an American is an American and his painting would naturally be qualified by that fact, whether he wills it or not. But the basic problems of contemporary painting are independent of any one country.”

In 1975, Donald Judd published a notorious essay entitled “Imperialism, Nationalism, Regionalism,” writing “that the majority of people in the industrial nations are more alike than they are different. They all have some sort of rural and religious background one or two generations back, which they play with sometimes, but they work in the same factories and offices, and have the same amount of vague education, and live in the same awful houses and apartments with the same awful furniture. Their grandparents were removed, usually willingly, from a particular place, where there was some local culture. The present people don't believe what their grandparents believed. But they don't believe much that's new either. Mostly they fill up the space with ideas of nationalism. These industrialized, middle class people can't go back to the farm. They don't have much of a past. So the few people among them who want to do something, who don't like thoughtlessness, have to invent their own interests. Art is already international, it exists as such.”

Art framed as a “national phenomena” has evolved into something to be challenged – examples including the Russian avant-garde turning into the Soviet avant-garde to reflect its more politically correct category by the early 1990s and the categorical



GARDAR EIDE EINARSSON
Problems In American Civilization,
2006 / Framed found book (1952
edition of the book “Problems in
American Civilization” by Franklin
D. Roosevelt and the American
Supreme Court), 38 x 26 cm (framed)
/ Edition: Unique / Courtesy of
artist, the Private Collection of
Hydro, Oslo and STANDARD (OSLO),
Oslo



LENE BERG
Encounter - Gentlemen & Arseholes publication, 2006
 / *Gentlemen & Arseholes* first shown at No 9 i Exil, Oslo, Norway, October 2006 / Courtesy of the artist



SNORRE YTTERSTAD
 Detail from *On a tightrope a screw thinks shit*, 2008 / Plaster, wire, Swiss army knife, variable dimensions / Courtesy of the artist and Galleri Erik Steen, Oslo



BØRRE SÆTHRE
 "A Million Dreams A Million Scars", 1999 /
 Courtesy of the artist

American brand of Conceptualism later challenged by the exhibition *Global Conceptualism* held at the Queens Museum of Art in New York City in 1999. Focusing primarily on the Soviet bloc, South America and the African continent, the project signified that Conceptualism was not solely a result of the orgy of mass production and consumerism in North American and Western European economies during the 1950s, but also a reaction to the political dictatorships of South America and elsewhere to point to the changing relationships between the two spheres of visual representation and the drastic changes of the artist's role and audience expectation. The artist's process as identified as autonomous and correlating to other processes going on in the world was introduced in 1969 by *Live in Your Head: When Attitudes Become For* at the Kunsthalle Bern, a project that merged together practices from various global points of production.

Harold Szeemann, the curator of *Live in Your Head*, brought together over 70 international artists and effectively revolutionized the way art would be mediated in subsequent years. Szeemann became the first "independent curator" setting up the Agency for Spiritual Guestwork and co-founding the International Association of Curators of Contemporary Art (IKT). In Szeemann's words, the curator as "an individual well educated in the role in multi-tasking was launched in the form of an administrator, amateur, author of introductions, librarian, manager, accountant, conservator, financier, diplomat' to steer through the controlled chaos of exhibition making." He added that being a

curator "required a keen sense of history, the willingness to take risks intellectually, aesthetically and conceptually, and a curiosity about and respect for the way artists work." With the introduction of the independent curator as an important initiator and mediating agent between the artist and institution, an increase in the sector for culture and public administration in the artworld led to a further professionalization of the art world by the late 1970s.

The increased professionalization of the international art community introduced factors that influenced the criteria for validating a given artwork, principally with regard to the increased institutional focus on an idea of "public" and "audience." The institutional responsibility to public and audience often rose to disproportionate levels to dominate and motivate decisions around commissioning, exhibition making, and art production with the effect of larger budgets around production that challenge the institutional budgets for eventual realization. The classical division and separated functions of museums, galleries, and journals and the clear differentiation of curators, dealers/collectors, and critics eroded, leading to a strategic pooling of resources from either commercial galleries—now less rigid and more financially endowed—or in direct cooperation with artists themselves, a growing number of whom act as producers of their own large scale multi-media creations. This eroding away of the traditional categories of cooperation arrived with the further influence of powerful patrons and sponsors who tend toward the development of self-promotional agendas while col-

lectors arrived more prominently and publicly to initiate commissions on their own behalf, not to mention erect entire museums to publicize their collections. Recalling the *New York Times* critic Roberta Smith's review of the opening inaugural exhibition at the Broad Contemporary Art Museum in Los Angeles not too long ago—"The show with no name exemplifies an especially dismaying dance that museums must perform with their biggest donors. But as dances go, the evening is still young. In the end the Los Angeles museum doesn't need to own all of Mr. Broad's art; better that its curators have a chance to choose a few really great works. Public and private collecting has the best results when approached, like making art, as an act of individual imagination spurred by the desire to be different. The goal should be to do something that no one else is doing, not the thing that everyone has already done."

The development of previously untenable agreements between artistic producers, museum institutions, galleries, collectors, and fashion houses, leads to a terrain, described by Benjamin Buchloh, whereby "every voice claims instant competence and authority in order to suture itself in a semiotic field whose economic glamour and potent sign exchange value suddenly qualify as a symbolic system within which the quick specular surrogates for identity at the end of the 20th century may be constructed." What remains about works Duchamp's *Fountain*, Warhol's *Brillo Box*, and Manzoni's *Merde d'Artista*, is each worked against the line of consensus at their respective time, with the intention to alienate consensus,

and to drain its power in an effort to criticize the one-dimensionality of culture. A work of art was validated through public dissonance, discord, or disagreement propelled through the mediation of the critics who aired views, exposing them to public debate, and, in the end, shaping a revised consensus around initial dissent. Perhaps this is the primary responsibility of institutions such as OCA—to continue to open discussion about these paradigms gripping the art world at present, in order to represent and safeguard the autonomous processes of the artist rather than to instrumentalize those processes and the work of art.

Marta Kuzma
Director
Office for Contemporary Art Norway
Oslo



ODD NERDRUM
Mordet på Andreas Bader 1977-1978 /
Oil on canvas, 330 x 270 cm / Copyright
Odd Nerdrum/BONO 2008



BJARNE MELGAARD
Opening of exhibition *Hallo,
Maybe*, 2006 / Haugar, Vestfold
Kunstmuseum, Tønsberg, Norway /
12.10-13.12 2006 / Courtesy of
the artist

Statement of the Board

2007 was a year of consolidation and new initiatives for OCA.

Marta Kuzma and her staff has further extended last year's impressive level of activity, and also further developed OCA's excellent relationships with both the Ministry of Foreign Affairs (MFA) and the Ministry of Culture and Church Affairs (MCC). Into 2008 OCA received a very satisfactory increase in its level of public funding, which the board has taken as a clear sign of recognition for the strategy as well as the activities pursued by the foundation.

In the course of the year the board sat 4 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:

As announced in last year's annual report, OCA will need larger premises, to allow for the projected increase in activities, including production and exhibition. With the express consent of the MCC, and the understanding of the MFA (specifying the allocation of relevant funding), the decision was taken to enter into a 10 year lease for new premises in Nedregt 7 at Grünerløkka, close to the Oslo Academy of the Arts. This represents a significant new departure for OCA, and the decision was made that OCA also in the coming years must strengthen its presence in other parts of Norway.

Financing outside of the annual public funding received from the MCC and the MFA remains a challenge. Together with the director various alternative undertakings have been discussed and in some measure pursued, but with very limited success. This means, among other things, that the Munch Award will be reassessed in 2008, as this award presupposes a larger financial framework than OCA's ordinary working budget allows.

The question of the Finnish/Swedish/Norwegian collaboration in Venice has been pursued both within the board and through meetings on administrative as well as board level. Pending a final consent from the respective ministries in the three countries, the conclusion is that the preferable practice would be for the pavilions (including the Alto pavilion) to be for the exclusive use of one country at a time, in order words to create a six year cycle for the respective national representations. However, through the initiative of OCA's director, the Danish pavilion has now also been brought into the discussions, and a first attempt at a more complete Nordic effort in Venice will be made in 2009.

The Board would like to thank the director and her staff for their tireless efforts through 2007, and similarly compliment everyone involved with all that has been achieved.

Oslo, June 2008

Tom Remlov
Chairman of the Board

International Support

02-FUNDING

OCA provides financial support to applicants on a quarterly basis throughout a given year toward international projects that include Norwegian artists and/or cultural producers. These allocations extend to institutional support, to single artist exhibitions and retrospective, group exhibitions initiated by international curators and international non-profit institutions. Norwegian artists/curators and international artists/curators residing in Norway on a permanent basis are eligible to apply. The objective of OCA's International Support is to foster artistic production and international interchange and dialogue and to professionalize the exhibition of Norwegian artists working abroad. OCA's funding for International Support is provided by the Norwegian Ministry of Foreign Affairs and the allocation is decided upon by an independent jury of Norwegian and international art professionals designated by OCA.

In 2007, the Office for Contemporary Art Norway received 213 applications requesting support from OCA's International Support in the area of 02-funding. As a consequence of four juried meetings, the year's annual support in relation to 02-funding amounted to 1,700,000 NOK which constitutes the earmarked support provided to OCA from the MFA for that allocation. A total of 77 applications were supported which resulted in international platform opportunities to 106 Norwegian artists, curators, critics, and cultural producers throughout 2007. It should be noted that the overall request for funding from the applicants amounted to 6,930,000 NOK.

G: Grantee
PS: Project Support
AMOUNT ALLOCATED BY JURY

Recipients of 2007 Funding 1st Quarter

G:	Endre Aalrust b. 1973 in Hamar, Norway, lives and works in Berlin, Germany	the work, <i>The Book of Imaginary Science</i> , as an intervention comprised of texts, sculptures and drawings at the Museum of the History of Science, Oxford University, Oxford, UK.	lives and works in Skottbu, Norway) and Anders Eiebakke (b. 1970 in Oslo, Norway, lives and works in Oslo, Norway), in Ars Baltica Triennale of Art Photography, <i>Don't Worry - Be Curious!</i> , Stadtgalleri Kiel, Germany. The exhibition travels to Art Museum of Estonia, Tallin, Estonia, and Pori Art Museum, Pori, Finland.
PS:	Solo exhibition, <i>As if there's always free Cheese in the Mousetrap ...</i> , at the non-profit space Galerie After the Butcher, Berlin, Germany.	September-November 2007 Curator: Jim Bennett, Director, MHS, Oxford NOK 15 000	Curators: Dorothee Bienenert, Kati Kivinen and Enrico Lunghi 30 March-28 May 2007 NOK 35 000
G:	aiPotu - Anders Kjellevik and Andreas Siqueland Anders Kjellevik: b. 1980 in Oslo, Norway, Andreas Siqueland: b. 1973 in Oslo, Norway, both live and work in Oslo, Norway	G: Line Bergseth b. 1965 in Halden, Norway, lives and works in Aremark, Norway	G: Kjell Bjørgeengen b. 1951 in Oslo, Norway, lives and works in Stabekk, Norway
PS:	Participation in the exhibition entitled <i>A Voyage on the North Sea</i> in the non-profit gallery Unorossodue, Milan, Italy.	PS: Travel support for participation in solo exhibition of <i>Nye malerier</i> at Stora Gallerian Konsthuset, Stockholm, Sweden. 12 April-13 May 2007 NOK 3 000	PS: Exhibition of a three channel installation for the exhibition <i>My Eyes Keep Me in Trouble</i> , Nieuwe Vide, Haarlem, the Netherlands. Curator: Tilman Heopfl 15 April-6 May 2007 NOK 20 000
Curator:	Matteo Rubbi 18-21 March 2007 NOK 14 000	G: Ars Baltica Triennale of Art Photography, Berlin, Germany	G: Jan Kjetil Børheim b. 1968 in Bryne, Norway, lives and works in Nærbø, Norway
G:	Roddy Bell b. 1951 in Burma, lives and works in Oslo, Norway	PS: Participation of Bodil Furu (b. 1976 in Ski, Norway, lives and works in Oslo, Norway), Talleiv Taro Manum (b. 1968 in Skottbu, Norway,	PS: Participation in an exhibition of young

- Norwegian photographers in the new MOCA Platform Space, London, UK.
Curator: Michael Petry
Postponed to 2008 due to renovation of venue.
NOK 10 000
-
- G: Håvard Boland (c-lab)
b. 1975 in Norway, lives and works in London, UK
PS: Participation with an installation in a project entitled *The Martin Rose* at the Andalusian Centre for Contemporary Art, BIOS 4, Sevilla, Spain.
Curator: Elvira Dyangani Ose
19 April-1 July 2007
NOK 15 000
-
- G: Synne Bull
b. 1973 in Oslo, Norway, lives and works in Oslo, Norway
PS: Travel support to participate in the Video Exhibition Exchange (VEE) project at the Pasadena Museum of California Art, Pasadena, USA.
Curators: Wesley Jessup, Director, PMCA, and Kathleen Quillian, Director Artists' Television Access
28 April 2007
NOK 4 000
-
- G: National Gallery of Modern Art, Rome, Italy
PS: Participation for sound artist Helge Sten (b. 1971, Tynset, Norway, lives and works in Oslo, Norway) aka Deathprod in *In-audito* at National Gallery of Modern Art, Rome, Italy.
Curator: Daniella Cascella
Spring 2008
NOK 15 000 NOK*
-
- G: Jan Braar Christensen
b. 1977 in Copenhagen, Denmark, lives and works in Skien, Norway
PS: Participation in the group exhibition entitled *W-Orografie* at K3 Project Room in Zürich, Switzerland. Other artists participating were Solvej Dufour Andersen, Reta Schdel and Remy Zaug.
Curator: Susanne Sauter
5 May-9 June 2007
NOK 6 300
-
- G: Ingar Dragset
b. 1969 in Trondheim, Norway, lives and works in Berlin, Germany
PS: Production of the publication, *This is the First Day of My Life*, associated with an Elmgreen & Dragset exhibition at the Malmö Konsthall, Malmö, Sweden. Published by Hatje Cantz with contributions by Brian O'Doherty, Kristian Kracht, Dennis Cooper.
Curator: Lars Gramby, Director, Malmö Konsthall,
Summer 2007
NOK 25 000
-
- G: Tor Jørgen Van Eijk
b. 1977 in Bergen, Norway, lives and works in Oslo, Norway
PS: Curating of a video program for the 2nd *UND#2* in Karlsruhe, Germany to include works by Camilla Figenschou (b. 1978 in Lofoten, Norway, lives and works in Stockholm, Sweden) and Hjørdis Kurås (b. 1974 in Oslo, Norway, lives and works in Oslo, Norway).
-
- 20-24 March 2007
NOK 7 000
-
- G: Ida Ekblad
b. 1980 in Oslo, Norway, lives and works in Oslo, Norway
PS: Participation with the Ida Ekblad/Marius Engh work entitled *Neptune, Larissa, Proteus, Triton, Nereid*, (2006) in the exhibition *Paris was Yesterday* at the non-profit space La Vitrine in Paris, France. Other artists participating were Charles Broskoski, Marcel Dionne, Simon Goldin, Jakob Senneby.
Curator: Hanne Mugaas (b. 1980 in Oslo, Norway, lives and works in New York, NY, USA)
4 April-2 May 2007
NOK 4 100
-
- G: Unn Fahlstrøm
b. 1975 in Seoul, South Korea, lives and works in Moss, Norway
PS: Exhibition of works *Hundre runder* and *Non lo so* at CirkulationsCentralen during Malmö og Lund's Fotobienale, Malmö and Lund, Sweden.
3-18 March 2007
NOK 4 000
-
- G: Marius Engh
b. 1974 in Oslo, Norway, lives and works in Oslo, Norway
PS: Participation with the Ida Ekblad/Marius Engh work entitled *Neptune, Larissa, Proteus, Triton, Nereid*, (2006) in the exhibition *Paris was Yesterday* at the non-profit space La Vitrine in Paris, France. Other artists participating were Charles Broskoski, Marcel Dionne, Simon Goldin, Jakob Senneby.
Curator: Hanne Mugaas (b. 1980 in Oslo, Norway, lives and works in New York, NY, USA)
7 April 2007 - 5 May 2007
NOK 4 100
-
- G: Gisle Frøysland
b. 1961 in Bergen, Norway, lives and works in Bergen, Norway
PS: Curating Norwegian performance artists/musicians: Lasse Marhaug (b. 1974), Bjørnar Habbestad (b. 1976), Audun Eriksen (b. 1967) and Eva Sjuve (b. 1960) as representing BEK, Bergen at *Make Art Festival*, Poitiers, France.
2-8 April 2007
NOK 15 000
-
- G: Bodil Furu
b. 1976 in Ski, Norway, lives and works in Oslo, Norway
PS: Screening of *Kabul Ping Pong* at MoMA, Department of Film and Media, New York, NY, USA.
Curator: Sally Berger
12 February 2007
NOK 8 000
-
- G: Anna Gudmundsdottir
b. 1974 in Reykjavik, Iceland, lives and works in Oslo, Norway
PS: Participation in the project entitled *Bread and Animals*, at the Living Art Museum, Reykjavik, Iceland.
Curator: Larus Vilhjalmsson
June 2007
NOK 20 000

- G: Knut Henrik Henriksen
b. 1970 in Oslo, Norway, lives and works in Berlin, Germany
- PS: Participation in the final year exhibition by graduating curatorial students from the MA course in Curating Contemporary Art at the Royal College of Art in London, UK.
Curator: Adelina Vlas
15 March-30 April 2007
NOK 12 500
-
- G: Marianne Heier
b. 1969 in Oslo, Norway, lives and works in Oslo, Norway
- PS: Participation in the exhibition *The Price of Everything.../Perspectives on the Art Market*, organised by Whitney Independent Study Program New York, NY, USA at the Art Gallery of the Graduate Center of the City University of New York (CUNY).
Curator: Martin Braathen (b. 1978 in Bærum, Norway. Lives and works in Oslo/New York, USA)
17 May-24 June 2007
NOK 18 000
-
- G: Ignas Krungleviciusb.
1979 in Kaunas, Lithuania, lives and works in Oslo, Norway
- PS: Participation in *Videonale 11*, Kunstmuseum Bonn, Bonn, Germany.
Curator: Georg Elben
13-18 March 2007
NOK 5 000
-
- G: Andrea Lange
b. 1967 in Oslo, Norway, lives and works in Oslo, Norway
- PS: Participation with the artist's work *Countdown for 2000 Broken Dreams* (2007) in the exhibition entitled *Peer In, Peer Out* at two venues: The Moore Space, Miami, Florida, USA and SMOCA in Scottsdale, Arizona, USA.
Curators: Silvia Cubina and Marilu Knode
12 May-2 September 2007
NOK 30 000
-
- G: Dragan Miletic
b. 1970 in Novi Sad, Yugoslavia, lives and works in Oslo, Norway
- PS: Travel support to participate in
- Video Exhibition Exchange (VEE) project at the Pasadena Museum of California Art, Pasadena, USA.
Curators: Wesley Jessup, Director, PMCA, and Kathleen Quillian, Director, Artists' Television Access
28 April 2007
NOK 4 000
-
- G: Hanne Mugaas
b. 1980 in Oslo, Norway, lives and works in New York, USA
- PS: Travel support to curate an exhibition entitled *Paris Was Yesterday: Stories of Art and Culture*, at La Vitrine in Paris, France and to give a talk about her curatorial practice. Artists participating Ida Eckblad (b. 1980 in Oslo, Norway, lives and works in Oslo, Norway), Marius Engh (b. 1974 in Oslo, Norway, lives and works in Oslo, Norway), Charles Broskoski, Marcel Dionne, Simon Gordin, Jakob Senneby.
Exhibition: 4 April 2007
Lecture: 7 April 2007 - 5 May 2007
NOK 10 000
-
- G: Trond Nicholas Perry and Erik Pirolt
Trond Nicholas Perry: b. 1977 in Kristiansand, Norway, lives and works in Trondheim, Norway , Erik Pirolt: b. 1977 in Kristiansand, Norway, lives and works in Kristiansand, Norway
- PS: Presentation of the project, *K.Y.S (L.H.P)*, a public sculpture, through the channels of Northern Europe.
Summer 2007
NOK 15 000
-
- G: Kalle Runeson and Marlene Lindmark (as artist group Kultivator)
Kalle Runeson: b. 1972 in Stockholm, Sweden, Marlene Lindmark: b. 1975, Falun Sweden, both live and work in Oslo, Norway
- PS: Research meeting for preparation of solo exhibition at W 139, Amsterdam, the Netherlands.
Curator: Gijs Frieling, Director, W139
November 2007
NOK 6 300
-
- G: Anne Katrine Sensatadb.
1967 in Oslo, Norway, lives and works in New York, NY, USA
- PS: Participation in the group exhibition *Atenna* at Houston Center for Photography, USA with works from her series; *The Pink Project*. 22 April-21 May 2007. A solo exhibition at the same institution from 14 September-14 October 2007 with works from: *Light and Sound* series
Curator: Madeline Yale
NOK 6 000
-
- G: Siri Harr Steinvik
b. 1969 in Sortland, Norway, live and work in Oslo, Norway
- PS: Participation in *Videonale 11* at Kunstmuseum Bonn, Bonn, Germany with the work *Is That All There Is?*.
Curator: Georg Elben
13-18 March 2007
NOK 5 000
-
- G: Karianne Stensland b. 1969 in Bodø, Norway, lives and works in
- Trondheim, Norway
- PS: In cooperation with High Heel Sisters, support for participation in the exhibition *Space.Gaze. Desire* with the installation *Holler Piece*, and a site specific performance on the opening night at Den Frie, Copenhagen, Denmark.
Curator: Sanne Koefoed
8 June-1 July 2007
NOK 11 800
-
- G: Lars Strandh
b. 1961 in Gothenburg, Sweden, lives and works in Oslo, Norway
- PS: Participation in a group exhibition at the Museum Forum Konkrete Kunst in Erfurt, Germany. Other artists participating were Lars Englund, Pontus Ersgård, Lars Erik Falk, Kerstin Hedman, Nils Kölare, Ilkka Pärni, Françoise Ribeyrolles-Marcus, Eva Sjöberg, Walter Weis.
Curator: Angela Apelt
26 August-21 October 2007
NOK 5 000

2nd Quarter

- G: Maia Urstad b. 1954 in Kristiansand, Norway, lives and works in Bergen, Norway
- PS: Development of the the sound installation *Radio Concert* for the LARM festival exhibition at Kulturhuset, Stockholm, Sweden.
- Curators: Liv Strand, Maria Bjurestam, Maria Hägglund and Mona Petersson (LARM)
30 March 2007
NOK 5 000
-
- G: Jana Winderen b. 1965 in Oslo, Norway, lives and works in Oslo, Norway
- PS: Travel to Greenland and Iceland for the production of +4 *Grader C*, a sound work based on the hydrolic cycles of glaciers.
- July-October 2007
NOK 6 000
-
- G: Knut Åsdam b. 1968 in Trondheim, Norway. Lives and works in Oslo, Norway
- PS: Participation as "Artist in Focus" in the international Film Festival, Rotterdam (IFFR).
- Exhibition at Museum Boijmans Van Beuningen and other sites around Rotterdam, The Netherlands.
- Curators: Rein Wolfs for Museum Boijmans and Edwin Carels for NAI and TENT
24 January-4 February 2007
4000 EURO
-
- G: Morten Andersen b. 1965, lives and works in Oslo, Norway
- PS: Solo exhibition at the Centro Portugues de Fotografia, Porto, Portugal.
- Curator: Tereza Siza
October-December 2007
NOK 10 000
-
- G: Frankfurter Kunstverein, Frankfurt am Main, Germany
- PS: Participation of Lene Berg (b. 1965, Oslo, Norway, lives and works in Berlin, Germany) in the group show, *Pensée Sauvage: On Human Freedom*. Among other artists participating: Mandela Reuter, Andrea Büttner, Deimantas Narcevičius, Lisi Riskin, Marianne Hugonnier, Rosalind Nashabibi, Patricia Esquivias, Markus Oehlen, Tamara Hendersson and Annu Pennanen, at Frankfurter Kunstverein, Frankfurt, Germany.
- Curator: Chus Martinez, Director, Frankfurter Kunstverein
23 May-9 July 2007
- NOK 30 000
-
- G: Book & Hedén Ingrid Book: b. 1951, Sweden, lives and works in Oslo, Norway and in Sweden, Carina Hedén: b. 1948, Sweden, lives and works in Oslo, Norway and in Sweden
- PS: Solo exhibition in the Main Hall of Salzburger Kunstverein, Salzburg, Austria.
- Curator: Hemma Schmutz, Director, Salzburger Kunstverein
20 September-25 November 2007
NOK 30 000
-
- G: Bull.Miletic Synne Bull: b. 1973 in Norway, live and work in Oslo, Norway, Dragan Miletic: b. 1970 in Novi Sad, Yugoslavia, lives and works in Oslo, Norway
- PS: Exhibition of the multi-channel video installation *Heaven Can Wait* in a group exhibition at Yerba Buena Center for Arts in San Francisco, USA.
- Curator: René de Guzman, Director, Yerba Buena Center for the Arts
28 July-11 November 2007
NOK 20 000
-
- G: Rachel Dagnall b. 1972, Liverpool, UK, lives and works in Nesoddtangen, Norway
- PS: Participation in Neue Gesellschaft für Bildende Kunst's exhibition *Syntropia* in various locations in Berlin, Germany.
- Curator: Frank Wagner
29 June-30 September 2007
NOK 10 000
-
- G: Matias Faldbakken b. 1973 in Hobro, Denmark, lives and works in Oslo, Norway
- PS: Solo exhibition at Midway Contemporary Art, Minneapolis, USA.
- Curator: John Rasmussen, Director, Midway Contemporary Art
8 September-27 October 2007
NOK 25 000
-
- G: Kunsthalle Basel, Basel, Switzerland
- PS: Participation for Knut Henrik Henriksen (b. 1970 in Norway, lives and works in Berlin, Germany) in group exhibition with Karla Black, Robert Breer, Martin Heldstab, Dagmar Heppner, Karin Heuber, Ian Kiaer and Kilian Rütthemann at Kunsthalle Basel, Basel, Switzerland.
- Curator: Simone Neuen-schwander
9 June-2 September 2007
NOK 30 000
-
- G: Lars Laumann b. 1975, Brønnøysund, Norway, lives and works in Oslo, Norway
- PS: Participation with the video work *Morissey Foretelling the Death of Diana at East International 2007* in Norwich, UK.
- Curators: Marc Camille Chaimowicz and Matthew Higgs
14 July-September 2007
NOK 7 000
-
- G: Marlene Lindmark and Kalle Runeson (as artist group Kultivator)
- Kalle Runeson: b. 1972 in Stockholm, Sweden, Marlene

Lindmark: b. 1975, Falun Sweden, both live and work in Oslo, Norway.

PS: Participation in a solo project *Earthworks* at W139, Amsterdam, The Netherlands

Curator: Director Gijs Frieling, W139
12 October-18 November 2007
NOK 12 000

G: Trygve Luktvaslimo b. 1978, Mosjøen, Norway, lives and works in Århus, Denmark

PS: Performance of the work *Burn Hollywood, burn!* at Summer School, which will feature a series of lectures, performative lectures, workshops etc. at PS122 in New York, USA.

2-24 June 2007
NOK 7 000

G: Lunds Konsthall, Lund, Konsthall

PS: Solo exhibition for Ann Lislegaard (b. 1962 in Norway, lives and works in Copenhagen, Denmark and New York, USA) at Lunds Konsthall, Lund, Sweden.

Curator: Anders Kreuger
8 September-11 November 2007

NOK 20 000*

G: Willy Wonka (Ida Ekblad, Anders Nordby)
Ida Ekblad: b. 1980 in Norway, Anders Nordby: b. 1975 in Norway, both live and work in Oslo, Norway

PS: For curating the exhibition entitled *The Corny Show aka The Art is in the Heart*, with participating artists: Nils Bech (lives and works in Oslo, Norway), Ida Ekblad, Lina Viste Grønli, (b. 1976, Norway, lives and works in Oslo, Norway), Lars Laumann (b. 1975, Brønnøysund, Norway, lives and works in Oslo, Norway), Camilla Løw (b. 1976, Norway, lives and works in Oslo, Norway) and Anders Nordby at KARMA International, a non-profit space in Zürich, Switzerland.
Curator: Willy Wonka (Ida Ekblad, Anders

Nordby)
28 June-29 July 2007
NOK 25 000

Grants allocated for International Biennials and Major Solo Exhibitions

G: 1st Athens Biennial
PS: Participation for Jan Freuchen (b. 1979 in Stavanger, Norway, lives and works in Oslo, Norway), Narve Hovdenakk (b. 1971 in Gjøttem, Norway, lives and works in Oslo, Norway), Lotte Konow Lund (b.1967 in Oslo, Norway, lives and works in Oslo, Norway), Torbjørn Rødland (b. 1970 in Stavanger, Norway, lives and works in Oslo, Norway), Martin Skauen (b. 1975 in Fredrikstad, Norway, lives and works in Berlin, Germany), and Bjarne Melgaard (b. 1967 in Sydney, Australia, lives and works in Barcelona, Spain) in the 1st Athens Biennial, *Destroy Athens*, Athens, Greece
Curators: Xenia Kalpaktsoglou, Poka-Yio and Augustine Zenakos

9 September-18 November 2007

NOK 150 000

G: Biennale of Sydney**
PS: Participation in the Biennale of Sydney for aiPotu (Anders Kjellevik: b. 1980 in Norway, Andreas Siqueland: b. 1973 in Norway, both live and work in Oslo, Norway), Lene Berg (b. 1965, Oslo, lives and works in Berlin, Germany and New York, USA), Matias Faldbakken (b. 1973 in Hobro, Denmark, lives and works in Oslo, Norway), Annie Anawana Haloba Hobøl (b.1978, Zambia, lives and works in Oslo, Norway), Hariton Pushwagner (b. 1940, in Oslo, Norway, lives and works in Oslo, Norway) and Vibeke Tandberg (b. 1967 in Oslo, Norway, lives and works in Oslo, Norway).

Curator: Carolyn Christov-Bakargiev
18 June-7 September 2008

NOK 400 000

G: Elmgreen & Dragset
Ingar Dragset: b. 1969 in Norway, Michael Elmgreen: b. 1961 in Denmark, both live and work in Berlin, Germany

PS: Production of a play entitled *Drama Queen*, a play without actors, at Skulptur Projekte Münster 07, Münster, Germany.

Curator: Kaspar König
16 June-16 September 2007

NOK 30 000

3rd Quarter 2007

G: Kjell Børgeengen b. 1951 in Oslo, Norway, lives and works in Stabekk, Norway
 PS: Participation in a live video performance together with the cellist Okkyung Lee at The Stone, New York, USA
 25 November–6 December 2007
 NOK 5 000

G: Kjell Børgeengen b. 1951 in Oslo, Norway, lives and works in Stabekk, Norway
 PS: Participation in *Project 33* as a collaboration between Salvatore Panatteri (SNO) and the artist at Sydney Non Objective (SNO Contemporary Art Projects) Sydney, Australia.
 2 November–7 December 2007
 NOK 25 000

G: Transmediale: festival for art and digital culture Berlin, Berlin, Germany
 PS: Participation of the work of Lene Berg (b. 1965, Oslo, Norway, lives and works in New York, NY, USA) entitled

The Man in the Background within the exhibition *Conspire!* during transmediale 08 at the House of World Cultures in Berlin, Germany.
 Curator: Natasa Petresin
 29 January–3 February 2008
 NOK 9 500

G: Liv Bugge b. 1974, Oslo, Norway, lives and works in Oslo, Norway
 PS: Participation in a group exhibition at Error One, a nomadic initiative for contemporary art, and also at LLS 387, both spaces located in Antwerp, Belgium. The artist participates with the works *Canary Creeper* and with *Cremation of Care*.
 Curators: Ria Van Landeghem (Error One) and Ulrike Lindmayr (LLS 387)

6 September–1 December 2007
 NOK 10 000

G: Rachel Dagnall b. 1972, Liverpool, UK, lives and works in Nesoddtangen, Norway

PS: Participation in Spike Island's Autumn Exhibitions, Bristol, UK, as part of a collaboration with Henry the VI-II's Wives. Among participating artists: Can Altay and Andre Sousa.
 Artistic Director: Lucy Byatt
 6–25 October 2007
 NOK 10 000

G: Unni Gjertsen b. 1966, Norway, lives and works in Oslo, Norway
 PS: Participation in the final episode of the second edition of *If I Can't Dance* focusing on "Feminist Legacies and Potentials in Contemporary Art Practice" within a large scale exhibition at the MuHKA – (Museum of Contemporary Art, Antwerp, Belgium). Other artists include Sanja Ivekovic, Lili Djourie, Jef Geys, Jutta Koether, Hito Steyerl, Cathy Wilkes, Karl Holmqvist, Frances Stark.
 Curators: F  rrique Bergholtz, Annie Fletcher, Grant Watson
 27 October 2007–6

January 2008
 NOK 30 000

G: Anna Sigmund Gudmundsdottir b. 1974, Reykjavik, Iceland, lives and works in Oslo, Norway
 PS: Solo exhibition entitled *DoWillMean*, consisting of a theatre performance, wall paintings and installation objects at the non-profit space Galleri 54 in Gothenburg, Sweden.

Curators; Anita Paakonen and Paula Wallmark-Nilsson
 23 November–16 December 2007
 NOK 7 000

G: Les Rencontres Internationales, Paris, France
 PS: Participation for Knut   sdam (b. 1968 in Trondheim, Norway, lives and works in Oslo, Norway), Jorunn Myklebost Syversen (b. 1978 in Oslo, Norway, lives and works in Oslo, Norway), Ane Lan (b. 1972 Kl  fta, Norway, lives and works in Kl  fta, Norway) and Annette Stav

Johanssen (b. 1979 in Kristiansand, Norway, lives and works in Malm  , Sweden) in a citywide film and video project to be held at Centre Pompidou, Jeu de Paume, and l'Entrep  t, Paris, France.

Curators: Jean-Francois Rettig and Nathalie H  non
 22 November–1 December 2007
 NOK 10 000

G: Are Mokkelbost b. 1976 in Oslo, Norway, lives and works in Oslo, Norway

PS: Participation in the group exhibition *Antidrom*, with participating artists Kim Hiorth  y (b. 1973 in Trondheim, Norway, lives and works in Berlin, Germany), Helen Cho, Maverick, Jan Rohlf and Markus Fiedler, to explore the field of tension between graphical abstraction and figurative symbolism. The exhibition is held at General Public, an independent project space

based in Berlin, Germany.
 Curator: General Public
 21 September–4 October 2007
 NOK 6 000

G: Agnes Nedreg  rd b. 1975 in Bergen, Norway, lives and works in Bergen, Norway

PS: Participation in the festival TULCALive in Galway, Ireland. TULCA is a Galway City and County based season of contemporary visual arts exhibitions, live-art performances, discussions and talks that aim to offer opportunities to local, national and international artists and to develop and stimulate the growing visual culture in the city and county.

Curator: Aine Philips
 9–30 November 2007
 NOK 5 000

G: Greg Pope b. 1960 in London, UK, lives and works in Oslo, Norway

PS: Participation in The Images Festival, Toronto, Canada, with the film performance

Light Trap and with screenings of short films at the Anthology Film Archives in New York, USA.
Curator: Pablo de Ocampo, The Images Festival, Toronto, Canada 3–12 April 2008
Curator: Andrew Lampert, Anthology Film Archives, New York, USA 5 April 2008
NOK 10 000

G: Marius Watz b. 1973 in Oslo, Norway, lives and works in Oslo
PS: For curating the second edition of *Generator.x* within the framework of club transmediale – international festival for adventurous music and related visual arts in Berlin in Germany to take place under the theme "Unpredictable". *Generator.x 2.0* will be produced in partnership with Universität der Künste Berlin, Fachhochschule Potsdam, Hochschule für Gestaltung und Kunst – Institut HyperWerk in Basel, Switzerland and The Oslo School

of Architecture and Design in Oslo, Norway.

24 January–3 February 2008
NOK 10 000

G: Øystein Aasan b. 1977 in Kristiansand, Norway, lives and works in Berlin, Germany
PS: Participation in the group exhibition *Representation of the artist as an Intellectual* at D21 Kunstraum, Leipzig, Germany.

Curator: Leif Magne Tangen (b. 1978, Reine, Norway, lives and works in Leipzig, Germany.)
10 November–15 December 2007
NOK 5 000

Grants allocated for International Biennials and Major Solo Exhibitions

G: 5th Berlin Biennale for contemporary art
PS: Participation of Pushwagner (b.1940 in Oslo, Norway, lives and works in Oslo, Norway) in the 5th Berlin Biennale, Berlin, Germany.
Curators: Adam Szymczyk, Director, Kunsthalle Basel and Elena Filipovic 5 April–15 June 2008
NOK 58 000

G: Centre D'Art Contemporain, Geneva, Switzerland
PS: Solo exhibition of Gardar Eide Einarsson (b. 1976 in Oslo, Norway, lives and works in New York, USA) co-produced with the Frankfurter Kunstverein. This represents the first solo exhibition of the artist in Switzerland. Catalogue in production (by Revolver Verlag).
Curator: Katya García-Antón
24 January–16 March 2008
NOK 60 000

4th Quarter

G: Kjersti Andvig b. 1978 in Oslo, Norway, lives and works in Oslo, Norway
PS: Participation in the solo exhibition entitled *Knitting and Death Penalty* at the Triangle Marseille within the Galerie de La Friche Belle de Mai in Marseilles, France. The project marks the last stage of a collaboration between the artist and a convicted prisoner in the US prison system.
Director: Dorothée Dupuis
March and April 2008
NOK 15 000

G: Mona Bentzen b. 1960 in Bergen, Norway, lives and works in Bergen, Norway
PS: For curating EFA Gallery's *Five Minutes Video Series* as a programme of The Elizabeth Foundation of the Arts in New York, USA and as part of the Art Video Exchange (AVE), New York, USA.
Curator: Madeline Djerejian
24-31 March 2008
NOK 9550

G: Bjørn Hegardt b. 1974 in Oslo, Norway, lives and works in Oslo, Norway and Berlin, Germany
PS: Solo exhibition and launch of a new artist book at Purple Gallery & Press, Rome, Italy.
Curators: Scintilla Robina and Norberto Dalmata
28 February-30 March 2008
NOK 8 000

G: Hanne Mugaas b. 1980 in Oslo, Norway, lives and works in New York, NY, USA
PS: For curating *Medium Cool*, as a project for the Tenth Annual Video Marathon for Art in General in New York, NY. The project explores the state of video art as situated between institutionalized video art and work emerging from the flow and dynamism of the Internet. Among artists participating: Bad Beuys Entertainment, Lene Berg (b. 1965, Oslo, lives and works in New York, NY, USA), Ida Ekblad (b. 1980 in Oslo, Norway,

lives and works in Oslo, Norway), Haris Epaninonda, Sascha Hahn, Nate Harrison, Annika Larsson, Lars Laumann (b. 1975, Brønnøysund, Norway, lives and works in Oslo, Norway), Guthrie Lonergan, Anders Nordby (b. 1975 in Norway, lives and works in Oslo, Norway), Iain Forsyth and Jane Pollard, and Stephen Sutcliffe.
8-15 January 2008
NOK 18 500

G: Randi Nygård b. 1977 in Seimfoss, Norway, lives and works in Berlin, Germany
PS: Participation in the *European Exhibition of Young Artists* at the Central Electrique, the European Centre of Contemporary Art in Brussels, Belgium.
Curator: Fabienne Dumant, AICA (the International Association of Art Critics)
22 February-18 May 2008
NOK 6 000

G: Karl Ingar Røys b. 1967 in Oslo, Norway, lives and

works in Oslo, Norway
PS: Participation in a solo project at the Het Wilde Weten in Rotterdam, the Netherlands.
Curator: Kim Bouvy
17 January-15 April 2008
NOK 7 900

G: Marthe Thorshaug
b. 1977 in Hamar, Norway, lives and works in Vang, Norway
PS: Participation in the screening of the artist's work entitled *Comancheria* at the Comanche National Museum in Lawton, Oklahoma, USA.
Curator: Wallace Coffey, Tribal Chairman, the Comanche NATION
19 January-3 February 2008
NOK 16 000

G: Samisk kunstnersenter
PS: Exhibition with the artists Fred Ivar Utsi Klemetsen (b. 1969 in Finnmark, Norway, lives and works in Bergen, Norway) and Kristin Tårnesvik (b. 1964 in Kåfjord, Norway, lives and works in Bergen, Norway), at the

independent artist collective Galleria Huuto in Helsinki, Finland.
Coordinator: Maaïke Halbertsma
4-17 February 2008
NOK 6 000

G: Anne Senstad
b. 1967 in Oslo, Norway, lives and works in New York, NY, USA
Participation in an exhibition of the artist's work entitled *New Orleans Lighthouse* at KK Projects in New Orleans, Louisiana, USA as part of a large scale site specific project series devoted to re-viving the St. Roch neighborhood in New Orleans.
Curators: Koan Jeff Baysa and Kirscha Kaechele
7 December 2007-8 March 2008
NOK 6 000

G: Andreas Siqueland (aiPotu)
b. 1973 in Oslo, Norway, lives and works in Paris, France
PS: Travel grant for an eight-month residency at the Pavilion Program at Palais de Tokyo, the

Paris, France.
Siqueland was one of ten candidates out of 260 selected through an international competition. Several work sessions are included in the program and take the form of exhibitions, publications and workshops either in France or abroad.
November 2007-June 2008
NOK 15 000

G: Jana Winderen
b. 1965 in Oslo, Norway, lives and works in Oslo, Norway
PS: Participation in the project *Rainbow Audio Transformation* at Extra City, Center for Contemporary Art, Antwerp, Belgium. Each artist has been assigned a frequency area in the visual part of the electromagnetism specter. A collaboration between CM von Hausswolff, Brandon LaBelle, Leon Milo, Finnbogi Petursson, Maia Urstad (b. 1954 in Kristiansand,

Norway, lives and works in Bergen, Norway), Mike Harding and Philip Marshall.
Curator: Nico Dockx
6-13 January 2008
NOK 9 000

Grants allocated for International Biennials and Solo Exhibitions

G: P.S.1 / MoMA, New York, USA
PS: For participation of Børre Sæthre (b. 1967 in Oslo, Norway, lives and work in New York, USA, Berlin, Germany, and Oslo, Norway) in a solo exhibition at P.S.1/MoMA, New York, USA. The project brings together a body of work that combines the elements of the artist's exhibition entitled *For Someone Who Nearly Died But Survived* as exhibited at the Bergen Kunsthall in Norway together with a new commission for P.S.1/MoMA.
Curator: Lia Gangitano, Curatorial Advisor, P.S.1/MoMA
September 2008
NOK 70 000

G: Dundee Contemporary Arts – DCA, Dundee, Scotland
PS: Solo exhibition by Camilla Løw (b. 1976 in Oslo, Norway, lives and works in Oslo, Norway), entitled *Straight Letters*, presenting new

works and also re-presenting a number of important pieces created over the last five years at the DCA. DCA will also produce a substantial publication to accompany the exhibition designed by Robert Johnston with text by Michael Archer and Sarah Lowndes.
Curator: Judith Winter, Head of Programme, DCA
1 February-April 2008
NOK 75 000

*
The project was cancelled and the funds rerouted back into the annual funding for international support for 2007.

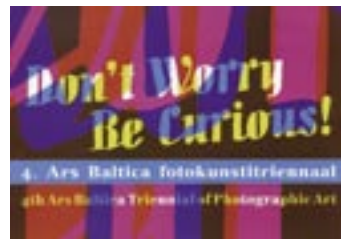
**
Part of the grant is 02-funds, the other part 03



ANDERS EIEBAKKE
Students Swamping the Board Meeting of The Oslo National Academy of the Arts, 2007 / Digital drawing on PVC, 250 x 110 cm / Don't Worry Be Curious / 4th Ars Baltica Triennial of Photographic Art, Germany, Estonia and Finland / 17 April 2007-18 May 2008 / Curated by Dorothee Bienert, Kati Kivinen and Enrico Lunghi / Courtesy the artist



ANDERS EIEBAKKE
Pablo Picasso Painting Guernica, Paris 1938, 2005 / Digital drawing on PVC, 40 x 29 cm / Don't Worry Be Curious / 4th Ars Baltica Triennial of Photographic Art, Germany, Estonia and Finland / 17 April 2007-18 May 2008 / Curated by Dorothee Bienert, Kati Kivinen and Enrico Lunghi / Courtesy the artist



Poster for the 4th Ars Baltica Triennial of Photographic Art, Germany, Estonia and Finland / 17 April 2007-18 May 2008 / Bodil Furu, Talleiv Taro Manun and Anders Eiebakke / Curated by Dorothee Bienert, Kati Kivinen and Enrico Lunghi / Courtesy the artist



← ↑
 BODIL FURU
Still from My Ambience, 2005
 Two-channel video installation, video on DVD, 33 min / *Don't Worry Be Curious / 4th Ars Baltica Triennial of Photographic Art, Germany, Estonia and Finland / 17 April 2007-18 May 2008 / Curated by Dorothee Bienert, Kati Kivinen and Enrico Lunghi / Courtesy the artist*





TALLEIV TARO MANUM
*This weekend Kjersti got pregnant/
 Prepering the Hilsen fra RIGNES,
 Skotbu Project for the UKS Biana-
 nial, 2001 / C-print, 23 x 23 cm /
 Don't Worry Be Curious / 4th Ars
 Baltica Triennial of Photographic
 Art, Germany, Estonia and Finland /
 17 April 2007-18 May 2008
 Curated by Dorothee Bienert, Kati
 Kivinen and Enrico Lunghi / Cour-
 tesy the artist*



TALLEIV TARO MANUM
*Momenum Poster Board Collage, 2006
 C-print, 23 x 23 cm / Don't Worry
 Be Curious / 4th Ars Baltica Trien-
 nial of Photographic Art, Germany,
 Estonia and Finland / 17 April
 2007-18 May 2008 / Curated by
 Dorothee Bienert, Kati Kivinen and
 Enrico Lunghi / Courtesy the artist*



IDA EKBLAD AND MARIUS ENGH
Neptun, Larissa, Proteus, Triton, Nereid, 2006
 Wood, paint, found balls, candle,
 120 x 60 x 60 cm / *Paris was Yesterday – Stories of Art and Culture* / La Vitrine, Paris, France
 4 April-5 May 2007 / Curated by Hanne Mugaas / Courtesy the artists



ELMGREEN & DRAGSET
Go Go Go, 2005
 Mixed media, podium height 50 cm,
 pole length variable / *This is the First Day of My Life* / Malmö Kunsthall, Malmö, Sweden / 10 March-6 May 2007 / Curated by Lars Grambye / Photo: Stephen With / Courtesy the artists and Galleri Nicolai Wallner, Copenhagen



ELMGREEN & DRAGSET
Just a Single Wrong Move, 2004
 Animatronic sparrow / *This is the First Day of My Life* / Malmö Kunsthall, Malmö, Sweden / 10 March-6 May 2007 / Curated by Lars Grambye / Collection of The Israel Museum, Jerusalem, Israel / Courtesy the artists



UNN FAHLSTRØM
Non To so, 2004
 Video installation / Malmö and
 Lund's Fotobiennale, Sweden / 3-18
 March 2007 / Courtesy the artist



LASSE MARHAUG & GISLE FRØYSLAND
 Talk at the *Make Art Festival*,
 Poitiers, France / 2-8 April 2007
 Photo: Manuel Braun / Courtesy the
 artists



BODIL FURU AND BEATE PEDERSEN
 Still from *Kabul Ping Pong*, 2005
 / DV shown as DigiBeta, 43 min /
 Screened at MoMA, Department of
 Film and Media, New York, USA / 12
 February 2007 / Curated by Sally
 Berger

Also screened at Seagull Arts and
 Media Resource Centre, Kolkata,
 India / 6 February 2007 / Curated
 by Naveen Kishore / Also screened
 at *Not Only Possible, But Also
 Necessary: Optimism in the Age of
 Global War* / 10th International
 Istanbul Biennale, Istanbul, Turkey
 8 September-4 November 2007
 Curated by Hou Hanru / Courtesy the
 artists



ANNA GUDMUNDSDOTTIR
Bread and Animals, 2007
 Installation view / Living Art
 Museum, Reykjavik, Iceland
 June 2007 / Curated by Larus
 Vilhjamsson / Courtesy the artist



KNUT ÅSDAM
Psychasthenia: The Care of the Self
Finally Edit, 1999-2007
 Architectural installation with
 film, dimensions variable / Boijmans
 van Beuningen Museum, Rotterdam,
 The Netherlands / 24 January-3
 March 2007 / Courtesy the artist,
 Klemens Gasser & Tanja Grunert,
 Inc. NYC; Serge Le Borgne, Paris;
 Galeria Juan Prats, Barcelona and
 Galleri SE, Bergen



MARIANNE HEIER
*Permanent Installation (5.783
 Euros)* / Posters and billboards,
 installation view / Graduate Center
 of the City University of New York,
 New York, USA / Curated by Martin
 Braathen / Courtesy the artist



TROND NICHOLAS PERRY, STIAN
 POLLESTAD AND ERIK PIROLT
K.Y.S.A (L.H.P.A.), 2008
 Social sculpture; Catamaran
 houseboat, public art piece, stage
 and gallery 8.5 x 4 x 3.5 m /
Channels of Northern Europe
 Trip: Norway, Sweden, Denmark,
 Germany, the Netherlands and back
 to Norway, 2008-09 / Courtesy the
 artists

(also next page)



03-FUNDING

03-funds, also referred to by the Norwegian Ministry of Foreign Affairs as "Exchange with Countries in the South", is a specific funding category administered by OCA as underwritten by the MFA for enhancing collaboration in the contemporary art field with professional artists in the countries designated by the MFA. The purpose of the 03-funds, as allocated by the MFA to OCA, is to further develop cooperation and professional networking between OCA and the constituency of artists, independent cultural producers, and organizations located in designated countries or associated with these countries. This includes, but is not limited to, "professional research visits by cultural producers, artists, and curators", "short-term residencies for cultural producers and artists", "the development of seminars, conferences, art projects, workshops, etc. that focus on the further development of professional exchange and networking between and among countries", "project development (and pilot projects) on an international scale".

In 2007, the amount of 1 100 000 NOK was allocated toward 54 projects, residencies, and exchanges associated with countries designated by the MFA as 03. Following four meetings of the OCA jury, this support extended to 33 artists, curators, and cultural producers in an overall amount applied for as 2 500 000 NOK.

G: Grantee
PS: Project Support
AMOUNT ALLOCATED BY JURY

Recipients of 2007

Funding

1st Quarter 2007

G: Geir Tore Holm and Søsja Jørgensen
Geir Tore Holm: b. 1966, Tromsø, Norway, Søsja Jørgensen: b. 1968 Oslo, Norway, both live and work in Oslo, Norway

PS: Curating of the continuation and completion of the *Thai House*, a project by Kjellingvatnet initiated by artists/craftspersons from Thailand as part of *The Nord Land* at Sørfinnset Skole in Nordland, Norway (2003). Participating artists include Kamin Lertchaiprasert, Jirasak Saengpol-sith, Prasarn Kumsuk, and Settawut Pinyorid.

Curators: Geir Tore Holm and Søsja Jørgensen.
Summer 2007
NOK 30 000

G: Beate Petersen b. 1962, Oslo, Norway, lives and works in Oslo
PS: Travel to the Seagull Arts and Media Resource Centre in Calcutta, India for participation

in a discussion and screening of *Theater of Tears* (2007) and *Kabul Ping Pong* (2006) made in collaboration with the artist Bodil Furu (b. 1976 in Askim, Norway).

Curator: Naveen Kishore
6 February 2007
NOK 10 000

G: Eivind Reierstad (Ane Lan) b. 1972 in Kløfta, Norway, lives and works in Kløfta, Norway

PS: Participation in the 9th International Multimedia Festival in Serbia with the performance *Awatashan*.

Curator: Nenad Bogdanovic
Postponed to 2008
NOK 10 000

G: Kalle Runeson b. 1972 in Stockholm, Sweden, lives and works in Oslo, Norway

PS: Participation with the artist's installation entitled *Wizard Equals Wisdom and is Measured by the Length of a Beard* within a group exhibition entitled *This Is Not*

A Fairy Tale at the Tirana Institute for Contemporary Art, Tirana, Albania.

Curator: Edi Muka,
Co-funder and Art Director of the Art Biennial in Tirana.
31 March-30 April 2007
NOK 13 000

G: Karl Ingar Røys b. 1967 in Volda, Norway, lives and works in Oslo, Norway

PS: Travel grant to participate in a residency at the Tirana Institute for Contemporary Art, Tirana, Albania.

Curator: Edi Muka
March-June 2007
NOK 16 600

2nd Quarter

G: Adriana Alves b. 1976 in Brazil, lives and works in Bergen, Norway

PS: Exhibition of the artist's project *Tragedy of the Common Man* (2007) at Fuzuê Arte e Cultura in Rio de Janeiro, Brazil.

Curator: José Loyola
October 2007
NOK 30 000

G: Blanes Museum, Montevideo, Uruguay
 PS: Participation of Vibeke Tandberg (b. 1967 in Oslo, Norway, lives and works in Oslo, Norway) with the artist's work entitled *Sunflower* (C-prints, 2001) in the exhibition entitled *Border Jam* as part of the Regional Encounter of Art 2007 in Montevideo, Uruguay.
 Curator: Gerardo Mosquera
 9 August-30 September 2007
 NOK 20 000

G: ICA (Institute of Contemporary Arts), London, UK
 PS: Production of the free distribution newspaper printed in correlation with the ICA exhibition entitled *Memo-rial to the Iraq War* which includes Matias Faldbakken (b. 1973 in Hobro, Denmark, lives and works in Oslo, Norway), Jeremy Deller, Sean Snyder, Liam Gillick, Marc Bijl, Erik van Lieshout.

Curator: Mark Sladen, Chief Curator, ICA, London
 23 May–27 June 2007
 2000

G: Mai Hofstad Gunnes b. 1977 in Oslo, Norway, lives and works in Berlin, Germany
 PS: Participation with an artist's film produced in Istanbul, Turkey, for the electronic music label Raster-Noton in collaboration with Ryuichi Sakamoto.
 For release on CD/DVD in 2008
 NOK 10 000

G: Astrid Johanne Johannessen b. 1966, lives and works in Oslo, Norway
 PS: Participation with artist's video and photography in Caravansarai's International Exhibition at the Tashkent House of Photography, Uzbekistan.
 Curators: Shalva Khakhnashvili (Paris), Shahnoza Karimbabaeva (Tashkent)
 2-12 May 2007
 NOK 10 000

G: Åse Løvgren b. 1975, Bodø, Norway, lives and works in Bergen, Norway
 PS: Residency of the artist Qui Jun from Guanzhou, People's Republic of China at Flaggfabrikken, Bergen, Norway, for purposes of making workshops in pin-hole photography for school children together with Flaggfabrikken member Åse Løvgren, discussing themes such as what it will say to live in Norway.
 Fall 2007
 NOK 10 000

G: Stefan Mitterer and Karolin Tampere Karolin Tampere: b. 1978, Tallin, Estonia, Stefan Mitterer: b. 1983, Zell am See, Austria, both live and work in Bergen, Norway.
 PS: Participation in the residency program "La Peluqueria" in Valparaiso, Chile.
 November/December 2007-January 2008
 NOK 30 000

G: Ulrike Solbrig
 PS: Participation of Sessa Jørgensen (b. 1968 Oslo, Norway, lives and works in Tromsø, Norway) and Geir Tore Holm (b. 1966, Tromsø, Norway, lives and works in Oslo, Norway) with their collaborative project entitled *Sørfinnset Skole -The Project* within a workshop format at Sparwasser HQ in Berlin, Germany.
 Curator: Ulrike Solbrig
 29 July-2 August 2007
 NOK 7 200

G: Helene Sommer b. 1978 in Oslo, Norway, lives and works in Oslo, Norway
 PS: Participation in the exhibition *The Story of Automatika* at ACCEA, (Armenian Center for Contemporary Experimental Art), Yerevan, Armenia.
 Curator: Eva Khachatrian
 15 September–15 October 2007
 NOK 15 000

G: Marius Wang b. 1975 in Oslo, Norway, lives and

works in Ås, Norway
 PS: Participation of the artist group El Parche (Herman Mbamba, Olga Robayo (b. 1972, Bogotá, Columbia, lives and works in Oslo, Norway, and Bogotá, Colombia), and Marius Wang in the project entitled *Earthworks* as initiated by the artist group Kultivator in Öland, Sweden.
 Curator: Kultivator (Kalle Runeson: b. 1972 in Stockholm, Sweden, Marlene Lindmark: b. 1975, Falun Sweden, both live and work in Oslo, Norway)
 8 July-12 August 2007
 NOK 20 000

G: Mai Hofstad Gunnes b. 1977 in Oslo, Norway, lives and works in Berlin, Germany
 PS: Participation in the group exhibition entitled *Inter-Faces* at the Soros Center for Contemporary Art in Almaty, Kazakhstan.
 4-30 September 2007
 NOK 9 000

Grants allocated for International Biennials and Major Solo Exhibitions

G: Biennale of Sydney*
 PS: Participation in the Biennale of Sydney for aiPotu (Anders Kjellevik: b. 1980 in Norway, Andreas Siqueland: b. 1973 in Norway, both live and work in Oslo, Norway), Lene Berg (b. 1965, Oslo, lives and works in Berlin, Germany and New York, USA), Matias Faldbakken (b. 1973 in Hobro, Denmark, lives and works in Oslo, Norway), Annie Anawana Haloba Hobøl (b.1978, Zambia, lives and works in Oslo, Norway), Hariton Pushwagner (b. 1940, in Oslo, Norway, lives and works in Oslo, Norway) and Vibeke Tandberg (b. 1967 in Oslo, Norway, lives and works in Oslo, Norway).
 Curator: Carolyn Christov-Bakargiev
 18 June-7 September 2008
 NOK 400 000



SØRFINNSET SKOLE/ THE NORD LAND
The Thai House, July 2007
Sørfinnset skole/the nord land,
Gildeskål, Nordland, Norway
 Organised by Søsja Jørgensen and
 Geir Tore Holm / Photo: Sørfinnset
 skole/the nord land / Courtesy
 Sørfinnset skole/ the nord land



MORTEN ANDERSEN
Days 1, 2003
 Centro Português de Fotografia,
 Porto, Portugal / 24 November 2007-
 16 March 2008 / Curated by Tereza
 Siza / Courtesy the artist



ANE LAN
 Still from *Europa*, 2004
 Video, 4 min 3 sec / *Not Only
 Possible, But Also Necessary:
 Optimism in the Age of Global
 War* / 10th International Istanbul
 Biennale, Istanbul, Turkey / 8
 September-4 November 2007 / Curated
 by Hou Hanru / Photo: Elin S.
 Lundby / Courtesy the artist



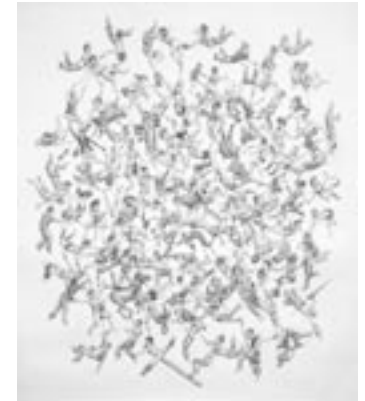
JAN FREUCHEN
*Apocalyptic landscape reworked by
 dog #1-4, 2006*
 Ink on paper, 50 x 70 cm each, in-
 stallation view / *Destroy Athens* /
 1st Athens Biennial, Athens, Greece /
 10 September-2 December 2007 /
 Curated by Xenia Kalpaktoglou,
 Poka-Yio and Augustine Zenakos /
 Courtesy the artist, The Frank
 Mosvold Collection, Oslo and Snare/
 Christiansen Collection, Oslo



LOTTE KONOW LUND
 Still from *Domestic Violence*, 2001
 Video, 4 min / *Destroy Athens* / 1st
 Athens Biennial, Athens, Greece /
 10 September-2 December 2007 /
 Curated by Xenia Kalpaktoglou,
 Poka-Yio and Augustine Zenakos /
 Courtesy of the artist



JAN FREUCHEN
*Apocalyptic landscape reworked by
 dog #4, 2006*
 Ink on paper, 50 x 70 cm, instal-
 lation view / *Destroy Athens* / 1st
 Athens Biennial, Athens, Greece /
 10 September-2 December 2007 /
 Curated by Xenia Kalpaktoglou,
 Poka-Yio and Augustine Zenakos /
 Courtesy the artist, The Frank
 Mosvold Collection, Oslo and Snare/
 Christiansen Collection, Oslo



MARTIN SKAUVEN
Felix Culpa, A Handmade Massacre,
 2007
 Pencil on paper, 190 x 150 cm
 / *Destroy Athens* / 1st Athens
 Biennial, Athens, Greece /
 10 September-2 December 2007 /
 Curated by Xenia Kalpaktoglou,
 Poka-Yio and Augustine Zenakos /
 Courtesy the artist and Laura
 Bartlett Gallery, London



INGRID BOOK AND CARINA HEDÉN
The Last Man to Hang in Austria,
 2006 / Inkjet print, 92 x 130 cm
 Salzburger Kunstverein, Salzburg,
 Austria / 29 September-25 November,
 2007 / Curated by Hemma Schmutz /
 Courtesy of the artists

BULL.MILETIC
Heaven Can Wait, 2001
 Multiple-channel video installation
 Yerba Buena Center for Arts,
 San Francisco, USA / 1 August-1
 September 2007 / Curated by René de
 Guzman / Courtesy of the artists



ELMGREEN & INGAR DRAGSET
Drama Queens, 2007
 Project by Elmgreen & Dragset, text
 by Tim Etchells, Skulptur Projekte
 Münster 07, Münster, Germany / 16
 June-16 September 2007 / Curated
 by Kasper König / Courtesy of the
 artists



MATIAS FALDBAKKEN
Chairs (HAMAR), 2007 / Screws,
 chair, dimensions variable / Midway
 Contemporary Art, Minneapolis, USA /
 8 September-27 October 2007 / Curated
 by John Rasmussen / Courtesy of the
 artist, Midway Contemporary Art,
 Minneapolis and Standard (OSLO), Oslo



KULTIVATOR
Greenhouse, 2007
 Wood, plastic, chicken wire, soil,
 hay, tomato plants, watering system
 and 4 Zenith chickens, 5 x 3 x 4 m
 (drawing by Kalle Runeson and Her-
 man Mbamba) / W139, Amsterdam, The
 Netherlands / 3 October-11 November
 2007 / Curated by Gijs Frieling /
 Courtesy the artists



LINA VISTE GRØNLI
Mad Paul, 2007
 Books, 27 x 15 x 22 cm
*The Corny Show aka The Art is in
 the Heart* / KARMA International,
 Zürich, Switzerland / 28 June-29
 July 2007 / Curated by Willy Wonka
 / Courtesy the artist



LENE BERG
Detail installation view of *Gentlemen & Arseholes*, 2006
Collage on wall / *Pensée Sauvage - on freedom* / Frankfurter Kunstverein, Frankfurt, Germany / 25 May-8 July 2007 / Curated by Chus Martínez / Photo: Jonas Leihener / Copyright Frankfurter Kunstverein 2007 / Courtesy the artist



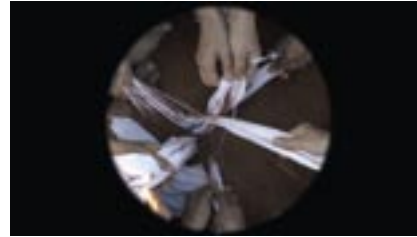
FROM THE MAKING OF *Boomerang Boat*, 2008
Wood and varnish, 50 cm x 50 cm x 11 m / *Revolutions - Forms that Turn* / 16th Biennale of Sydney, Australia / 18 June-7 September 2008 / Curated by Carolyn Christov-Bakargiev / Courtesy the artist



PUSHWAGNER
Installation of the pictorial novel *Soft City*, 1968-76
Revolutions - Forms that Turn / 16th Biennale of Sydney, Australia / 18 June-7 September 2008 / Photo: OCA / Courtesy of the artist



Pushwagner in Sydney, Australia, 2008 / Photo: OCA / Courtesy the artist



ANNIE ANAWANA HALOBA HOBØL
When the Private Became Public, 2008 / Video and sound installation / *Revolutions - Forms that Turn* / 16th Biennale of Sydney, Australia / 18 June-7 September 2008 / Curated by Carolyn Christov-Bakargiev / Courtesy the artist



LENE BERG
The Drowned One, 2008
Video, collages, speech bubbles / *Revolutions - Forms that Turn* / 16th Biennale of Sydney, Australia / 18 June-7 September 2008 / Curated by Carolyn Christov-Bakargiev / Courtesy the artist



JONAS OHLSSON & SEX TAGS WITH DR.DIENTE
 Concert/performance with Jonas Ohlsson, Camila Marambio, Karolin Tampere and Stefan Mitterer / Galeria Metropolitana, Santiago de Chile, Chile / 21 December 2007 / Courtesy the artists



STEFAN MITTERER
N.O. Movement Part 1, 10. January 2008 / Concert event, interpreted by Francisca Benítez and Victoria Delarozière, Life is All About Taking Things in and Putting Things Out / Salón Tudor, Santiago de Chile, Chile / 10-26 January 2008 / Curated and initiated by Camila Marambio, Stefan Mitterer and Karolin Tampere / Courtesy the artists



VIBEKE TANDBERG
 Detail of *Sunflower*, 2001
 C-prints, SIZE / Regional
 Encounter of Art/Monteideo 2007 / Monteideo, Uruguay / 9 August-30 September 2007 / Curated by Gerardo Mosquera / Courtesy the artist



VIBEKE TANDBERG
Sunflower, 2001
 C-prints variable sizes / Regional
 Encounter of Art/Monteideo 2007 / Monteideo, Uruguay / 9 August-30 September 2007 / Curated by Gerardo Mosquera / Courtesy the artist

3rd Quarter

G: Tone Hansen
b. 1970 in Trondheim, Norway, lives and works in Oslo, Norway

PS: Research residency to New Delhi and Mumbai as coordinated by the Kohj Collective in New Delhi, India.

Curator: Pooja Sood
January 2008
NOK 26 000

G: Kurt Johannessen
b. 1960 in Bergen, Norway, lives and works in Bergen, Norway

PS: Participation in the *Performance Art Laboratory Project (PALP Project)*, an intercultural lab for international and national performance artists at the Padepokan Lemah Putih and Cilimas Centre, Tejakula, Bali, Indonesia.

Curator: Boris Nieslony
1-13 April 2008
NOK 18 600

G: Olga Robayo
b. 1972 in Bogotá, Colombia, lives and works in Oslo, Norway and Bogotá, Colombia

PS: Participation of

the artist group El Parche (Herman Mbamba, Marius Wang (b. 1975, Oslo, Norway, lives and works in Ås, Norway) and Olga Robayo) in the exhibition entitled *Supermodel*, as organized by the artist group Kultivator (Kalle Runeson: b. 1972 in Stockholm, Sweden, Marlene Lindmark: b. 1975, Falun Sweden, both live and work in Oslo, Norway) at W139 in Amsterdam, the Netherlands with a project that integrates consideration of agriculture, ecology, and food production.

Curator: Gijs Frieling,
Director, W139
12 October–11 November 2007
NOK 12 000

G: Pontus Kyander
PS: Participation of Sten Are Sandbeck (b. 1969 in Oslo, Norway, lives and works in Oslo, Norway) with the artist's work entitled *No Show* in the project entitled

Super Structures - an international project presented by *A Little Blah Blah (ALBB)* in Ho Chi Minh City, Vietnam. ALBB is the first artists' initiative of its kind in Vietnam. It is based in Ho Chi Minh City and is co-directed by visual artists, Sue Hajdu and Motoko Uda. ALBB's mission is to promote the development of Vietnamese contemporary art practice in Ho Chi Minh City, Vietnam and beyond.

Curators: Pontus Kyander and Sue Hajdu
February/March 2008
NOK 10 000

G: Stiftelsen 3,14
PS: Participation of Regina Jose Galindo (b. 1974, Guatemala, lives and works in Guatemala) in the performance and seminar *ACT* in Bergen. Among participating artists are included Ana Rewakowicz and Eglè Raukauskaite.

Grants allocated for International Biennials and major exhibitions

G: Verdensteatret (Asle Nilsen (b. 1958 in Asker, Norway, lives and works in Oslo, Norway), Lisbeth J. Bodd, Håkon Lindbäck, Piotr Pajchel, Christian Blom).

PS: Participation of Verdensteatret with the group's project *Fortellerorkester – The Telling Orchestra* within the *China International New Media Arts Exhibition 2008* at the National Art Museum of China in Beijing, People's Republic of China. The exhibition is organized around 4 distinctive yet inter-related themes that testify to the incessant and obsessive pursuit of an ideal world through artistic intervention into media and communications technologies as well as bio-cultural spheres. The 4 themes are: *Beyond Body, Emotive Digital, Blur: The Recombinant Reality, and Here, There and Everywhere*.

Curator: Zhang Ga
5 June–5 July 2008
NOK 100 000

G: 10th International Istanbul Biennial
PS: Participation of Bodil Furu (b. 1976 in Askim, Norway, lives and works in Oslo, Norway), and Beate Petersen (b. 1962 in Oslo, Norway, lives and works in Oslo, Norway) with their collaborative film work entitled *Kabul Ping Pong* (2006) within the 10th International Istanbul Biennale, Santralistanbul, Istanbul, Turkey.

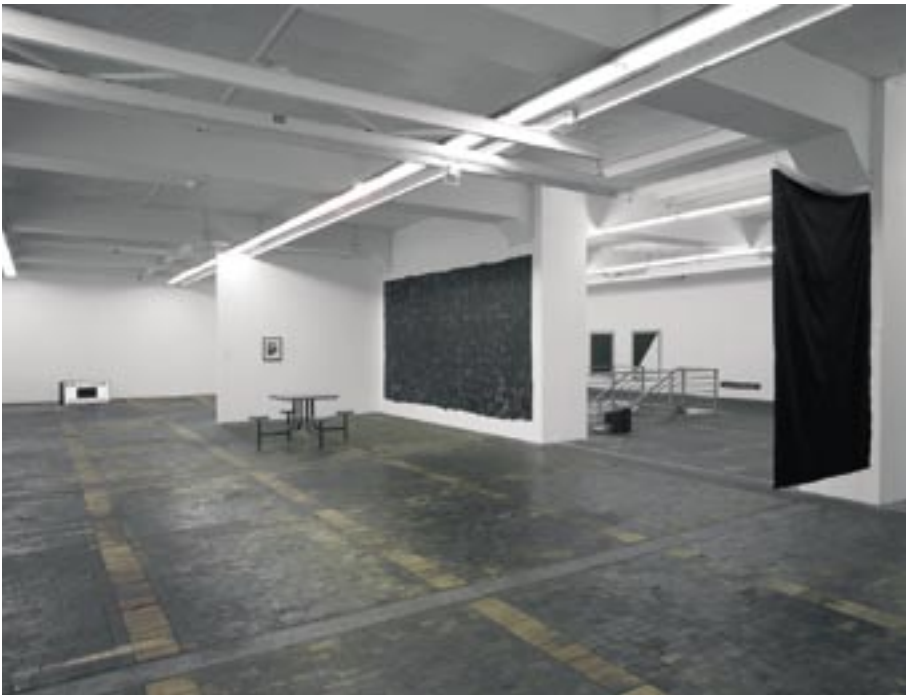
Curator: Hou Hanru
8 September–4 November 2007
NOK 30 000



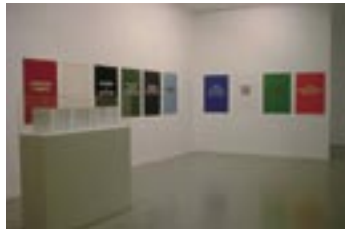
PUSHWAGNER
Installation of the pictorial novel
Soft City, 1968-76 / 5th Berlin
Biennale for Contemporary Art,
Berlin, Germany / 5 April-15 June
2008 / Curated by Adam Szymczyk
and Elena Filipovic / Photo: OCA /
Courtesy the artist



RACHEL DAGNALL
*Henry VIII's Wives THE RETURNING
OFFICER*, 2007 / 16 mm film and
sound installation / Spike Island,
Bristol, United Kingdom / 6 October
- 25 November 2007 / Courtesy the
artists



GARDAR EIDE EINARSSON
Installation view from South of Heaven, 2008 / Centre d'Art Contemporain de Genève, France / 25 January-16 March 2008 / Photo: Ilmari Kalkkinen / Courtesy the artist and Standard (OSLO), Oslo



UNNI GJERTSEN
Creative History, 2004 / Installation view / If I Can't Dance / MuHKA, Antwerp, Belgium / 27 October 2007-6 January 2008 / Curated by Frédérique Bergholtz, Annie Fletcher and Grant Watson / Courtesy the artist



VERDENSTEATRET
Fortellerorkesteret – The Telling Orchestra, 2003-ongoing / Installation / Synthetic Times – Media Art China / National Art Museum of China, Beijing, People's Republic of China / 5 June-5 July 2008 / Curated by Zhang Ga / Courtesy the artists



KURT JOHANSEN
Fjerde overleverin, 2008 / Performance during Undisclosed Territory 2 / Pasepokan Lemah Putih and Cilimas Center, Bali, Indonesia / 1-13 April 2008 / Photo: Petter Petterson / Courtesy the artist

4th Quarter

G: Jesper James Alvaer
b. 1973 in Oslo, Norway, lives and works in Prague, Czech Republic

PS: Participation in a residency at Galerija Misolav Kraljevic, Zagreb, Croatia.

Commissioner: g-mk / Galerija Misolav Kraljevic, Zagreb, Croatia
March-October 2008
NOK 4 000

G: Annie Anawana Haloba Hobøl
b. 1978, Zambia, lives and works in Oslo, Norway and Amsterdam, the Netherlands.

PS: Second year post-graduate fellowship toward the research residency at the Rijksakademie in Amsterdam, the Netherlands as a result of being selected as one among 24 out of 1,100 applicants by an international selection jury.

From January 2007
NOK 80 000

G: Vibeke Jensen
b. 1962 in Trondheim, Norway, lives and works in New York, NY, USA

PS: Participation of the artist's work *Night Watch* (2006) in the public space of the People's Square in Shanghai in China as part of the Shanghai Zendai Museum of Modern Art's project entitled *Intrude: Art & Life* 366.

Curator: Biljana Ciric, Zendai MoMA
January 2008
NOK 10 000

G: Ole Lislørud
b. 1950 in South Africa, lives and works in Oslo, Norway

PS: Solo exhibition entitled *Metaphorical Signs* at Today Art Museum in Beijing, China.

Curator: Wang Baoju
3-14 April 2008
NOK 15 000

G: Stefan Mitterer and Karolin Tampere
Stefan Mitterer:
b. 1983 in Zell am See, Austria, Karolin Tampere: b.

1978 in Tallin, Estonia, both live and work in Bergen, Norway

PS: Participating as co-curators and artists in the exhibition *Life is All About Taking Things In and Putting Things Out* on site at Salón Tudor in Santiago, Chile as a result of their residency.

Curator: Camila Marambio
10-26 January 2008
NOK 15 000

G: Victor Mutelekesha
b. 1976 in Zambia. Lives and works in Oslo, Norway

PS: Solo exhibition of artist's project entitled *Dagali Meltdown* at Zambia National Visual Arts Council (VAC) in Lusaka, Zambia.

Curator: Javan Phiri
20 December 2007-8
January 2008
NOK 20 000

G: Marius Notvik
b. 1973, Norway, lives and works in Oslo, Norway

PS: Participation in a residency programme at The

Land Foundation within the context of the *One Year Project #2* in Chiang Mai, Thailand.
Curator: Phonsak La-or, Vice-Chairman, The Land Foundation
January-April 2008
NOK 8 000

G: Kjersti Sundland
b. 1972 in Bergen, Norway, lives and works in Bergen, Norway

PS: Participation with the artist's work entitled "Hollow Void" (2005) within the group exhibition entitled *The Rendering Video* at the Tirana Center for Contemporary Art in Tirana, Albania.

Curator: Alessandra Pioselli
31 January-16 February 2008
NOK 13 500

G: Foundation 3.14 in Bergen, Norway

PS: Curating a performance/exhibition entitled *ACT*, which is divided into three parts with participation of Lida Abdul (b.

1973 in Kabul, Afghanistan, lives and works in Kabul, Afghanistan) at the Foundation 3.14 in Bergen, Norway.
Curators: Pia Torgersen, Foundation 3,14 in Bergen and Malin Barth
Spring 2008
NOK 15 000

Grants Allocated for International Biennials and Major Exhibitions at the end of 4th Quarter

G: Sissel Tolaas
b. 1959 in Oslo, Norway, lives and works in Berlin, Germany.

PS: Participation with the artist's work entitled *Fear 9* (2006), in the *Synthetic Times – Media Art China 2008* at the National Art Museum of China in Beijing, People's Republic of China.

Curator: Zhang Ga
5 June-5 July 2008
NOK 25 000

* Part of the grant is 02-funds, the other part 03



KJERSTI G. ANDVIG WITH
CARLTON A. TURNER
No One Here Is Innocent, 2008 /
Knitting and wood, base 300 x 200
x 190 x 155 x 90cm, height 240cm
/ Triangle, Marseille, France / 5
April-10 May 2008 / Courtesy the
artists



CAMILLA LÖW
Installation view, 2008
Mixed media, dimensions variable
/ *Straight Letters*, 2008 / Dundee
Contemporary Arts, Scotland, United
Kingdom / 1 February-31 March 2008
/ Photo: Ruth Clark / Courtesy the
artist, Sutton Lane, London and
Elastic Gallery, Malmö



ANNE SENSTAD
The Light House, 2007
 Site-specific project / KK Projects,
 New Orleans, USA / 7 December
 2007-8 March 2008 / Curated by Koan
 Jeff Baysa and Kirscha Kaechele /
 Courtesy the artist



FRED IVAR UTSI KLEMETSEN
Father and Son, Samani, Japan, 2006
 Inkjet-print, 75 x 90 cm / Galleri
 Huuto, Helsinki, Finland / 4-17
 February 2008 / Coordinated by
 Maaïke Halbertsma / Courtesy the
 artist



SISSEL TOLAAS
Fear 9, 2006 / Mixed media,
 dimensions variable / *Synthetic
 Times* - Media Art China /
 National Art Museum of China,
 Beijing, People's Republic of
 China / 5 June-5 July 2008 /
 Curated by Zhang Ga / Courtesy
 the artist

Next page

AIPOTU
Power Plant, 2008 / Broken citrus
 plant in staircase, dimensions
 variable / *Out. Cold. (small
 catastrophes)* / Pavillon 7, Palais
 de Tokyo, Paris, France / 11-16
 March 2008 / Courtesy the artists



Biennials and Major Solo Exhibitions



TORIL GOKSØYR AND CAMILLA MARTENS
It would be nice to do something political, 2002 / Welfare - Fare Well / The Nordic Pavilion / The 52nd Venice Biennale / 10 June-21 November 2007 / Coordinating Commissioner: Marketta Seppälä. Curator: René Block. / Photo: OCA / Courtesy Goksøyr & Martens

Biennials

The 52nd Venice Biennale: The Nordic Pavilion

In 2007, the Nordic Pavilion as commissioned by Frame's Director Marketta Seppala and curated by German curator, René Block, then director of the Kunsthalle Fridericianum in Kassel, included the exhibition of artists Adel Abidin (Finland), Jacob Dahlgren (Sweden), Toril Goksøyr and Camilla Martens (Norway), Lars Ramberg (Norway), Sirous Namazi (Sweden), and Maaria Wirkkala (Finland).

Toril Goksøyr (b. 1970 in Ålesund, Norway) and Camilla Martens (b. 1969 in Oslo, Norway) both live and work in Oslo after having studied at the National Academy of Fine Arts in Oslo. They have been working collaboratively since 1997 in the construction of performance-based projects with social implications. Drawing their inspiration from theatre, their projects often integrate staged situations integrating outside actors in predominantly socially interactive public spaces outside of museums and galleries. Lars Ramberg (b. 1964 in Oslo, Norway) lives and works in Berlin after having completed the National Academy of Fine Arts in Oslo. Ramberg produces architectonic projects that function to intervene with a practiced public space with the intent to infer a political and social commentary.



LARS RAMBERG
LIBERTÉ, 2007 / Welfare - Fare Well / The Nordic Pavilion / The 52nd Venice Biennale / 10 June-21 November 2007 / Coordinating Commissioner: Marketta Seppälä. Curator: René Block. / Photo: Lars Ø Ramberg / Courtesy the artist

Skulptur Projekte Münster 07

The second follow-up to the original Skulptur Projekte Münster from 16 June to 30 September and as curated by the German curator Kaspar König, Michael Elmgren (b. 1961 in Copenhagen, Denmark) & Ingar Dragset (b. 1969 in Trondheim, Norway) presented their play entitled "Drama Queens". The play, which premiered on 16 June at designated times during the day and in subsequent days, included props and characters created by artists to unfold the clashes and crossovers between various "isms" and aesthetic problematics that these representative sculptures convey. The production of the play was supported with funds from OCA's International Support Programme.

The Athens Biennial

Curators: Xenia Kalpaktsoglou, Poka-Yio, Augustine Zenakos. According to the curatorial statement, '*Destroy Athens* is an attempt to challenge the ways in which identities and behaviours are determined through stereotypical descriptions. The notion of 'Athens' – as the archetypal city that has become emblematic in terms of stereotypes – is used as a metaphor for this feeling of extra-determination or entrapment that the stereotype inflicts upon the personal sense of identity and social behaviour. *Destroy Athens* aims to function as a progression through various themes – elements will contradict, collide or cancel-out each other constantly. Successive realizations and disillusionments will make up a fragmented acknowledgment of a dead-end, a kind of 'world', a dystopic environment of conceptual Waste Lands.' The Norwegian artists participating in the biennial were: Jan Freuchen (b. 1979 in Stavanger, Norway) with his ink on paper work *Apocalyptic landscape reworked by dog 1-4* (2006). Narve Hovdenakk (b. 1971 in Oslo, Norway) with the video work *Neomann* (2006). Lotte Konow Lund (b. 1967 in Oslo, Norway) with the video work *Domestic Violence* (2001). Bjarne Melgaard (b. 1967 in Sydney, Australia) with four new paintings and an expansive installation (2007). Torbjørn Rødland (b. 1970 in Stavanger, Norway) with *Heart all this & dogg* (2004). Martin Skauen (b. 1975 in Fredrikstad, Norway) with *Felix Culpa – A Handmade Massacre* (2007) and *Polarbear*

Split – A Handmade musical (2006). The Office for Contemporary Art Norway has provided support for the participation of these artists in this first Athens Biennial through the International Support programme. The funding for International Support is provided by the Ministry of Foreign Affairs.



Opening 1st Athens Biennial
Destroy Athens / 1st Athens Biennial, Athens, Greece / 10 September-2 December 2007 / Photo:OCA / Curated by Xenia Kalpaktsoglou, Poka-Yio and Augustine Zenakos



TORBjørn RøDLAND
Heart All This & Dogg, 2004 / Progressive video/DVD, 14 min. Loop
1st Athens Biennial, Athens, Greece
10 September-2 December 2007 / Curated by Xenia Kalpaktsoglou, Poka-Yio and Augustine Zenakos / Photo:OCA / Courtesy the artist, Standard (OSLO), Oslo and 1st Athens Biennial, 2007

10th International Istanbul Biennial

Curator: Hou Hanru
8 September - 4 November
The 10th International Istanbul Biennial included the participation of the Norwegian artists Bodil Furu (b. 1976 in Askim, Norway) and Beate Petersen (b. 1962 in Oslo, Norway). Furu and Petersen's collaborative work, the video entitled *Kabul Ping Pong* (2005), was screened as part of the Biennial programme at Santralistanbul. Further to Furu and Petersen's presentation, Eivind Reierstad (Ane Lan) (b. 1972 in Kløfta, Norway) was invited to participate in the *Nightcomers* section of the programme with his/her work entitled *Europe* (2004), a film centred on questions of nationality, trans-nationality and consumption. The participation of Furu, Petersen and Ane Lan was supported with OCA 03-funding, specifically designated funds made available by the Norwegian Ministry of Foreign Affairs.

Major Solo Exhibitions

**Tom Sandberg at P.S.1
Contemporary Art Center/
MoMA New York, NY, USA,
February 2007**

Curator: Bob Nickas.

The exhibition by the Norwegian photographer Tom Sandberg (b. 1953 Narvik, Oslo) was his first in an American museum. It also marked the first solo exhibition of work by a Norwegian artist in a New York museum for nearly twelve years. Working for almost thirty years, and exclusively in black and white, Sandberg, as Bob Nickas writes, "has produced a remarkable body of work that is consistent in its vision, imbued with a sense of mystery and a great depth of feeling. Whether he shows us sublime snow-covered mountains or a car parked in the street, the head of an infant or a spectral house shrouded in fog, his pictures, quite simply, are about what it means to be alive." Sandberg is an artist who understands that life is in the balance. "Many of his pictures are aerial views – the earth seen from above, in a sense, in a state of suspension. One of his most hauntingly beautiful pictures is an image of a plane seeming to hover just a few feet above a runway. He returns again and again to pictures of the sun, the ocean, endless clouds, the horizon. In some of his pictures the image is barely visible, as if testing the limits of what the eye can see. Sandberg's work is also very much about photography, about the act of seeing, and ultimately about being in the world. ... The exhibition will include more than thirty photographs taken over the past ten years, with many new works being shown for the first time.

**Gardar Eide Einarsson
at Frankfurter Kunstverein
Frankfurt, Germany
26 July - 16 September**

Curator: Chus Martinez

Director, Chus Martinez, curated the first major solo exhibition of Gardar Eide Einarsson (b. 1976 in Oslo, Norway) entitled *South of Heaven* from 26 July through 16 September 2007. Martinez notes that Einarsson's work refers to the notion of utopia understood as "the impossibility of a place". On the other hand, the artist also addresses the notion of the "future" – or better, "the near future" – as the social ground we are already sharing and constructing for our collective tomorrow in the sense that we live in a permanent negotiation of different cultural and social backgrounds. According to Martinez, Einarsson's solo will serve as a "terrain to imagine this new territory and a place where different aesthetic premises co-exist". The opening took place on the evening of 25 July at 19:00, with a press preview at 11:00 am on the same day. An accompanying catalogue published by Revolver Verlag (Frankfurt) and designed by Christoph Keller, included texts by Katy-Garcia Anton, Ina Blom, Chus Martinez, Ingar Niermann, Dieter Roelstraete. The exhibition will continue to tour to the Centre d'Art Contemporain Geneve following the close in Frankfurt.



Installation shot from *Tom Sandberg: Photographs 1989 - 2006* / P.S.1 Contemporary Art Center, New York, U.S.A. / 1 February-7 May 2007 / Curatorial Advisor Bob Nicklas / Courtesy the artist and Galleri Riis

Next Page:

GARDAR EIDE EINARSSON
Installation shot from *South of Heaven 2007* / MEDIUM, SIZE / Frankfurter Kunstverein, Frankfurt am Main, Germany / 27 July - 16 September 2007 / Courtesy the artist



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Edvard Munch Residency

Alice Creischer

Artist: Born 1960 in Germany
Lives and works in Berlin,
Germany

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 will commence in Spring 2007, during which Creischer will participate in a solo exhibition at MACBA in Barcelona in Fall 2007.



ALICE CREISCHER
 German artist, writer and curator /
 Winner of The Edvard Munch Award of
 Contemporary Art 2006 / Photo: Gorm
 Gaare / Copyright: OCA



ALICE CREISCHER
 Installation view *Start a Lobby
 Today*, 1998-2007 / Mixed media
 installation / documenta 12,
 Kassel, Germany / 16 June-23
 August 2007 / Photo: Jens Ziehe /
 documenta GmbH / Copyright: Alice
 Creischer



ALICE CREISCHER
*Osmotic pressurisation device of
 wealth during inspecting poverty*,
 2005 / Installation view at
 Gesellschaft für Aktuelle Kunst,
 GAK, Bremen, Germany / 17 June-21
 August 2005 / Photo: Julia
 Baier / Courtesy the artist

International Studio Programme



Alice Creischer's talk 'Why Lobby Today' / The Edvard Munch Award of Contemporary Art / Munch Studio, Ekely, Oslo, Norway / 22 May 2007 / Photo: OCA



Alice Creischer and Andreas Siekmann during their talk 'Intervention is not a closed term' The Edvard Munch Award of Contemporary Art / Munch Studio, Ekely, Oslo, Norway / 21 September 2007 / Photo: OCA

The International Studio Programme (ISP) is located at the OCA facility in Oslo and is comprised of four studios located within the center of the city. International residents (artists, curators, and critics) are invited into the programme by OCA for a period up to three months depending on the respective resident's scheduling needs. The resident is provided with a professional studio, centrally located apartment, and additional amenities and research possibilities during his/her stay in Norway.

In 2007, OCA's ISP saw the participation of eleven artists, curators, and critics who also extended their residency participation into more networked activities in the form of public talks, seminars and presentations organized by OCA and/or at the invitation of other institutions throughout Norway. For a listing of individual resident's participation in public platforms, please refer to part III "ISP Activities within Norway".

January–February

THOMAS BAYRLE Artist

Born 1937 in Berlin, Germany
Lives and works in Frankfurt, Germany

Thomas Bayrle is an artist who was trained as a weaver and currently works with drawings, collages, film and computer graphics. Bayrle focuses on ideas around the masses in his drawings, photocopy collages and film animation sequences dating from the 1960s, and further into ideas around generating superstructures through geometric patterns of images with a variety of techniques and materials. In doing so, his work reveals contradictions within the forms of organization upon which society rests.

Bayrle characterises his work as "a view of society as flat – horizontal – (electric) field/fabric/network. The vertical elements are plucked from the surface, like hay grass in the meadow." Bayrle taught at the Academy of Fine Arts, Stadelsschule in Frankfurt from 1975 to 2002. He has received several awards and prizes including the Prix Arts Electronica, Linz (1995) and the Cologne Art Prize (2000). Bayrle's work has been shown in over thirty solo exhibitions internationally including in Documenta III and VI.

ROSALIND NASHASHIBI Artist

Born 1973, Croydon, UK
Lives and works in London, UK
Rosalind Nashashibi uses her 16mm camera as a catalyst, an accelerator of the real. In some of her works, this is achieved by filming collective rituals that solidify the social routine of closed communities, for instance

the Mexican neighborhood of a Midwestern town, a Palestinian family during Ramadan, or the students in a Glasgow library.

In recent work, however, the transference of meaning between everyday reality and the realm of the possible is scrutinized through the exploration of archetypal figures or objects that can act as a go-between. *Park Ambassador* (2004), depicts a totemic object in a Glasgow park; while her last film *Eyeballing* (2005), depicts a series of faces found in building façades in New York juxtaposed with shots of NYPD officers loitering around their precinct. Born in Croydon and educated at Sheffield Hallam University and Glasgow School of Art, Rosalind Nashashibi is now living in London. Winner of the Beck's Futures award in 2003, she had solo shows at Kunsthalle Basel and CCA Glasgow in 2004. In 2005 she was awarded a Scottish Arts Council residency in New York. In 2007 she will present a solo show at Chisenhale in London. She participated in Momentum, the Nordic Biennial of Contemporary Art in Moss, Norway, 2006.

FRANCESCO MANACORDA Curator

Born 1974 in Turin, Italy
Lives and works in London, UK

Francesco Manacorda is tutor in the Curating Contemporary Art department at the Royal College of Art, London, and a writer and a freelance curator based in London. In 2004 he curated the exhibition *The Mythological Machine* at the Mead Gallery, Warwick University, on the impact of mass-media images, and in 2005 *A Certain Tendency*

in Representation - Cineclub at Thomas Dane Gallery, London, and he organised the symposium *Ecology and Artistic Practice* for the programme Arts & Ecology at the Royal Society of Arts, London. The same year he also was curatorial correspondent for the Turin Triennial *The Pantagruel Syndrome*. In 2006 he curated *Subcontinent – The Indian Subcontinent in Contemporary Art* at the Fondazione Sandretto de Rebaudengo, Turin and *Satellites* at Tanya Bonakdar Gallery, New York. He just published a monograph on Maurizio Cattelan (2006, Electa), and regularly contributes to Flash Art, Metropolis M and Domus.

February

MARKO LULIC

Artist

Born 1972 in Vienna, Austria
Lives and works in Vienna,
Austria

Marko Lulic paints New-York-School-replicants, sculpts Titoist Yugoslavian Modernism, circulates posters and invitation cards from the Kippenbergian tradition of proactive embarrassment, shoots Reichian-internationalist propaganda videos, photographs series of trash design facades and researches the life of Nikola Tesla (Serbian rival of Edison in the battle between AC and AC/DC). His system knows no boundaries. But it's not about nostalgia.

Lulic appropriated Yugoslavian partisan monuments for the project *Modernity in YU* (2001/02), which ran over the course of several exhibitions and Mies van der Rohe's memorial for Karl Liebknecht and Rosa Luxemburg (which the Nazis destroyed in 1935) for the different versions of *Entertainment Center Mies* (2003/2004), but he did so with a full awareness of the fact that there is something profoundly "inappropriate" in transferring a public memorial as a "private" sculpture into the gallery space. The inappropriate, however, is precisely the leverage that allows Lulic to shake fragments of Modernism out of their historic and heroic paralysis in order to examine their potential for being reactivated for the questions of the present.

Biography taken from Jörg Heiser, *Funky Lessons*, Revolver Books, Frankfurt, 2005.

May

CHIN-TAO WU

Author and Academic

Born 1961, Taiwan
Lives and works in Taiwan,
Republic of China

Chin-tao Wu is an author and academic who specializes in contemporary art and culture, and has contributed to *New Left Review* and *New Statesman*. Her latest book, *Privatising Culture: Corporate Art Intervention since the 1980s*, published by Verso in 2002, is being translated into Chinese. The Turkish edition was published in 2005, the Portuguese edition in October 2006, and its Spanish edition in February 2007. She is currently Assistant Research Fellow at Academia Sinica in Taiwan and an Honorary Research Fellow at University College London.

PABLO LAFUENTE

Writer, Curator and Research Fellow

Born 1976, Santurce, Vizcaya, Spain. Lives and works in London, UK

Pablo Lafuente is the managing editor of *Afterall*, a journal of contemporary art co-published by Central St Martins College of Art, London and California Institute of the Arts, Los Angeles. *Afterall* is published twice a year, and focuses on contemporary art practice in relation to artistic, theoretical, social and political contexts. He is currently developing a series of books for *Afterall Books* analysing the history of curatorial practice. He has curated several exhibitions, including *Watch out ... it's real!* at Greengrassi, London (2006) and *Unit Structures* at Lisboa 20, Lisbon (2006). In 2005 he edited the book *Display: recent installation photographs from London galleries*

and *venues* (London: Rachmaninoff's).

His writing has been published in several art and culture magazines, including *Flash Art*, *Art Monthly*, *Frieze* and *The Wire*, and in the volume *Continuous Project no.8*, edited by Bettina Funcke (Paris: Les presses du réel, 2006). He is currently working on a PhD at Middlesex University on Jacques Rancière and the relation between aesthetics and politics.

June

GABRIEL KURI

Artist

Born 1970, Mexico City
Lives in Brussels and Mexico
City *0-3

Gabriel Kuri is an artist whose sculptural practice addresses issues of coding experience, temporality and space. His work encompasses an array of media grounded on the grammar of everyday lexicon and exchange. His vocabulary of forms places emphasis on process and the open and unstable nature of meaning. He studied at ENAP UNAM Mexico (88–92) and Goldsmiths College London (93–95). Recent solo shows include Govett Brewster National Art Gallery, New Zealand (2006), Galleria Franco Noero Torino (2004 and 2006), MuHKA Museum of Contemporary Art, Antwerp (2004), Galeria Kurimanzutto, Mexico (2003 and 2007). Recent Group shows include the *2006 Brighton Photo Biennial*, *State of Play* Serpentine Gallery, London (2004), and *Interludes L* at the 2003 Venice Biennale.

June–September

HELEN MIRRA

Artist

Born 1970, Rochester, New York. Lives and works in Cambridge, Massachusetts

Helen Mirra's work occurs in varied scrap media, and engages structural and conceptual logics. It is often referred to as poetic, and indeed Mirra engages quite directly in relation to poetry, but her interest is as much in the metrical as in the lyrical. This metricity, even percussiveness, inflects her work, which is informed by anxieties related to the conflicting ecologies of the modern world. Within the various forms in which she operates, there is always a source material upon which decisions are made. Recent projects include the large-scale public project *Instance the Determination*, which indexes works by John Dewey and Jane Addams, at the University of Chicago through 2009, and the book *Cloud, the, 3*, published by JRP Ringier/Christoph Keller Editions in March 2007, as well as solo shows at Meyer Riegger Galerie, Karlsruhe; Peter Freeman, New York; Galerie Nelson, Paris; Dallas Art Museum; Berkeley Art Museum and the Whitney Museum, New York. Mirra completed her MFA at the University of Illinois at Chicago in 1996, and has received awards from the Louis Comfort Tiffany Foundation, the Richard H. Driehaus Foundation, and Artadia: the Fund for Art and Dialogue. Mirra was a guest of the DAAD Berliner Künstlerprogramm in 2005–06, and teaches at Harvard University.

August–December

CLAIRE FONTAINE

Artist

collective of James Thornhill and Fulvia Carnivale founded in 2004 Lives and works in Paris, France

Claire Fontaine is a Paris-based collective, founded in 2004. After lifting her name from a popular brand of school notebooks, Claire Fontaine declared herself a "readymade artist" and began to elaborate a version of neo-conceptual art that often looks like other people's work. Working in neon, video, sculpture, painting and text, her practice can be described as an ongoing interrogation of the political impotence and the crisis of singularity that seem to define contemporary art today.

But if the artist herself is the subjective equivalent of a urinal or a Brillo box – as displaced, deprived of its use value, and exchangeable as the products she makes – there is always the possibility of what she calls the "human strike". Only two years old, Claire Fontaine uses her freshness and youth to make herself a whatever-singularity and an existential terrorist in search of subjective emancipation. She grows up among the ruins of the notion of authorship, experimenting with collective protocols of production, détournements, and the production of various devices for the sharing of intellectual and private property.

Recent shows include, *How to?*, Kunsthalle Zürich; *Grey Flags*, The Sculpture Center, New York; *Group Therapy*, Museo d'arte moderna e

contemporanea, Bolzano; *Incipit*, Espace Paul Ricard, Paris and *The Look of Law*, University of California, Irvine. Claire Fontaine is represented by Reena Spaulings Fine Art in New York.

October–December

PIERRE BISMUTH

Artist

Born 1963, Paris, France Lives and works in Brussels, Belgium

Pierre Bismuth tackles the challenges of contemporary art by addressing the representation and the reception of a work of art; by playing on the modalities and power of language and image; and by reappropriating art history and modern cultural references, from fashion to cinema. In doing so, he incorporates all artistic mediums available, from origami and collage to screenwriting and art installations. Bismuth has exhibited his works extensively throughout Europe, and North America. He earned an Academy Award in 2005 for co-authoring the screenplay *Eternal Sunshine of the Spotless Mind*.

DESSLAVLA DIMOVA

Academic

Born 1974 in Karnobat Bulgaria Lives and works in Brussels, Belgium

Dessislava Dimova's work focuses on the possibility of the social existence and recognition of the artist without offering any art production as such. Dessislava Dimova is a PhD fellow at the Institute of Art Studies in Sofia with a thesis on Bulgarian art after 1989. She has published numerous essays on contemporary art and culture, including *The Cultural Learnings of Ivan Moudov*, catalogue of the Bulgarian Pavilion at the Venice Biennial, 2007; *Supernaturalism in Postcommunist Bulgaria, The Weird but True Book*, 2005. She is currently curating *The Spam Show, an email project that risks to be never seen, discarded by spam filters*.

November & December 2007

MARK LECKEY

Artist
Born 1964 in Liverpool, UK
Lives and works in Frankfurt am
Main, Germany

According to Roberta Smith of the New York Times, "Mark Leckey is best known for manipulating pop images and music into dreamy, druggy, disjointed variants on music videos. Sometimes his work has a rough-edged energy, as in his 1999 club-life classic, *Fiorucci Made Me Hardcore*. ... *Londonatella* (2002) and *Parade* (2003) are nocturnal fantasies of beautiful people and consumer culture related to the 1980's photo based work of Richard Prince. ... He is also known for working with his band Jack2Jack in music video combinations as in *The March of the Big White Barbarians* – a sarcastic tour of public sculpture in London using only still images, and *Shade of Destruction*, a dark and baroque narrative based on a Graham Greene story about the destruction of a house in post-blitz London."

Mark Leckey (1964) is currently Professor of Film Studies at the Staelschule in Frankfurt am Main in Germany. He is—together with Ed Liq, Bonnie Camplin, and Enrico David—the founder of the band DonAteller. He has recently opened a solo exhibition at Kölnischer Kunstverein, *Resident*, with previous projects including *Industrial Light and Magic*, at Le Consortium in Dijon, at the Portikus in Frankfurt, Migros Museum in Zürich, Tate Britain, London and within group exhibitions at P.S.1/MoMA, Dundee Contemporary Arts, BALTIC, Manifesta 5, Salzburger Kunstverein, and Wattis Institute for

Contemporary Arts, among others. He is represented by Cabinet in London, Buchholz Galerie in Cologne, and Gavin Brown in New York.

III. ISP ACTIVITIES WITHIN NORWAY

ISP Residents are provided with opportunities to travel within Norway to initiate exchange and cooperation with institutions, academies, and individuals throughout the country. The following substantiates a list of such activities in 2007:

January–February

THOMAS BAYRLE

Artist
Born 1937 in Berlin, Germany
Lives and works in Frankfurt,
Germany

Thomas Bayrle opened his studio in Oslo whereby any artist wishing to meet with him for a critique could set up an appointment throughout the course of two weeks. Subsequently, the artist met with over twenty M.A. students from the Oslo National Academy of the Arts (KHiO) in the Faculty of Visual Arts within the Department of Visual Arts. Additionally, the artist held critiques with the artists Jan Freuchen, Steffen Håndlykken, Kjersti Andvig, Morten Sletteveas, Mai Hofstad Gunnes, Arild Tveito and Kristoffer Busch, Reidar Kraugerud and Stian Eide Kluge. In addition the artist held a lecture at Bergen National Academy of the Arts (KHiB) on the 15th of February and at Oslo National Academy of the Arts (KHiO) on the 21st of February. Thomas Bayrle had meetings with Artist Pushwagner and IVP visitor Clive Kellner, Director, Johannesburg Art Gallery.

ROSALIND NASHASHIBI

Artist
Born 1973, Croydon, UK
Lives and works in London, UK

Rosalind Nashashibi held an outside artist presentation and lecture at the Oslo National Academy of the Arts (KHiO) as part of their programme *Mandagsforlesning* on the 19th of February during her residency at OCA. On the 21st of February the artist had a meeting with Genoveffa Corbo from the Italian Embassy

February

MARKO LULIC

Artist
Born 1972 in Vienna, Austria
Lives and works in Vienna,
Austria

During his residency in Oslo, Marko Lulic realized an independent project at the Galleri Bastard (curated by the director Anders Smebye) under the title *Wilhelm Reich + Schlamm*. The project took place 16 - 25 February 2007.

May

CHIN-TAO WU

Author and Academic

Born 1961, Taiwan
Lives and works in Taiwan,
Republic of China

Chin-tao Wu initiated numerous meetings in an effort to contribute to her research around cultural funding, private and state capital, and art. Specifically interested in how cultural funding operated within Norway and the social welfare system on the whole, Wu met with the following individuals to better familiarize herself with the topic of interest:

Truls Lie, Critic, Le Monde Diplomatique, Oslo; Hanne Beate Ueland, Conservator, Astrup Fernley Museum of Modern Art, Oslo; Erik Rudeng, Director The Freedom of Expression Foundation (Fritt Ord), Oslo; Jon Øien, Sociologist, Oslo; Gjert Gjertsen, Daily leader, Norske Billedkunstnere (Norwegian Visual Artists Association), Oslo; Erling Kagge, Director Kagge Forlag, Oslo; Nina Schjønsteby, Critic for Billedkunst, Oslo; Ole John Aandal, Artist, Oslo; Bård Stenvik, Artist. At the Ministry of Foreign Affairs, Department of Public diplomacy and cultural cooperation (UD) she met with: John Petter Opdahl, Department director, Randi Bendiksen, Special adviser. At the Ministry of Culture and Church Affairs (KKD), Stein Sæggrov, Department director. At the Norwegian Arts Council she met with Ragnfrid Stokke, Associate director Arts Council Norway.

PABLO LAFUENTE

Writer, Curator and Research Fellow

Born 1976, Santurce, Vizcaya, Spain.
Lives and works in London, UK

During his stay Pablo Lafuente had meetings with amongst others Trude Iversen; Matias Faldbakken, Artist; Lene Berg, Artist; Ina Blom, Associate Professor at the Institute of Philosophy, Classics, History of Art and Ideas at the University of Oslo

June

GABREI KURI

Artist

Born 1970, Mexico City
Lives in Brussels and Mexico City *0-3

Gabriel Kuri met with individual artists and critics at his request, which included meeting with Ina Blom, Associate Professor Dept. of Philosophy, Classics, History of Art and Ideas University of Oslo; Vibeke Tandberg, Artist, Oslo; Kristina Brein, Artist, Oslo; Tone Hansen, Artist Oslo; Will Bradley, Curator and Critic; Elin Olaussen and Karen Tandberg, owners of Torpedo Kunstbokhandel, Oslo; Mikkel Astrup, Ph.D fellow at the University of Oslo, Norway

HELEN MIRRA

Artist

Born 1970, Rochester, New York,
Lives and works in Cambridge, Massachusetts

During the artist's residency in Norway, Helen Mirra participated in an exhibition entitled *DUMP: Postmoderne skulptur i oppløst felt* at the National Museum, The Art Hall at Tullinløkka as curated by museum's curator Andrea Kroksnes and Randi Godø. 5 March – 19 August.

In relation to her own research subject, Helen Mirra proceeded to travel and visit various institutions and individuals throughout Norway to collect research material and reflect upon conflicting ecologies within the modern world. Hellen Mirra visited Biofokus, where she met with Terje Blindheim, Biologist; Det norske Skogselskap, Merete Larsmon; the Herbarium at the

Botanical Garden in Tøyen, Oslo, meeting with Jan Wesenberg, editor of Blyttia (Botanical magazine); trip to Modum, where she collected Serpentine rocks from a quarry and met with Sverre Følstad and Tone Steinsvik, owner of quarry and Director of Blaafargeverket; trip to Kongsvold Alpine Garden, Dovrefjell, Oppdal; trip to Tromsø where she visited the Botanical Garden in Tromsø and met with the botanists and gardeners, Kristian Nyvold and Hans Tommervoik, meetings at NINA (Norwegian Institute for Nature Science Department in Tromsø); The Art Museum of Northern Norway with Anne Aaserud, Director; The Polar Environmental Centre, Stig Falk Petersen, scientist; The Polar Museum in Tromsø and with individuals such as Anne Britt Strømnes, director, Tromsø Kunstforening, Stein Erik Hagen, daily leader, Troms Fylkeskultursenter, Tromsø, and Anne Aaserud, director, The Art Museum of Northern Norway, Tromsø; and a meeting with OCA board member Hilde Hauan Johnsen. In Oslo she had meetings with the individuals Debbi South, geologist from Chevron Oil Company; Einar Timdal, Curator of the Lichen Herbarium Botanical Garden in Tøyen, Oslo; Tom Andersen, Geology Professor, The University of Oslo; Ina Blom, Associate Professor at the Institute of Philosophy, Classics, History of Art and Ideas at the University of Oslo and Lina Viste Grønli, Artist, Oslo

August–December

CLAIRE FONTAINE

Artist

collective of James Thornhill and Fulvia Carnivale founded in 2004

Lives and works in Paris, France. During their residency, Claire Fontaine exhibited a public project at White Tube, Tøyen T-bane station entitled *Foreigners Everywhere*, 7 September – 14 October. The project was curated by Will Bradley

PIERRE BISMUTH

Artist

Born 1963, Paris, France
Lives and works in Brussels, Belgium

Pierre Bismuth held a lecture at the Oslo National Academy of the Arts (KHiO), Kunstakademiet i Tromsø (Art Academy Tromsø) and Bergen National Academy of the Arts (KHiB). Pierre Bismuth also did tutorials with Master students at the Faculty of Visual Art, Department Fine Arts, KHiO and tutorials with the first group of BA students in the Kunstakademiet i Tromsø

Research meeting with Ulf Christensen, rector from the University of Tromsø and Solveig Øvstebø, director, Bergen Kunsthall

DESSLAVA DIMOVA

Academic

Born 1974 in Karnobat, Bulgaria
Lives and works in Brussels, Belgium

Dessislava Dimova participated as a jury member at the Kunsthøgskolen i Oslo (KHiO), for Master students at the Faculty of Visual Art, Department Fine Arts during her stay in Oslo. She also had research meetings with Ulf Christensen, rector from the University of Tromsø and Solveig Øvstebø, director, Bergen Kunsthall.

MARK LECKEY

Artist

Born 1964 in Liverpool, UK
Lives and works in Frankfurt am Main, Germany

Mark Leckey travelled to Kirkenes where he met with the curatorial project with Pikene på Broen; Luba Kuzovnikova, Artistic leader; Hilde Methi, Project leader; Mona Danielsen, administration.

*** Supported with funds from 0-3. A particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs**



Heleen Mirra's ISP Studio



Mark Leckey in Kirkenes



Pierre Bismuth in ISP Studio



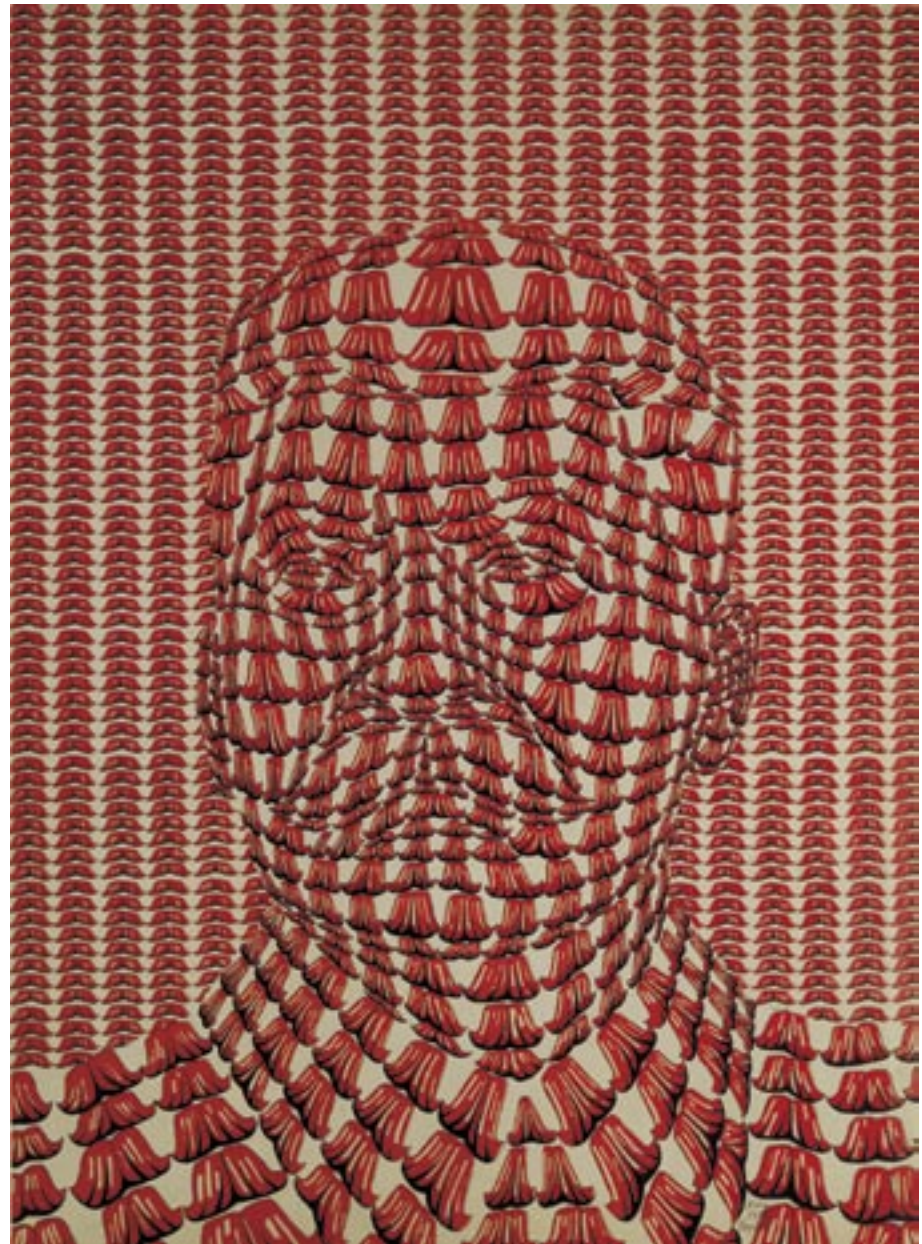
Pierre Bismuth in Tromsø



Rosalind Nashashibi filming Thomas Bayrle in ISP Studio



Rosalind Nashashibi
Bachelor Machines Part 2 - 2007
16 mm film / Two-screen projection



THOMAS BAYRLE
Stalin, 1970 (detail)
Silkscreen on paper mounted on
board / 32 7/8 x 23 7/8 inches /
TB 048

International Residencies

The Office for Contemporary Art Norway makes available to Norwegian artists and cultural producers the opportunity to participate in international residency programmes at ISCP in New York City, at Künstlerhaus Bethanien in Berlin, Platform Garanti in Istanbul, and at Platform China in Beijing. In addition, OCA offers one alternative residency opportunity in Berlin Mitte *ISCP New York City residency*

OCA offers two studio grants annually. The first grant is allocated to a Norwegian artist for a one-year stay at the International Studio and Curatorial Program (ISCP) in New York, NY. The second grant is offered to a Norwegian curator for a period of three months at ISCP although framed within a more independent grant structure. The American Scandinavian Foundation provides additional support in relation to both grants at the ISCP. Citizens of Norway are eligible for these residency grants alone.

September 2006 - August 2007

OLE MARTIN LUND BØ

Artist

b. 1973 in Stavanger, lives and works in Randarberg, Norway

September 2007 – August 2008

LENE BERG

Artist

b. 1965 in Oslo, lives and works in New York City, USA

September – November 2007

KJETIL RØED

Critic

b. 1973 in Oslo, lives and works in Oslo, Norway

KÜNSTLERHAUS BETHANIE, BERLIN

OCA offers one studio grant for the period of one year at the International Studio Programme at Künstlerhaus Bethanien, directed by Christoph Tannert, in Berlin.

**December 2006 - November 2007
TOM SANDBERG**

Artist

b. 1953 in Narvik, lives and works in Oslo, Norway

**December 2007 - November 2008
MARTIN SKAUEN**

Artist

b. 1975 in Fredrikstad, lives and works in Berlin, Germany

PLATFORM GARANTI, ISTANBUL

OCA offers a three month residency at Platform Garanti in Istanbul to art critics, artists, writers and curators. The residency is located in at Platform Garanti, an exhibition and research centre directed by Vasif Kortun. This is a programme which is supported with funds from the O3.

March - May 2007

HELENE SOMMER

Artist

b. 1978 in Oslo, lives and works in Oslo, Norway



HELENE SOMMER
Stills from a *travelogue of an unknown city*, 2007-2008 / Video 11 min / Courtesy the artist

PLATFORM CHINA, BEIJING

In cooperation with the Norwegian Embassy in Beijing in China, OCA offers a studio residency for an artist or curator at the Platform China Beijing Residency Programme for the period of two months. This is a programme which is supported with funds from the O3, a programme which is supported with funds from the O3.

May-July 2007

BODIL FURU

Artist

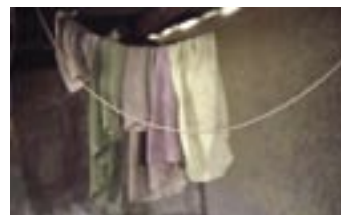
b. 1976 in Askim, lives and works Norway

September-October 2007

SIRI HERMANSEN

Artist

b. 1969 in Geneva, lives and works in Tromsø, Norway



SIRI HERMANSEN
Sacrifice, 2008 / Photographs, video and installation / Courtesy the artist

BERLIN MITTE RESIDENCY 2007

OCA offers a short term residency of two-month for a Norwegian critic, curator or artist at its apartment located in Kunstwerke Institute for Contemporary Art.

January-February

HELGE HIRAM JENSEN

Sociologist and ethnologist

b. 1976, Lebanon, lives and works in Oslo

March-April

TROND HUGO HAUGEN

Artist

b. 1975, Stavanger, lives and works in Malmö, Sweden

May-June

**PETER ANATOL MITTERER
AND STEFAN MITTERER**

(Sex Tags)

Artists

b.1982 and 1983, Zell am See, live and work in Bergen, Norway

September-October

GEIR HARALDSETH

Curator

b.1977 in Lillestrøm, lives and works in Oslo, Norway
Curator

November-December

DAG NORDBRENDEN

Artist

b. 1971 in Hamar, lives and works in Oslo, Norway



DAG NORDBRENDEN
Threshold, 2008 / C-print, 119 x
104 cm / Courtesy the artist



MARTIN SKAUVEN
Servant, 2008 / Pencil on paper,
40 x 30 cm / Courtesy the artist



MARTIN SKAUVEN
Kiss, 2007 / Pencil on paper,
100 x 80 cm / Courtesy the artist



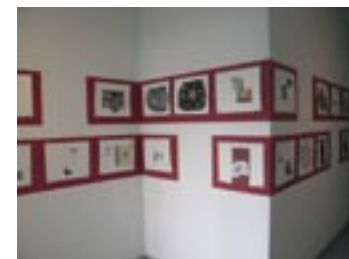
TROND HUGO HAUGEN
 First draft to the work *1001 Feelings You Must Feel Before You Die*, 2007 / Produced during stay at Berlin March-April 2007 / Artists book / noCUBE005 / Courtesy the artist



↑ →
 TROND HUGO HAUGEN
1001 Feelings You Must Feel Before You Die, 2007 / Artists book / noCUBE005 / Edition: 1 / Gallery Ping-Pong, Malmö, Sweden / 12 MAY-2 June 2007 / Courtesy the artist



LENE BERG
 Studio, ISCP New York, 2007 /
 Photo: Lene Berg





OLE MARTIN LUND BØ
Untitled (John Coltrane), 2007 /
Airbrush on record sleeve, 30 x 30
cm / Courtesy the artist



OLE MARTIN LUND BØ
Untitled, 2007 / Flotone studio
background and safety glass, 60 x
70 cm / Courtesy the artist

→
OLE MARTIN LUND BØ
Untitled, 2007 / Shirt and liquid
rubber, 40 x 70 cm / Courtesy the
artist



International Visitors Programme

The International Visitor Programme (IVP) as initiated by the Office for Contemporary Art Norway serves as the primary research mechanism by which international curators are provided the opportunity to become familiar with individual artist production by artists working within Norway and by Norwegian artists working internationally. In 2007, IVP experienced the visit of fifteen curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

January

POLYDOROS KARYOFYLLIS
Curator, 1st Athens Biennial
2007

Athens, Greece

Poka-Yio is an artist born in Athens. He studied Fine Arts and Digital Arts in Athens. He has exhibited in Athens and internationally. He has been a member of ILIOS experimental music group (1991–1996), and is the director of A-Station, Athens Contemporary Art Center, since 1999. His articles have appeared in FUTURA review since 1997.

**CAROLYN CHRISTOV-
BAKARGIEV**
Chief Curator, Castello di
Rivoli Museum Contemporary
Art
Turin, Italy

Carolyn Christov-Bakargiev was selected as curator of the Biennale of Sydney 2008. She has been Chief Curator of Castello di Rivoli Museum Contemporary Art in Turin, Italy, since 2002 and was Co-curator of the 2005 Turin Triennial. A member of the 2001 Venice Biennale jury, Christov-Bakargiev has written extensively on Italian and international art for publishers including Phaidon Press and SKIRA, and is the author of *Arte Povera* (1999). She was Curator of Castello di Rivoli exhibitions: *The Moderns* (2003), *William Kentridge* (2004), *Pierre Huyghe* (2004), *Kline* (2004) and *Faces In the Crowd* (2004–2005). Christov-Bakargiev was previously Senior Curator at P.S.1 Contemporary Art Centre, New York—A Museum of Modern Art Affiliate—from 1999–2001, where she co-curated *Greater New York* (2000) and organised group and solo

exhibitions including *Around 1984: A Look at Art in the Eighties* (2000), *Animations* (2001) and *Janet Cardiff* (2001). In 1993 she was a co-curator of *Antwerp 93: European Capital of Culture*. Christov-Bakargiev is based in Rome and Turin.

February

BEATRIX RUF **Director and Curator,** **Kunsthalle Zürich** **Zürich, Switzerland**

Beatrix Ruf studied in Vienna, New York and Zürich. Since September 2001, she has been the Director/ Curator of the Kunsthalle Zürich. In 2006 she was curator of the *Tate Triennial*, Tate Britain, London. Previously, she was Director/Curator of the Kunsthauus Glarus, and between 1994 and 1998 curator at the Kunstmuseum of the Canton of Thurgau. Since 1995, she has been curator of the Ringier collection. Since 1999, she has been a Board member of the Schweizerische Graphische Gesellschaft (SGG) and member of the Art commission of Swiss Re. Since 2003, she has also been Associate Editor of the publishing house JRP/Ringier. She has organized exhibitions, written essays and published catalogues on artists such as Jenny Holzer, Marina Abramovic, Peter Land, Liam Gillick, Urs Fischer, Emmanuelle Antille, Angela Bulloch, Ugo Rondinone, Richard Prince, Keith Tyson, Elmgreen&Dragset, Monica Bonvicini, Eija-Liisa Ahtila, Pierre Huyghe/Philippe Parreno, Rodney Graham, Isa Genzken, Doug Aitken, Wilhelm Sasnal, de Rijke / de Rooij, Eva Rothschild, Rebecca Warren, Carol Bove, Oliver Payne&Nick Relph, Dominique Gonzalez-Foerster, Sean Landers, John Armleder, Catherine Sullivan, Daria Martin, Trisha Donnelly, Wade Guyton, Seth Price, Kelley Walker, Josh Smith, General Idea and many others.

RENSKE JANSSEN **Curator, Witte de With Center** **for Contemporary Art** **Rotterdam, The Netherlands**

Renske Janssen is a Rotterdam based curator and writer working at the Witte de With Center for Contemporary Art. Among projects curated are *Tracer* (2004) and *Street: Behind the Cliché* (2006), which dealt with related topics. With a concentration of solo exhibitions and publications, she focuses on specific artistic positions dealing with the problematic status of the image and questions around representation in popular culture beginning with Mathias Poledna (2006), followed by the American artist Chloe Piene. With an interest in the contemporary use of the personal and the emotive in moving imagery she organised a selection of artists films under the title *Depiction, Perversion, Repulsion, Obsession, Subversion* for 2007's International Film Festival Rotterdam, which will focus on the critical use of cinematographic tools such as sound and editing and other forms of manipulation. Among others, she published several texts and reviews in the Dutch magazine *Kunstbeeld* and in the Rotterdam artist magazine *Fucking Good Art* and is a regular contributor to the Belgian music and cultural magazine *Gonzo Circus*.

CLIVE KELLNER **Director, Johannesburg Art** **Gallery** **Johannesburg, South Africa** ***0-3**

Clive Kellner attended the first Johannesburg Biennale Trainee Curator Programme in South Africa

and received training at De Appel in Amsterdam (1995-1996). He was appointed projects co-ordinator of the Africus Institute for Contemporary Art (AICA), Johannesburg (1996); assistant curator for both the South African national representation, Sao Paulo Bienal (1996) and the Johannesburg Biennale (1997/98), artistic director, Okwui Enwezor. He was also co-ordinator of the Rockefeller Foundation project: *Ubuntu 2000* (1999); co-founder and director of a non-profit organisation, Camouflage, in Parkwood, Johannesburg (1999-2001); curator of a solo exhibition of Nigerian/UK artist Yinka Shonibare; and co-ordinator of the National Arts Council and British Council project: *Connecting Flights* (2000). Kellner has presented papers at various international conferences: *Mostra Africana de Arte Contemporanea*, Museum for Modern Art, Sao Paulo; *(Trans) Africa*, Palais d'Egmont, Brussels; *Towards Transit*, Zurich; *Five Continents and One City*, Mexico City; *the Havana Bienal*, Cuba; *Post apartheid contemporary art* at the Museum of Contemporary Art in Rome, Italy. He has also written for a variety of publications including *Flash Art*. Kellner has curated various international exhibitions of contemporary South African and African Art and including *Vice Verses*, Austria (1999); *Foto Biennale* (2000), Rotterdam; *Five Continents and One City*, Mexico (2000); *Atmosphere Metropolitane: Johannesburg*, Milan, Italy (2000); and *Videobrasil* (2000), São Paulo.

March

YASMIL RAYMOND
 Assistant Curator, Walker
 Art Center
 Minneapolis, USA

She received her B.F.A. from the School of the Art Institute of Chicago in 1999 and her M.A. from the Center for Curatorial Studies at Bard College in 2004. As a graduate student at the Center for Curatorial Studies, she organized *The Happy Worker* and co-curated *Framing the Real: Works from the Marieluise Hessel Collection*. At the Walker, she assisted with the exhibitions *Andy Warhol/Supernova*; *Kiki Smith: A Gathering, 1980-2005*; *Sharon Lockhart: Pine Flat*; *Cameron Jamie: Heart of Darkness*; *Eva Hesse Drawing* and is currently co-curator of the upcoming exhibition *Kara Walker: My Complement, My Enemy, My Oppressor, My Love*.

ANTHONY HUBERMAN
 Curator, Palais de Tokyo
 Paris, France

Anthony Huberman is Curator at the Palais de Tokyo in Paris. He has curated several group exhibitions in New York and in Europe, a wide selection of special projects with emerging artists, as well as a broad range of performance and music events. His most recent exhibition is *Grey Flags*, an international group show co-curated with the artist Paul Pfeiffer, which was presented at SculptureCenter in New York and travels to the capMusée d'art contemporain in Bordeaux, France. While in New York, he worked at P.S.1 Contemporary Art Center (1999–2003) and Sculpture Center (2003–2006). He has contributed articles to magazines such as Artforum, BOMB, ArtReview, Modern Painters, and The Wire, as well as many exhibition catalogue essays.

May

MARTA GILI
 Director, Jeu de Paume
 Paris, France

Marta Gili graduated in Philosophy and Education from Universitat de Barcelona. Between 1983 and 1988, she was part of the Primavera Fotogràfica de Barcelona Organizing Committee. Between 1991 and 2006, she was head of the Department of Photography and Visual Arts of the Fundació la Caixa. In October 2006, she was appointed director of the Jeu de Paume in Paris. Simultaneously, she was Artistic Director of Printemps de Septembre (visual arts festival) in Toulouse, for the 2002 and 2003 editions. She was member of the Acquisitions Committee for the Fonds National d'Art Contemporain of the French Ministry of Culture, between 1994 and 1997. Marta Gili has been the curator of a multitude of monographic exhibitions, such as those of Helen Chadwick, Tracey Moffat, Miguel Rio Branco, Lorna Simpson, Aernout Mik, Christer Stromholm, Gillian Wearing and Doug Aitken, amongst others. She has also headed thematic exhibitions, such as *La Imatge Fràgil, Ficcions Documentades or Historias Animadas*. She has contributed with articles in El País, El Mundo, ABC, Tema Celeste, Beaux Arts Magazine, and she also collaborates monthly in EXIT magazine. Marta takes part in numerous seminars and conferences, and teaches several postgraduate courses, both in Spain and abroad. Her texts have been published in several monographs of artists and in theory books published by Phaidon, Steidl, Gustavo Gili and the Fundació la Caixa.

July

BRIAN SHOLIS
 Editor, writer
 Brooklyn, USA

Brian Sholis is Artforum.com Editor at Artforum. He has written for Artforum, Parkett, Afterall, Flash Art, Bookforum, Print, and the New York Press, among other periodicals; has contributed essays to publications accompanying exhibitions at the Whitney Museum of American Art, New York, the UCLA Hammer Museum, Los Angeles, and the Moderna Museet, Stockholm; and has contributed to books published by Taschen and Phaidon. He is the co-editor, with Noah Horowitz, of *The Uncertain States of America Reader* (Sternberg Press/Astrup Fearnley Museum of Modern Art/Serpentine Gallery, 2006), has taught at New York University, and has been a visiting critic at the School of the Art Institute of Chicago, the California Institute of the Arts, Los Angeles, the Cranbrook Academy of Art, Bloomfield Hills, Michigan, and Parsons The New School for Design, New York. He lives in Brooklyn, New York.

August

GA BRINKMANN-ZHANG
 Artist, Curator, Academic
 New York, USA

*0-3

Zhang Ga is a media artist, curator and a professor of communication arts. He has exhibited internationally including the Ars Electronica Center (Austria), Adelaide Art Festival (Australia), Dutch Electronic Art Festival (The Netherlands), Whitney Museum of American Art (US), Singapore Art Museum (Singapore) and Art Center Nabi (South Korea) among others, organized conferences and digital salons, written and lectured on new media art practice and criticism widely, and served on jury duties for media art grants. He is artistic director and curator of *China International New Media Arts Exhibition 2008*, a major cultural event presented by the National Art Museum of China during the Beijing Olympic Games in 2008. He was the artistic director and curator of the *Millennium Dialogue: Beijing International New Media Arts Exhibition* and Symposium 2004, 2005 and 2006. His most recent curatorial projects include, *Code: Blue, 3rd Beijing International New Media Art Exhibition, European Media Art Festival 2006* (guest curator), *Container Culture – ISEA2006 / ZeroOne, a Global Festival of Art On the Edge* (San Jose, US), *New Directions from China* (Basel, Switzerland). Prior to joining the New York Institute of Technology, he taught for many years at the MFA Design and Technology Department at Parsons School of Design. Zhang Ga studied at the University of Arts in Berlin (UDK) and holds an MFA from the Parsons School of Design in New York City. He is also a guest professor at the Academy of Arts and Design, Tsinghua University, Beijing.

October

ADAM BUDAK
Curator, Kunsthau Graz am
Landesmuseum Joanneum
Graz, Austria

Adam Budak, who lives in Graz and Krakow, is currently curator for contemporary art at the Kunsthau Graz am Landesmuseum Joanneum in Graz, Austria. He studied theatre studies at the Jagiellonian University in Krakow and history and philosophy of art and architecture at the Central European University in Prague. He is a guest professor at the Higher Institute for Fine Arts-Flanders in Ghent and at the Theatre Institute of the Kunstiniversität in Graz. He has recently co-established the postgraduate studies programme in curatorial practice and theory at the Art History Institute of the Jagiellonian University in Krakow. Adam Budak has curated *Architectures: Metastructures of Humanity, Morphic Strategies of Exposure*, an exhibition in the Polish Pavilion of the 9th Venice Biennale of Architecture (2004). He has worked with acclaimed artists such as John Baldessari, Cerith Wyn Evans and Monika Sosnowska, and has curated a large number of international exhibitions. Recent projects include *Protections. This Is Not an Exhibition* (together with Christine Peters) and *Volksgarten. Politics of Belonging* (cocurated with Katia Schurl and Peter Pakesch). Budak is one of the curators for Manifesta 7.

SHAMIM M. MOMIN
Associate Curator, Whitney
Museum of American Art
Branch Director and Curator,
Whitney Museum at Altria
New York, NY, USA

Shamim M. Momin was appointed Associate Curator at the Whitney Museum of American Art in 2004, and has been Branch Director and Curator of the Whitney Museum at Altria since October 2000. Momin was recently named co-curator for the upcoming 2008 Biennial exhibition. As part of *The Contemporary Series*, Momin's latest exhibition was Terence Koh (2007). She also oversaw the New York installation of Lorna Simpson last spring. In addition to co-curating the 2004 Whitney Biennial, she has recently organized the solo exhibitions of Mark Grotjahn (2006), Raymond Pettibon (2005-06), and Banks Violette (2005). Momin's exhibitions at Altria have included projects with artists such as Andrea Zittel, Rob Fischer, Sue de Beer, Luis Gispert, Katie Grinnan, Mark Bradford, Dario Robleto, Ellen Harvey, Do-Ho Suh, and E.V. Day. Recent outside curatorial projects have included *No Ordinary Sanctity* (2005), *Deutschbank, Salzburg*, as well as *Will Boys be Boys?: Examining Adolescent Masculinity in Contemporary Art* (2004-2007) touring nationally. In addition to her Whitney exhibition publications, Momin has contributed essays to numerous other monographs, art periodicals, and exhibition catalogues, most recently author for the next Phaidon Cream series. Momin has participated on numerous juries and panels throughout the USA. She has served as Visiting Professor for NYU's MFA Senior Seminar (Fall 2005), and was an Adjunct Professor of Contemporary Art for Williams College 2007 Semester in New York.

November

CORINNE DISERENS
Director, Museion, Museum
of Modern and Contemporary
Art Bolzano,
Bolzano, Italy

Diserens graduated from Art history Studies at the University of Paris, and the Independent Study Program of the Whitney Museum of American Art. She was curator at IVAM, Valencia; freelance curator and founder of Carta Blanca Editions, Madrid/Paris; Director of the Museums of Marseille, and then of the Fine Arts Museum of Nantes. Currently she is Director of Museion, Bolzano.

December

JOAO FERNANDEZ
Director, Serralves Museum
of Contemporary Art
Porto, Portugal

In 1985 Fernandez (Born in Bragança in 1964) finished the course "Modern Language and Literature" at the Faculty of Science of Language at the University of Porto. Between 1987 and 1990 he was a member of the Board of the Portuguese Association of Linguistics. He obtained the aggregation MA in Portuguese Phonology at Lisbon University in 1992. Between 1987 and 1995 he was a professor and research fellow in Linguistic Studies at the Polytechnical Institute in Porto. Between 1992 and 1996 Fernandez was a freelance commissioner of three editions of the Journal of Contemporary Art in Porto. In this period he also independently commissioned several exhibitions: *Peninsulares*, which took place in 8 different galleries in Lisboa, Porto, Madrid, Valencia and Barcelona (1995), *Hors catalogue* (Maison de la Culture d'Amiens, France, 1996) and the exhibition *Mais Tempo, Menos História* (Fundação de Serralves, 1996). Fernandez also organized and commissioned the Portuguese representation at the 1st Biennial of Johannesburg (1995) and the 24th Biennial of São Paulo (1998). He was a member of the Jury of the Visual Art Award União Latina between 1996 and 1999. Fernandez has published several texts in Portuguese, and international artist catalogues. He is a member of the IKT (Internationale Kunstausstellungsleiter – Tagung). In 1996 he was nominated Assistant Director of the Serralves Museum of Contemporary Art in Porto. In January 2003 he was appointed Director of the Museum.

SOPHIE VON OLFERS
Assistant Curator, Witte
de With Center for
Contemporary Art
Rotterdam, The Netherlands

Since January 2006, Sophie von Olfers has been Assistant Curator at Witte de With in Rotterdam, where she has worked on the group exhibition *Don Quijote*, the solo project and publication of Danish artist Jesper Just and, a series of debates on national representation (2007), as well as the mid-career exhibition of Liam Gillick. In 2007 she coordinated the German Pavilion at the Venice Biennale, together with curator of the Pavilion and Director of Witte de With, Nicolaus Schafhausen. Previous to her position at Witte de With, Sophie worked with the London-based artist group The Artist Placement Group, together with founding members and artists John Latham and Barbara Steveni. She curated an archive exhibition and organized a conference on the group's history and legacy at Tate Britain. She received her MA in Curatorial Studies at Goldsmiths College, London.

III. IVP ACTIVITIES WITHIN NORWAY

CLIVE KELLNER
Director, Johannesburg Art
Gallery Johannesburg,
South Africa

In addition to research in Oslo, Clive Kellner travelled to Trondheim from 23-24 February to have curatorial meetings with artists at the Marienborg Art Community: Ann-Cathrin Hertling, Jason Havneraas, Linda Saveholt and Karianne Stensland. At the Trondheim Academy of Fine Art, he met the Professor and Vice-Dean, Anne-Karin Furunes, as well as the students Lisa Stålspets and Preben Holst. Kellner also met Espen Gangvik, Project Manager at the TEKS (Trondheim Electronic Arts Centre). As a result of his trip, Kellner was invited to join the Board of TEKS.

BRIAN SHOLIS
Editor, writer.
Brooklyn, NY, USA

In addition to research in Oslo, Brian Sholis traveled to Bergen from 27-28 June. There he had curatorial meetings with the artist Fredrik Saroea about the Landmark, Bergen Kunsthall as well as the artists/musicians Bjørn Torske and Espen Sommer Eide. Sholis also met with Magnus Voll Mathiassen from the Grandpeople designergroup in their space and visited the Børre Sæthre Festival Exhibition 2007 in Bergen Kunsthall. Sholis also travelled to Tromsø on 29 June to have meetings with Biosphere: Geir Jenssen and the Director of Tromsø Kunstforening Anne Britt Strømnes. At the Art Museum of Northern Norway the Director Anne Aasheim kindly gave a tour of the Museum. He also payed a visit to Fjellheisen (Cable Car)

GA BRINKMANN-ZHANG
Artist, Curator, Academic,
NY, USA

In addition to research in Oslo, Ga Brinkmann-Zhang travelled to Bergen on 21 August to meet with Jeremy Welsh , professor & MA course leader at the Bergen National Academy of the Arts. At the Bergen Center for Electronic Arts, he had curatorial meetings with the artists HC Gilje, Maia Urstad, Trond Lossius, Gisle Frøysland, Jørgen Larsson.

* Supported with funds from 0-3. A particular branch of OCA's funding supplemented by the Norwegian Ministry of Foreign Affairs

OCA Semesterplan



Audience during Clive Kellner's talk about 'Rupture and Continuities: Post-Apartheid Art and Contemporary Practice in South Africa' / OCA Studio, Oslo / 22 February 2007 / Photo: OCA



Brian Sholis, freelance curator and the artist musician Geir Jenssen in Tromsø June 2007. / Photo: OCA



Clive Kellner and art critic Kjetil Røed / 22 February 2007 / Photo: OCA



Audience during Clive Kellner's talk about 'Rupture and Continuities: Post-Apartheid Art and Contemporary Practice in South Africa' / OCA Studio, Oslo / 22 February 2007 / Photo: OCA



Zhang Ga, media artist and Co-Director of Agent.netart with OCA Director Marta Kuzma / August 2007 / Photo: OCA



Audience during Marta Gili's talk 'Galerie National du Jeu de Paume Paris - From Tennis Courts to Contemporary Art: Maneuvering a Historical Institution to Present Day' / OCA Studio, Oslo / 18 May 2007 / Photo: OCA



←
Marta Gili speaks about 'Galerie National du Jeu de Paume Paris - From Tennis Courts to Contemporary Art: Maneuvering a Historical Institution to Present Day' / OCA Studio, Oslo / 18 May 2007 / Photo: OCA

Semesterplan events 2007

January

Project

30 January, Tuesday
Artist: Rosalind Nashashibi
Screening: *Flash in the Metropolitan*,
(2006, 16 mm projection)
Daily Screenings: 31 January–
4 February: 13:00–17:00

Practice

31 January, Wednesday
@ Fritt Ord
Kunst and Kapital #1.
Speaker: Beatrix Ruf
Subject: 'Collection Building and Exhibition Making'
(55-60 attended)

February

Theory

1 February, Thursday
Speaker: Francesco Manacorda
Subject: 'The Lacanian Discourses: The Artist-Curator Relationship'
(60 attended)

Workshop

2+5 February
Participants: Francesco Manacorda with Hans Askheim, Halvor Haugen, Sissel Lillebostad, Kjetil Røed, Caroline Ugelstad
Subject: 'The Construction of the Exhibition as a Discourse' *

Practice

7 February, Wednesday
Speaker: Thomas Bayrle + Matias Faldbakken
Subject: 'No Good Refusniks'
(55 attended)

Project

14 Februar, Wednesday
Artist: Thomas Bayrle
Screening: *Sunbeam* (1993/94);
Superstars (1993) and *Auto-
bahn-Kopf* (1988/89, with Stefan Seibert)
Daily screening: 15 – 20 Februrary,
13:00 – 17:00

Practice

21 February, Wednesday
Speaker: Marko Lulic
Subject: 'Architecture of Desire or Gauging Modernisms: Hotel Haludovo and the Penthouse Project'
(35 attended)

Practice

22 February, Thursday
Speaker: Clive Kellner
Subject: 'Rupture and Continuities: Post-Apartheid Art and Contemporary Practice in South Africa'
(30 attended)

Project

26 February, Monday
Artist: Marko Lulic
Screening: *Mysteries of Disco* (2000) and *Tesla 21* (2002)
Daily screening 26 -28 February
13:00 – 17:00

March

OCA NYC

6 March, Tuesday
Speakers: Ina Blom + Gardar Eide Einarsson
Subject: 'On Black and White'

OCA NYC

7 March, Wednesday
Artist: Lene Berg
Subject: '*Gentlemen and Arseholes*, Encounters and the Conspiracy of the Congress for Cultural Freedom (1950-1967)'
Screening: *The Man in the Back-ground* (2006)
Publication launch: *Gentlemen and Arseholes*

OCA NYC

8 March, Thursday
Speakers: Cory Arcangel + Hanne Mugaas
Subject: '*Art since 1960 (According to the Internet)*'

Theory

14 March, Wednesday
Speaker: Marta Kuzma
Subject: '*What Ever Happened to Sex in Scandinavia*' – Part 1
(80 attended)

Workshop

21 March, Wednesday
Kunst and Kapital #2.
Moderator: Jørn Mortensen
Subject: '*The Artist's Standard of Living in One of the Ten Most Expensive Cities in the World: Has the Gentrification of Oslo Been Completed / Where Does Art Take Place When No Process Room Is Left?*'
- CANCELLED

May

OCA NYC

1 May, Tuesday
Speakers: Tone Hansen + Liam Gillick
Subject: 'How to Imagine a Museum Today?'

OCA NYC

2 May, Wednesday
Artist: Corry McCorkle
Subject: 'Le Corbusier's Chandigarh'
+ Screening: *Tower of Shadows* (2006) **
+ Publication Presentation by TOR-PEDO

OCA NYC

3 May, Thursday
Speaker: Peter Osborne
Subject: 'Where is the Work of Art? Contemporary Art, Spatialization, and Urban Form'
+ Book Launch: *Verksted No. 8 ISMS: Recuperating Political Radicality in Contemporary Art, 1. Constructing the Political in Contemporary Art* (ed. Marta Kuzma and Peter Osborne)
+ Publication Presentation by TOR-PEDO

Theory → Seminar

15 May, Tuesday
Speaker: Pablo Lafuente
Subject: 'A Critical Art: Louis Althusser and Jacques Rancière'
Part I. On Louis Althusser' (13 participants) ***

Critique

16 May, Wednesday
@ Fritt Ord
Kunst and Kapital # 2.
Speaker: Chin-tao Wu
Subject: 'Why be a Saatchi? From Shark Sensation to Pastoral Painting - The Strategies Behind the Building of the Saatchi Collection' (27 attended)

Practice

18 May, Friday,
Kunst and Kapital # 3
Speaker: Marta Gili
Subject: 'Galerie National du Jeu de Paume Paris - From Tennis Courts to Contemporary Art: Maneuvering a Historical Institution to Present Day' (30 attended)

Theory → Seminar

21 May, Monday
Speaker: Pablo Lafuente
Subject: 'A Critical Art: Louis Althusser and Jacques Rancière'
Part II. On Jacques Rancière' (13 participants) ***

The Edward Munch Award for Contemporary Art

22 May, Wednesday
@ The Munch Studio, Ekely
Artist: Alice Creischer
Subject: 'Why Lobby Today?' (51 attended)

Theory

29 May, Tuesday
@ Fritt Ord
Kunst and Kapital # 4
Speaker: Chin-tao Wu
Subject: 'Privatisation and Culture: Some Critical issues' (40 attended)

June

Theory

26 June, Tuesday
Whatever Happened to Sex in Scandinavia - Part 2
Speaker: Lars Bang Larsen
Subject: 'Two Sides of the Summer of Love: Sex as Emancipation / Sex as Weapon' (40 attended)

Workshop

28 June, Thursday
Speakers: Gabriel Kuri (moderator), Mikkel Astrup, Fernando Esponda, Lars Svendsen
Subject: 'Expected Applause Duration: 46 seconds – A Discussion on Boredom' **** (30 attended)

Practice

5 September, Wednesday
Speaker: Helen Mirra
Subject: 'Between a Rock and a Plant' (35 attended)
September

The Edward Munch Award for Contemporary Art

21 September, Friday
@The Munch Studio Ekely
Speakers: Alice Creisher and Andreas Siekman
Subject: 'Intervention is not a closed term' (50 attended)

OCA NYC

24 September – 1 October
Closed Session: Lina Viste Grønli *****
October

Practice

16 October
 Speaker: Pierre Bismuth
 Subject: 'Everybody is an Artist but only the Artist Knows it'
 (37 attended)

Practice

19. October
 Speaker: Claire Fontaine
 Subject: 'STRIKE; The devices, problems and contradictions of Claire Fontaine'
 (25 attended)

OCA NYC

31 October – 9 November
 Closed Session: Karolin Tampere (Rakett) *****

November**Extracurricular**

5 November, Monday
 Artist: Mark Leckey
 Event: *The Guy Fawkes Bonfire*
 (57 attended)

The Verksted Series/

Film as Critical Practice
 8, 9, and 10 November
 (see 10. Film as Critical Practice)

Project

15 November, Thursday
 Artist: Cory McCorkle
 Event: Screening of *Tower of Shadows* (2006) and artist talk *****
 (40 attended)

Project

20. November, Tuesday
 Artist: Rosalind Nashashibi
 Event: Screening of *Bachelor Machines: Part 2* (2007) and Artist Talk
 (40 attended)

Extracurricular

16 November, Friday
 Speaker: Ina Blom
 Subject: 'On the Style Site – Art, Sociality and Media Culture'
 Event: Book Presentation and Discussion in collaboration with Dept. Of Philosophy, Classics, History of Art and Ideas at the University of Oslo
 (85 attended)

OCA NYC

27 November, Tuesday
 Screening: Vigot Sjöman's *I am Curious (Yellow)*, (1967)

OCA NYC

28 November, Wednesday
 Speaker: Marta Kuzma
 Subject: 'Whatever Happened to Sex in Scandinavia?'

OCA NYC

29 November, Thursday
 Speaker: Håvard Nilsen
 Subject: The Troll Circle – The Social Construction of Wilhelm Reich as a Pseudoscientist
 -CANCELLED

December**Project**

11 December, Tuesday
 @ Frogner Kino
 Artist: Mark Leckey
 Event: *Cinema- in-the-Round* *****
 (60 attended)

Extracurricular

17 December, Monday
 Speaker: Dessislava Dimova
 Subject: The Spam Show or 'How a Truly Democratic Show Becomes Invisible'
 (18 attended)

- * closed workshop
- ** this project is part of OCA's Off Site residency Programme made possible with funds from O3 (Norwegian Ministry of Foreign Affairs)
- *** the Althusser and Rancier seminars, attendance by invitation
- **** this project is made possible with funds from O3 (Norwegian Ministry of Foreign Affairs)
- ***** Closed Session is a short term residency in NYC offered to individual artists at the invitation of the Office for Contemporary Art Norway. The purpose of Closed Session is to provide invited artists with the opportunity to gain a broader knowledge of other artist practices, to extend one's network of associations, and to enter into a dialogue with other curators, artists and professionals within a one week period. During the artist's stay, meetings and critiques are coordinated by [OCA, NYC]. Closed Session is a one week residency held at minimum once per semester.

OCA Semesterplan

OCA Semesterplan functions as OCA's public programme of talks, lectures, seminars, and symposia as presented by participating artists, curators, and critics participating within OCA's ISP and IVP Programmes. The OCA semesterplan also incorporates a public platform related to OCA's wider discursive frame as developed within the context of the Verksted series, [OCA, NYC], and Kunst and Kapital. The main programmatic event of the 2007 OCA Semesterplan was the three day seminar entitled Film as Critical Practice which was held at Frogner Cinema in Oslo with the participation of over 12 lecturers and with a daily attendance of approximating two hundred.

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: Rethinking the Spectacularisation of Contemporary Art</p> <p>Thursday, 31 August 17:00 Speakers: O and A with Seth Siegelaub and Mera Karma 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. Psychodella Between Terror and Sci-Fi</p>	<p>Wednesday, 25 October 18:00 Speaker: Adam Szymczyk Subject: Win Flirt Don't Last, Win Last Don't Care: On Lee Lozano</p>	<p>Wednesday, 4 October 18:00 Speaker: Proja Sood Subject: Building New Networks and Granting for Alternative Spaces in South Asia</p>	<p>Wednesday, 18 October 18:00 Speaker: Laura Howell Subject: Peering Really Through the Constructed Documentary</p> <p>Thursday, 25 October 18:00 Speaker: Gerardo Mosquera Subject: On MultipleCity: The Panama Project</p>	<p>Edvard Munch Award</p> <p>http://www.ocano.no/norway/norway_award.html</p>	<p>Wednesday, 22 November 18:00 Speaker: Sean Snyder Subject: Learning By Products: Thoughts on Visual Rhetoric</p>
2. theory		<p>Wednesday, 27 September 18:00 Speaker: Lars Bang Larsen Subject: II. Contemporary Psychodella?</p>		<p>The Verksted Series ISM 2. Recuperating Political Radicality in Contemporary Art</p> <p>http://www.ocano.no/projects/projects_verksted_ism2.html</p>			
3. critique	<p>Thursday, 31 August 19:30 Speaker: Phil Collins Subject: the new mountain (Kiboko, 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 Sauter Subject: Zeit für Keine Autodamm (Time Is Not A Motorway)</p>					



ALICE CREISHER
Audience during Alice Creisher's talk 'Why Lobby Today?' / The Edward Munch Award of Contemporary Art / Munch Studio, Ekely / 22 May 2007 / Photo: OCA



DESSLAVA
Dessislava Dimova speaks about 'The Spam Show or "How a Truly Democratic Show Becomes Invisible"' / ISP Oslo / 17 December 2007 / Photo: OCA



CHIN-TAO WU
Chin-Tao Wu speaks about 'Why be a Saatchi? From Shark Sensation to Pastoral Painting -The Strategies Behind the Building of the Saatchi Collection' / ISP Oslo at Fritt Ord May 2007 / Photo: OCA



FRANCESCO MANACORDA
From Francesco Manacorda's Workshop 'The Construction of the Exhibition as a Discourse' / ISP Oslo / 1 February 2007 / Photo OCA



CLAIRE FONTAINE
Claire Fontaine speak about 'STRIKE; The devices, problems and contradictions of Claire Fontaine' / ISP Oslo / 19 October 2007 / Photo: OCA



COREY MCCORKLE
Tower of Shadows, 2006 / 16 mm film projection / Courtesy the artis



INA BLOM
Ina Blom during her presentation of 'On the Style Site - Art, Sociality and Media Culture' / Book presentation and discussion in collaboration with Dept. of Philosophy, Classics, History of Art and Ideas at the University of Oslo / ISP Studio, Oslo / 16 November 2007
Photo: OCA



MARK LECKEY
From Mark Leckey's event 'The Guy Fawkes Bonfire' / Huk, Bygdøy, Oslo
5 November 2007 / Photo OCA



MARKO LULIC
Marko Lulic speaks about 'Architecture of Desire or Gauging Modernisms: Hotel Haludovo and the Penthouse Project' / ISP Oslo / 26 February 2007 / Photo: OCA



MARK LECKEY
From Mark Leckey's event 'Cinema-in-the - Round' / Frogner Cinema, Oslo / 11 December 2007 / Photo: OCA



MARTA KUZMA
Marta Kuzma speaks about 'What Ever Happened to Sex in Scandinavia? - Part 1' / ISP Studio, Oslo / 14 March 2007 / Photo: OCA



PABLO LAFUENTE
From Pablo Lafuente's seminar 'A Critical Art: Louis Althusser and Jacques Rancière: Part II. On Jacques Rancière' / ISP Oslo / 21 May 2007 / Photo: OCA



PIERRE BISMUTH
Pierre Bismuth speaks about 'Everybody is an Artist but Only the Artist Knows it' / ISP Oslo / 16 October 2007 / Photo: OCA



THOMAS BAYRLE
Thomas Bayrle and Matias Faldbakken speak about 'No Good Refusniks' / ISP Oslo / 7 February 2007 / Photo: OCA



THOMAS BAYRLE
Thomas Bayrle during presentation of the daily screenings of Sunbeam (1993/94), Superstars (1993) and Autobahn-Kopf (1988/89) with Stefan Seibert, 15-20 February 2007 / ISP Oslo / 14 February 2007 / Photo: OCA

Film as Critical Practice

Frogner Cinema, Oslo
Thursday, 8 November
Friday, 9 November
Screening programme Saturday, 10
November

This two-day seminar and additional screening programme organized by Marta Kuzma, Director of the Office for Contemporary Art Norway (OCA), brought together artists, critics and theorists to discuss 'film as a critical practice' by looking into the political and psychoanalytic dimensions of film. Topics ranged from strategies of the integration of documentary techniques and narrative rupture, delving into the development of these methods, employed by, for example, Guy Debord in *The Society of the Spectacle*. The seminar examined references found in work from the 1960s and 70s through to more recent examples of how filmmakers make works that are politically and critically engaged. At the same time, the seminar explored the repositioning of the spectator in relation to the image. An accompanying film programme curated by Ian White, Adjunct Curator of Film from the Whitechapel in London, was held in conjunction with the seminar on the evening of 10 November.

The seminar included individual presentations by each of the following participants.

Introduction:

Marta Kuzma, Director of Office for Contemporary Art Norway

Lecture 1

Kristin Ross: *Art is What Makes Life More Interesting Than Art*

Kristin Ross is an Author and Professor of Comparative Literature, New York University.

Lecture 2

Keith Sanborn: *Post Theoretical Synthetic Praxis: On Guy Debord*

Keith Sanborn is a Media Artist, Theorist and Lecturer in Visual Art at Princeton University

Lecture 3

Laura Mulvey: *Looking at the Past From the Present: Film, Spectatorship and New Technologies*

Laura Mulvey is a Professor of Film and Media Studies at Birkbeck College, University of London

Lecture 4

Pablo Lafuente: *Who is Watching? Some Strategies in the Construction of the Spectator*

Pablo Lafuente is a Managing Editor of Afterall

Lecture 5

Zhang Xian Min: *Thought You Knew All That: Image Making in Contemporary Chinese Film*

Zhang Xian Min is a Professor at The Beijing Film Academy

Lecture 5

Boris Buden: *Comrades! Even Now I'm Not Ashamed of My Communist Past!*

Boris Buden is a Writer and Cultural Critic

Lecture 6

Lene Berg: *On Picasso and Stalin: Some Questions around Storytelling, History and Public Persona*

Lene Berg is an Artist

Lecture 7

Hito Steyerl: *Politics of the Archive*

Hito Steyerl is an Artist and Filmmaker

Lecture 8

Kodwo Eshun: *Archival Authority in Handswort Songs: Modes of Citation and Methods of Poeticiation*

Writer and Artist

Lecture 9

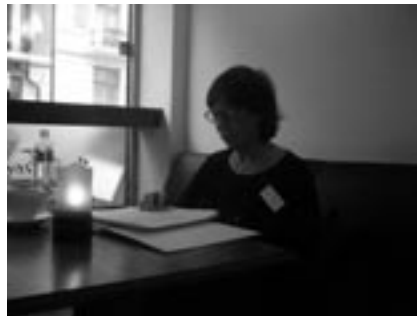
Harun Farocki: *On Montage as a Critical Tool*

Artist and Writer

The seminar was moderated by **Marta Kuzma, Pablo Lafuente and Peter Osborne**, Director of the Centre for Research in Modern European Philosophy, Middlesex University, London and Editor of the journal *Radical Philosophy*.



From panel discussion with Keith Sanborn, Kristin Ross, Pablo Lafuente and Marta Kuzma / *Film as Critical Practice*, 8-10 November 2007 / Frogner Cinema, Oslo / Photo: OCA



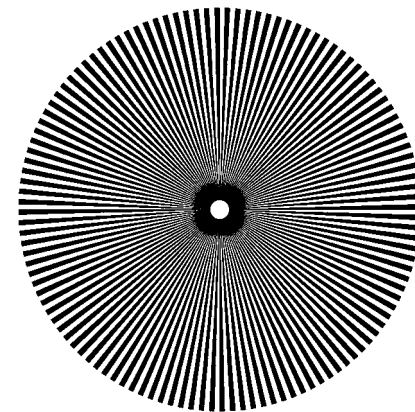
Lara Mulvey at Frogner Kino / *Film as Critical Practice*, 8-10 November 2007 / Frogner Cinema, Oslo / Photo: OCA



Lene Berg speaks about 'On Picasso and Stalin: Some Questions around Storytelling, History, and Public Persona' / *Film as Critical Practice*, 8-10 November 2007 / Frogner Cinema, Oslo / Photo: OCA



During Laura Mulvey's talk 'Looking at the Past from the Present: Film, Spectatorship and New Technologies' / *Film as Critical Practice*, 8-10 November 2007 / Frogner Cinema, Oslo / Photo: OCA



[OCA, NYC] is an experimental platform launched by The Office for Contemporary Art Norway in Oslo in an aim to initiate projects, host seminars, talks, and screenings with an effort to draw from the resources and network already available in New York City. In supplement to the existing residencies overseen by OCA in Manhattan, [OCA, NYC] attempts to provide a less formal context for exchange and presentation with shorter term networking and research possibilities for Norwegian professionals while also initiating OCA programming, discursive panels and platforms of discussion.

Physically lodged within the accompanying office of the architecture firm of Snøhetta in the historical Cunard Cruise Lines building (and the former Police Museum), [OCA, NYC] acts as an alternative international venue for contemporary art, culture and discourse. The office/workshop is located on the 2nd Floor of 25 Broadway, adjacent to Battery Park.

Tuesday, 6 March, 18:00

Ina Blom + Gardar Eide Einarsson: 'On Black and White'

Critic, curator and academic Ina Blom joined New York based artist Gardar Eide Einarsson to talk about ways of addressing contemporary art beyond the deadlock of "political" content versus "formalist" visual style. The talk took its starting point in Ina Blom's research on the possibility of a new approach to the style question in relation to the social and site-specific practices of contemporary art, as well as Gardar Eide Einarsson's mostly monochrome black and stylized works that handle ideas and practices con-

nected with, among other things, political extremism. Importantly, "style" here is not approached as an attribute of artworks or individual artists or "schools". Style is, rather, discussed as a social site, in the sense that the difficult "questions of style" that are at work in contemporary culture open onto discussions concerning the contemporary production of sociality. The talk also focused on the work of other artists who could be said to approach style as a social site.

Wednesday, 7 March at 18:00

Lene Berg: 'Gentlemen and Arseholes Encounter and the Conspiracy of the Congress for Cultural Freedom (1950-1967)'

Norwegian filmmaker and artist Lene Berg premiered the video *The Man in the Background* and launched her publication, *Gentlemen and Arseholes*, two parts of one project about art and propaganda during the Cold War. Berg's project focuses on the cultural journal *Encounter* that had been founded and distributed in 1953 as one of the undertakings of the Congress of Cultural Freedom (1957–1967). Berg's approach calls into question what is defined as a "liberal conspiracy" and what is otherwise deemed a successful state sponsored cultural effort carried out by a power intelligence agency.

Thursday, 8 March at 18:00

Hanne Mugaas + Cory Arcangel: 'Art Since 1960 (According to the Internet)'

Hanne Mugaas and Cory Arcangel are concerned with the Internet and its possibilities for archiving and distributing information. Art history uploaded to the Internet is certainly an alternative one, and often the information

available is randomly contextualized and interpreted without any hierarchy or control. Based on user-generated content, the Internet has become a unique channel of distribution where the responsibility of interpretation lies in the hands of the receiver and his/her ability to sort out and analyze the given information. For this event, Mugaas and Arcangel sorted and collected images, video, and audio from the Internet in order to discern where art and art history on the web is situated right now. The findings culminated in a video screening presented with a live directors commentary. Without the guidance of institutions and armed only with the ability to crudely search for text, the Internet's version of art history slightly differs from the academic version. For instance, on the Internet, actual artist videos are placed next to user generated karaoke remakes. The control systems that normally govern the systematization of art are dismantled by the search algorithms and whims of home users. Through this event, the intention was to discuss, for better or worse, how art is changed by this situation, and in turn how the Internet is changing our perception of art.

Tuesday, 1 May, 18:00

Tone Hansen and Liam Gillick: 'How to Imagine a Museum of Today?'

Research fellow Tone Hansen and Liam Gillick discussed the challenges facing the institution of the museum today. By referencing Hansen's latest research around the project "mega-monstermuseum", the discussion focused on alternative forms of organization and activism while referencing the function of the art museum today. Particular emphasis was placed on how different governmental structures

influence the role and function of a museum in a society, specifically referencing the example provided within the social welfare states within Scandinavia where state support is taken for granted, and few private foundations or privately owned museums exist as an alternative. In such an environment, how is the "alternative" defined? And how is it defined within an institutional format? If we take a closer look at the major museums as objects for examination, is it possible to change the systems of which they are integral parts and if possible, to what extent?

Wednesday, 2 May, 18:00

Corey McCorkle: 'Artist Talk and Screening, *Tower of Shadows*, 2006'

Corey McCorkle traveled to India in the latter part of 2006 as part of OCA's Off-Site Residency Programme to produce a short film around Le Corbusier's Chandigarh. This film, *Tower of Shadows*, 2006 was screened at [OCA, NYC] on the 2nd and 3rd of May in tandem with the artist's presentation around the subject of his inquiry. The film, as a final meditation on the incontestable Utopian poster-city of 20th Century, in spite of and perhaps because of the abject state of its incompleteness (even dilapidation to some extent), serves as a calm on Le Corbusier's perforated monolithic vision. Reflective of its intention – designed to fill the gap left in the Punjabi state after partition in 1947 (Punjab lost its then capital of Lahore to Pakistan), the new capital of Chandigarh was meant to be the inspiring city of the future – wide avenues flowing into expansive government plazas envision here future pageantry on an impressive scale, has yet to be finalized. Particu-

larly, the Tower of Shadows at Chandigarh interests the artist as it is a structure to house nothing, a romantic pavilion...purely an optimistic essay of light and dark more than any municipal place of assembly, any place of use-value. But more, McCorkle is drawn to it as another irresistible and unyielding new ruin in the folds of 20th Century urbanism (the emptiness). McCorkle's project is part of OCA's Off Site Residency Programme made possible with funds from 03 (Norwegian Ministry of Foreign Affairs).

Thursday 3 May, 18:00

Peter Osborne: 'Where is the Work of Art? Contemporary Art, Spatialization, and Urban Form and OCA Book Launch: *Versted No. 8*'

Peter Osborne's talk considered spatial aspects of the ontology of post-conceptual art. It identified the post-conceptual character of contemporary art as an artistic mediation of a dialectic of the "space of places" and the "space of flows" that constitutes the social space of the global capitalist present. In particular, it reflects upon two historical moments in the spatial constitution of contemporary art as a post-conceptual field: 1) a certain "architecturalization" of art associated with the works of Dan Graham, Robert Smithson and Gordon Matta-Clark, 2) the more recent "transnationalization" of art, for which certain works by The Atlas Group are taken as exemplary. The latter, it was argued, is premised upon the destruction of "architecture" by a new, radically abstract, type of urban form, from the standpoint of which, "place" appears as no more – but also no less – than a fiction. The Oslo based book concern, **Tor-**

pedo, had a presentation at [OCA, NYC] throughout the week including a screening around the publication *Making the Band* authored by independent curator Geir Haraldseth.

Tuesday 27 November, 19:00

'Vilgot Sjöman: *I Am Curious (Yellow)*, 1967'

"Men have landed on the moon but to many, *I Am Curious (Yellow)* will be the event of 1969." Such read the headlines appearing in American newspapers when the film, directed by Vilgot Sjöman, was seized by U.S. customs officials on the grounds that it was pornographic. A film about a radical student who engages in a public inquiry into the social, political and sexual questions relevant to Swedes at the time, *I Am Curious (Yellow)* unfolds in terms of recording devices, pads and pencils, posters, Cinéma vérité, interviews, and fiction film. According to Vincent Canby, a *New York Times* film critic at the time, *I Am Curious (Yellow)*, together with Andy Warhol's *Chelsea Girls* (1966), "contributed to a mini-revolution in the commercial movie underground – that twilight industry made up of producers of exploitation films."

Wednesday 28 November, 19:00

Marta Kuzma: 'Whatever Happened to Sex in Scandinavia?'

Marta Kuzma takes as her point of departure Sjöman's *I Am Curious (Yellow)* and its censorship edict in the U.S. to explore how the ban against the film served as a door opener to the pornography industry in the United States. In doing so, "Whatever Happened to Sex in Scandinavia?" reflects upon the international perception of Scandinavia at the time as a sexual

utopia and deconstructs the reasons behind the building of these representations with the aim of investigating their mythical status. The presentation includes excerpts from Torgny Wickman's *Language of Love* (1969) and Dusan Makavejev's *W.R. – Mysteries of the Organism* (1971).

Thursday, 28 November, 19:00

Håvard Nilsen: The Troll Circle: The Social Construction of Wilhelm Reich as a Pseudoscientist"

Freud's controversial pupil, Wilhelm Reich, lived in Norway from 1934 to 1939, a period when he wrote *The Sexual Revolution* and launched psychoanalysis as an experimental laboratory science, coining the concept of the "orgone". Remaining active politically as a Communist, Reich developed a community with other political dissidents in Norway, such as Jacob Walcher, Willy Brandt and Leon Trotsky. Taking modern science studies and the notion of the social construction of science as a starting point, Håvard Nilsen revisited the first public debate related to the experiments around sexual energy conducted in Norway, in order to argue that the political aspects were far more important than the scientific issues at stake in the debate, especially the so-called Trotsky affair at the beginning of the Moscow Trials. (CANCELLED)

[OCA NYC] – CLOSED SESSIONS

Closed Session is a short term residency in NYC offered to individual artists at the invitation of the Office for Contemporary Art Norway. The purpose of Closed Session is to provide invited artists with the opportunity to gain a broader knowledge of other artistic practices, to extend one's network of associations, and to enter into a dialogue with other curators, artists and professionals within a one week period. During the artist's stay, meetings and critiques are coordinated by [OCA, NYC]. Closed Session is a one-week residency held at minimum of once per semester.

Closed Session 24 September–1 October 2007

Lina Viste Grønli

Lina Viste Grønli (b. 1976) lives and works in Oslo where she graduated from The National Academy of Fine Art in 2003. Viste Grønli is preoccupied with formal and performative aspects of sculpture. Many of her works are concerned with the materialisation of linguistic terms, words and expressions. She explores collective references in language and the strategies involved in the construction of concepts. By giving material form to words and letters, she probes not just language and the semantic meaning of words, but also our understanding of them. Formal strategies and issues relating to situation and site-specificity are important aspects of her production. Venues where Lina Viste Grønli has exhibited include UKS, the Norwegian Sculpture Biennial in Oslo and, more recently, at Karma International in Zürich. She curated the show *ROBERT SMITHSON* at Fotogalleriet in Oslo, together with Anders Smebye,

and designed *The New Administration of Aesthetics*, Torpedo Press.

Closed Session

31 October–9 November 2007

Karolin Tampere

Karolin Tampere (b. 1978) is a recent graduate of De Appel in Amsterdam, with a BA in Visual Arts from Bergen National Academy of Arts (2005). Together with the artist Åse Løvgren, Tampere initiated the ongoing collaboration *Rakett* in 2003 as a mobile platform for various activities ranging from curatorial practice to initiating their own collaborative artistic projects. *Rakett* projects function as temporary platforms for collaborative, often interdisciplinary, production; where the role of the initiator/curator is not only to create a framework and a stage, but also to bring together different cultural producers, to create a moment of potentiality. Implicitly and explicitly, the projects touch on a range of questions around (co)authorship, (im)material production, the role of artist and curator, and the potential of mobile and changeable platforms in the institutional infrastructure for art.



Audience during Marta Kuzmas talk 'Whatever Happened to Sex in Scandinavia?' / OCA NYC / 28 November 2007 / Photo: OCA



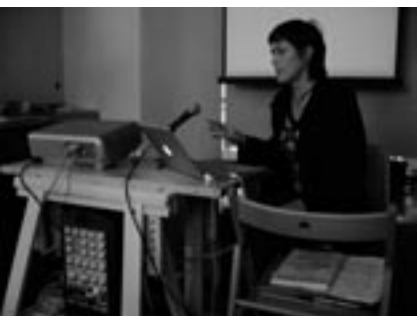
Tone Hansen and Liam Gillick speak about 'How to Imagine a Museum Today?' / OCA NYC / 1 May 2007 / Photo: OCA



Ina Blom and Gardar Eide Einarsson speak about Einarsson's 'On Black and White' / OCA NYC / 6 March 2007 / Photo: OCA



Corry McCorkle speaks about 'Le Corbusier's Chandigarh' / OCA NYC / 2 May 2007 / Photo: OCA



Lene Berg speaks about her project 'Gentlemen and Arseholes, Encounters and the Conspiracy of the Congress for Cultural Freedom (1950--1967)' / OCA NYC / 7 March 2007 / Photo: OCA



Publication presentation by TORPEDO / OCA NYC / 2 May 2007 / Photo: OCA



The OCA NYC office / Photo: OCA

Resource Room

Since 2003, the Office for Contemporary Art Norway maintains a Resource Room with a specific focus on Norwegian contemporary art, mainly for the benefit of curators, researchers and writers within the art field. Open to the public by appointment, the Resource Room is comprised of an artist archive and a developing library with more than 700 books and periodicals.

The Resource Room library is divided into the following sections:

Archive Artists extra publications

This section holds copies of catalogues and publications related to artists in the archive, which are given to curators and international visitors. There are 105 different titles in this section.

Publications with archive artists

Publications with references to or about Archive Artists. This section has 92 titles.

Theory

In this section, users can find books in art theory by important authors such as Hal Foster, Rosalind Krauss, Michel Foucault and Lucy Lippard. There are 64 books in the "theory" section of the library.

Norwegian Art

Publications with different Norwegian artists. There are approximately 90 titles in this section.

Biennials, triennials, etc

This section holds catalogues of periodic national and international exhibitions such as the Venice and Sao Pau-

lo Biennales. There are approximately 100 books in this section.

Nordic Pavilion, Venice Biennial

This section holds the catalogues from the Nordic Pavilion at the Venice Biennial from 1997 to 2007.

Graduation Exhibitions

In this section one can find catalogues from graduation exhibitions from Norwegian art schools. There are around 25 books in this section.

International Art

This section is a collection of catalogues and publications relating to important international artists. This section holds approximately 134 books and booklets.

The Office for Contemporary Art Norway holds subscriptions for the following periodicals: A Prior magazine, Afterall, Artforum, Billedkunst, Cabinet, Frieze, Kunstforum, October, Parkett, Springerin, Texte zur Kunst and UKS-Forum.

Throughout the Library, references to Norwegian artists are highlighted to facilitate research.

ARTIST ARCHIVE

Besides a growing library of publications, the Resource Room holds an ever-developing Artist Archive that includes a selection of portfolios of Norwegian artists either living or working in Norway or internationally. OCA's Artist Archive was established with the aim of making available up to date material relating to selected Norwegian artists working in the field of contemporary visual culture.

Currently, the archive holds 143 portfolios with CVs, contact information, images, texts, press clippings and publications regarding the artists.

The Artist Archive is by no means intended to be the sole source of information for research purposes and is merely one of the many tools, referred to in order to provide background on the production tendencies, historical tendencies, etc. by Norwegian artists. Please let it be known that participation within the Artist Archive does not in any way infer "membership" to OCA. OCA does not hold a membership programme and its facilities and resources are not subject to any kind of membership programme.



Representation / Networking

Norway

Bergen 2-3.3

Representation in Bergen during the opening of Kim Hiorthøy's exhibition at Bergen Kunsthall. Marta Kuzma

Bergen April

Seminar. Ida Lykken Ghosh

Stavanger 19.4

Moderator at the seminar *Site and Art Symposium 2007* at Stavanger Cultural Centre. Marta Kuzma

Bergen 23.5

Opening of Børre Sæthre's exhibition *For Someone Who Nearly Died But Survived* at Bergen Kunsthall during the Bergen Art Festival. Marta Kuzma, Velaug Bollingmo

Tromsø 29.6

Travel with Brian Sholis for research. Eriikka Fyrand

Bergen 15-17.11

Opening of Eline Mugaas exhibition *Some Cities* at Bergen Kunsthall and meetings with artists and institutions. Eriikka Fyrand

Tromsø 28.11-29.11

Travel with Pierre Bismuth and Dessislava Dimova for research. During her trip to Tromsø, Fleur van Muisewinkel had meetings with Åsa Sonjasdottir, Tromsø University College; Stein Erik Hansen, daily leader, Troms Fylkeskultursenter; Ulf Christiansen, rector Tromsø University College; Anne Aaserud, director, The Art Museum of Northern Norway; Knut Ljøgodt, konservator, The Art Museum of Northern Norway; and Monica Grini, interim director, Tromsø Kunstforening (the Tromsø Gallery of Contemporary Art)

Bergen 5.12

Travel with Pierre Bismuth and Dessislava Dimova for research. During her trip to Bergen, Fleur van Muisewinkel had meetings with Øystein Haugen, Bergen National Academy of the Arts (KHiB); Solveig Øvstebø, Director, Bergen Kunsthall; and Flaggfabrikken members Åse Lovgren and Kjetil Kausland,

Kirkenes 14.12-15.12

Travel with Mark Leckey for research. During her trip to Kirkenes, Fleur van Muisewinkel had meetings with Luba Kuzovnikova, Artistic leader, Pikene på Broen; Hilde Methi, Project leader, Pikene på Broen; and Mona Danielsen, Administration, Pikene på Broen

Internationally

Stockholm 17.1

Meeting with Iaspis, Frame and Kunststyrelsen. Marta Kuzma, Velaug Bollingmo

London 8-9.2

Seminar at Tate Modern: "The Rise of the London Art Market". Marta Kuzma

New York 8-12.2

Opening of Tom Sandberg's exhibition at PS1. Marta Kuzma, Velaug Bollingmo

New York 5-10.3

Opening of OCA's offices in Manhattan. Marta Kuzma, Ida Lykken Ghosh

New York 26.4-4.5

OCA NYC programme. Marta Kuzma, Ida Lykken Ghosh

Venice 5-11.6

Marta Kuzma, Siri Koren Furre, Ida Lykken Ghosh, Velaug Bollingmo, Eriikka Fyrand

Opening of the Nordic Pavilion at the Venice Biennial 2007.

Basel 10-14.6

Art Basel. Art Lobby Conversation with Thomas Bayrle and Rosalind Nashashibi. Marta Kuzma.

Kassel 14-18.6

Opening of Documenta 12. Marta Kuzma

Münster 16.6

Opening of Sculpture Projects Münster 07. Marta Kuzma

Gøteborg 24-25.8

Opening of the Gøteborg International Biennial for Contemporary Art 2007. Marta Kuzma

Venice 27-29.8

Meetings for the preparation of the Nordic Pavilion, Venice Biennial 2009. Marta Kuzma, Velaug Bollingmo

Athens 7-9.9

Opening of the 1st Athens Biennial "Destroy Athens". Velaug Bollingmo, Eriikka Fyrand

New York 25.9-2.10

OCA NY programme. Marta Kuzma, Jørn Mortensen

London 9-14.10

Frieze Art Fair. Research for Nordic Pavilion, Venice Biennial 2009. Afterall and general OCA programming. Marta Kuzma

Hamburg 17-18.10

Participation in a panel discussion at the Hamburger Kunstverein. Marta Kuzma

Paris 16-19.11

Jeu de Paume. Que faisons-nous de toutes ces images? Seminar in collaboration with Paris Photo. Marta Kuzma

New York 27-29.11

OCA NY. Research for WHSS. Marta Kuzma, Tonja Boos, Jørn Mortensen

Miami 5-9.12

Art Basel Miami. Marta Kuzma

Art Review:



THE TIME MARK OF THE DARK WORLD

BY MARK SLADEN

Illustration by Mark Sladen

1 CHRISTOPH BOYLINGENSTEF



Christoph Boylingenstef's work is a blend of nature and the artificial. In his latest piece, 'The Duck', he presents a yellow, duck-like creature with a white beak and a small red bow around its neck. The creature is set against a background of green grass and a blue sky. The piece is a commentary on the relationship between nature and the artificial, and the role of the artist in the world.

2 UTAGAMA KENROICHO

Utagama Kenroicho's work is a commentary on the relationship between nature and the artificial. In his latest piece, 'The Duck', he presents a yellow, duck-like creature with a white beak and a small red bow around its neck. The creature is set against a background of green grass and a blue sky. The piece is a commentary on the relationship between nature and the artificial, and the role of the artist in the world.

3 PLAYGROUND FESTIVAL

The Playground Festival is a series of events that explore the relationship between nature and the artificial. In his latest piece, 'The Duck', he presents a yellow, duck-like creature with a white beak and a small red bow around its neck. The creature is set against a background of green grass and a blue sky. The piece is a commentary on the relationship between nature and the artificial, and the role of the artist in the world.

4 FORMS OF RESISTANCE

Forms of Resistance is a series of events that explore the relationship between nature and the artificial. In his latest piece, 'The Duck', he presents a yellow, duck-like creature with a white beak and a small red bow around its neck. The creature is set against a background of green grass and a blue sky. The piece is a commentary on the relationship between nature and the artificial, and the role of the artist in the world.



5 FILM AS A CRITICAL PRACTICE

Film as a Critical Practice is a series of events that explore the relationship between nature and the artificial. In his latest piece, 'The Duck', he presents a yellow, duck-like creature with a white beak and a small red bow around its neck. The creature is set against a background of green grass and a blue sky. The piece is a commentary on the relationship between nature and the artificial, and the role of the artist in the world.

Konsernernes inngrep i kunstverdenen: noen problemstillinger til debatt

AV TORILG WILHELMSEN

Privat vorteigje får stadig større innflytning over kunstlivet på et globalt plan. I utlandet finnes, er det etablerte kunstverdenen stadig flere kunstnere og ikke-profitselskaper kulturelle diskurs. Konsernernes inngrep i kunstverdenen er komplekst og svært vanskelig.

Det er som lag over lag som det skjer. Privatiseering, globalisering, og utbredt bruk av sosiale medier har ført til en økende innflytning av private aktører i kunstverdenen. Dette er spesielt synlig i utlandet, der det er etablerte kunstverdenen stadig flere kunstnere og ikke-profitselskaper kulturelle diskurs. Konsernernes inngrep i kunstverdenen er komplekst og svært vanskelig. Dette er spesielt synlig i utlandet, der det er etablerte kunstverdenen stadig flere kunstnere og ikke-profitselskaper kulturelle diskurs. Konsernernes inngrep i kunstverdenen er komplekst og svært vanskelig.

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Det private avler det offentlige

Jeg vil ikke si at det er en helt ny sak, men det er en sak som er viktig for oss som kunstnere og publikum.



Blom og Eide Einarsson i samarbeid med OCA i New York. Foto: OCA



Blom og Eide Einarsson i samarbeid med OCA i New York. Foto: OCA

OCA i New York

Det er ingen tvil om at New York er en viktig by for kunst, og spesielt for OCA i New York.

Office for Contemporary Art (OCA) i New York er et viktig senter for kunst og kultur. Det er etablert i New York, og det er et viktig senter for kunst og kultur.

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ARTFORUM BEST

ARTFORUM BEST is a series of events that explore the relationship between nature and the artificial. In his latest piece, 'The Duck', he presents a yellow, duck-like creature with a white beak and a small red bow around its neck. The creature is set against a background of green grass and a blue sky. The piece is a commentary on the relationship between nature and the artificial, and the role of the artist in the world.



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Les i morgen:
Sven Ove Bakke intervjuer Frode Øverli om Liverpool.
søndag: KUNST **mandag: BOK** **tirsdag: MUSIKK** **torsdag: FILM**

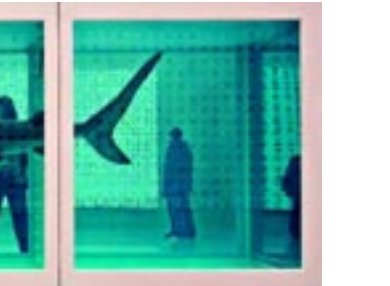
Kulturelle kapital
 Ole-Thomas Waer er kunstner og forfatter. Han er medlem av Norske Kunstneres Forbund, samt medlem av Norske Kunstneres Forbund, samt medlem av Norske Kunstneres Forbund. Han er medlem av Norske Kunstneres Forbund, samt medlem av Norske Kunstneres Forbund.

Norsk kunstsjøkk
 Hver år har kunstnere som Ole-Thomas Waer og Charles Saatchi blitt kåret til årets kunstner. Det er en utmerkelse som gis av kunstnerne selv, og som er et uttrykk for deres egenaktelse og stol over seg selv.

K Det er ikke noe komplisert med å være kunstner. Det finnes ingen skjulte dybder. Som Frank Stella sa om minimalisme, det du ser er det du er.

Han har brakt samtidskunst til massene, og blir beskyldt for å manipulere kunstmarkedet. Hvordan har kunstneren **Charles Saatchi** blitt så mektig?

Saatchi-koden



BAKEN KOMMER Den britiske kunstneren Ole-Thomas Waer er av de som ser med på å skape opphavet om.

Charles Saatchi og hans Young British Artists. Foto: Saatchi

8 millioner dollar var en rekordpris for et av verdens mest solgte verk av samtidskunstneren Charles Saatchi som markerte seg som kunstner for The Physical Impossibility of Death in the Mind of Someone Living. Det er et verk av Ole-Thomas Waer, som ble solgt til Saatchi for 8 millioner dollar i 1991. Det er et verk av Ole-Thomas Waer, som ble solgt til Saatchi for 8 millioner dollar i 1991.

Ideer
 Ole-Thomas Waer er en av de mest populære kunstnerne i verden. Han er en av de mest populære kunstnerne i verden. Han er en av de mest populære kunstnerne i verden.

De som ser på Saatchi-koden, ser på den som har brakt samtidskunst til massene. Det er en utmerkelse som gis av kunstnerne selv, og som er et uttrykk for deres egenaktelse og stol over seg selv.

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NYE TAKTER
 Nye tanker om kunst. Det er en utmerkelse som gis av kunstnerne selv, og som er et uttrykk for deres egenaktelse og stol over seg selv.

ANBEFALT AV
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Mekka for norske kunstnere. Nå presnasjonalbibliotek gamte og nye utstillinger
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BERLIN INSPIRERT
 Berlin inspirert. Det er en utmerkelse som gis av kunstnerne selv, og som er et uttrykk for deres egenaktelse og stol over seg selv.

KAMPAJNE!
 Kampanje! Det er en utmerkelse som gis av kunstnerne selv, og som er et uttrykk for deres egenaktelse og stol over seg selv.

SPESIALTAKT
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164

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NYE INVESTERE
 Nye investere på kunstmarkedet. Det er en utmerkelse som gis av kunstnerne selv, og som er et uttrykk for deres egenaktelse og stol over seg selv.

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Specialistiser AS

Ønsker mer kapital til kunstprosjekter

KUNST-STAFFETTEN

Tone Hansén mener norske samletre må gi mer fremtidsvisjon og brygge plassere kapital i tyskapende kunstprosjekter.

KRISTIANE LARSSON (O.S.)



Jeg har en fire år gammel søster som er en fantastisk illustratør. Hun har et fantastisk blikk for detaljer og en unik stil. Det er et verk av Anne Ytterliend som skal festes i vindsikker. Jeg liker det hermede hestebillede ved verket Kunstverk har alltid en historie og en sammenheng. Det er en fortelling om livet her.

Det er nettopp historien og kunsten som interesserer meg. Hansten mener bitt kraftig underskuddet blant de siste samlerne i Norge i dag. Han tror oppmerksomheten omkring slike kunstprosjekter står i veien for en bredere kunstsamarbeid.

– God kunst er den som utløser en følelse eller tanke, som berører oss på en måte som vi ikke kan beskrive. Det er derfor viktig å ha kunst i offentlige utvalgte steder.



«En av skulpturene i Eufrosina's kunstutstilling i Oslo. Skulpturen viser en kvinne som holder et barn. Foto: Ståle André»

Interesse gjennom Munch

For Tone Hansén startet interessen for kunst i barnesalen på gatene.

SAMTIDSKUNSTNERNE

Hvordan ser det ut i kunstverden i Norge? Mange ser på Munch som en kunstner som har påvirket alle som kommer etter. Det er viktig å ha en kunsthistorie som tar hensyn til alle de som har bidratt til norsk kunst.

Interessene gjennom Munch

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Hva skjedde med erotikken?

Marta Kuzma følger seksualitetens historie fra frigjøring til pornografi.

Et av de mest interessante aspektene ved seksualitetens historie er hvordan det har endret seg over tid. Det er viktig å forstå hvordan seksualitet har vært en del av menneskelig historie.

Hansens liste

Toppledere (Apri) 2006

Caspar Lie (Economic) 100%
Målt, kjøpt og produsert

Soren Vindstad (Til) 100%
Skulptur, last ned

Anne Marie Gundersen (Til) 100%
Bok, film, tegning

Tore Hansen

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Marta Kuzma er skribent for Offshore

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Wlodek Goldkorn

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Dansen rundt sekstiette

Film som er Critical Practice, seminar og filmprogram. Frøgn, kino, 8-10 november, 2007

Arranger: Office for Contemporary Art, Norway, (OCA)

av Marit Paasche

Intensjonen med seminaret «Film as a Critical Practice» var å diskutere film som en «kritisk praksis» ved å se på filmens politiske og psykoanalytiske dimensjoner. OCA var arrangør og stod for et omfattende opplegg som løp over tre dager, og som inkluderte et eget filmprogram. Mange av forelesningene (og filmene) skulle vise seg å krete rundt det magiske tallet 1968.

Foredragsholderne var hentet fra øverste hylle. Den første dagen startet med Kristin Ross, professor i komparativ litteratur ved New York University. Med foredraget «Let It Be What Makes Life More Interesting Than Art» dro hun oss rett tilbake til Frankrike anno 1968 og til de såkalte «militante filmene». Tittelen er jo glimrende, men akkurat hva det er ved kunsten som gjør livet mer spennende forble litt dunkelt. Ross gjorde et poeng av at «militant film», som *Reprise du travail* av Louise Winder fra 1968 ville være presentasjon i stedet for representasjon. Filmen ville være samtidig med historien, og ikke komme i etterhand til begivenhetene. To studenter filmet det som karneret tilfældigvis kom under den store streken 10. Juni. Blant annet en ung kvinnes frustrasjon og motstand over å måtte avslutte streken og gå inn igjen i fabrikklokalet.

franske filmskaperen Rivette kalte, som Ross var inne på, den eneste sanne revolusjonen filmen fordi den var en dokumentar som sammenfalt med den hendelsen den filmet, og fordi den demonstrerte argumentet mellom datidets to store massebevegelser; studentopprøret og arbeiderbevegelsen. I likhet med broderne Lumières første film foregår også *Reprise du travail* på et fabrikkbilde. Filmen går aldri inn i selve fabrikkens. For Ross blir dette et viktig punkt fordi det viser at: «the world of the worker and the factory is invisible, it is unrepresentable». Dette kommenterte Hanun Faruqi i sin egen presentasjon, der han påpekte at filmskaper generelt ikke filmer fra fabrikkens innside fordi «they don't have the mind or the eye of the workers». Filmen starter der arbeidet stopper, med andre ord:

«...»

UNSKIKK KIKK ANB EPLER

Apert Forum presenterer: Dyvind Aastad på kunststasjon

21. november
Dyvind Tammarås på Gallest Haakon
Next Life, Am Data og Zwerit på BLA

24. november
BLACK WHITE + GRAY - Sam Whigart, Robert Hapichthoff, Patti Smith på Frieze New

27. november
Stavog Zoek i 'The Penner's Guide to Cinema' på Cinemaart

30. november
Pacha Kucha Night Vol. 4 - juleavslutning på Dogh

2. desember
Pastor Big Time på BLA

«...»

REVIEWS

«...»

Wlodek Goldkorn

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VERDEN TIL OSLO!



Film fra Sør

4.-11. oktober

From the South an offering of film from 11 different countries. The program is a mix of art, fiction, and documentary. The films are from South America, Africa, and Asia. The program is curated by the Oslo International Film Festival.

www.filmfestivalen.no



Film as a Critical Practice

8.-10. november

USA Office for Contemporary Art (Newark) arrangerer et egen-ledet kurs i film som kritisk praksis. Kursledere er filmkritikere og kunstnere fra USA og Norge.

www.oslo.no

af Oslo

Art's New School Is In Session At P.S. 1

By JENNIFER HOLLAND
A changing scene surrounds P.S. 1 Contemporary Art Center in Long Island City, where a group of artists is gathered for an art school. The school is called 'Art's New School' and is run by the center's director, Jennifer Holland. The school is open to artists of all ages and backgrounds. The school is held in a converted school building. The school is a place where artists can learn from each other and from the center's staff.



Like the Emerging Asian exhibition, P.S. 1 Contemporary Art Center is very much alive. Last October more than a dozen new exhibitions opened at the Long Island City affiliate of the Museum of Modern Art, each with a different focus. The new exhibitions are: 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland, 'The New School' by Jennifer Holland.

When artists entered the Diana Vreeland exhibit, they nearly stumbled on a heap of eggs that were, in fact, not eggs at all. The eggs were made of wood and were painted to look like eggs. The eggs were made by the artist, and they were a part of the exhibit. The eggs were a way for the artist to explore the concept of eggs and to challenge the viewer's perception of reality.

All of my work is about using different materials for conceptual art. I use wood, metal, and other materials. I use these materials to create works that are both beautiful and thought-provoking. I use these materials to explore the boundaries of art and to challenge the viewer's perception of reality.

Photograph 1950-2018 in Sweden's best art exhibition in the United States. The exhibition is a celebration of the work of the photographer, and it is a testament to his impact on the world of photography. The exhibition is held at the P.S. 1 Contemporary Art Center.

Last winter, P.S. 1 Curatorial Advisor Bill Mason and Sandberg in his home in Oslo, Norway, and in his studio in New York. Mason has been helping Sandberg plan the exhibition at P.S. 1.

"This [the photograph] seemed to me to be very classical, and of the same time it was very modern, and it was very beautiful. I was very impressed by the work, and I was very happy to see it in New York. The work is a testament to the artist's skill and to his impact on the world of photography."

In another gallery, when Vik Muniz, Reflex is an edition of a series of prints that the artist has made over the years. The prints are a way for the artist to explore the concept of reflexivity and to challenge the viewer's perception of reality.

His third installation, 'The New School', is a series of prints that the artist has made over the years. The prints are a way for the artist to explore the concept of the new school and to challenge the viewer's perception of reality.

In a very close range you can see the texture of the paper, the way the ink has been applied, and the way the colors have been mixed. The work is a testament to the artist's skill and to his impact on the world of photography.

P.S. 1 is also featuring exhibitions by James Wren, Joe Zeff, Shalika, and others. The exhibitions are a testament to the center's commitment to contemporary art and to its impact on the world of photography.

P.S. 1 Contemporary Art Center is located at 22-29 Jackson Ave. in Long Island City, and is open from 12 pm to 6 pm. The center is a place where artists can learn from each other and from the center's staff.



En av de mange utstillingene som er på vei ut i verden fra P.S. 1 Contemporary Art Center.

Vinduskvask i Venezia

Da det nordiske lederskapet i Venezia ble etablert, var det et mål å gjøre byen mer attraktiv for turister. Dette ble gjort ved å etablere et nettverk av vinduskvasker i Venezia. Dette er et viktig skritt for å gjøre byen mer attraktiv for turister.

LEIF SANDBERG
Sandberg er en av de mest kjente fotografene i Norge. Han har gjort mange gode bilder, og han er en av de mest kjente fotografene i Norge. Han har gjort mange gode bilder, og han er en av de mest kjente fotografene i Norge.

Mette-Marit åpnet utstilling i New York
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Kongen av Queens
Kongen av Queens er en av de mest kjente fotografene i Norge. Han har gjort mange gode bilder, og han er en av de mest kjente fotografene i Norge. Han har gjort mange gode bilder, og han er en av de mest kjente fotografene i Norge.

57 år gammel kan fotograf Tom Sandberg stå foran sitt internasjonale gjennombrudd.
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Nasjonalmuseet - Museet for samtidskunst
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1977 vunnet respons i inn- og utland for sine fotografier. Nå er New York neste stopp for fotokunstneren.



Eksisterer og sky

Tom Sandberg åpner separatutstilling i kunstneretor PS 1 på Long Island 11. februar. Da er han den første norske samtidskunstneren siden Jan Groth ble vist av Guggenheimet for 21 år siden, som får en så prestisjefull presentasjon i New York.

Den 57-årige fotokunstneren er nå på vei ut i verden fra P.S. 1 Contemporary Art Center. Dette er en viktig begivenhet for Tom Sandberg, og det er en viktig begivenhet for Norge. Dette er en viktig begivenhet for Tom Sandberg, og det er en viktig begivenhet for Norge.

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Key Figures 2007

Results

Income	2007	2006
Ministry of Culture and Church Affairs	7.824.000	6.092.000
Ministry of Foreign Affairs	5.300.000	4.150.000
Arts Council Norway		245.000
Other	125.079	136.851
Total	13.249.079	10.623.851

Expenses

Salaries/fees	3.160.901	2.648.385
Projects/biennials/applications	7.178.352	6.583.571
Rent, administration, office	1.740.078	1.981.704
Total	12.079.331	11.213.660
Result	1.169.748	- 589.809
Other income	80.557	47.516
	1.250.305	- 542.293

Balance

Property	87.577	23.108
Claims	8.527	7.787
Bank deposit	3.469.692	2.449.652
Total	3.565.796	2.480.547
Own capital ownership	50.000	50.000
Earned capital ownership	2.380.247	1.129.951
Debths	1.135.550	1.300.596
Total	3.565.797	2.480.547

OCA Web Statistics

Month (2007)	Requests (av per day)	Pages (av per day)
January	55043	(1835)17716(591)
February	68282	(2276)18241(608)
March	63467	(2115)21986(733)
April	60347	(2011)17638(588)
May	76010	(2534)21961(732)
June	58023	(1934)16795(559)
July	31458	(1048)13385(446)
August	42603	(1420)15556(519)
September	67762	(2259)16890(563)
October	76329	(2544)16948(565)
November	84004	(2800)23208(774)
December	70308	(2344)18398(613)

There are minor changes in the visit numbers since 2006.

On 24.05.07 the website was re-launched with SSI-technology to ease the updating process of the site.

Organisation and the Board

OCA Board 2007

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

Knut Brundtland (Lawyer, Oslo)
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Deputy: Eva Klerck Gange (Curator of Exhibitions and Collections, 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

OCA Jury

Ann Demeester, Director, de Appel, Amsterdam

Frank Falch, University of Oslo
Marta Kuzma, Director, Office for Contemporary Art Norway

Per Gunnar Tverbakk, Research fellowship at KhiO, Oslo

Tiril Schrøder (Artist, Oslo)

Elise Storsveen (Artist, Oslo)

Solveig Øvstebø, Director, Bergen Kunsthall, Bergen

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Line Halvorsen, Programme Coordinator for International Studio Programme*** (from July until November 2007)

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Tonja Boos***

Elisabeth Weihe***

Consultants

Paul W. Brewer

Peter Osborne

Lars Bang Larsen

Intern

Suzana Martins (from December 2007)**

*
Working full time

**
working part time

working by hours

Office for Contemporary Art Norway Annual Report 2007

Publisher: OCA

Editor: Marta Kuzma, Jørn Mortensen

Layout and design: Hans Gremmen

Proof reading: Paul W. Brewer

Picture editor: Elisabeth Weihe

Image on the inside cover:

Front:
THOMAS BAYRLE
Stalin, 1970 (detail)
Silkscreen on paper mounted on
board / 32 7/8 x 23 7/8 inches /
TB 048

Back:
THOMAS BAYRLE
Anarchy in Construction blau, 1971
(detail)
Silkscreen on paper mounted on
board / 29 1/2 x 22 3/4 inches /
TB 032

Both images courtesy of the artist
and Galerie Barbara Weiss