

**Office for  
Contemporary Art  
Norway**

# Annual Report 2011

# Director's Foreword

The following is an excerpt of a presentation made by OCA's Director Marta Kuzma in Venice within the 54th International Art Exhibition, La Biennale di Venezia, to introduce the conceptual framework of the programme 'The State of Things'. As the Annual Report delves extensively into the organisation's comprehensive programme for the year 2011, this essay is intended as a contemplation of some issues that have constituted concerns and propositions for the programme activities this year.

In the year 2011, on behalf of the Office for Contemporary Art Norway, we introduced the programme 'The State of Things' under the rubric of Norway's official representation in the 54<sup>th</sup> International Art Exhibition, La Biennale di Venezia. When discussing ideas about possible exhibition presentations for Venice in 2011, it was inevitable to reflect on what could constitute a country's representation in such a visual platform, given the political, economic and philosophical climate of our time – one less ambitiously diagnosed and prescribed than lodged within a kind of holding pattern of the eventual and open-ended. With an acceleration into a kind of Fukushima syndrome, the reality of events within this world are set up against a metaphorical backdrop of the indeterminable inevitable that propels us into an absolute deniability or instead to a need to evaluate – to some degree – the very state of things as practitioners within the field that is bracketed by the Biennale. This prompts us to ask questions – 'What is it that we even regard as aesthetically and critically valuable at this point in time and why are we even doing what we do with a repeated homage to these set patterns and rituals?' 'The State of Things' was an invitation to consider both within and outside the frame of art and aesthetics – a kind of Mallarmean attempt to 'Roll the Dice that Will Never Abolish Chance' – a way of highlighting the ambiguities on a more abstract level for the purpose of rethinking our approaches: not for the sake of the new, not for the sake of the innovative, but for the sake of understanding the very rupture of coherence that we find ourselves in.

As a national representation, we looked back to the historical for understanding how the political behaviour of a state might migrate to some abstraction in art. In Norway's case, it was through the historical traditions of neutral political mediation reflected primarily in the example of the individual Fridtjof Nansen, a polar explorer who located a kind of fictional instrument in the form of a passport to provide the possibility of migration for those who felt or were actually entrapped.

With this, we introduced 'The State of Things' as a programme including the speakers Jacques Rancière, Leo Bersani, Vandana Shiva, Jan Ege-land and Fawas Gergez in the first week of the Biennale, and those that continued throughout the biennale period into late November with Eyal Weizman, Judith Butler, Franco Berardi, Saskia Sassen and T.J. Clark. Each speaker proposed individual departures on how to think about present dissonances, as a way to help us consider how the field of art and aesthetics could remain an emancipatory front. And we have done so by cooperating with leading academic and research facilities in Venice, such as the Faculty of Design and Arts at the Università Iuav di Venezia and the Istituto Veneto di Scienze, Lettere ed Arti.

It is an understatement to say that this programme developed against a landscape of dramatic events and change since its launch. The aspired reflection over the 'state of things' was eclipsed by an impulse gathering momentum with each passing

# Statement of the Board

week. As Jacques Rancière, who spoke as the programme's opening speaker, elaborated:

A state of things presents itself as an objective given, disregarding other possible states of things. And time is the best medium for exclusion. There is a simpler way in which time works as a principle of impossibility, the very simple separation between the present and the past. 'Times have changed' means that things have become impossible. They don't belong any more to what the new times make possible. So the empirical idea of time as a succession of moments has been substituted by an idea of time as a set of possibilities. 'Times have changed' means: this is no longer possible. And what a state of things readily declares impossible is, quite simply, the possibility to change the state of things: there are things you can no longer do, ideas in which you can no longer believe, futures you can no longer imagine. 'You cannot' means: you must not. Our present gives us a good illustration of this point.

We faced in the last year the reality of two European countries ruled by technical governments; a right-wing party entering into power with massive support in Spain; a conservative government in the UK that continued to employ draconian austerity measures with limited resistance; the eradication of protestors of the occupy movements in the States, forcefully cleared away in the name of sanitation; a gov-

ernment in the Netherlands made possible by a far-right populist party responsible for immigration and cultural policy that has resulted in an attack on contemporary arts and pedagogical institutions. Within the mobilisation of a neo-regulated economic order with its dramatic cuts in education and culture, all is met with relatively little resistance, but with a seismic undercurrent that will no doubt make change visible in the coming months, weeks and even days. It is possible that what we read as incomprehensible will make itself available for interpretation for an expanded field of articulation, operation and renewed autonomous activity. It may be that THIS IS NOT ART. But perhaps THIS IS NOT ART JUST YET.

We speak not in conclusion, but as the very beginning of a consideration of something still to come. We hope.

Marta Kuzma

— Director, Office for  
Contemporary Art Norway

The year 2011 marked the 10th anniversary of OCA's foundation.

In 2001 the Office for Contemporary Art Norway was set up by the two co-founders, Ministry of Culture and Ministry of Foreign Affairs, with the aim 'to promote and professionalise Norwegian participation in international cooperations within the field of visual arts'.

The original OCA Board was appointed in September 2001 and composed of Tom Remlov, Chairman (film and theatre producer, professor at the National Film School of Norway); Aicha Bouhlou (gallerist, Bergen); Per Bjarne Boym (Director, The National Museum of Contemporary Art); Jeannette Christensen (artist, Oslo); Ann Ollestad (Director General of Culture Ministry of Foreign Affairs).

The public opening of the foundation happened one year later, in September 2002, followed by the beginning of OCA's activities. OCA was given its final name, staff were appointed, and the main aims of the newly established foundation as a promoter of international exchange (rather than an agent in national promotion) were established.

Since its foundation OCA has been responsible for the Norwegian representation within the Venice Biennale. The cooperation between Finland, Norway and Sweden in Venice was initiated in 1962 after the completion of the Nordic Pavilion designed by the Norwegian architect Sverre Fehn within the Giardini of the Venice Biennale. The responsibility for representation in each Biennale alternated between the collaborating countries until 2009. The year 2011 is the first occasion in which Norway's participation at the Venice Biennale took

place independently from the other Scandinavian countries. Norway's representation at 54th International Art Exhibition, La Biennale di Venezia, consisted of two programmes, running consecutively throughout the year: 'The State of Things', a series of lectures by internationally renowned intellectuals in various cultural and academic institutions in Venice, and 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS', a teaching programme by artist Bjarne Melgaard at Università Iuav di Venezia. The overall programme aimed to build institutional relationships and expand the reach of the project to wider audiences than those historically attending the Biennale.

Reflecting upon the possibility that the image of a nation may in fact be defined by its internationalism, 'The State of Things' intended to project the image of Norway as a forward-looking country in cultural and political terms. The public lectures, given by internationally respected intellectuals, reflected upon themes such as diversity, Europe, the environment, peace-making, human rights, capital, sustainability, migration, asylum, aesthetics and war. Each of the papers tackled the 'state of things' of the day, drawing from the speakers' fields of activity and research, and from what they considered the intellectual and political priorities of today. Speakers included gender theorist Judith Butler, environmental activist and author Vandana Shiva, media theorist and activist Franco Berardi, art historian T.J. Clark, philosopher Jacques Rancière and architectural theorist Eyal Weizman.

'Beyond Death: Viral Discontents and Contemporary Notions about AIDS' consisted of engaging artist Bjarne Melgaard as Guest Professor for the Graduate Programme of Visual Arts at the Faculty of Design and Arts, Università Iuav di Venezia. In an attempt to tackle one of the key issues in the world today, Bjarne Melgaard conducted a Masters programme titled 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS'. The programme was structured around a series of lectures and workshops by the artist taking place from mid-February to mid-May 2011, and concluded with a public exhibition reflecting the materials researched during the course. 'Beyond Death' looked at the history and present of the AIDS crisis, and its reflection within contemporary art and discourse.

Melgaard developed, on his own initiative, a large exhibition with the students, as a final project for the course. The exhibition, titled 'Baton Sinister', took place at Palazzo Contarini Corfù, Dorsoduro 1057, a 800-square-metre Palazzo on the West side of the Accademia bridge, looking into the Gran Canal. Twelve students took part in the exhibition and presented an individual work of art, as well as a big collective wall and floor painting reflecting on the topics discussed during the four months of their programme. The exhibition attracted a significant amount of interest both nationally and internationally, including a comprehensive review in *The New York Times* and being highlighted by several art critics within *Artforum* 'Best of 2011'.

On 1 June 2011, Aud and Paolo Cuniberti, members of OCA's Inter-

national Council generously hosted and supported a reception at their residence in Venice to celebrate the launch of Norway's representation in the 54th Venice Biennale. The reception brought together Norwegian and international art professionals with key international guests.

In 2011, the Office for Contemporary Art Norway continued the expansion of its network of international residencies, which aims to stimulate the global perspectives of Norwegian artists and cultural producers and strengthen collaborations with renowned international institutions and professionals in the field. In 2011 OCA offered a studio residency for a Norwegian artist at the International Artists in Residency programme at 18th Street Art Center in the Santa Monica neighbourhood of Los Angeles, CA, USA.

With the aim to develop its communication strategy and in order to provide easier access to information about OCA's different activities, OCA launched a redesigned version of its website at the end of May 2011. The navigation was improved by grouping International Support and International Residency programmes under the 'Grant' tag. In addition to the ordinary recipient lists, a 'Current Projects' feature where an up-to-date list of ongoing projects receiving International Support was made available. All the activities within the public platform are classified under 'Semesterplan', including Norway's official representation in Venice. OCA was able to start selling the 'Verksted' publications online, and the new website also allows users to browse inside the publications for a preview before purchasing.

OCA's continued its regular programme throughout 2011 in Nedre gate 7; the OCA Semesterplan and its interrelation with the Verksted publications had a series of highlights during this year, particularly with the exhibition-project 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard', lauded by the Norwegian press for its educational, nuanced and inventive presentation; and with the publication of the anthology *Whatever Happened to Sex in Scandinavia?*, which launched in December 2011 at Artists Space in New York and at OCA in Oslo. The anthology completes the very well received research-project and exhibition 'Whatever Happened to Sex in Scandinavia?' held at OCA in 2008/09.

The benefits of OCA's strategic approach for supporting Norwegian art and culture internationally has resulted in a consistent participation of Norwegian artists in key Biennals and institutions within the context of international contemporary art. The year 2011 saw the participation of Ida Ekblad in the main exhibition of 'ILLUMinations', the 54th International Art Exhibition, La Biennale di Venezia; D.O.R. within the Danish Pavilion for the 54th International Art Exhibition, La Biennale di Venezia; Gediminas and Nomedas Urbonas, and Elmgreen & Dragset within the Moscow Biennale; Synnøve G. Wetten, Åsa Sonjasdotter, Hans Hamid Rasmussen, Jana Winderen, Mahlet Ogbe Habte within the Gothenburg International Biennial for Contemporary Art, Gothenburg, Sweden; Jet Pascua at Jakarta Art Biennale 14, Jakarta, Indonesia; Elmgreen & Dragset at the 12th Istanbul Biennial, Turkey; and also AK Dolven in the Folkstone Trien-

nial, UK. Solo exhibitions included Øystein Aasan at FORDE, Geneva, Switzerland; Marianne Hurum at Lothringer13, Munich, Germany; Marte Eknæs at Between Bridges, London, UK; Gardar Eide Einarsson at Bonniers Konsthall, Stockholm, Sweden; and Mette Tronvoll at Haus am Waldsee, Berlin, Germany.

The OCA board has met internally and with the Ministry of Culture and the Ministry of Foreign Affairs on several occasions throughout 2011, in addition to meetings with the Kulturrådet. We wish to extend our sincere gratitude to both our ministries for their ongoing support as well as their collective efforts and ambitions for the strengthening of OCA as an institution in an ever expanding and increasingly demanding international art scene.

Finally we would like to thank OCA's director, Marta Kuzma and the entire staff at OCA for their endless energy, intelligence and passion they put into the institution – the goals are highly ambitious as always and the results are equally impressive.

OCA has convincingly found its format and marked its position internationally in its first 10 years of existence. We have faith in OCA's continued success and look forward to the next 10 years.

On behalf of OCA's Board,  
Gro Bonesmo  
– Chair of the Board, Office for Contemporary Art Norway

# International Support



## 02-FUNDING

The Office for Contemporary Art Norway provides financial support to applicants on four designated deadlines throughout the year toward international projects that include Norwegian artists and/or cultural producers. Support is extended to non-profit entities, and priority is given to exhibitions taking place in premiere international art institutions and project spaces. Support is also extended to solo exhibitions and group exhibitions initiated by international curators as well as to Norwegian art professionals organizing exhibitions and projects abroad. 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 designed to foster artistic production and international interchange and dialogue and to professionalise 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 2011, OCA received 251 applications requesting International Support in the area of 02-funding. As a consequence of four juried meetings, the annual support in relation to 02-funding amounted to 2 231 253 NOK, which constitutes the earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 136 applications (54%) were supported. It should be noted that the overall request for funding from the applicants amounted to 9 715 863 NOK.

### Recipients during 2011 1<sup>st</sup> Quarter Grants allocated for International Support

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

PS: Greg Pope held a  
performance and  
video screening at  
the Institute of Mod-  
ern Art, Brisbane,  
Australia. Accord-  
ing to the artist, the  
performance *Light  
Cipher* (in collabora-  
tion with sound artist  
Mike Cooper), 'har-  
nesses the mecha-  
nisms of film and cin-  
ema; the projector,  
the film material, the  
darkened room and  
synchronised sound  
– creates a live score  
and a visual and son-  
ic interaction'. Pope  
also organised a ret-  
rospective screening  
of his single-channel  
moving image works,  
including *Whirl-  
wind* (1998), *Inci-  
dence Room* (2003)  
and *Correspondenc-  
es* (2011), among  
others.

Curator: Robert Leonard,  
Director, The Institute  
of Modern Art, Bris-  
bane  
13 April 2011  
NOK 15 000

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G: Marte Aas  
b.1966 in Trondheim,  
Norway, lives and  
works in Oslo, Nor-  
way

PS: Marte Aas was in-  
vited to participate  
in the group exhibi-  
tion 'North by New  
York: New Nordic  
Art' at Scandinavia  
House, New York,  
NY, USA. According  
to curators Robert  
Storr and Francesca  
Pietropaolo, the exhibi-  
tion 'drew on many  
of these themes and  
elements of expres-  
sion, introducing a  
primarily American  
audience to ground-  
breaking art from  
each of the five  
Nordic countries'.  
Aas presented *Tor-  
shovtoppen* (2010),  
a multimedia instal-  
lation that she says  
'raises questions  
about urban spheres  
that are made ac-  
cessible to local  
residents'. Other  
participating artists  
included Per Kirkeby,  
Marja Mikkonen and  
Saana Wang, among  
others.

Curators: Robert Storr,  
Scholar, Curator  
and Dean of the Yale  
School of Art, New  
Haven, CT, USA and  
Francesca Pietropao-  
lo, Independent  
Scholar and Cura-  
tor for Scandinavia  
House, New York

14 April–19 August 2011  
NOK 10 000

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G: Torpedo Press, Oslo,  
Norway  
Elin Maria  
Olaussen, b.1975  
in Oslo, lives and  
works in Oslo; Karen  
Tandberg, b.1976 in  
Oslo, lives and works  
in Oslo; and Eivind  
Slette-meås, b.1974  
in Bø, Norway, lives  
and works in Harpe-  
foss, Norway

PS: Torpedo Press  
participated in  
the PA/PER VIEW  
Art Book Fair at  
Wiels Contemporary  
Art Centre, Brus-  
sels, Belgium. The  
fair brought together  
32 leading artist-  
book publishers to  
present their work.  
In conjunction with  
the fair, Torpedo  
Press organised a  
satellite presentation  
at Gallery D.O.R. in  
Brussels to launch  
their latest publica-  
tions such as Liv  
Bugge's *You make  
me want to Die in the  
Countryside* (2011)  
and Marius Engh's  
*An Aggregation of  
Adversary* (2011).

Organiser: Dirk Snau-  
waert, Director,  
Wiels and Frances  
Horn, Curator, MER  
Paper Kunsthalle,  
Ghent, Belgium  
23–25 April 2011  
NOK 8 000

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- G: Åsa Sonjasdotter b.1966 in Helsingborg, Sweden, lives and works in Tromsø, Norway
- PS: Åsa Sonjasdotter was invited to participate within the group exhibition 'Other Possible Worlds' at the Neue Gesellschaft für Bildende Kunst (NGBK), Berlin, Germany. According to the curators, the exhibition 'aimed at opening a space for multiple projects suggesting and testing other realities of life from small-scale artistic tryouts to larger social experiments'. Sonjasdotter presented the project *A Potato Perspective on the Relation Between Matter and Content; Part I; The Research*, which she says 'looks into power and knowledge structures in relation to breeding' by focusing 'on the potato plant, since it has played a major role for the demographic and economic development in Europe since The Enlightenment'.
- Curators: Franziska Lesák, Berit Fischer, Moira Zoitl Hubert Lobnig and Dorothee Albrecht, the Curatorial Team for Neue Gesellschaft für Bildende Kunst (NGBK), Berlin
- 30 April–13 June 2011  
NOK 10 000
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- G: Ingrid Book and Carina Hedén (Book & Hedén) b.1948 in Mora, Sweden, lives and works in Oslo, Norway; b.1951 in Malmö, Sweden, lives and works in Oslo
- PS: Book & Hedén were invited to participate within the group exhibition 'Extreme Crafts' at the Freies Museum, Berlin, Germany. According to curator Ulrike Solbrig, the exhibition investigates 'current approaches in art that deal with the ethical and aesthetic dimension of craft and its potency as an idea in art'. Book & Hedén are developing a photo-based project around the new E6 highway between Oslo and Gothenburg, which will explore what they term 'mobile vision' or a new experience of landscape from a mobile viewpoint.
- Curator: Ulrike Solbrig, Independent Curator for Freies Museum, Berlin
- Exhibition dates postponed to August–September 2012  
NOK 20 000
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- G: Geir Haraldseth b.1977 in Oslo, Norway, lives and works in Lillestrøm, Norway
- PS: Curator Geir Haraldseth was invited to participate within the symposium 'New Methods' at the Museum of Contemporary Art (MOCA), North Miami, FL, USA. The three-day international symposium examined, according to curator Ruba Katrib, 'the boom of independent artistic activity in Latin America' by focusing 'on artist-run organisations throughout the region that have emerged from the need for independent education for working artists'.
- Organiser: Ruba Katrib, Associate Curator, Museum of Contemporary Art North Miami
- 4–6 May 2011  
NOK 6 000
- 
- G: Artsonje Center, Seoul, South Korea
- PS: Jan Christensen (b.1977 in Copenhagen, Denmark, lives and works in Oslo, Norway) was invited to hold a workshop and to produce an installation at Artsonje Lounge Project, a space that engages with artistic practice, within the Artsonje Center, Seoul, South Korea. The first workshop, on 5 May, was aimed at children from 8 to 13 years. On 6 May, Jan Christensen opened *Jan Christensen and Anders Fjøsne present 'The Seoul Sessions 2011'* with a sound workshop that counted on the collaboration of Korean sound artists. The installation assembled various sound mixing and distorting devices with everyday objects, creating an environment where the audience combined sounds produced by a variety of objects and sources into 'found' compositions that explored 'sonority, musicality, participation and collaboration'.
- Curators: Hyejin Jang and Claudia Pestana, Independent Curators for Artsonje Center, Seoul
- 5–6 May 2011  
NOK 15 000
- 
- G: Kalmarskonstmuseum, Kalmarskonstmuseum, Sweden
- PS: Kjersti Andvig (b.1978 in Oslo, Norway, lives and works in Oslo), Ivan Galuzin (b.1979 in Murmansk, Russia, lives and works in Oslo), Jumana Manna (b.1987 in New Jersey, USA, lives and works in Oslo) and Kristian Skylstad (b.1982 in Oslo, lives and works in Oslo) were invited to participate within the group exhibition 'The Return of the Losers'. According to the curator Martin Schibli, many of the artists in the exhibition could be 'seen as provocative', but 'they have not taken the role of the victim; on the contrary, they are embracing the new world and its possibilities, and at the same time take a critical stand towards the old ideologies'. Other participating artists included Dahn Vo, Sören Thilo Funder, Klas Eriksson, Theis Wendt, Elin Magnusson and Tamar Guimaraes, among others.
- Curator: Martin Schibli, Director of Exhibitions, Kalmarskonstmuseum, Kalmarskonstmuseum
- 7 May–4 September 2011  
NOK 40 000
- 
- G: Arnolfini, Bristol, UK
- PS: Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) was invited to participate within the group exhibition 'Magical Consciousness' at Arnolfini, Bristol, UK. According to the curator Runa Islam, the exhibition revolved around her own 'research interests into the act of looking and reflexive forms of lens-based representation' as a means to approach other artists' work 'for the potential that comes out of denying or obscuring images'. Faldbakken presented his work *Untitled (Outline)* (2009), which is described as 'an unknown word sprayed onto the wall, layered over and over again, until the paint runs out from the can, and the word is obliterated because of the amount of paint'. Other participating artists included Rosângela Rennó, Ellen Harvey and Helena Almeida, among others.
- Curator: Nav Haq, Exhibitions Curator and Runa Islam, Co-curator, Arnolfini, Bristol
- 12 May–3 July 2011  
NOK 4 100
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<p>Oslo), Snorre Ytterstad (b.1968, in Bode, Norway, lives and works in Oslo) and Monica Winther (b.1976 in Bergen, Norway, lives and works in Oslo) were invited to participate within the exhibition 'Nordic Darkness' at the Kristinehamns Konstmuseum, Kristinehamns, Sweden. According to the curators Staffan Boije af Gennäs and Johan Zetterquist, the exhibition looked at the development of 'music genres such as Drone and Black Metal' over the last decade as 'significant cultural exports from Norway and Sweden' as a means to investigate the 'common denominators' between the art and music scenes. Other participating artists included Daniel Andersson, Roger Andersson, Veronica Brovall, Stiina Saaristo and Banks Violette, among others.</p> <p>Curators: Staffan Boije af Gennäs and Johan Zetterquist, Independent Curators for Kristinehamns Konstmuseum, Kristinehamns</p> <p>14 May–28 August 2011 NOK 10 000</p> <hr/>	<p>G: Witte de With Centre for Contemporary Art, Rotterdam, The Netherlands</p> <p>PS: Toril Johannessen (b.1978 in Trondheim, Norway, lives and works in Bergen, Norway) was invited to participate within the group exhibition 'The End of Money' at Witte de With Centre for Contemporary Art, Rotterdam, The Netherlands. According to curator Juan Gaitán, the exhibition was a 'reflection on the different fears, hopes and expectations associated with the end of money as the primary standard of value', which also investigated 'the limits that the contemporary economic structure imposes on the imagination, and on the imagination as the cause of the present conception of the economy'. Other participating artists included Pierre Bismuth, Peter Fischli and David Weiss, Vishal Jugdeo Agnieszka Kurant and Lawrence Weiner, among others.</p> <p>Curator: Juan Gaitán, Curator, Witte de With Centre for Contemporary Art, Rotterdam</p> <p>22 May–27 August 2011 NOK 20 000</p> <hr/>	<p>G: Museum of Contemporary Art, Roskilde, Denmark</p> <p>PS: Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Los Angeles, CA, USA) and Jana Winderen (b.1965 in Bodø, Norway, lives and works in Oslo, Norway) were invited to participate within ACTS – Festival for Performative Arts Support at the Museum of Contemporary Art, Roskilde, Denmark. The two-day festival, with an international programme, took place in and around the museum as well as the city centre of Roskilde. Wrånes and Winderen each developed new performances specifically for the festival. Other participating artists included Elisabet Apelmo &amp; Marit Lindberg, Jörn J. Burmester, Lesley Flanigan, Henrik Plenge Jakobsen and Jane Jin Kaisen, among others.</p> <p>Curators: Sanne Kofod Olsen, Director and Mette Truberg Jensen, Curator, Museum of Contemporary Art, Roskilde</p> <p>28–29 May 2011 NOK 9 000</p> <hr/> <p>G: Ignas Krunglevicius and Snorre Hvamen</p>	<p>b.1979 in Kaunas, Lithuania, lives and works in Oslo, Norway; b.1974 in Molde, Norway, lives and works in Oslo</p> <p>PS: Ignas Krunglevicius and Snorre Hvamen were invited to participate within the group exhibition 'More Or Less, A Few Pocket Universes' at Gallery Augusta – in conjunction with the Helsinki International Artist-in-Residence Programme (HIAP) – on the island of Suomenlinna, Helsinki, Finland. According to curator Valentinas Klimauskas, the exhibition was 'researching the possibility of the functioning of artworks and exhibitions as universes within another universe' by focusing 'on collaborations and networking by artists from across the Nordic and Baltic region'. Krunglevicius and Hvamen produced a public work that functioned as 'an audio guide based upon a text by the artist Douglas Gordon', which 'is heavily contextualised and inspired by literature, immateriality and the use of language in contemporary art'.</p> <p>Curator: Valentinas</p>	<p>Klimauskas, Independent Curator for Gallery Augusta, Helsinki</p> <p>16 June–28 August 2011 NOK 5 000</p> <hr/> <p>G: Morten Norbye Halvorsen</p> <p>b.1980 in Stavanger, Norway, lives and works in Paris, France</p> <p>PS: Morten Norbye Halvorsen was invited to participate within the group exhibition 'More Or Less, A Few Pocket Universes' at Gallery Augusta – in conjunction with the Helsinki International Artist-in-Residence Programme (HIAP) – on the island of Suomenlinna, Helsinki, Finland. According to curator Valentinas Klimauskas, the exhibition was 'researching the possibility of the functioning of artworks and exhibitions as universes within another universe' by focusing 'on collaborations and networking by artists from across the Nordic and Baltic region'. Halvorsen presented a new series of photographs of the moon as well as an installation project.</p> <p>Curator: Valentinas Klimauskas, Independent Curator</p>	<p>for Gallery Augusta, Helsinki</p> <p>16 June–28 August 2011 NOK 2 500</p> <hr/> <p>G: Be Andr</p> <p>b.1978 in Oslo, Norway, lives and works in London, UK</p> <p>PS: Be Andr was invited to participate within the group exhibition 'Nominator &amp; Denominator' at the Herzliya Museum of Contemporary Art, Herzliya, Israel. According to curator Tal Bechler, the exhibition investigated the notion of a simple numerical fraction 'as an act of division' capable of describing 'concepts of hierarchy, power and repression'. Andr produced a site-specific text-based installation for the exhibition. Other participating artists included Kate Gilmore, Vito Acconci, Uri Aran and Tom Phini, among others.</p> <p>Curator: Dalia Levin, Director, and Tal Bechler, Tsibi Geva, Zali Gurevich, Curatorial Team, Herzliya Museum of Contemporary Art, Herzliya</p> <p>18 June–10 September 2011 NOK 8 000</p> <hr/> <p>G: Den Frie Centre of Contemporary Art, Copenhagen, Denmark</p>
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PS: Nils Bech (b.1981 in Oslo, Norway, lives and works in Oslo) and Ane Lan (b.1972 in Oslo, lives in works in Oslo) were invited to participate within the 'Summer Exhibition 2011' at the Den Frie Centre of Contemporary Art, Copenhagen, Denmark. The intention of the exhibition, according to the curators, was to 'create the frame for a returning summer exhibition, giving both a Danish and international audience the possibility to gain insight to selected current tendencies on the Scandinavian art scene'. Other participating artists included Maiken Bent, Thi Trinh Nguyen, Genesis Breyer P-Orridge and Olof Olsson, among others.

Curators: Lilibeth Cuenca Rasmussen, Artist, Dahn Vo, Artist, Christian Schmidt Rasmussen, Artist as the Independent Curatorial Team for Den Frie Centre of Contemporary Art, Copenhagen  
2 July–7 August 2011  
NOK 10 000

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G: Marieke Verbiesen b.1978 in Eindhoven, The Netherlands, lives and works in Bergen, Norway

PS: Marieke Verbiesen was invited to participate within the exhibition 'Intermation' at the Portland Institute for Contemporary Art (PICA), Portland, OR, USA. According to curators Rose Bond, Norman Klein and Mack McFarland, the exhibition 'embraced the hybrid-moving image by combining critical thought, fine art practice and digital technologies'. Verbiesen presented *Plan 10*, an interactive installation that 'speaks directly to visitors sense of perception by combining various media such as interactivity, lights, surround sound, sculpture, and animation in an immersive installation where various media are intersecting with installation art'. Users control the installation through a control board, that 'functions like playing an instrument simulating events in a miniature, tactile city'. *Plan 10* is based on the book *Last City of the Gods* by Tor Åge Bringsværd.

Other participating artists included Greg Barsamian, Cassandra C. Jones and Duncan Malashock. Curators: Rose Bond, Chair of Contempo-

rary Animated Arts at PICA, Norman Klein, Professor of Critical Studies at the California Institute of the Arts, and Mack McFarland, Curator, PICA  
7–31 August 2011  
NOK 16 000

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G: Alejandra Salinas and Aeron Bergman b.1977 in La Rioja, Spain, lives and works in Oslo, Norway; b.1971 in Detroit, MI, USA, lives and works in Oslo

PS: Alejandra Salinas and Aeron Bergman were invited to hold a solo exhibition at Dumbo Arts Center, New York, NY, USA. Titled 'Gladly Will I Sell for Profit, Dear Merchants of the Town, My Hat Laden With Snow', the project showed a new body of work that according to the curator 'drew attention to its own durability and physicality: web content is burned onto acid-free paper with a laser engraver for maximum longevity, information from paper documents is engraved as a series of granite monuments. Tang dynasty poetry is etched into china-ware. Sculptures in marble, granite and

(faux) gold suggest their value as the materials of the fine arts, while ceramic, brick and tile pieces invoke the domestic'. The layout of the exhibition has been completed in consultation with the New York-based feng-shui master Pun Yin.  
Curator: Karl Erickson, Executive Director, Dumbo Arts Center, New York  
8 September–6 November 2011  
NOK 15 000

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

PS: Kurt Johannessen was invited to participate within the LIVE Performance Art Biennale, Vancouver, Canada. According to the organisers, LIVE has grown into 'Canada's largest and most culturally diverse celebration of contemporary international performance art'. The seventh edition of LIVE features performances by artists from 15 different countries, occurring at galleries and art institutions across the city. From 15 to 25 September the artists 'explored new, experimental and experiential ways to

engage the public and challenge how we see, think and act', says the curators. Johannessen presented a new work at the Vivo Media Arts Centre on Friday 23 September.  
Curator: Randy Gledhill, Executive Director and Jon Tupper, Curator, LIVE Performance Art Biennale, Vancouver  
15–25 September 2011  
NOK 6 000

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G: Jan Christensen b.1977 in Copenhagen, Denmark, lives and works in Oslo, Norway

PS: Jan Christensen was invited to participate within the group exhibition 'You Are Free' at Kunsthalle Exnergasse, Vienna, Austria. According to curators Daniel Kingery and Julie McKim, the exhibition revolved around 'the intangible notion of freedom', which is 'most often made manifest through the visceral experience of music'. Christensen's project for the exhibition, *NOth1n6 1s f0r Fr, M0ther Fuckr\$* (2011), invites the audience to 'engage in an improvised jam session' within an installation consisting of 'synthesizers, samplers,

distorters and equipment that modulates and manipulates audio'. Other participating artists included Alejandro Almanza, Marc Bijl, Piot Brehmer, Erik Büniger and Kate Gilmore, among others.  
Curators: Julie McKim and Daniel Kingery, Independent Curators for Kunsthalle Exnergasse, Vienna  
6 October–5 November 2011  
NOK 7 000

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G: Creative Association of Curators TOK, St. Petersburg, Russia  
PS: Lene Berg (b.1965 in Oslo, Norway, lives and works in Berlin, Germany), Leander Dønne (b.1981 in Odda, Norway, lives and works in Oslo), Bodil Furu (b.1976 in Askim, Norway, lives and works in Oslo), Ivan Galuzin (b.1979, Murmansk, Russia, lives and works in Oslo), Goksøyr & Martens (Toril Goksøyr b.1970 in Norway, lives and works in Oslo and Camilla Martens, b.1969 in Norway, lives and works in Oslo) and Siri Hermansen (b.1969 in Geneva, Switzerland, lives and works in Oslo) were invited within an exhibition

focused on Norwegian artists as part of the ongoing series 'Nordic Art Today' at the Creative Association of Curators TOK, St. Petersburg, Russia. According to the curator Kari Brandtzaeg (b.1966 in Oslo, lives and works in Oslo), the exhibition developed a 'frame for exploring the close connections between Norway and Russia – cultural, historical and political'. Looking into the history of cultural exchange between these two states, Brandtzaeg sought 'new potential for connections between aesthetics and politics' in the work of contemporary Norwegian artists.

Curator: Anna Bitkina,

Director of TOK, St. Petersburg

5 November–11 December 2011

NOK 35 000

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G: Per-Oskar Leu

b.1980 in Oslo, Norway, lives and works in Oslo, Norway

PS: Per-Oskar Leu was

invited to hold a

solo exhibition titled

'Crisis and Critique'

at Triple Canopy, a

magazine, workspace

and curatorial platform in New York,

NY, USA. *Crisis and Critique* is a video

and audio-sculptural installation considering the distance between historical truths and fiction asking about what role the artist should play during watershed political moments. According to curator Peter Russo, Leu's project 'unfolded in two distinct forms: his exhibition at Triple Canopy's venue featured several sound sculptures dramatizing Brecht's appearance in front of the House Un-American Activities Committee in 1947; his project for the magazine drew together research on the playwright's dramatic and political work, archival recordings of courtroom proceedings, and original writing, in an online art-book presentation'.

Curator: Peter Russo,

Editor and Program

Director, Triple Canopy, New York

10–19 February 2012

NOK 20 000

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G: Inger Johanne Rasmussen

b.1958 in Kristiansand, Norway, lives and works in Oslo, Norway

PS: Inger Johanne Rasmussen was invited to participate in 'Retold Stories', a col-

laborative project at Spiral Gallery, Tokyo, Japan. Organised by the Japanese curator Hiroko Wakai, the project deals with 'various aspects of migration, comprising an exhibition of Rasmussen's textile works with accompanying texts written by Terje Nordby and photographic documentation by Kiyoshi Sakasai'.

Curator: Hiroko Wakai,

Independent Curator and journalist for

Spiral Gallery, Tokyo

Exhibition dates postponed to 19 November–5 December 2012

NOK 5 000

## Recipients during 2011

### 1<sup>st</sup> Quarter

#### Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions

G: Fondazione La Biennale di Venezia, Venice, Italy

PS: Ida Ekblad (b.1980 in Oslo, Norway, lives and works in Oslo, Norway) was invited to participate within the 54th International Art Exhibition, La Biennale di Venezia, Venice, Italy, titled 'ILLUMInations'.

According to curator Bice Curiger, 'the term "nations" in "ILLUMInations" applies metaphorically to recent developments in the arts all over the world, where overlapping groups form collectives of people representing a wide variety of smaller, more local activities and mentalities'. The artist's contribution consisted of an installation mostly created during a residency in Bali, Indonesia, taking Ekblad's own poem *A Caged Law of the Bird the Hand the Land* (2011) as a starting point. Other participating artists included Monica Bonvicini, James Turrell, Nicholas Hlobo, Carol Bove,

and Oscar Tuazon, among others.

Curator: Bice Curiger,

Director for the

Visual Arts section of the 54th International Art Exhibition, La Biennale di Venezia, Venice

4 June–27 November 2011

NOK 140 000

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G: A K Dolven

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

PS: A K Dolven was invited to participate within the 2011 Folkestone Triennial, Folkestone, UK, titled 'A Million Miles From Home'. This exhibition of newly commissioned public art explored, according to curator Andrea Schlieker, 'the sense of being between worlds, of displacement and separation, of transience and having to find bearings in an unknown elsewhere'. Dolven's project, *Out of Tune*, is a conceptual site-specific sound installation in dialogue with Dolven's previous works *Untuned Bell* (2010) and *The Finnish Untuned Bell* (2011). *Untuned Bell* was temporary installed in a city square in Oslo in spring 2010, while *The Finnish Untuned*

*Bell* erected in May 2011 is a permanent site-specific installation made in memory of the Finnish modernist thinker and painter Helene Schjerfbeck in Ekenäs, Finland, *Out of Tune* in Folkestone was a temporary installation and borrowed a grounded 16th century bell from Scraftoft Church, Leicester. According to the artist, the idea of being out of tune is 'an appropriate metaphor for the theme of the 2011 Folkestone Triennial, which invites artistic responses to the situations of displacement, migration, and not belonging – drawing on Folkestone's own geographical position on the southeastern tip of England, and its symbolic position as a gateway to Europe and further afield'.

Curator: Andrea

Schlieker, Curator,

Folkestone Triennial,

Folkestone

25 June–25 September 2011

NOK 42 000

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G: Åsa Sonjasdotter

b.1966 in Helsingborg, Sweden, lives and works in Tromsø, Norway

PS: Åsa Sonjasdotter was invited to par-

ticipate within the 2011 Gothenburg International Biennial for Contemporary Art, Gothenburg, Sweden. Titled 'Pandemonium: Art in a Time of "Creativity Fever"', the biennial, according to curator Sarat Maharaj, investigated the notion of 'turbulence less as a point of utter termination and more as a phase of a dynamical system in which negative and positive pass over into each other'. Sonjasdotter presented her project *The Order of Potatoes* (2010), which is the result of a research project on 'biopolitical questions on power and knowledge in relation to breeding'. By collecting and cultivating various species of potatoes, Sonjasdotter examines the historical and cultural lineage of the potato plant. As a migrant with roots in South America, the potato has played a significant role in colonial conquest, industrialism, development of a global market economy and the production of national identity. *The Order of Potatoes* was launched in May 2011, when the potatoes were planted

outside the Röda Sten Art Centre.  
Curators: Sarat Maharaj, Chief Curator, Dorothée Albrecht, Stina Edblom and Gertrud Sandqvist, Curatorial Team, Gothenburg International Biennial for Contemporary Art, Gothenburg  
10 September–13 November 2011  
NOK 7 500

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G: Hans Hamid Rasmussen  
b.1963 in Alger, Algeria, lives and works in Oslo, Norway  
PS: Hans Hamid Rasmussen was invited to participate within the 2011 Gothenburg International Biennial for Contemporary Art, Gothenburg, Sweden, which used the city itself as a source of inspiration for the development of artists' projects. Hans Hamid Rasmussen presented a new work, *Appareil* (2011), in which he has used sculptural embroidery to collect the memories and stories of sailors, ships, harbors and their mutual relationships. 'Since the mid-1990s, Rasmussen has revealed intricate links and unexpected dilemmas in relation to language, identity and dual cultures,

using mainly embroidery but also sculpture, photography and installations'.  
Curators: Sarat Maharaj, Chief Curator, Dorothée Albrecht, Stina Edblom and Gertrud Sandqvist, Curatorial Team, Gothenburg International Biennial for Contemporary Art, Gothenburg  
10 September–13 November 2011  
NOK 7 500

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G: Moscow Biennale Art Foundation, Moscow, Russia  
PS: Elmgreen & Dragset (Ingar Dragset, b.1968 in Trondheim, Norway, lives and works in Berlin, Germany) were invited to participate within the 4th Moscow Biennale of Contemporary Art, Moscow, Russia titled 'Rewriting Worlds'. According to the curator Peter Weibel, the exhibition explored the notion that 'art, as a sphere of human activities, gives individual artists the chance to convert their ideas into reality and "rewrite" the world by means of their works'. Elmgreen & Dragset restaged their project *Celebrity – The One & The Many* (2010), which was originally

produced for an exhibition at ZKM | Museum of Contemporary Art, Karlsruhe, Germany.  
Curator: Peter Weibel, Curator of the 4th Moscow Biennale, Moscow and director of ZKM, Karlsruhe  
23 September–30 October 2011  
NOK 40 000

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G: Øystein Aasan  
b.1977 in Kristiansand, Norway, lives and works in Berlin, Germany  
PS: Øystein Aasan was invited to hold a solo exhibition at FORDE, Geneva, Switzerland. Within the exhibition, Aasan showed two works, *Double Bind* (2004–2011), and *All fun and games (until someone looses an eye)* (2011). According to the artist, *Double Bind*, which was presented for the first time in 2004, and re-created especially for this exhibition, is 'a text work mounted on an architectural structure'. 'As a psychological term, "double bind" refers to a situation where a recipient receives two conflicting pieces of information. This creates a situation in which a successful response to one message results in a failed re-

sponse to the other, so that the person is automatically wrong regardless of response'. Aasan illustrates this in two narrative film scripts. They both describe the same scene, but while one is the original script that was written before the film was produced, the other is the artist's view of the story, written after he watched the final product. Similarly to *Double Bind, All fun and games (until someone looses an eye)* deals with what the artist calls 'the confusion of language and space'. In the shape of an 'acoustic platform', built right under the ceiling spanning the area where *Double Bind* is installed, it reduces the sound from the room underneath, thereby creating a 'confusing understanding of space'.  
Curator: Vincent Normand, Co-director, FORDE, Geneva  
18 March–21 April 2011  
NOK 10 000

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G: Institutt for Degenerert Kunst Anders Nordby, b.1975 in Oslo, Norway, lives and works in Asker, Norway; Eirik Sæther, b.1983 in

Halden, Norway, lives and works in Oslo; and Arild Tveito, b.1976 in Oslo, lives and works in Svolvær, Norway  
PS: The artist collective Institutt for Degenerert Kunst was invited to hold a solo exhibition at Gallery D.O.R., Brussels, Belgium. The exhibition titled 'Give it All Up Again' was built in collaboration with the gallery staff, who assisted with 'unforeseen problematics'. The Institutt described it as a 'dubious auto-destructive entity' developing projects that often result in public actions and exhibitions 'against the Institutt's own inner will'.  
Curator: Sverre Gullesen, Curator, Gallery D.O.R., Brussels  
19 March–2 April 2011  
NOK 5 000

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G: Stein Rønning  
b.1953 in Askim, Norway, lives and works in Oslo, Norway  
PS: Stein Rønning was invited to hold a solo exhibition at Gallery D.O.R., a new non-profit artist-run space in Brussels, Belgium. The artist produced new photographs that he defines to be 'about formal repetition and situational

difference'. Sverre Gullesten, curator of the exhibition, said that 'ever since Stein Rønning first exhibited photographs in 1979, he has developed a tactile and sculptural approach to the photographic medium that in part seems to negate the Warburgian context dependent iconicity of image and signs'. A series of eight postcards with a running text on the art of Stein Rønning written by Stian Grøgaard were published at the time of the exhibition opening.

Curator: Sverre Gullesten,  
Gallery D.O.R, Brussels

16 April–1 August 2011  
NOK 5 000



BE ANDR  
Installation view of  
*Something and Nothing* (2011)  
/ vinyl lettering / 3.3x5 m  
/ Courtesy of the Artist



ALEJANDRA SALINAS & AERON BERGMAN  
Installation view of the exhibition 'Gladly Will I Sell For Profit, Dear Merchants of the Town, My Hat Laden With Snow' at Dumbo Arts Center, New York  
/ Courtesy of the Artists





A K DOLVEN  
 Installation view of *Out of Tune* (2011) at the 2011 Folkestone Triennial / Steel pillars, wire, rope, found untuned bell from 1560 / 20x30 m / Photo: Thierry Bal / Courtesy of the Artist



MATIAS FALDBAKKEN  
 Installation view of *Untitled (Outline)* (2009) at Arnolfini, Bristol / Courtesy of the Artist



ELMGREEN & DRAGSET  
 From left to right: *Cupid triumphant (Sneakers)*; *Mercury (Socks)*; *Ganymede (Shorts)* (2009) / laserchrome color prints mounted on aluminium with plexiglass / 149,5x200 cm each / Photo: Yackov Petchenin / Courtesy of the Moscow Biennale Art Foundation and the Artists



STEIN RØNNING  
*Sett M.* (2009) Lambda print / 59x46 cm / Courtesy of the Artist





ØYSTEIN AASAN  
 Installation view of *All fun and games (until someone loses an eye)* (2011) at FORDE, Geneva / Courtesy of the Artist



IVAN GALUZIN  
 Installation view of *Kalmar Alesha* (2011) / Courtesy of the Artists



GREG POPE  
 Documentation of the performance and video screening held on 13 April 2011 at the Institute of Modern Art, Brisbane



IGNAS KRUNGLEVICIUS  
 AND SNORRE HVAMEN  
 Installation view of *You Are Not Here. After Samuel Beckett and Douglas Gordon* (2011) at Gallery Augusta in Helsinki / Site specific sound installation, 16 minutes (loop) / Photographer: Ignas Krunglevicius / Courtesy of the Artists



TORI WRÅNES  
Documentation of the  
performance *Oo* held on 29  
May 2011 at the Museum of  
Contemporary Art, Roskilde /  
Duration 6 minutes / Photo:  
Andreas Rosforth / Courtesy  
of the Artist



KURT JOHANNESSEN  
Documentation of the  
performance *The Almost  
Secret* (2011) held on  
24 September at LIVE  
Performance Art Biennale,  
Vancouver / duration: 25  
minutes / Photo: Hua Jin /  
Courtesy of the Artist



MARTE AAS  
Installation view of  
*Torshovtuppen* (2008) at  
Scandinavia House, New York  
/ Poster-book: offset print,  
24 pages, 42 × 59.4 cm,  
table, chairs, 200 books in  
pile / Photo: Marte Aas /  
Courtesy of the Artist



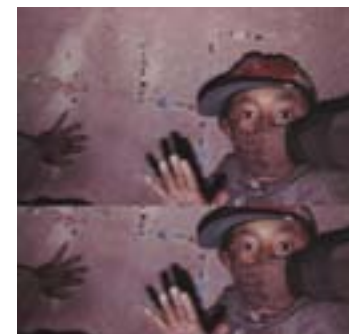
TORIL JOHANNESSEN  
*Mean Time* (2011) /  
 Reprogrammed Clock /  
 65x53x65 cm / Photo: Toril  
 Johannessen / Courtesy  
 LAUTOM and the Artist



JAN CHRISTENSEN AND  
 ANDERS FJØSNE  
*The nothing is for free* at  
 Artsonje Center in Seoul /  
 Photo: Artsonje Center /  
 Courtesy Artsonje Center  
 and the Artists



INSTITUT FOR DEGENERERT  
 KUNST  
*Universal Idleness #* a  
 project at Gallery D.O.R,  
 Brussels / Performance /  
 Photo: I.D.K / Courtesy of  
 the Artists





MARIEKE VERBIESEN  
Installation view of *Plan 10* (2011) at the Portland Institute for Contemporary Art / Courtesy of the Artist



MORTEN NORBYE HALVORSEN  
Installation view of *Switzerland of America* (2010) at Gallery Augusta, Helsinki / 3x35 mm slide projectors, stand, 240 glass slides, lenses, color filter, AVL dissolve unit, program track, sync sound / Duration 20 minutes (approx.) / Photo: Morten Norbye Halvorsen / Courtesy of the Artists

## Recipients during 2011

### 2<sup>nd</sup> Quarter

#### Grants allocated for International Support

- G: Endre Aalrust  
b.1973 in Hamar, Norway, lives and works in Hamar and Berlin, Germany
- PS: Endre Aalrust was invited to participate in the 'URRA residency programme' in Buenos Aires, Argentina. According to the curator Melina Berkenwald, 'URRA. brought together a group of approximately 15 international visual artists to live and work in Buenos Aires city for the period of one month'. The residents participated in a group show at Gallery Del Infinite Arte, which opened on 5 May, where there was also an extensive public presentation followed by a panel discussion. The programme culminated in an open studio event.
- Curator: Melina Berkenwald, Director URRA, Buenos Aires  
1–31 May 2011  
NOK 7 000
- 
- G: Ikon Gallery, Birmingham, UK
- PS: Kristoffer Myskja (b.1985 Oslo, Norway, lives and works in Oslo) was invited

to present his project titled *Machine that uses a thousand years to shut itself down* (2006) at Ikon Gallery, Birmingham, UK. According to curator Jonathan Watkins, the work 'essentially is a machine that runs for no reason except that, after one thousand years, it will turn itself off. Powered by light, a sequence of geared wheels rotate increasingly – exponentially – slowly, so that the movement of the last one is imperceptible'. The presentation of Kristoffer Myskja's work coincides with the presentation of two other artists' work, namely Tadasu Takamine and John Salt. Kristoffer Myskja's work was shown by itself in the small tower room gallery of the Ikon Gallery.

Curator: Jonathan Watkins, Curator and Director of the Ikon Gallery, Birmingham  
4 May–17 July 2011  
NOK 6 000

- G: Anna Martine Nilsen  
b.1974 Oslo, Norway, lives and works in Oslo
- PS: Anna Martine Nilsen was invited to participate within the event 'Fase – Zona de prueba', which took

place at the Centro Cultural Recoleta in Buenos Aires, Argentina from 5–8 May. The artist presented the site-specific piece *Mientras tanto en otro lugar* made especially for 'Fase'. The artist also participated in a round table discussion during the event. According to the curator 'Fase' was a 'compact and intense exhibition, conceived as a laboratory, a place that allowed continuous experimentation, a test platform dominated by the idea of open work concluding with the experience and interaction of a new kind of audience'.

Curator: Graciela Taquini, Curator, Centro Cultural Recoleta, Buenos Aires  
5–8 May 2011  
NOK 5 000

- G: Hilde Methi  
b.1970 in Kirkenes, Norway, lives and works in Kirkenes
- PS: Hilde Methi was invited – as a member of the curatorial platform Mobile Kultur Byrå (along with Kirsten Dufour and Ulrike Solbrig) – to develop an exhibition at the YNKB, Copenhagen, Denmark and UQBAR, Berlin, Germany. At the YNKB

<p>in Copenhagen the title of the exhibition was be 'Small Scale Trade', and at UQBAR the title was 'Market Update – russianmarket. info – Mobile Kultur Byrå'. The group will be also having exhibitions in Norway at the Borderland Museum, Kirkenes, Norway and at the Tromsø Kunstforening, Tromsø, Norway. The curators indicate that they 'envision Mobile Kultur Byrå as a flexible art platform that fosters small-scale cultural endeavors while simultaneously contemplating their own condition and situation as cultural producers'.</p> <p>Curator: Jole Wilke, Curator for the UQBAR, Berlin 22 May–5 November 2011 NOK 10 000</p>	<p>'the sculpture consists of 200 wooden manufactured soapboxes with burn marked texts presented as a large pile or pyramid. The artist allows the audience to 'dismantle the pile by borrowing a box in order to perform their own Speakers Corner somewhere in the park'. Ramberg refers to the fact that 'President Medvedev has called for a Speakers Corner in Moscow after visiting Hyde Park in 2009. So far it has not been realised, because of political resistance from the Duma'. Other participating artists included Kalle Purhonen, Kaarina Kaikkonen, Laura Feldberga, Lars Ramberg and Hrafnkell Sigurgsson, among others.</p> <p>Curator: Anna Bitkina, Founding Director of Creative Association of Curators TOK, St. Petersburg 2–26 June 2011 NOK 5 000</p>	<p>Istanbul, Turkey. The curator Nazli Gurlek explained that 'Rehearsal' 'spoke to our psyche and urges us to reflect upon relationships between imaginary realities and real fictions, loss and appearance, obscurity and emergence'. Jan Freuchen presented his project (<i>Works from</i>) the <i>Capgras Collection</i>. The artist states that 'the work consists of recognizable fragments from recent art history, mashed up into new hybrids'. The project was initiated in 2007 for the exhibition 'Come Into the Open' at 0047, Oslo. For the exhibition at Gallery NON, Freuchen developed several new works under the same title and concept.</p> <p>Curator: Nazli Gurlek, Independent Curator and Critic for Gallery NON, Istanbul 10 June–15 July NOK 5 000</p>	<p>at The FotoDepartment Foundation, Saint Petersburg, Russia. The exhibition titled 'Black and Blue' also contained new images from a new book about Oslo. The FotoDepartment Foundation has developed this exhibition as 'a continuing cultural and educational exchange that intends to pursue further cooperation between photographers and photography-related professionals from the Northern countries, and the Northwest region of Russia'.</p> <p>Curator: Nadezhda Sheremetova, Director, The FotoDepartment Foundation, Saint Petersburg 24 June–29 July 2011 NOK 3 200</p>	<p>G: Institute of Contemporary Art (ICA), London, UK PS: Nils Bech (b.1981 Oslo, Norway, lives and works in Oslo) was invited to present a performance at the Institute of Contemporary Art (ICA), London, UK. The ICA performance is related to Nils Bech's new album, which explores 'the healing process' and the healing effect of different rituals. Ac-</p>	<p>ording to curator, Jamie Eastman 'Nils Bech's work and showmanship illustrates the hybridisation at play between art, music and dance today'. The performance was part of a series of contemporary music happenings hosted by the ICA on Thursday evenings.</p> <p>Curator: Jamie Eastman, Head of Live Program and <i>Rhythm Section</i> organiser at the Institute of Contemporary Arts (ICA), London 23 June 2011 NOK 8 000</p>	<p>artists 'speculated on the emerging evolutionary traits of human agency and artistic expression in the world defined by perpetual "neo-materialist translation" processes between matter and information'.</p> <p>Curator: Katja Novitskova, Independent Artist and Curator for the W139 Artist Foundation, Amsterdam 16 June–21 August 2011 NOK 5 000</p>
<p>G: Lars Ramberg b.1964, Oslo, Norway, lives and works in Berlin, Germany PS: Lars Ramberg was invited to participate within the group exhibition 'Critical Mass' at TOK creative association of curators in St. Petersburg, Russia, where he presented his interactive sculpture <i>Last Dying Speech</i> (2011). According to the artist,</p>	<p>G: Jan Freuchen b.1979 Stavanger, Norway, lives and works in Oslo, Norway PS: Jan Freuchen was invited to participate within the group exhibition 'Rehearsal' at Gallery NON in</p>	<p>G: The FotoDepartment Foundation, Saint Petersburg, Russia PS: Photographer Morten Andersen (b.1965 Lorenskog, Norway, lives and works in Oslo, Norway) was invited to hold a retrospective exhibition</p>	<p>G: W139 Artist Foundation, Amsterdam, The Netherlands PS: Yngve Holen (b.1982 in Braunschweig, Germany, lives and works in Stavanger, Norway and Berlin, Germany) was invited to participate within the exhibition 'TrueEYE surView' at the W139 Artist Foundation, Amsterdam, The Netherlands. According to curator Katja Novitskova, the exhibition presented two artists, Yngve Holen and the Dutch artist Anne de Vries, both working in a variety of media – mainly photography, sculpture and installation. The</p>	<p>G: Human Resources, Los Angeles, CA, USA PS: Fine Art Union, a performance duo consisting of Synnøve G. Wetten (b.1978 Akershus, Norway, lives and works in Oslo, Norway) and Annette Stav Johannesen (b.1979, Kristiansand, Norway lives and works in Oslo, Norway), was invited to participate within the group exhibition 'Queering Sex' at the Human Resources, Los Angeles, CA, USA. Fine Art Union presented their project <i>Demo Demonstration</i> (2008–2011). 'Queering Sex' presented performances and videos by artists who deal with issues of gender</p>	<p>G: Human Resources, Los Angeles, CA, USA PS: Fine Art Union, a performance duo consisting of Synnøve G. Wetten (b.1978 Akershus, Norway, lives and works in Oslo, Norway) and Annette Stav Johannesen (b.1979, Kristiansand, Norway lives and works in Oslo, Norway), was invited to participate within the group exhibition 'Queering Sex' at the Human Resources, Los Angeles, CA, USA. Fine Art Union presented their project <i>Demo Demonstration</i> (2008–2011). 'Queering Sex' presented performances and videos by artists who deal with issues of gender</p>	<p>G: Human Resources, Los Angeles, CA, USA PS: Fine Art Union, a performance duo consisting of Synnøve G. Wetten (b.1978 Akershus, Norway, lives and works in Oslo, Norway) and Annette Stav Johannesen (b.1979, Kristiansand, Norway lives and works in Oslo, Norway), was invited to participate within the group exhibition 'Queering Sex' at the Human Resources, Los Angeles, CA, USA. Fine Art Union presented their project <i>Demo Demonstration</i> (2008–2011). 'Queering Sex' presented performances and videos by artists who deal with issues of gender</p>

- and sexuality, thus considering how artists across generations use sex as a way to understand and explore what lies at the core of one's identity. According to curator Sarvia Jasso 'Fine Art Union's progressive stance on feminism, gender and queer politics not only aligns them with the other artists, but their unique voice will undoubtedly have a profound impact in 'Queering Sex' because *Demo Demonstration* is the kind of project that is both engaging and critical'. Other participating artists included Theo Adams, Skip Arnold, Genesis Breyer P-Orridge, Cozey Fanni Tutti, Kathryn Garcia, Kalup Linzy, and Lovett/Codagnone, among others.
- Curator: Sarvia Jasso, Independent Curator and Kathryn Garcia, Artist and Co-organiser for Human Resources, Los Angeles  
24 June–2 July 2011  
NOK 15 000
- 
- G: Bjørn Hegardt  
b.1974 Ørebro, Sweden lives and works in Berlin, Germany  
PS: Bjørn Hegardt was invited to present *Fukt Magazine-for contemporary drawing* at PrintRoom, Rotterdam, The Netherlands. Hegart presented the magazine together with a selection of drawings from the contributors. According to the artist, 'the display was settled up as an installation together with the publications'. In connection with the exhibition Hegart held an artist talk concerning his artistic practice and the publishing project. In addition, the new issue of *Fukt* number 10 was launched.
- Curator: Karin de Jong and Ewoud van Rijn, Directors, PrintRoom, Rotterdam  
3 July 2011  
NOK 6 000
- 
- G: Sissel Tolaas  
b.1961 Stavanger, Norway, lives and works in Berlin, Germany  
PS: Sissel Tolaas was invited to participate in the group exhibition 'Talk To Me' at the Museum of Modern Art, New York, NY, USA. Within the exhibition Tolaas presented her work *Berlin, City Smell Research* (2004). Tolaas has done extensive research on the local smell identity of four different areas of Berlin. She states that 'the four individual areas were carefully analysed for characteristics in aspect of a local smell identity for each site'. She also explains that 'In our society, at least, smell is too underdeveloped a sense for it to speak for itself, despite the claims of perfume ads'. The results of the analyses led to the development of a vocabulary, which was used in the presentation of the project. Other participating artists included Mayo Nissen, Electronic Ink, Evan Roth, Emily Read and Chen Hsu, among others.
- Curator: Paola Antonelli Senior, Curator, Department of Architecture and Design, Museum of Modern Art, New York  
24 July–7 November 2011  
NOK 30 000
- 
- G: Rachel Dagnall  
b.1972 in Liverpool, UK, lives and works in Nesoddtangen, Norway  
PS: Rachel Dagnall – in the context of the artist group Henry VIII's Wives – was invited to participate in the group exhibition 'A Future Pump House' at the Pumphouse Gallery, London, UK. Henry VIII's Wives realised a site-specific work, which, according to Dagnall, functioned as 'an artistic evaluation of the current economic political situation in the UK for galleries, museums and art institutions and a consideration of their future roles'. Other participating artists included Jonathan Allen, Simon Faithfull, Thomas Kilpper, Christian Jankowski, Bik van der Pol and Richard Wentworth.
- Curator: Nick Aikens, Pumphouse Gallery, London, UK  
28 January–15 March 2011  
NOK 5 000
- 
- G: Den Frie Udstillingsbygning, Copenhagen, Denmark  
PS: Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway) was invited to participate within the festival 'Performance-Art' at Den Frie Udstillingsbygning, Copenhagen, Denmark, where she presented *Flash Face* (2011) in collaboration with the songwriter and artist Hanne Kolstø. According to the curators, "Performance-Art" aimed to explore the different expressions of the field in four categories: "Production", "Live Performance", "Documentation" and "Remake", through shows, exhibitions and a seminar'. Tori Wrånes participated within the 'Live Performance' category. Other participating artists included Leif Holmstrand, Klara Hobza, Lilibeth Cuenca Rasmussen and Frederik Auster, among others.
- Curators: Kirse Junge-Stevnsborg, Artistic Director, Malene Natascha Ratcliffe, Director of Development, Marie Thams, Event Coordinator, Den Frie Udstillingsbygning, Copenhagen  
17–24 August 2011  
NOK 4 600
- 
- G: 4th Fotofestival Mannheim Ludwigshafen Heidelberg, Germany  
PS: Torbjørn Rødland (b.1970 in Stavanger, Norway, lives and works in Los Angeles, CA, USA and Oslo, Norway) was invited to participate within the exhibition 'The Eye Is A Lonely Hunter' at the 4th Fotofestival Mannheim Ludwigshafen Heidelberg, Germany. Within the festival Rødland presented his work *Burning Skull* (2008-2010). The artist says: 'I represent a type of photography where memory and culture is an integrated part of seeing'. Rødland reveals that the skulls are photographed while burning in cremation ovens. 'I longed to deal with reality in a more direct way. What can be more real than a person on fire?' The curators, Solvej Helweg Ovesen and Katerina Gregos, state that the theme 'unfolds as a photographic testimony of insights into all the stages of life from birth to coming of age, adulthood, old age, and death'. The Festival organised artist-talks, discussions and screenings. The curator further added that 'Rødland has been making work that baffles, finding commonality between nudists, priests, Nordic landscapes and curious still-lives of food, such as one of George W. Bush's favourite things: Diet Coke, tortilla chips, The Very Hungry Caterpillar, Häagen-Dazs "Pralines & Cream" and Field of Dreams'.
- Curators: Katerina Gregos, Independent Art Historian and Museologist and Solvej Helweg

Ovesen, Independent Curator for the 4th Fotofestival Mannheim Ludwigshafen Heidelberg  
10 September–6 November 2011  
NOK 10 000

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G: Kunstmuseum Bern, Bern, Switzerland  
PS: Knut Henrik Henriksen's (b.1970 in Oslo, Norway, lives and works in Berlin, Germany) was invited to participate in the group exhibition 'Rectangle and square: From Picasso to Judd'. Within the exhibition Henriksen presented *A Story about the Sun, the Moon and the Water Leak*, a special site-specific project in dialogue with the other works and artists of the Rupf Collection. According to curator Susanne Friedli 'Knut Henrik Henriksen is – because of his interest and his closeness with abstract and constructivist art – a perfect "partner" to develop and realise this site-specific project'.  
Curator: Susanne Friedli, Curator, Kunstmuseum Bern, Bern  
13 September–8 January 2011  
NOK 15 000

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G: Printemps de Septembre, Toulouse, France  
PS: Fredrik Vaerslev (b.1979 Moss, Norway, lives and works in Drøbak, Norway) and Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) were invited to participate within the group exhibition 'D'un autre monde' at the contemporary art festival Printemps de Septembre, Toulouse, France. According to the curator, 'the artists chosen to participate in this exhibition all have in common a tendency not to represent the world as it is, but to propose abstract, imaginary universes that are anchored in an elsewhere, or otherwise'. The exhibition was dispersed across the city, and also in its environs. Artists chosen for the exhibition work in various techniques, as they are painters, sculptors, performance and video artists who present wide possibilities of expression. Other participating artists included Ei Arakawa, Karla Black, Joe Bradley and Roberto Cuoghi, among others.  
Curator: Anne Pontegnie,

Artistic Director, Printemps de Septembre, Toulouse  
23 September–16 October 2011  
NOK 21 000

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G: Grazer Kunstverein, Graz, Austria  
PS: Helene Sommer (b.1978 Oslo, Norway, lives and works Oslo and Berlin, Germany) was invited to participate in the group exhibition 'Public Folklore' at Grazer Kunstverein, Graz, Austria. According to curator Søren Grammel, 'the project was pivotal and necessary because a constantly increasing tendency to national self-construction has been evident in culture and politics in all the countries of Europe for several years'. The works included in 'Public Folklore' critically explored the phenomena of folklore in current politics, media, tourism, popular culture and commercialism. Sommer presented *A Tale of Stone and Wood* (2009), which she describes as 'more than relevant for the concept of the show as it examines the role of film production in the construction of history, national

identity and collective memory'. Other participating artists included Eva Arnqvist, Annika Eriksson, Roza El-Hassan, Andreas Fogarasi, Folk Archive / Jeremy Deller and Alan Kane, among others.  
Curator: Søren Grammel, Artistic Director, Grazer Kunstverein, Graz  
24 September–7 December 2011  
NOK 8 000

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G: Øystein Aasan b.1977 Kristiansand, Norway, lives and works in Berlin, Germany  
PS: Øystein Aasan was invited to participate within the group exhibition 'Totem and Taboo' at Museum Quartier, Vienna, Austria with his project *Lord Melody*. The work is an assembly of acoustic platforms that were made with the intention to create a diffusion of the ambient sounds in the rooms of the Museum Quartier. According to the artist, 'the platforms are brought forward equally as a conceptual idea, as well as underlining the functional aspect, with the changes it makes to the ambient sound of the space. This change

is constituted on two levels, one in terms of acoustics and thereby changing the architecture and one visual also changing the architecture and the display of the works in the exhibition'. Other participating artists included Stephane Barbier Bouvet, Paolo Chiasera, Jan De Cock, Martino Gamper, Jeppe Hein, Lisa Lapinski and Rodney LaTourelle, among others.  
Curator: Dr. Elena Aguido, Member of the Curatorial Team, Museum Quartier, Vienna  
30 September–20 November 2011  
NOK 8 000

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G: Bodil Furu b.1976 Askim, Norway, lives and works in Oslo, Norway  
PS: Bodil Furu was invited to participate in the exhibition 'Nordic Art Today' at Loft Project Etazhi in St. Petersburg, Russia. The Norwegian curator Kari Brandtzæg selected Furu's work *Zero* (2009) for inclusion in the exhibition. According to the artist, 'Nordic Art Today' is a 'collaborative project between curators and artists from Nordic countries and North West

of Russia. The main focus of the project is to discover curatorial and artistic reflections on the most challenging social issues that the Nordic region faces in the first decade of the 21st century'.  
Curators: Birta Gudjonsdottir, Iceland, Anna Bitkina, Russia, Power Ekroth Sweden, Aura Seikkula, Finland and Simon Sheikh, Denmark, International Curatorial Team for Loft Project Etazhi, St. Petersburg  
5 November–11 December 2011  
NOK 4 000

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G: Arnolfini, Bristol, UK  
PS: Danger Museum – consisting of Øyvind Renberg (b.1976 in Oslo, Norway, lives and works in Berlin, Germany) and Miho Shimizu (b.1976 in Tokyo, Japan, lives and works in Oslo) – was invited to participate within the group exhibition 'Museum Show: Part 2' at Arnolfini, Bristol, UK. According to the artists, 'Danger Museum approached their participation in the "Museum Show: Part 2" with the creation of a mini-retrospective'. According to curator Nav Haq, 'Museum Show' was

'a large-scale exhibition – a museum of museums – displaying a comprehensive selection of highly idiosyncratic, fictional institutions'.

Curator: Nav Haq, Exhibitions Curator, Arnolfini, Bristol  
9 December 2011–19 February 2012  
NOK 10 000

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G: Sambolec Dubravka b.1949 in Ljubljana, Slovenia, lives and works in Oslo, Norway

PS: Dubravka Duba Sambolec was invited by curator Urška Jurman to present a solo exhibition titled 'Situation Report' at the Škuc Gallery, Ljubljana, Slovenia from 27 January to 24 February 2012. The exhibition consisted of a selection of sculptures and drawings created in 2010 and 2011, which according to the curator, 'responds to the current political, economic and social situation, deconstructs gender identities, surveys natural phenomena and disasters, and questions the status quo and social passivity, while confronting the viewer with philosophical questions about human existence and the

role of art'. Jurman stated that 'while the artist's drawings confront the spectator with the social reality of living here and now, the sculptures raise issues connected with the artist's own identity that is never uniform or stable, but flows between different anchor points: gender identity, family genealogy, (cultural) place, and art'. 'Situation Report' was also presented at the Gallery of Contemporary Art and the Likovni Salon Gallery in Celje, Slovenia, from 9 March to 24 April 2012, where the exhibition was extended to include works in other media. A bilingual catalogue following the exhibitions, and including photographic documentation of the artist's work and texts by the artist, curator and the artistic director of Škuc Gallery, Tevz Logar, is scheduled for publication in autumn 2012.

Curator: Urška Jurman, Independent Curator for Škuc Gallery, Ljubljana  
27 January–24 February 2012  
NOK 15 000

## Recipients during 2011 2<sup>nd</sup> Quarter Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions

G: D.O.R.

Kristian Øverland Dahl (b.1968 in Asker, Norway, lives and works in Borgen, Norway), Sverre Gullesen (b.1980 in Mo i Rana, Norway, lives and works in Brussels, Belgium) and Steinar Haga Kristensen (b.1980 in Oslo, Norway, lives and works in Brussels)

PS: The Brussels based artist collective D.O.R. was invited to participate within the Danish Pavilion at the 54th International Art Exhibition, La Biennale di Venezia as curated by Katerina Gregos under the title 'Speech Matters'. D.O.R.'s participation consisted of constructing a mini-pavilion titled 'Osloo' as an extension of the Danish Pavilion in the Giardini. Docked at the island of San Servolo, this floating pavilion comprised a bar, a daily event programme and a radio station. The artists describe 'Osloo' as 'an architectonic structure that came to life through the

exchange between a range of events in the programme and its public viewers'.

Curator: Katerina Gregos, Curator, Danish Pavilion, the 54th International Art Exhibition, La Biennale di Venezia, Venice  
1 June–27 November 2011  
NOK 15 000

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G: Synnøve G. Wetten b.1978 in Akershus, Norway, lives and works in Oslo, Norway

PS: Synnøve G. Wetten was invited to participate within the Performative Excavation Programme at the Gothenburg International Biennale of Contemporary Art 2011. Wetten contributed with a social art project that engaged with the locality and the geography of the city. In collaboration with SVEAS SFI, a group of women from different backgrounds that live and study Swedish in Gothenburg, she gathered for a common procession at Redbergsplatsen in Gothenburg, 'exploring notions of sisterhood and group dynamics'. In this work, Synnøve G. Wetten 'experimented with the documentary performance format', as

'a call for a wild democracy in the form of a social sculpture'. Other participating artists included Örn Alexander Amundson, Zarina Bhimji, Wim Botha, Matthew Buckingham, Chen Chieh-jen, Chimorenga and Yoel Diaz Vázquez, among others.

Curators: Sarat Maharaj, Chief Curator, Dorothée Albrecht, Stina Edblom and Gertrud Sandqvist, Curatorial Team, Gothenburg International Biennial for Contemporary Art, Gothenburg  
10 September–13 November 2011  
NOK 3 500

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G: Gothenburg International Biennale of Contemporary Art, Gothenburg, Sweden  
PS: Jana Winderen (b.1965 Bodø, lives and works in Oslo, Norway) was invited to participate in the Gothenburg International Biennale of Contemporary Art, Gothenburg, Sweden, within the three day performance programme 'Pandemonium: Art in a Time of Creativity Fever'. Winderen contributed to the festival with *Survivors of the Water World – measuring pollution by sound in the River*



<p><i>Göta Älv</i>, a concert based on recordings of insects in the river Göta that flows through Gothenburg. The artist indicates that 'by returning to a river or lake or area of the ocean over time you can also record the variations of the sound environment in the specific site, which will tell you about the life and the variation of life in the specific area'.</p> <p>Curators: Sarat Maharaj, Chief Curator, Dorothee Albrecht, Stina Edblom and Gertrud Sandqvist, Curatorial Team, Gothenburg International Biennial for Contemporary Art, Gothenburg 10 September–13 November 2011 NOK 3 500</p>	<p>individuals and the societies in which they live and that focuses on authority and alienation. Paintings and a number of graphic works and prints interacted with sculptures, light boxes and neon writing, as well as spacious installations'. The exhibition was a collaborative project between the Astrup Fearnley Museum of Modern Art, Oslo, Norway; the Reykjavik Art Museum, Reykjavik, Iceland; Bonniers Konsthall, Stockholm, Sweden and Kunsthalle Fridericianum, Kassel, Germany, presented at each institution throughout 2010 and 2011. For the exhibition in Kassel, Gardar Eide Einarsson produced a new billboard installation specifically for this venue.</p>	<p>Haus am Waldsee, Berlin. Within the exhibition, titled 'At Eye Level', she presented unpublished material from the last eight years. The artist states, 'I always worked with seriality and this time I wish to break it up, to dissolve the serial element and make a more fluid connection between the images'. According to the curator, Tronvoll's practice 'is based on a great respect for her sitters and brings out traces of pure <i>joie de vivre</i> which shine forth in the moment of isolation and distance to modern event culture'.</p> <p>Curator: Katja Blomberg, Director, Haus am Waldsee, Berlin 26 June–28 August 2011 NOK 15 000</p>	<p>artistic means' with the active participation of an audience. At the opening ceremony of the biennial Habte 'drew on her cooking skills acquired at the Italian Scuola di Arte Culinaria Cordon Bleu, inviting the audience to spice the soup by adding the ingredients themselves'. Other participating artists included Örn Alexander Amundsson, Zarina Bhimji, Wim Botha, Matthew Buckingham, Chen Chieh-jen, Chimurenga and Yoel Diaz Vázquez, among others.</p> <p>Curators: Sarat Maharaj, Chief Curator, Dorothee Albrecht, Stina Edblom and Gertrud Sandqvist, Curatorial Team, Gothenburg International Biennial for Contemporary Art, Gothenburg 10 September–13 November 2011 NOK 8 000</p>	<p>of two and three dimensional works that, according to the curator, 'explored and expanded the idea of sculpture'. Connected through various manifestations of circular shapes and motion presented in the looped video and mechanics of the escalator, the works came together in a multi-faceted formal investigation. By including urban planning elements designed for protection and control of our movement such as anti-slip tape, a bollard and a panic bar, 'Eknæs raised issues of how devices and objects are used to shape behaviour in public space'. These features taken out of their original context were not only present in the exhibition as a political comment, but simultaneously claimed their presence as sculptural objects'.</p>	<p>and works in Oslo, Norway and Berlin, Germany) and Ingar Dragset (b.1969 Trondheim, Norway, lives and works, Oslo and Berlin, Germany) were invited to participate at the 12th Istanbul Biennial. Within the exhibition the artist-duo presented their work <i>The Incidental Self</i> (2006). The curators described the work as a 'large shelving system that occupied a wide wall space with 500 smaller framed photographs of various gay cultural and everyday life situations on display. The display references the standard family photo set-up found in almost any home around the world, but is exaggerated both in terms of quantity and in its definition of "family"'. Focusing on artworks that were both formally innovative and politically outspoken, the 12th Istanbul Biennial 'explored the rich relationship between art and politics', taking as its point of departure the work of the Cuban American artist Felix Gonzalez-Torres (1957–1996).</p>
<p>G: Kunsthalle Fridericianum, Kassel, Germany PS: Gardar Eide Einarsson (b.1976 in Oslo, Norway, lives and works in Oslo, Norway and New York, NY, USA) was invited to present the solo exhibition 'Power has a fragrance' at Kunsthalle Fridericianum, Kassel, Germany. According to curator Reins Wolf, 'Gardar Eide Einarsson created a scenario that illustrates social conflicts between</p>	<p>Curator: Rein Wolfs, Artistic Director, Kunsthalle Fridericianum, Kassel 25 June–11 September 2011 NOK 20 000</p> <p>G: Mette Tronvoll b.1965 Trondheim, Norway, lives and works in Oslo, Norway PS: Mette Tronvoll was invited to hold a solo exhibition at the</p>	<p>G: Mahlet Ogbe Habte b.1972 Asmara, Eritrea, lives and Works in Bergen, Norway PS: Mahlet Ogbe Habte was invited to participate in the Gothenburg International Biennale for Contemporary Art with her project <i>Mushroom walk and Audiences cooking performance</i>. According to the artist, she sought to gather her cooking experiences and 'exhibited them by</p>	<p>G: Marte Eknæs b.1978, Elverum, Norway, lives and works in Berlin, Germany PS: Marte Eknæs was invited to hold her first solo exhibition at Between Bridges London, UK. <i>Escalate</i> was the title of a site specific installation consisting</p>	<p>Curator: Wolfgang Tillmans, Artist and Director of Between Bridges, London 24 September–30 October 2011 NOK 13 000</p> <p>G: 12th Istanbul Biennial, Istanbul, Turkey PS: Michael Elmgreen (b.1961, Copenhagen, Denmark, lives</p>	<p>Curators: Adriano Pedrosa, Founding Director of Programa Independente da</p>

Escola São Paulo (PIESP), Sao Paulo, Brazil and Jens Hoffmann, Director, CCA Wattis Institute for Contemporary Arts, San Francisco, CA, USA

17 September – 13 November 2011

NOK 15 000

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G: Kobe Biennale 2011, Kobe, Japan

PS: Kjersti G. Andvig (b.1978, Oslo, Norway lives and works in Oslo), Are Blytt (b.1981 in Bergen, Norway, lives and works in Oslo), Ane Graff (b.1974, Bodø, Norway, lives and works in Berlin, Germany), Kim Hiorthøy (b.1973 in Trondheim, Norway, lives and works in Oslo) and Magnus Vatvedt (b.1981 in Bærum, Norway, lives and works in Oslo) were invited to participate within the group exhibition 'Morgenerøde' at VOID289 project space as part of the Kobe Biennale 2011. VOID289 was selected as one of the official competition programmes of the biennial, and is 'a temporary space focusing on Scandinavian contemporary art'. Situated in the premises of a post-war black market furniture retailer, the

space is located under the elevated railway tracks in the old shopping district in the city of Kobe. The curator stated that 'he wanted to provide a platform to introduce the younger generation of Norwegian artists that have been acknowledged for their innovative oeuvre'.

Curators: Naoshi Okura, Project Director, VOID289 for the Kobe Biennial 2011, Kobe  
25 September–16 October 2011  
NOK 20 000

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G: Are Blytt b.1981 Bergen, Norway lives and works in Oslo, Norway  
PS: Are Blytt was invited to participate within the Kobe Biennale 2011 in Kobe, Japan. Are Blytt contributed to the biennale as an artist, and as a co-curator of 'VOID289', which, according to the artist, 'is a temporary space focusing on Scandinavian contemporary art' for which Blytt exhibited three paperworks installed on the floor. According to curator Naoshi Okura, the goal of the biennale is 'to build a meeting place between global and local artists and

audience'. Other participating artists included Kjersti Andvig, Ane Graff, Kim Hiorthøy and Magnus Vatvedt.

Curator: Naoshi Okura, Project Director for 'VOID289', official project of the Kobe Biennial 2011, Kobe  
25 September–16 October 2011  
NOK 12 000

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G: dOCUMENTA (13), Kassel, Germany

PS: Support provided for the participation of Norwegian artists within the dOCUMENTA (13). According to the curator, one of the main challenges is 'to move exhibition planning and presentation beyond a traditional format – from being an "exhibition" to becoming a "constellation" of interrelated temporalities, cultural fields, spaces, places, histories, artworks and other possibilities of engaging with art and the world at large'.

Curator: Carolyn Christov-Bakargiev, Artistic Director, dOCUMENTA (13), Kassel  
9 June–16 September 2012  
NOK 150 000

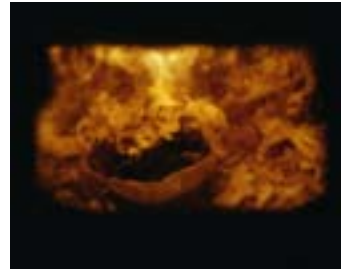
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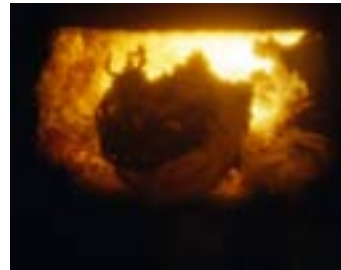
ANNA MARTINE NILSEN  
 Installation view (detail)  
 of *Mientras tanto en otro  
 lugar* (2011) Centro Cultural  
 Recoleta in Buenos Aires /  
 Mixed Media / Courtesy the  
 Artist



TORBJØRN RØDLAND  
 Installation view of *Burning  
 Skull no. 1, no. 2, no. 4*  
 (2008-2010) at Kunstverein  
 Heidelberg /  
 3 C-Prints on Alu-Dibond  
 / 55x70 cm each / Photo:  
 Heidelberger Kunstverein  
 and Fotofestival Mannheim  
 Ludwigshafen Heidelberg /  
 Courtesy the Artist and Nils  
 Staerk, Copenhagen



TORBJØRN RØDLAND  
*Burning Skull no. 1* (2008-  
 2010) / Fuji Crystal Archive  
 Paper mounted on Dibond  
 framed with Museum Glass  
 / 55x70 cm / Courtesy der  
 Künstler, the Artist and  
 Nils Stærk, Copenhagen



TORBJØRN RØDLAND  
*Burning Skull no. 2* (2008-  
 2010) / Fuji Crystal Archive  
 Paper mounted on Dibond  
 framed with Museum Glass  
 / 55x70cm / Courtesy der  
 Künstler, the Artist and  
 Nils Stærk, Copenhagen



TORBJØRN RØDLAND  
*Burning Skull no. 4* (2008-  
 2010) / Fuji Crystal Archive  
 Paper mounted on Dibond  
 framed with Museum Glass  
 / 55x70 cm / Courtesy der  
 Künstler, the Artist and  
 Nils Stærk, Copenhagen



GARDAR EIDE EINARSSON  
Installation view of 'Power  
has a fragrance' at the  
Kunsthalle Fridericianum,  
Kassel of *Untitled (Dining  
Cluster)* (2006) MDF,  
aluminium and hardware /  
80x172.7x172.7 cm each  
/ Courtesy of the Astrup  
Fearnley Collection, Oslo  
/ *Stainless Steel (Fine)  
II* (2010) / acrylic paint  
on canvas / 213x183x4 cm /  
Private collection of Joey  
and Ragnar Horn, New York /  
Courtesy of STANDARD (OSLO),  
Oslo / *Stainless Steel  
(Fine) III* (2010) / acrylic  
paint on canvas / 213x183x4  
cm / Private collection of  
Irene Sævik, Oslo. Courtesy  
of STANDARD (OSLO), Oslo  
/ *Stainless Steel (Fine)  
IV* (2010) / acrylic paint  
on canvas / 213x183x4 cm /  
Courtesy of the Artist and  
Nils Stærk, Copenhagen /  
Photo: Nils Klinger



HELENE SOMMER  
Installation view of *A Tale of Stone and Wood* at Grazer Kunstverein, Graz / Courtesy the Artist



YNGVE HOLEN  
Installation view of 'TruEYE surView' at the W139 Artist Foundation, Amsterdam / Courtesy of the Artist



JAN FREUCHEN  
*Ding* (2011) / earphones, cable, audio track / 150x150x120 cm (approx.) / Capgras Collection / Photo: Serkan Tunc / Courtesy of the Artist

METTE TRONVOLL  
*Wrestler, Khenti* (2004) / C-print / 76.5x60.1 cm / Courtesy of Mette Tronvoll



FREDRIK VAERSLEV  
Installation view of *Shelf Paintings (Dew Problems)* (2011) at Printemps de Septembre, Toulouse / Mixed Media / 76x54x16 cm each / Courtesy of the Artist and Printemps de Septembre



ØYSTEIN AASAN  
 Installation view of *All fun and games (Until someone looses an Eye)* (2011) at Museum Quartier, Vienna / acoustic platforms / Courtesy the Artist



KRISTOFFER MYSKJA  
*Machine that uses a thousand years to shut itself down* (2006) / Photo: Ikon Gallery, Birmingham



BJØRN HEGARDT  
 "How to select" part 2' as part of the Launch of *Fukt Magazine # 10* at PrintRoom, Rotterdam / Courtesy of the Artist



MATIAS FALDBAKKEN  
 Installation view of *Jerry can sculptures 1-3* (2011) at Printemps de Septembre, Toulouse / Three groups of welded jerricans / Courtesy of the Artist and Printemps de Septembre



D.O.R.  
*Collection of Centers - good vs. bad models of collaboration* at Oslo as part of 'Speech Matters'. The Danish Pavilion at the 54th International Art Exhibition, la Biennale di Venezia / Courtesy of the Artists



ENDRE AALRUST  
*Sweaty Palms (bent over)*  
 / Black and white print /  
 45x30 cm / Courtesy of the  
 Artist



BODIL FURU  
*Zero* (2008) / video /  
 19 minutes / Courtesy  
 the Artist

**Recipients during 2011  
 3<sup>rd</sup> Quarter  
 Grants allocated for  
 International Support**

G: Marianne Zamecznik  
 b.1972 in Trondheim,  
 Norway, lives and  
 works in Oslo, Nor-  
 way

PS: Curator Marianne  
 Zamecznik in-  
 vited Josefine Lyche  
 (b.1973, Bergen,  
 Norway, lives and  
 works in Oslo) to  
 participate within  
 'The Feast', a group  
 exhibition at the  
 European Culture  
 Congress in Wro-  
 claw, Poland. The  
 exhibition presented  
 the work of Pawel  
 Jarodzki, Oliver Laric  
 and Josefine Lyche,  
 who, according to  
 Zamecznik, 'all con-  
 tribute to create a  
 peaceful atmosphere  
 for relaxation and  
 reflection'. Lyche  
 presented the instal-  
 lation *Color* in which  
 'emitted coloured  
 light acquires a new  
 form, but is not ne-  
 gating its origin (the  
 physical colour filter  
 and daylight) through  
 the creation of some-  
 thing new'. Lyche  
 also presented the  
 installation *Phi*.

Curator: Marianne  
 Zamecznik, Inde-  
 pendent Curator and  
 Art Critic for Europe-  
 an Culture Congress,  
 Wrocław

8–11 September 2011  
 NOK 7 000

G: Anawana Haloba  
 b.1978 in Zambia,  
 lives and works in  
 Oslo, Norway

PS: Anawana Haloba was  
 invited to participate  
 within the group ex-  
 hibition 'The Global  
 Contemporary – Art  
 Worlds After 1989'  
 at ZKM | Museum of  
 Contemporary Art in  
 Karlsruhe, Germany.  
 According to curator  
 Andrea Buddensieg,  
 the exhibition 'sur-  
 veyd the global eco-  
 nomic and socio-po-  
 litical changes since  
 1989 as well as the  
 way in which these  
 changes are reflect-  
 ed in the art world'. In  
 this thematic context,  
 Haloba presented  
 her work *The Greater  
 G8 Advertising Mar-  
 ket Stand* (2009),  
 which was first exhib-  
 ited within the 2009  
 Venice Biennale.  
 Other participating  
 artists included Bani  
 Abidi, AES Group,  
 Halim Al-Karim, Halil  
 Altindere, Francis  
 Alj's, Rasheed  
 Araeen, Kader Attia,  
 Yto Barrada, Richard  
 Bell, Guy Ben-Ner,  
 Tamy Ben-Tor, among  
 others.

Curator: Andrea Budden-  
 sieg, Project Curator  
 and Coordinator,  
 ZKM | Museum of  
 Contemporary Art ,

Karlsruhe  
 17 September 2011–5  
 February 2012  
 NOK 7 000

G: IMT Gallery, London,  
 UK

PS: Vibeke Tandberg  
 (b.1967, Oslo, Nor-  
 way, lives and works  
 in Oslo,) was invited  
 to participate within  
 the group exhibition  
 'Epilogues: It started  
 with a car crash'.  
 According to curator  
 Charles Danby, the  
 exhibition sought  
 'to question how  
 artists actively think  
 about the artworks,  
 contexts, ideologies  
 and histories that  
 surround them in  
 the works of their  
 contemporaries  
 and predecessors'.  
 Tandberg presented  
 photographs from  
 her series *Old Man  
 Going Up and Down  
 a Staircase* (2003).  
 Other participating  
 artists included Ray  
 Johnson, Alastair  
 MacKinven, Thomas  
 Raat and The Bruce  
 High Quality Founda-  
 tion.

Curator: Charles Danby,  
 Independent Artist,  
 Writer and Cura-  
 tor for IMT Gallery,  
 London

17 September–23 Octo-  
 ber 2011  
 NOK 10 000

G: Rachel Dagnall  
 b.1972, Liverpool,

- England, lives and works in Nesodden, Norway
- PS: Rachel Dagnall was invited to participate within the group exhibition 'Rewriting Worlds: Dada Moscow', a special project organised by the Swiss-based gallery Cabaret Voltaire in association with the 4th Moscow Biennial in Moscow, Russia. Dagnall worked with artists Lucy Skaer and Simon Polli to produce three new works specifically for the exhibition, one of which was shown on national TV, another was presented at the space ARTPLAY, and the last one was an intervention at the Tretyakov Museum in Moscow. Curator Adrian Notz described 'Rewriting Worlds: Dada Moscow' as a festival that 'brought Dada to Moscow some 95 years after the opening of the famed Cabaret Voltaire'. Other participating artists included Lucy Skaer and Simon Polli, among others.  
Curator: Adrian Notz, Director, Cabaret Voltaire, Zurich, Switzerland  
14–27 September 2011  
NOK 10 000
- 
- G: Museum of Contemporary Art, Miami, FL, USA
- PS: Anders Smebye (b.1975 in Oslo, Norway, lives and works in Oslo) was invited to participate within the group exhibition 'Modify, as needed' at the Museum of Contemporary Art, Miami, FL, USA. According to curator Ruba Katrib, the exhibition 'examined the forays some artists have made into the industries that produce visual culture, for the professionalised realms of fashion, art and music to consumer level contributions by commercially available software, the Internet and other tools'. Smebye produced new works specifically for the exhibition, including *Home Invaders* (2011), a series of four large canvas quilts wrapped around a column in the exhibition space, and *Beautiful People* (2011), a series of makeshift barbells made out of concrete and spare pieces of metal. Other participating artists included Kathryn Andrews, Darren Bader, Nina Beier, Karl Holmqvist, Adriana Lara, Natalia Ibáñez Lario, Jose Carlos Martinat, Amilcar Packer, Nicolas Paris and Nick Relph, among others.  
Curator: Ruba Katrib, Associate Curator, Museum of Contemporary Art, Miami  
22 September–13 November 2011  
NOK 20 000
- 
- G: Liv Bugge  
b.1974 in Oslo, Norway, lives and works in Oslo
- PS: Liv Bugge was invited to launch her artist book *You make me want to Die in the Countryside: A Meditation on Heart of Darkness* by Joseph Conrad within Torpedo Press' booth at the New York Art Book Fair, at PS1 Contemporary Art Center in New York, NY, USA. A screening of Bugge's video *Hyperborean Room Ballads* coincided with the book launch. A meditation on Conrad's *Heart of Darkness* (1902), the book is, according to the artist, 'dealing with post-colonialism and its storytelling, history-writing and language'.  
Curator: AA Bronson, Director, New York Art Book Fair, New York  
30 September–2 October 2011  
NOK 8 000
- 
- G: Ahmad Ghossein  
b.1981 Beirut, Lebanon, lives and works in Oslo, Norway
- PS: Ahmad Ghossein was invited to screen his film *My father is still a communist* (2011) at the Museum of Modern Art (MoMA), New York, NY, USA. According to the artist, the background material for the video is a large number of radio cassettes sent between his parents during the years of civil war in Lebanon, when his father was working abroad. The screening was part of the film festival 'Mapping Subjectivity Part II: Experimentation in Arab Cinema 1960-Now' at MoMA, giving New York audiences the opportunity 'to experience a large, carefully selected programme of innovative works from the Middle East' – according to curator Jytte Jensen. Jensen says also that Ghossein's presence 'helped to facilitate a wider dialogue on filmmaking and culture to the public and the wider film community in New York'. Other participating artists included Akram Zattari, Yto Barrada, Ali Essafi, Hakim Belabes and Azzeddine Meddour.  
Curator: Jytte Jensen, Curator, Department of Film, Museum of Modern Art (MoMA), New York  
5–23 October 2011  
NOK 10 000
- 
- G: Marthe Thorshaug  
b.1977 Hamar, Norway, lives and works in Hamar
- PS: Marthe Thorshaug was invited to screen her film *Legenden om Ygg (The Legend of Ygg)* (2009) as part of the 'Art in the Auditorium' programme at the Whitechapel Gallery, London, UK. According to the artist, the film is a 'modern legend of death riders in Norway, in which a group of girls drive themselves to extremes, to conquer their fear and test their horses' courage'. The project 'Art in the Auditorium' involved eleven international institutions in which each institution nominates one artist for presentation at the other participating institutions. Other participating artists included Cristóbal León, Niles Atallah and Joaquín Cociña, Rachel Rakena and Kelly Nipper.  
Curator: Caroline Ugelstad, Chief Curator, Henie Onstad Art Centre, Oslo, Norway  
14 October 2011–15 January 2012  
NOK 4 000
- 
- G: Karen Kipphoff  
b.1958, Hamburg, Germany, lives and works in Bergen, Norway
- PS: Karen Kipphoff was invited to participate within the exhibition 'Fairground' at Kjubh e.V. in Cologne, Germany. Kipphoff's duotone and colour photographs of fairground and amusement park scenes were juxtaposed with the graphic wood engravings by Ferdinand Gropius (1796–1830) from the collection of Werner Nekes. Dating to around 1820, the engravings depict colourful costumed characters performing in carnivals. The curator states that 'the works of Kipphoff and Gropius provide historical and contemporary imagery attesting the legacy of this cultural phenomenon'.  
Curator: Doris Frohnapp, Curator, Kjubh e.V., Cologne  
15–30 October 2011  
NOK 3 000
- 
- G: Maia Urstad  
b.1954 in Kristiansand, Norway,



<p>lives and works in Bergen, Norway</p> <p>PS: Maia Urstad was invited to participate within the sound art exhibition 'Resonance Riga' at Skanu Mezs   Sound Forest Association for Adventurous Music in Riga, Latvia. The artist presented her work <i>Meanwhile In Shanghai...</i>, which she describes as employing 'seventy-five portable radios to transmit sound via local FM frequencies' so that 'the polyphony of voices, tones and white noise forms a backdrop for specific on-air explorations about time and place'. 'Resonance Riga' focuses on the production, presentation, documentation and exchange of experience in the field of contemporary sound art. Other participating artists included Pierre Berthet, Esther Venrooy, Paul Devens, Stefan Rummel and Evelina Deicmane.</p> <p>Curator: Viestarts Gailitis, Curator, Skanu Mezs, Riga 14 October–6 November 2011 NOK 10 000</p> <hr/> <p>G: Morten Kvamme b.1971, Bergen, lives and works in Bergen,</p>	<p>Norway</p> <p>PS: Morten Kvamme was invited to participate within the Cornwall Workshop in Falmouth, UK, which provided space for the discussion of a wide range of international independent and artist-led initiatives, organised in partnership with the Tate St. Ives. Morten Kvamme is an artist and member of Tag Team Studio in Bergen, Norway, an artist-run gallery for contemporary art, which includes artists' studios, an office and workshops.</p> <p>Curator: Teresa Gladowe, Curator, The Cornwall Workshop, Falmouth 15–21 October 2011 NOK 4 000</p> <hr/> <p>G: Tammo Rist b.1976, Ravensburg, Germany, lives and works in Oslo, Norway</p> <p>PS: Tammo Rist was invited to participate within the Kobe Biennale 2011 in Kobe, Japan as part of the venue Void 289, as part of the official biennale programme. Rist presented <i>The Black Portrait</i> as part of his ongoing <i>Eruption Series</i> of paintings, which, according to the artist, 'incorporates a varie-</p>	<p>ty of artistic practices including performance, drawing, painting and sculpture'. The Kobe Biennale, according to its organisers, 'served to spark an interactive communication of kira (onomatopoeic expression for 'sparkle'), where one discovery could have inspired others, creating a new paradigm in Kobe, its people and arts'. Other participating artists included Brent Hallard, Ivar Smedstadt, Kristofer Henriksson, Mari Kubota, Melissa Matsuki Lillie and Tracie Washington-Stefansson.</p> <p>Curator: Naoshi Okura, Project Director and Curator, Void 289, Kobe Biennale 2011, Kobe 25 September–16 October 2011 NOK 3 500</p> <hr/> <p>G: Bjørn Kowalski Hansen b.1979 in Nesttun, Norway, lives and works in Oslo, Norway</p> <p>PS: Bjørn Kowalski Hansen was invited to participate within the group exhibition 'New Horizons' at the Creative Association of Curators TOK in St. Petersburg, Russia as part of the large-scale project</p>	<p>'Nordic Art Today', which focused on collaborations between artists and curators in the Nordic countries and Russia. Hansen produced the project <i>Nostalgisk Kapital</i>, which he describes as 'a series of video interviews with Russian school children, where they are asked to answer questions regarding their relationship to brands and their logos, both national and international'.</p> <p>Curator: Anna Bitkina, Kari J. Brandtzaeg, Birta Gudjonsdottir, Aura Seikkula, Olesya a Turkina, Simon Sheikh and Power Ekroth, Curatorial Team for 'Nordic Art Today', St. Petersburg 4 November–11 December 2011 NOK 10 000</p> <hr/> <p>G: Lene Berg b.1965 in Oslo, Norway, lives and works in Berlin, Germany</p> <p>PS: Lene Berg was invited to participate within the group exhibition 'New Horizons' at the ETAGI in St. Petersburg, Russia as part of the large-scale project 'Nordic Art Today', which focuses on collaborations between artists and curators in the</p>	<p>Nordic countries and Russia. Berg presented her video and book project <i>Stalin by Picasso</i> (2008), for the first time in Russia. According to the artist, the project explores 'artistic freedom, or un-freedom, and ways of reading and using images' by a visual analysis of 'how two icons from the 20<sup>th</sup> century, Stalin and Picasso, once were perceived and how much their public personae have changed' over time.</p> <p>Curators: Anna Bitkina, Kari J. Brandtzaeg, Birta Gudjonsdottir, Aura Seikkula, Olesya a Turkina, Simon Sheikh and Power Ekroth, Curatorial Team for 'Nordic Art Today', St. Petersburg 4 November–11 December 2011 NOK 10 000</p> <hr/> <p>G: Siri Hermansen b.1969, Geneve, Switzerland, lives and works in Oslo, Norway</p> <p>PS: Siri Hermansen was invited to participate within the group exhibition 'New Horizons' at Loft Project ETAGI in St. Petersburg, Russia as part of the large-scale project 'Nordic Art Today', which focuses on collabora-</p>	<p>tions between artists and curators in the Nordic countries and Russia. Hermansen presented her installation <i>Bipolar Horizon</i> (2006), which is comprised of photography, video and objects and focuses on the abandoned Russian mining town of Pyramiden, on the island of Svalbard, Norway on the 79<sup>th</sup> parallel. According to the artist, the project underscores 'the notion that power structures and rapid, large-scale political change can influence the conditions under which both individuals and groups of people live in a topocritical context'.</p> <p>Curator: Anna Bitkina, Kari J. Brandtzaeg, Birta Gudjonsdottir, Aura Seikkula, Olesya a Turkina, Simon Sheikh and Power Ekroth, curatorial team for 'Nordic Art Today', St. Petersburg 4 November–11 December 2011 NOK 10 000</p> <hr/> <p>G: Jan Christensen b.1977, Copenhagen, Denmark, lives and works in Berlin, Germany</p> <p>PS: Jan Christensen and Anders Fjøsne (b.1981 in Oslo, Norway, lives and works</p>
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- in Oslo) were invited to participate within the group exhibition 'Let the Rhythm Hit Em' at Kunstraum Kreuzberg/Bethanien in Berlin, Germany. According to curator Matthias Mayer, the project revolved around the questions 'Is it possible to arrive at a musical form from a visual art starting point? And the other way around?' Christensen and Fjøsne produced an 'installation consisting of several synthesizers and samplers, audio distorters and equipment that modulates and manipulates audio'. Visitors to the exhibition were generating sound by interacting with the installation. Other participating artists included Oni Ayhun, David Blandy, Matthew Burbidge/Sonja Ostermann, Diego Castro, Sophie Clements, Die Tödliche Doris and Jérôme Chazeix.  
Curator: Matthias Mayer, Freelance Curator for Kunstraum Kreuzberg/Bethanien, Berlin  
4 November 2011–15 January 2012  
NOK 4 000
- 
- G: Toril Goksøy and Camilla Martens  
b.1970 in Ålesund, Norway, lives and works in Oslo, Norway; b.1969 in Oslo, lives and works in Oslo
- PS: Toril Goksøy and Camilla Martens were invited to participate within the group exhibition 'New Horizons' at Loft Project ETAGI in St. Petersburg, Russia as part of the large-scale project 'Nordic Art Today', which focused on collaborations between artists and curators in the Nordic countries and Russia. The artist duo presented their project *Sit down, listen* (2011), a sound recording which they describe as 'an echo of the despair and grief that you wish you could shout out loud when the worst thing imaginable has happened to you', but, in reality, the sound is 'the recording of a birth that took place in Oslo in 2011'.  
Curator: Anna Bitkina, Kari J. Brandtzaeg, Birta Gudjonsdottir, Aura Seikkula, Olesya a Turkina, Simon Sheikh and Power Ekroth, curatorial team for 'Nordic Art Today', St. Petersburg  
4 November–11 December 2011  
NOK 20 000
- 
- G: Marieke Verbiesen  
b.1978, Eindhoven, The Netherlands, lives and works in Bergen, Norway
- PS: Marieke Verbiesen was invited to participate within the group exhibition 'Space Invaders' at Kunsthallen Nikolaj in Copenhagen, Denmark. Curator Andreas Brøgger indicated that the exhibition brought together artists who 'explored the relationship between the real and the virtual, highlighting the effects of blurred boundaries between gaming environments and physical environments'. Verbiesen presented her installation *Pole Position*, which, according to the artist, allows 'viewers to interactively inhabit the space as a dimension that they control themselves'. Other participating artists include Jeremy Bailey, Aram Bartholl, Katsumoto Yuichiro, Cao Fei and Bill Viola.  
Curator: Andreas Brøgger, Curator, Kunsthallen Nikolaj, Copenhagen  
12 November 2011–29 January 2012  
NOK 7 000
- 
- G: Nils Bech  
b.1981, Vikersund, Norway, lives and works in Oslo, Norway
- PS: Nils Bech was invited to present a performance at the New Museum in New York, NY, USA, in association with Performa 2011 and 'Art Since the Summer of '69'. Titled *Look Inside*, the performance was a continuation of Bech's performance within the 2009 edition of Performa, developed in collaboration with the musicians Bendik Giske and Sergej Tcherepin. 'Through voice, movement, music and text', according to curator Hanne Mugaas, 'Bech creates rituals (sometimes in combination with objects and sculptures) as tools allowing him to re-enact emotional circumstances from his life'. Other participating artists included Julieta Aranda and Carlos Motta, Robert Ashley, Tyler Ashley and Tarek Atoui and Eleanor Bauer.  
Curator: Hanne Mugaas, Curator, 'Art Since the Summer of '69', New York  
11 November 2011  
NOK 12 000
- 
- G: Svein Flygari Johansen  
b.1959, Alta, Norway, lives and works in Oslo, Norway
- PS: Svein Flygari Johansen was commissioned to produce a site-specific artwork titled *Am I Making up What Really Happened?* as part of the 'Phase' series for mid-career artists at Beaconsfield in London, UK. According to the artist, the project 'revolves around the common fears we have for the extermination of mankind... an anxiety that can often give us the inability to act, but can also give us the catalyst to overcome problems'. The 'Phase' series at Beaconsfield commissions site-specific projects by mid-career artists in tandem with a retrospective view of earlier works.  
Curator: Naomi Siderfin, Director, Beaconsfield, London  
12 November–12 February 2011  
NOK 4 000
- 
- G: Jorid Lekve Eide and Frode Halvorsen  
b.1982, Bergen, Norway, lives and works in Oslo, Norway; b.1980, Bergen, lives and works in Oslo
- PS: Jorid Lekve Eide and Frode Halvorsen were commissioned to produce *A Sudden Surge of Current or How to Make Anything Signify Anything* at Beaconsfield in London, UK. The artists took the novel *Gulliver's Travels* (1726) by Jonathan Swift as a point of departure. Swift's satirisation of the values and political events of England and Ireland at the time is used, according to the artists, 'to draw parallels to Norwegian society today'. The artists produced three distinct installations inspired by the stories and characters depicted within Swift's novel.  
Curator: Naomi Siderfin, Director, Beaconsfield, London  
12 November 2011–12 February 2012  
NOK 4 000
- 
- G: Janne Kruse  
b.1979, Aarhus, Denmark, lives and works in Oslo, Norway
- PS: Janne Kruse was invited to participate within the group exhibition 'The Poetry of Continuity' at the Orange Gallery in Guangzhou, China. Curator Fan Lin invited the artist to create a site-specific installation for the exhibition. The artist

describes her work as being 'concerned with flatness as tension between the two-dimensional and the three-dimensional', which results in her work evolving from 'monochrome and minimalistic towards an expressionistic language'. Other participating artists included Liu Yin Yuan, Li Bang Yao, Huang Ming and Feng Feng.

Curator: Fan Lin, Curator, Orange Gallery, Guangzhou

3–31 December 2011  
NOK 15 000

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

PS: Jana Winderen was invited to participate within MIT's ACT programme for the Maryanne Amacher's Tribute. According to organiser Ute Meta Bauer, the tribute honoured 'the second anniversary of the late Maryanne Amacher's death'. Amacher had a 'profound impact in the field of sound art and experimental music'. Together with composers and artists Marina Rosenfeld, Florian Hecker, Chris Shea, Micah Silver and Robert The, Jana Winderen par-

ticipated in a panel discussion and presented her work with 'underwater sound recordings and inaudible frequencies to the human ear'.

Curator: Ute Meta Bauer, Associate Professor and Head of the MIT Program in Art, Culture and Technology

22 October 2011  
NOK 2 180

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G: Eivind Reierstad  
b.1972, Oslo, Norway, lives and works in Kløfta, Norway

PS: Ane Lan – alias Eivind Reierstad – was invited to hold a solo exhibition at the Museum of Contemporary Art in Krakow, Poland. Titled *All the World's Women Are in Me!* the exhibition – according to the curator – was 'a male edition of a feminist exhibition'. 'It showed woman's presence in the world, her versatility and her ability to adapt to all circumstances. The exhibition highlighted commonly prevailing stereotypes in the treatment of women and their helplessness in standing up to them. This was a statement about the changing role of gender at a time of "in-depth democracy", which requires empathy with the

other party and the situation itself, as well as an ability to become – at least for a moment – someone else'.

Curator: Maria Anna Potocka, Director, Museum of Contemporary Art, Krakow

8 November 2011–21 January 2012  
NOK 3 000

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G: Tori Wrånes  
b.1978, Kristiansand, Norway, lives and works in Oslo, Norway

PS: Tori Wrånes was invited to participate within the public project series 'Art in the Parking Space' at LAXART in Los Angeles, CA, USA. According to curators Elena Bajo and Warren Neidich, the series invites artists 'to create temporary and ephemeral artworks, performances and installations in one or many parking spaces across the vast open space of Los Angeles' throughout one calendar year. Wrånes has proposed to develop what she terms 'a moving sound sculpture' in the form of a choir on bicycles. Other participating artists include Eric Angles, Nathan Baker, Sarah Beadle, Pierre Bis-

muth, Yvette Brackman, Tova Carlin, Krysten Cunningham, Jeremiah Day, Joe Day and Chto Delat.

Curator: Elena Bajo and Warren Neidich, Artist Initiators, and Amanda Hunt, Associate Curator, LAXART, Los Angeles

March–April 2012  
NOK 25 000

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G: KILLL  
Are Mokkelbost (b.1976 in Oslo, Norway, lives and works in Oslo), Espen T. Hangård (b.1974 in Bergen, Norway, lives and works in Oslo), Martin Hortveth (b.1977 in Oslo, lives and works in Oslo), Kyrre Heldal Karlsen (b.1972 in Oslo, lives and works in Oslo) and Erlend Mokkelbost (b.1980 in Stockholm, Sweden, lives and works in Oslo)

PS: KILLL was invited to present a performance at Issue Project Room in New York, NY, USA. The members of KILLL describe themselves as 'a tightly knit sonic and visual assault on the senses, where formalism and chaos blend in a confusing but thrilling mix'. Employing hard edge lighting and elaborate geometric visuals, the band 'synchro-

nise digital effects of their music in order to create a comprehensive audiovisual experience that is painstakingly documented for future use in video'.

Curator: Zach Layton, Curator, Issue Project Room, New York

18–22 April 2012  
NOK 30 000

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**Recipients during 2011  
3<sup>rd</sup> Quarter**

**Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions**

G: Marianne Hurum  
b.1978 in Oslo, Norway, lives and works in Oslo

PS: Marianne Hurum was invited to hold a solo exhibition at Lothringer13 in Munich, Germany. Titled 'Free Verse: A Mind Like Compost', the exhibition 'shaped in the prints and painted sculptures derived from things that were scattered around in the immediate surroundings. These things became brushes and other tools in abstracting and composing. The palette picked up on surrounding colour combinations found in the design of local newspapers, shop signs, clothing and house colours. Hurum's work in Munich further developed 'a way of painting that she started in between the woods of Norway and the desert of California and continued in Paris in the summer of 2011'.

Curator: Sebastian Stein, Shirin Botas, Mitra Wakil, Adrian Djukic and Stephan Janitzky,

Curatorial Team,  
Lothringer13, Munich  
7–15 October 2011  
NOK 5 000

G: Nomedas & Gediminas Urbonas  
b.1966, Vilnius, Lithuania, lives and works in Trondheim, Norway; b.1968, Kaunas, Lithuania, lives and works in Trondheim

PS: Nomedas & Gediminas Urbonas were invited to participate in the 4th Moscow Biennale of Contemporary Art in Moscow, Russia. The artist duo presented their project *Splitnik*, an installation that, according to the artists, 'examines the deployment of culture on both sides of the ideological divide during the Cold War and considers the legacies of this now and for the future'. The curators Peter Weibel and Joseph Backstein labelled the theme of the biennale as 'Re-writing Worlds' and described it as how 'one of its principal missions was to show how artists are doing this, how they think and express their ideas on different levels of technology, politics and psychology'. Other participating artists

included BlueSoup, Alexei Borisov & Olga Nosova, VTOL, Roberto Cabot, Jim Campbell, Daniel Canogar, Rejane Cantoni & Daniela Kutschat, Chen Chieh-jen, Valery Chtak, Stan Douglas and Claire Fontaine.

Curators: Peter Weibel, Curator of the Main Project, 4th Moscow Biennale of Contemporary Art, Moscow  
23 September–30 October 2011  
NOK 20 000

G: Benjamin Alexander Huseby  
b.1978 in Oslo, Norway, lives and works in Berlin, Germany

PS: Benjamin Alexander Huseby was invited to hold a solo exhibition titled 'Weeds and What They Tell Us' at 35 Minutes in Tokyo, Japan as part of the art festival 'Wir Kinden vom UENO Zoo'. Comprised of a series of photographs of common weeds growing in close proximity to the Huseby's studio in Berlin, the exhibition merged that artist's stated interests in 'natural history, food production and the more formal ideas of photography's use of colour and composition'.

Curator: Hanayo and Se-

bastian Mayer, Studio  
35 Minutes, Tokyo  
12–18 November 2011  
NOK 10 000

G: Kaia Hugin  
b.1975, Oslo, Norway, lives and works in Kolbotn, Norway

PS: Kaia Hugin was invited to hold a solo exhibition at Muratcentoventidue Artecontemporanea in Bari, Italy. The artist presented several video works from the series *Motholic Mobbles*, a title invented by the artists in relation to the videos, which she defines as 'the movement between the space we are unable to see and the space we are unable to reach'. Employing performance, humour and horror movie aesthetics, the videos 'create scenarios that relate to different bodily experiences in the borderland between what we perceive as rational and irrational'.

Curator: Angela Gonnella, Founder, Gallery Muratcentoventidue, Bari  
19 November–30 December 2011  
NOK 4 500

G: Västerås Konstmuseum, Västerås, Sweden

PS: Anne-Karin Furunes

(b.1961, Ørland, Norway, lives in works in Stjørdal, Norway) was invited to present a solo exhibition at Västerås Konstmuseum in Västerås, Sweden. Since the artist's public project *Sara* was inaugurated the year before in the centre of the city, the museum sought to develop an in-depth exhibition of her work. According to curator Åsa Grönlund, the exhibition 'focused especially on the large-scale, closely cropped images of faces taken from archival photographs'. Furunes also produced a new work specifically for the exhibition.

Curator: Åsa Grönlund, Curator, Västerås Konstmuseum, Västerås  
26 November 2011–12 February 2012  
NOK 20 000

G: Sambolec Dubravka  
b.1949 Ljubljana, Slovenia, lives and works in Oslo, Norway

PS: Sambolec Dubravka was invited to produce a catalogue in relation to her solo exhibitions at Škuc Gallery, Ljubljana, Slovenia, from 27 January to 27 February 2012 and at Gal-

lery of Contemporary Art and the Likovni Salon Gallery in Celje, Slovenia, from 9 March to 24 April 2012. The bilingual catalogue includes photographic documentation of the artist's work and texts by the artist, curator Urška Jurman and Tevz Logar, the director of SKUC Gallery.

Curator: Urška Jurman, Independent Curator for Škuc Gallery, Ljubljana and Gallery of Contemporary Art and the Likovni Salon Gallery, Celje  
27 January–24 February 2012  
NOK 10 000

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

PS: Else Marie Hagen was invited to hold a solo exhibition at Gallery 44, Centre for Contemporary Photography in Toronto, Canada. Titled 'The Visible', the exhibition of photography and photo-based installations, according to the artist, 'investigate surface as materiality (skin, wrapping, décor) and contextualise it in relation to the wider social sphere'. In addition, she extended this investigation into 'the

object as a motif and  
the artwork itself as  
an object'.

Curator: Alice Dixon, Ex-  
hibition Coordinator,  
Gallery 44 Centre for  
Contemporary Pho-  
tography, Toronto  
1 September–31 Octo-  
ber 2012  
NOK 20 000

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JANNICKE LÅKER  
*Still from Sunday Mornings*  
(2007) / Courtesy of the  
Artist



JANA WINDEREN  
*Quadrophonic live sound*  
(2011) as part of the MIT's  
ACT programme for the  
Maryanne Amacher's Tribute /  
Photo: René Block / Courtesy  
of the Artist



SAMBOLEC DUBA DUBRAVKA  
*Drawing* (2010) / Paper, A2,  
 China ink, acrylic paint /  
 Courtesy of the Artist



SAMBOLEC DUBA DUBRAVKA  
*Useful Art* (2010) / Paper,  
 A3, pigmented wax, acrylic  
 pen, China ink / Courtesy of  
 the Artist



SAMBOLEC DUBA DUBRAVKA  
*Capitalism* (2010) / Double  
 paper, A3, mineral oil,  
 acrylic pen & paint, glue,  
 staples/ Courtesy of the  
 Artist



SAMBOLEC DUBA DUBRAVKA  
*Situation Report #5* (2010)  
 Paper, A3, mineral oil,  
 wax, acrylic pen, turmeric  
 powder, glue, China ink /  
 Courtesy of the Artist



BJØRN KOWALSKI HANSEN  
 Installation view of *Elegy*  
 (2011) at the Creative  
 Association of Curators TOK  
 in St. Petersburg / sound  
 installation / 12 min /  
 Photo: TOK, St. Petersburg /  
 Courtesy the Artist



ANDERS SMEBYE  
 Installation view of 'Modify,  
 as needed' at the Museum of  
 Contemporary Art, Miami /  
 Photo: Steven Brooke /  
 Courtesy of the Artist



MORTEN KVAMME  
Workshop in Falmouth with  
artist Mark Dion



NILS BECH  
*Look Inside* / Performance  
at the New Museum, New York  
held on 11 November 2011 /  
Photo: Geir Haraldseth /  
Courtesy of the Artist



MARIANNE HURUM  
Installation view (detail)  
from 'Ancient Trail: The  
Steinstraße series' at  
Lothringer13, Munich /  
Courtesy of the Artist



JOSEFINE LYCHE  
Installation view of *Colors*  
(2011) at the European  
Culture Congress in Wrocław  
/ Color filters and daylight  
/ Courtesy of the Artist



**Recipients during 2011  
4<sup>th</sup> Quarter**

**Grants allocated for  
International Support**

G: Åsil Bøthun  
b.1971 in Stavanger,  
Norway, lives and  
works in Gan, Nor-  
way  
PS: Åsil Bøthun was  
invited to participate  
within the exhibition  
'Le Choix de Paris' at  
the Cité Internation-  
ale des Arts in Paris,  
France. According  
to curator Elsy Lah-  
ner, the exhibition  
'showed works in  
which artists – from  
different countries  
with a different cul-  
tural background  
– dealt with their stay  
in Paris, responding  
to the city, its every-  
day life, referring to  
current happenings  
and events of the  
day, and to their own  
experiences'. Bøthun  
produced three-  
dimensional objects  
that reference the  
'ready-made' through  
what she describes  
as a re-invention  
of 'the so-called  
ordinary object  
through a series of  
interventions and  
subversions'. Other  
participating artists  
included Ovidiu An-  
ton, Guillaume Aubry,  
Alexandra Baum-  
gartner, Catrin Bolt,  
Eva Chytilek, Audrey  
Cottin, Jakob Emdal,

Eva Engelbert, Ann  
Guillaume and Akiko  
Hoshina.  
Curator: Elsy Lahner,  
Curator, Albertina  
Museum, Vienna  
10–26 November 2011  
NOK 12 900

G: Agnes Nedregård  
b.1975 in Bergen,  
Norway, lives and  
works in Bergen  
PS: Agnes Nedregård  
was invited to partic-  
ipate within the  
International Perform-  
ance Art Festival  
'Accion! MAD 2011'  
in Madrid, Spain.  
In her performance  
titled *You, me and  
the other – YOU*,  
Nedregård explores  
her interest in 'how  
we perceive each  
other – who we de-  
fine as us, and who  
are the others'. Tak-  
ing place at venues  
throughout the city,  
including the Museo  
National Centro de  
Arte Reina Sofia, the  
festival used the new  
economic and politi-  
cal realities in Europe  
as a backdrop for a  
diverse programme,  
which, according to  
curator Nieves Cor-  
rea, focused on 'ab-  
solute independence'  
as an urgent 'national  
and international  
reference'. Other  
participating artists  
included Colectivo  
Federica, Felix Fern-  
andez, Michela Dep-

etris and Teatr Laznia  
Nowa.  
Curator: Nieves Correa,  
Artistic Director,  
'Accion! MAD 2011',  
Madrid  
10–26 November 2011  
NOK 6 000

G: Marieke Verbiesen  
b.1978 in Eindhoven,  
The Netherlands,  
lives and works in  
Bergen, Norway  
PS: Marieke Verbiesen  
was invited to partic-  
ipate within the group  
exhibition 'Space  
Invaders' at Kunsthal-  
len Nikolaj in Co-  
penhagen, Denmark.  
Curator Andreas  
Brøgger indicated  
that the exhibition  
brought together art-  
ists who 'explore the  
relationship between  
the real and the  
virtual, highlighting  
the effects of blurred  
boundaries between  
gaming environments  
and physical environ-  
ments'. Verbiesen  
presented her instal-  
lation *Pole Position*,  
which, according  
to the artist, allows  
'viewers to inter-  
actively inhabit the  
space as a dimen-  
sion that they control  
themselves'. Other  
participating artists  
included Jeremy  
Bailey, Aram Bartholl,  
Katsumoto Yuichiro,  
Cao Fei and Bill  
Viola.  
Curator: Andreas

Brøgger, Curator,  
Kunsthallen Nikolaj,  
Copenhagen  
12 November 2011–29  
January 2012  
NOK 28 000

G: Line Halvorsen  
b.1976 in Oslo, Nor-  
way, lives and works  
in Oslo, Norway  
PS: Anders Dahl Monsen  
(b.1977 in Oslo,  
Norway, lives and  
works in Oslo),  
Aurora Passero  
(b.1984 in Oslo, lives  
and works in Oslo),  
Bård Ask (b.1976 in  
Kongsberg, Norway,  
lives and works in  
Berlin, Germany),  
Sverre Strandberg  
(b.1977 in Oslo,  
lives and works in  
Oslo), Sveinn Fannar  
Johannsson (b.1976  
in Reykjavik, Iceland,  
lives and works in  
Oslo) were invited to  
participate within the  
group exhibition 'One  
Night Stand: Walk  
of Shame' at WIP:  
STLHM in Stock-  
holm, Sweden. The  
project is part of the  
series of 'One Night  
Stands' that has  
been running for a  
year at WIP:STLHM,  
where the board in-  
vites different artists  
and curators to do  
exhibitions for a day.  
According to cura-  
tor Line Halvorsen,  
the exhibition inves-  
tigated 'the party  
and art culture' that

surrounds the prolif-  
eration of one-night  
exhibitions by using  
the metaphor of  
the 'walk of shame',  
which she described  
as 'leaving some-  
one's house with the  
same clothes you  
had the night be-  
fore, full of affect on  
carelessness, fear of  
STD's and pregnan-  
cy'. Other participat-  
ing artists included  
Anastasia Ax, Tova  
Mozard and Kristoffer  
Svenberg.  
Curator: Line Halvorsen,  
Independent Cura-  
tor for WIP:STLHM,  
Stockholm  
9 December 2011  
NOK 20 000  
G: SAVVY Contempo-  
rary, Berlin, Germany  
PS: Kurt Johannessen  
(b.1960 in Bergen,  
Norway, lives in Oslo,  
Norway) was invited  
to participate within  
'Co Lab Editions  
6: Nazaket Ekici  
– Kurt Johannessen'  
at SAVVY Contem-  
porary in Berlin,  
Germany. According  
to curator Márcio  
Carvalho, Co Lab  
Editions 'is dedicated  
to exchange between  
artists that use per-  
formance art as one  
of their primary work-  
ing media' by using  
the blog as a point  
of departure through  
which 'artists can  
start working togeth-

er from their home  
countries by posting  
visual material that  
can be important for  
the development of  
the work'. After col-  
laborating remotely  
via the blog, the art-  
ists came together in  
Berlin for one week  
to produce a per-  
formance.  
Curator: Márcio Carvalho,  
SAVVY Contempo-  
rary, Berlin  
10–16 December 2011  
NOK 6 928  
G: Marius Engh  
b.1974 in Oslo, Nor-  
way, lives and works  
in Berlin, Germany  
PS: Engh was invited  
to participate within  
the exhibition 'Post-  
Dimension' at the  
Torrione Center for  
Contemporary Art  
in Molfetta, Bari,  
Italy. According to  
curator Giacomo  
Zaza, the exhibition  
'is focused on a kind  
of practice which is  
developing toward  
elaboration of forms,  
contents and con-  
texts that are "in the  
middle" of present  
cultural and ontologi-  
cal arguments'. Engh  
will contribute with  
three installation  
works to the exhibi-  
tion, including *No  
Surrender* (2002),  
*Utah Drain* (2011)  
and *Moon* (2011),  
which, according  
to the artist, 'share



- the qualities of the use of simple forms with a reflective surface that makes the work's content shift between visible and invisible'. Other participating artists include Olga Chernysheva, Wolfgang Plöger, Grazia Toderi and Thomas Zipp.
- Curator: Giacomo Zaza, Project Manager, Torrione Passari Center for Contemporary Art, Molfetta
- Postponed to 15 September–28 October 2012
- NOK 20 000
- 
- G: The FotoDepartament Foundation, Saint-Petersburg, Russia
- PS: Artist Morten Andersen (b.1965 in Lørenskog, Norway, lives and works in Oslo, Norway), photojournalist Jonas Bendiksen (b.1977 in Tønsberg, Norway, lives and works in Oslo, Norway) and curators Ingrid Nilsson, director, Preus Fotomuseum, and Jan Erik Lundstrom, director, Samisk Kunstsenter were invited to participate within the 'Nordic Photography Experience', a cultural collaboration and educational programme at the FotoDepartament Gallery in Saint-Petersburg, Russia. According to curator Nadya Sheremetyova, the project is the result of a new 'programme of cultural and educational exchange between North-West of Russia and Northern countries, which begins with the invitation of four key figures in Norwegian contemporary photography to hold lectures and workshops'.
- Curator: Nadya Sheremetyova, Director, The FotoDepartament Foundation, Saint-Petersburg
- 1 January–1 October 2012
- NOK 10 000
- 
- G: Tensta Konsthall, Stockholm, Sweden
- PS: Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) was invited to participate within the group exhibition 'Abstract Possible: The Stockholm Synergies' at Tensta Konsthall in Stockholm, Sweden. According to curator Maria Lind, 'Abstract Possible' is a 'research project in the sense that it evolves over a longer period of time, exploring a set of questions in relation to physical and spatial articulations which then in turn lead to further iterations of the project'. Beginning at Malmö Konsthall, the project continued on to the Museo Tamayo in Mexico City and the Zurich University of the Arts before arriving in its new iteration in Stockholm. Faldbakken produced a new series of screen prints specifically for the exhibition. Other participating artists included Doug Ashford, Claire Barclay, Yto Barrada, Pia Camil, Jose Leon Cerillo and Zachary Formwalt.
- Curator: Maria Lind, Director, Tensta Konsthall, Stockholm
- 11 January–22 April 2012
- NOK 26 700
- 
- G: Randi Nygård and Munan Øvreliid (b.1977 in Bergen, Norway, lives and works in Oslo, Norway; b.1978 in Oslo, lives and works in Oslo)
- PS: Randi Nygård and Munan Øvreliid were invited to participate within the group exhibition 'New Horizons, Landscape and the Contemporary Romantic' at Kunstraum T27 in Berlin, Germany. According to the curator Rebecca Partridge, the exhibition brought together artists who 'look to the natural sciences, literature and art history to underline and explore the impact ideas about nature on contemporary life'. Nygård developed 'an installation where still images from films about biology and scenes from fiction films are mixed'. Øvreliid developed a video project using 'monuments/statues representing figures from Romanticism', which 'breaks down and open the static image they represent'. Other participating artists included Jane Hughes, Bjarte Alvestad, Sarah Jane Gorlitz, Wojciech Olejnik and Katie Paterson.
- Curator: Rebecca Partridge, Independent Artist and Curator for Kunstraum T27, Berlin
- 21 January–19 February 2012
- NOK 16 500
- 
- G: Tommy Høvik (b.1979 in Trondheim, Norway, lives and works in Oslo, Norway)
- PS: Tommy Høvik, Javier Barrios (b.1979 in Oslo, lives and works in Oslo), Zac Tomaszewski (b.1987 in Los Angeles, USA, lives and works in Oslo), Thomas Falstad (b.1977 in Trondheim, lives and works in Oslo), Christer Glein (b.1984 in Trondheim, lives and works in Oslo), Oda Broch (b.1982 in Oslo, lives and works in Oslo), Tara Rolfsen (b.1982 in Oslo, lives and works in Oslo), Hans Christian Skovholt (b.1982 in Oslo, lives and works in Oslo) were invited to participate within the group exhibition 'Crystallomancy' at Control-Room in Los Angeles, CA, USA. According to curator Zac Tomaszewski, the artists in the exhibition were 'all working around the ideas of perception and expanded reality, whether by referencing sci-fi tropes or the paranormal, or by trying to craft perceptual experiences that are surprising to apprehend, whether for their novelty, confounding nature, or overwhelming aspect'.
- Curators: Zachary Tomaszewski and Tommy Høvik, Independent Artists and Curators for Control-Room, Los Angeles
- 21–29 January 2012
- NOK 35 000
- 
- G: Rachel Dagnall (b.1972 in Liverpool, UK, lives and works in Nesodden, Norway)
- PS: Rachel Dagnall was invited to participate in a lecture seminar titled '(in)flexible cities: The City Seminar' at the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) at the University of Cambridge, Cambridge, UK. According to the organisers, the discussion centres on artist Anish Kapoor's proposed *ArcelorMittal Orbit* project in London's Olympic Park 'as a symbol of urban change and as a partial realisation of Tatlin's unbuilt Monument to the Third International'. Dagnall was invited to speak in relation to her ongoing project *Tatlin's Tower and The World* (in association the artists' group Henry VIII's Wives). Other participants in the seminar included Karen Till, Ash Amin, Anique Hommels, Owen Hatherley and Romola Sanyal.
- Curator: Michal Murawski, PhD Candidate, Social Anthropology, University of Cambridge, Cambridge
- 24 January–6 March 2012
- NOK 7 000
- 
- G: Tor Navjord

- b. 1974 in Melbu, Norway, lives and works in Oslo, Norway  
 PS: Tor Navjord was invited to participate within the group exhibition 'In Our Gardens Forests Are Getting Ready' at the Museo de Arte Contemporáneo de Castilla y Leon (MUSAC) in Castilla y Leon, Spain. According to curator Eneas Bernal, the purpose of the project was 'to convey, show, transmit, objectify, set in motion, through art, the explosions of sensitivity that have taken place and continue to do so today from the North Pole to Greece, from the unprecedented forces of beauty of Charles Fourier's clairvoyance'. Tor Navjord collaborated with artists Miriam Martín and Rafael Sánchez-Mateos Paniagua to produce the exhibition and accompanying catalogue.  
 Curator: Eneas Bernal, Cultural Manager and Curator, MUSAC, Castilla y Leon  
 28 January–3 June 2012  
 NOK 30 000
- 
- G: Fine Art Union Synnøve G. Wetten (b.1978 in Akershus, Norway, lives and works in Oslo, Norway) and Annette Stav Johanssen (b.1979 in Kristiansand, Norway, lives and works in Oslo)  
 PS: Fine Art Union was invited to participate within 'Axis, Allies and Neutrals', a screening and performance event at the Overgaden Institute for Contemporary Art in Copenhagen, Denmark. According to curator Anna Holm, the event presented 'hybrid projects that utilise storytelling as a way of introducing alternative accounts of past, present and future'. Fine Art Union presented two performances that deal with 'identity, gender and borders through the use of a handcrafted flag'. Other participating artists included Maria Lusitano, Shirin Sabahi and Jeuno Je Kim.  
 Curator: Anna Holm, Curator, Overgaden, Copenhagen  
 16–17 February 2012  
 NOK 19 000
- 
- G: KNIPSU Hilde Jørgensen (b.1973 in Mosjøen, Norway, lives and works in Bergen, Norway), Kristin Tårnesvik (b.1964 in Birtavarre, Norway, lives and works in Bergen) and Maya Økland (b.1980 in Bergen, lives and works in Bergen)  
 PS: The artist-run space KNIPSU was invited to participate in Supermarket, an international artist-run art fair in Stockholm, Sweden. According to curator Pontus Raud, Supermarket provided 'a showcase for artists' initiatives from all over the world and to create opportunities for new networks in the Swedish as well as the international art scene'. KNIPSU has invited the artist group Ytter –consisting of Julie Lillelien Porter (b.1975 in Plymouth, UK, lives and works in Bergen), Anne Marthe Dyvi (b.1979 in Bærum, Norway, lives and works in Bergen) and Anngjerd Rustand (b.1982 in Bergen, lives and works in Bergen and Berlin, Germany) to participate in an ongoing collaborative project, which they described as 'thematically linked by keywords such as positions, economy and authority in both art life and society in general'. Other participants in the Supermarket fair included Candyland, Ed Video Media Arts Centre, Fotogalerie Wien, MUU galleria and Zolder Museum.  
 Curator: Pontus Raud, Project Manager, Supermarket 2012, Stockholm  
 17–19 February 2012  
 NOK 15 000
- 
- G: Volt Marie Nerland (b.1972 in Bergen, Norway, lives and works in Bergen, Norway), Founder PS: The artist-run space Volt was invited to participate in Supermarket, an international artist-run art fair in Stockholm, Sweden. According to curator Pontus Raud, Supermarket provided 'a showcase for artists' initiatives from all over the world and to create opportunities for new networks in the Swedish as well as the international art scene'. Volt presented a book project that includes artworks by over 30 Norwegian and international contemporary artists as well as a discursive programme. Other participants in the Supermarket fair included Candyland, Ed Video Media Arts Centre, Fotogalerie Wien, MUU galleria and Zolder Museum.  
 Curator: Pontus Raud, Project Manager, Supermarket 2012, Stockholm  
 17–19 February 2012  
 NOK 7 000
- 
- G: Small Projects Jet Pascua (b.1969 in Manila, Philippines, lives and works in Tromsø, Norway) and Laurent Fauconnier (b.1959 in Paris, France, lives and works in Tromsø)  
 PS: The artist-run space Small Projects was invited to participate in Supermarket, an international artist-run art fair in Stockholm, Sweden. According to curator Pontus Raud, Supermarket provided 'a showcase for artists' initiatives from all over the world and to create opportunities for new networks in the Swedish as well as the international art scene'. Small Projects presented works by a variety of Norwegian and international contemporary artists as well as a performance programme. Other participants in the Supermarket fair included Candyland, Ed Video Media Arts Centre, Fotogalerie Wien, MUU galleria and Zolder Museum.  
 Curator: Pontus Raud, Project Manager, Supermarket 2012, Stockholm  
 17–19 February 2012  
 NOK 15 000
- 
- G: Stine Gonsholt b.1973 in Skien, Norway, lives in works in Oslo, Norway  
 PS: Stine Gonsholt was invited to participate in the exhibition 'Atlas –Measures of Dreams' at the Kunstraum Kuhturm in Leipzig, Germany. According to curator Nina Lundstrom, the exhibition used the atlas as a point of departure to for assembling artists whose work asks questions such as 'How does one orientate as a nomadic, contemporary human being in a global world?' and 'What processes take place when one takes root somewhere new, find a new home and try to integrate into already existing social systems?' The artist describes her practice as an 'animation of documentary material' through drawing and video. Other participating artists included Nicole Deegenhardt and Nina Lundström.  
 Curator: Nina Lundström, Independent Artist and Curator for Kunstraum Kuhturm, Leipzig  
 1–31 March 2012  
 NOK 7 500

G: Marte Danielsen Jølbo b.1974 in Stavanger, Norway, lives and works in Stavanger  
PS: Margrethe Aanestad, Else Leirvik (b.1972 in Stavanger, lives and works in Stavanger) and Ole Martin Lund Bø (b.1973 in Stavanger, lives and works in Stavanger) were invited to participate within the exhibition 'Between Mountain' at Open Source Gallery in New York, NY, USA. According to curator Marte Danielsen Jølbo, the exhibition 'is a project about giving and taking space, starting with how personal space is affected by the nature and the culture one is coming from'. The artists are going to produce site-specific projects for the exhibition, which is going to occur at Open Source Gallery as well as a few private apartments in close proximity to the gallery.  
Curators: Marte Danielsen Jølbo, Independent Curator, Margrethe Aanestad and Else Leirvik, Co-curators and Artists for Open Source Gallery, New York  
24–31 March 2012  
NOK 20 000

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G: Aurora Passero b.1984 in Oslo, Norway, lives and works in Oslo  
PS: Aurora Passero was invited to participate in the Glasgow International Festival for Visual Arts in Glasgow, Scotland. Titled 'Manifesto Without A Title', the exhibition is organised by The Mutual, an artists' co-operative in Glasgow. Nine artists were invited to create a rule for a manifesto, which will be collected and sent out to each artist so that they can develop a project as a response to the overall manifesto. According to the artist, she is developing a site-specific installation in response to the manifesto, which is incorporating her 'tradition-oriented textile techniques like weaving, braiding and dying' in order to develop 'an experimental form using non-traditional materials such as nylon, rubber and acrylics'. Other participating artists include Iben Elstroem, David Shushan, Tisa Pickering, Fabien mar Ques and Katrine Holmgren.  
Curator: Katrine Holmgren, Independent Curator, Glasgow

International Festival for Visual Arts, Glasgow  
20 April–7 May 2012  
NOK 20 000

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G: Arne Skaug Olsen b.1974 in Gjøvik, Norway, lives and works in Bergen, Norway  
PS: Curator and publisher Arne Skaug Olsen was invited to participate in the book launch of *We Who Feel Differently* by artist Carlos Motta at the New Museum in New York, NY, USA. Olsen is a co-founder of the Bergen-based publishing house Ctrl+Z. He states that the 'main concern' of Ctrl+Z 'is to independently investigate structural conditions for art production, art mediation and art discourse in the form of printed matter'. A collection of 300 of the books will also be shown as an installation within Carlos Motta's exhibition at the New Museum.  
Curator: Eungie Joo, Keith Haring Director and Curator, New Museum, New York  
4 May–1 July 2012  
NOK 20 000

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G: Heidi Kårtveit and Magnhild Øen Nordahl b.1983 in Bergen,

Norway, lives and works in Oslo, Norway; b.1985 in Ulstein, Norway, lives and works in Bergen  
PS: Heidi Kårtveit and Magnhild Øen Nordahl were invited to participate within the exhibition 'Spatial Displacements: The Space In Between' at Tin Sheds Gallery within the Faculty of Architecture, Design and Planning at the University of Sydney in Sydney, Australia. According to the curator William Seeto, the 'exhibition examines spatiality in built environments with artworks possessing elements of both architecture and sculpture'. Seeto describes Kårtveit's practice as an examination of 'human relationships and social interaction in built environments that hints at proxemics, and incorporates kinaesthetics and sound to enable a shift in experience'. Nordahl's is described as 'analogous to space as metaphor, with a spatiality requiring movement and duration'.  
Curator: William Seeto, Independent Curator and Artist for Tin Sheds Gallery, Sydney  
12 July–4 August 2012  
NOK 26 000

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G: Maija Rudovska, Kim? Contemporary Art Centre, Riga, Latvia  
PS: Lars Cuzner (b.1974 in Södertälje, Sweden, lives and works in Oslo, Norway) was invited to participate in a series of seminars and workshops at Kim? Contemporary Art Centre in Riga, Latvia as part of the Baltic Cute Curators network. One of the founders of the network, Maija Rudovska, describes it as a platform for curators from the 'Nordic and Baltic countries whose 'working field is broad, encompassing both local and international relevance' with the aim of 'gaining recognition and acceptance as well as learning from already existing practices and institutional structures'. Other participants in the project include John W Fail and Joachim Hamou.  
Curators: Maija Rudovska and Juste Kostikovaite, Independent Curators for Kim? Contemporary Art Centre, Riga, Latvia  
23–26 October 2012  
NOK 4 220

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**Recipients during 2011  
4<sup>th</sup> Quarter  
Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions**

G: Mai Hofstad Gunnes  
b.1977 in Lørenskog,  
Norway, lives and works  
in Brussel,  
Belgium

PS: Mai Hofstad Gunnes  
was invited to hold  
a solo exhibition  
project at WIELS  
Contemporary Art  
Centre in Brussels,  
Belgium. The result  
of her nine-month  
residency at WIELS,  
a project titled *Bike  
and Bolex*, consists  
of a 16mm film and  
a series of collages.  
According to the artist,  
the film features  
'five women operating  
professional Bolex 16mm  
film cameras while bicy-  
cling in a park – an  
action which seems  
almost impossible'.  
A catalogue with  
an essay by French  
art historian Benoît  
Lamy de La Chapelle  
accompanies the  
exhibition.

Curator: Devrim Bayar,  
Residency Curator,  
WIELS Contem-  
porary Art Centre,  
Brussels  
18 February–11 March  
2012  
NOK 24 500

G: Hariton Pushwagner  
b.1940 in Oslo, Nor-  
way, lives and works  
in Oslo, Norway

PS: Hariton Pushwagner  
was invited to hold  
his first international  
institutional solo  
exhibition at the Mil-  
ton Keynes Gallery in  
Milton Keynes, UK.  
According to cura-  
tor Natalie T. Hope  
O'Donnell (b.1979 in  
Lørenskog, Norway,  
lives in works in Lon-  
don, UK), the exhibi-  
tion 'is a focused  
presentation of early  
work, arranged in  
three groupings:  
"Soft City" provides  
the narrative content  
of much of the artist's  
work; the "Family of  
Man" section focuses  
on his prints, sketch-  
es and process; and  
the "Apokalypse  
Frieze" demonstrates  
the zenith of his tech-  
nical and imaginative  
accomplishments'.

The exhibition is  
scheduled for travel  
to the Boijmans Mu-  
seum in Rotterdam,  
The Netherlands, and  
the Vestfold Haugar  
Kunstmuseum in  
Tønsberg, Norway.

Curator: Natalie Hope  
O'Donnell, Independ-  
ent Curator for Mil-  
ton Keynes Gallery, Mil-  
ton Keynes  
29 June 2012–1 June  
2013  
NOK 300 000

G: Jet Pascua  
b.1969 in Manila,  
Philippines, lives and  
works in Tromsø,  
Norway

PS: Jet Pascua was in-  
vited to participate  
within the Jakarta Art  
Biennale 14 at the  
National Gallery of  
Fine Art in Jakarta,  
Indonesia. Accord-  
ing to curator Eileen  
Legaspi Ramirez, the  
overall theme of the  
biennale, 'Maximum  
City', 'logically creat-  
ed a picture of a city  
bursting at its seams,  
this trope of develop-  
ment also suggested  
an implied need – for  
new people, new  
expertise that may  
not have initially been  
present amidst an  
initially homogenous  
population'. Pascua  
contributed with  
works that reference  
the complex issues  
related to migration  
and assimilation.

Other participating  
artists included Ai  
Weiwei, Cai Zhisong,  
Dylan Martorell, Felix  
Bacolor, Julie Rrap  
and Sandra Nyberg.

Curator: Eileen Legaspi  
Ramirez, Guest Cur-  
ator, Jakarta Biennial  
2011, Jakarta  
15 December 2011–15  
January 2012  
NOK 20 000

G: Erik Pirolt and Tori  
Wrånes  
b.1977 in Kris-

tiansand, Norway,  
lives and works in  
Kristiansand and  
Oslo, Norway;  
b.1978, Kristiansand,  
lives and works in  
Oslo

PS: Erik Pirolt and Tori  
Wrånes were in-  
vited to participate  
within the 2012  
Colombo Art Bien-  
niale in Colombo, Sri  
Lanka. According  
to curator Roman  
Berka, the biennale's  
theme of 'Becom-  
ing' investigated 'the  
idea of potentiality  
within transforma-  
tion or movement, a  
transformation that  
is initiated and in  
progress'. Pirolt and  
Wrånes developed  
a site-specific instal-  
lation and perform-  
ance project for  
their contribution to  
the biennale. Other  
participating artists  
included Vimukthi Ja-  
yasundara, Anomaa  
Rajakaruna and Pala  
Pothupitiye.

Curator: Roman Berka,  
Curator, Colombo  
Art Biennial 2012,  
Colombo  
15–19 February 2012  
NOK 30 000

G: Bjørn-Kowalski  
Hansen  
b.1979 in Nesttun,  
Norway, lives and  
works in Oslo, Nor-  
way

PS: Bjørn-Kowalski  
Hansen was invited

to participate within  
the Nordic Pavilion at  
the Dak'Art Biennial  
in Dakar, Senegal.  
According to cura-  
tors Power Ekroth  
and Marita Muuko-  
nen, the exhibition,  
titled META-RE-  
ALITIES, 'poses in a  
playful way the ques-  
tion of whether or  
not can art function  
as a meta-structure  
of the realities we  
live in, and is that the  
only meta-structure  
we have despite of  
geo-cultural etc. dif-  
ferences?' Hansen,  
the curators write, is  
a part of a group of  
artists who are 'shak-  
ing realities more  
directly by creating  
alternative cultures  
driven by dreams, by  
expanding, question-  
ing and re-creating  
boundaries between  
economy, corporate  
ideas, utopia, society  
and art'. Other partic-  
ipating artists include  
Nathalie Djurberg,  
Matti Kallioinen,  
Parfyme, Jesper Just,  
Teemu Mäki and Egill  
Säbjörnsson.

Curators: Power Ekroth  
and Marita Muuko-  
nen, Curators,  
Dak'Art Biennial  
2012, Dakar  
11 May–10 June 2012  
NOK 28 000



AURORA PASSERO  
*Fan Their Hearts, Inflamm Them More* (2010) / Woven and hand dyed nylon / 500x700 cm / Courtesy of the Artist



AURORA PASSERO  
*Je Sun's Corona* (2011) / Woven and hand dyed nylon / 320x110x50 cm / / Courtesy of the Artist



MAGNHILD ØEN NORDAHL  
 Installation view of *Velkommen til damsgårdsundet* (2010) / Mixed Media / Courtesy of the Artist



JET PASCUA  
*Excessive Delicacy* (2007) / Mixed Media / Variable Dimensions / Courtesy of the Artist



ELSE LEIRVIK  
 Installation view of *I am place* (2011) / Wood, paint, aluminium / Courtesy of the Artist



MARIUS ENGH  
*No Surrender* (2002) /  
 Wall painting, glossy,  
 transparent acrylic painting  
 medium / Variable dimensions  
 / Courtesy of the Artist



RANDI NYGÅRD  
*Growt and Movement Freidrich  
 and Minerals* (2010) / books  
 / Courtesy of the Artist



ERIK PIROLT and TORI WRÅNES  
 Stills from the video *The  
 Eccobrothers* (2012) and from  
 the documentation of the  
 performance *The Opposite is  
 also True 2* / Photo: Petter  
 Napstad / Courtesy of the  
 Artists



MAI HOFSTAD GUNNES  
*Bike and Bolex* (2011) /  
 Production stills / Courtesy  
 of the Artist



HEIDI KÅRTVEIT  
 Installation view of *Lost value (Discarded frames from a museum)* (2011) / Mixed Media / Courtesy of the Artist



OLE MARTIN LUND BØ  
 Installation view of *Untitled* (2011) / Glass and canvas / 120x100x30 cm / Courtesy of the Artist



MARGRETHE AANESTAD  
 Installation view of *Light Breaking* (2011) / Colour pencil on paper / Courtesy of the Artist

### 03-FUNDING

OCA was allocated 03-funds to frame a programme of support unwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries designated by the MFA. The purpose of the 03-funds, as allocated 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', and 'project development (and pilot projects) on an international scale'.

In 2011, OCA received an overall request for funding from 35 submitted applications in the amount of 1 460 946 NOK in the area of 03-funds. As a consequence of four juried meetings, 330 200 NOK was allocated toward 21 projects (60%), residencies, and exchanges associated with countries designated by the MFA as 03.

### Recipients during 2011 1<sup>st</sup> Quarter Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions with 03-funding

G: Pelin Tan for DEPO, Istanbul, Turkey  
PS: Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) was invited to hold a solo exhibition at DEPO, Istanbul, Turkey. Titled 'The long gaze – The short gaze' the exhibition was curated by Pelin Tan presenting Åsdam's films produced in the last two years: *Abyss* (2010) and *Tripoli* (2010). These films were previously presented at Tate Modern (2011) and at Bergen Kunsthall (2010) as well as in several film festivals. 'The films are set in urban environments marked by dramatic change and they focus on disruption of perception and the distance between individuals, objects, places, and other inhabitants in their environments. In his works Knut Åsdam explores the limits of subjectification in urban and political space through sound, film, video, photography and

architecture. The visual and linguistic narratives of both films featured in the exhibition focus on the "parallax gap" in the relation between subjectification and space, and the range of vision between subject, object, space and gaze'.  
Curator: Pelin Tan, Independent Writer and Curator, Istanbul  
18 June–23 July 2011  
NOK 35 000

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**Recipients during 2011  
1<sup>st</sup> Quarter  
Grants allocated for  
International Support  
with 03–funding**

G: Kunsthall Oslo, Oslo,  
Norway

PS: Nigerian artist Lemi Ghariokwu (b.1955 in Lagos, Nigeria, lives and works in Lagos, Nigeria) was invited to participate within the group exhibition 'Another Music' at Kunsthall Oslo, Oslo, Norway. According to the curator Will Bradley, the exhibition presented 'works by artists whose practice concerns with the complex relation between image, music and politics'. A frequent collaborator with the musician Fela Kuti, Ghariokwu has designed over two thousand record covers and is widely credited with developing the visual identity of Afro-beat culture.

Curator: Will Bradley,  
Curator, Kunsthall  
Oslo, Oslo

23 February–1 March  
2011

NOK 10 000

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G: Ane Hjort Guttu  
b.1971, Oslo, Nor-  
way, lives and works  
in Oslo

PS: Ane Hjort Guttu was  
invited to present

'Life in Schools #2',  
a seven-day work-  
shop and exhibition  
at the International  
Academy of Art,  
Ramallah, Palestine.  
According to the  
project curator the  
main purpose of  
the workshop and  
exhibition is to place  
'greater emphasis on  
self-reflection and  
discussion about  
pedagogy, student  
and teacher roles  
and art education,  
in the art academy'.  
Developed in col-  
laboration with art-  
ists Jeanette Chris-  
tensen (b.1958 in  
Oslo, lives and works  
in Oslo) and Jesper  
Alvær (b.1973 in  
Copenhagen, Den-  
mark, lives and works  
in Oslo), the project  
also highlighted the  
very different 'situ-  
ational frameworks'  
of art education in  
Norway and Pales-  
tine as a reflection  
of the 'wider political  
and international eco-  
nomic realities of the  
two countries'.

Organiser: Ane Hjort  
Guttu, Artist and  
undertaker for the In-  
ternational Academy  
of Art, Ramallah  
14–21 March 2011

NOK 30 000

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G: 0047, Oslo, Norway

PS: 0047, Oslo, Norway  
invited Turkish art-  
ist Can Altay in one

of five thirty-six hour  
residencies as part  
of the project 'Space  
Station'. Conceived  
in collaboration with  
nOffice – based  
in Berlin, Germany  
and London, UK –,  
'Space Station' in-  
vited artists to work  
within a specifically  
designed 'Space  
Enabler' that incorpo-  
rated different func-  
tional elements and  
reconfigured 0047's  
gallery space. Istan-  
bul-based artist Can  
Altay is interested 'in  
unorthodox appro-  
priations of the built  
environment'.

Curator: Markus Miessen,  
Ralf Pflugfelder and  
Magnus Nilsson for  
nOffice and Suzana  
Martins for 0047,  
Oslo

27 May–25 June 2011  
NOK 5 000

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G: Victor Mutelekesha  
b.1976 in Chililabom-  
bwe, Zambia, lives  
and works in Oslo,  
Norway

PS: Artists Victor Mutele-  
kesha and Samuel  
Ghitui organised the  
project 'A Thin Line  
Between Art and  
Activism' at the Ku-  
ona Trust Art Space,  
Nairobi, Kenya. Ac-  
cording to the artists,  
this two-week festival  
of 'unhindered ex-  
pression' articulated  
'more progressive,  
positive and fair ap-

proaches to social,  
political and econom-  
ical issues that affect  
the voiceless and  
marginalised groups  
in society who are  
ironically the majority  
in numbers alone'. In  
addition to using the  
art space as a base  
of operations, the  
artists are producing  
public interventions  
in the streets and  
parks of Nairobi as a  
means to 'retrace the  
hotspots of violence'  
during the contested  
elections of 2008.

Organiser: Danda Ja-  
roljmek, Director,  
Kuona Trust, Nairobi  
8–23 May 2011  
NOK 15 000

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ANE HJORT GUTTU  
'Life in Schools II' /  
A one-week workshop at  
International Academy of Art  
Palestine, Ramallah / 14-21  
March 2011



GEIR HARALDSETH  
Participation of Geir  
Haraldseth within 'New  
Methods / Nuevos Métodos  
/ Novos Métodos' / A  
Symposium at the Museum  
of Contemporary Art, Miami  
organised by Ruba Katrib /  
4-6 May 2011



KNUT ÅSDAM  
Installation of *Abyss* (2010-  
2011) at Depo Istanbul /  
Chain-link fence projection  
installation with back-  
projection screen, cement  
seating and film /  
43 min, colour, 5.1 audio /  
35 mm film to HD / 1:1.77  
aspect ratio / Courtesy of  
the Artist



VICTOR MUTELEKESHA  
'A Thin Line Between  
Art and Activism' /  
A project organised  
by the artists Victor  
Mutelekesha and Samuel  
Ghitui at the Kuona Trust  
art space, Nairobi



**Recipients during 2011  
2<sup>nd</sup> Quarter  
Grants allocated for  
International Biennials  
and Institutional Grants  
for Solo Exhibitions  
with 03–funding**

G: Punkt Ø AS, Moss, Norway  
PS: Naeem Mohaiemen was invited to participate at the 6th Momentum Biennial, Moss, Norway, titled 'Imagine Being Here Now'. For the exhibition, Naeem Mohaiemen has been invited to continue and develop his latest project 'The Young Man Was No Longer A...' (2006-2011). According to the curators, 'Mohaiemen uses text, photo, video and archives to explore histories of the international left, utopia/dystopia slip-page, post-partition South Asia, and globally interlinked security panic. Working between two countries, Mohaiemen sometimes explores the contradictions between Bengalis in marginal migrant status, and majoritarian (and authoritarian) roles in their own country'.

Curators: Markús Þór Andrússon, Independent Curator, Writer and Documentary Filmmaker;

Theodor Ringborg, Artistic Director of Milliken Gallery, Stockholm, Sweden; Aura Seikkula, PhD Student Fellow at the Finnish Doctoral Programme in Social Sciences, Helsinki, Finland; Christian Skovbjerg Jensen, Independent Curator and Writer; and Marianne Zamecznik, Independent Curator, Exhibition Designer and Writer for the 6th Momentum Biennial, Moss

18 June–2 October 2011  
NOK 17 000

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**Recipients during 2011  
2<sup>nd</sup> Quarter  
Grants allocated for  
International Support  
with 03–funding**

G: Art Video Exchange, Oslo, Norway  
PS: Igor Bošnjak and Elie Souaiby were invited to participate within Art Video Exchange (AVE), a two-day international exchange programme hosted by Atopia, Oslo, Norway. According to AVE, their goal of the programme was to 'foster a greater appreciation of video art and an exchange of ideas between artists, curators and audiences worldwide'. As a nomadic programme, AVE does not have a dedicated space so they rely instead on collaborations with different organisations and spaces. For the AVE programme at Atopia, eight artists/curators were invited from Lebanon, Bosnia & Herzegovina, Serbia, Russia, USA, Hong Kong, Sweden and Norway.

Curator: Mona Bentzen, Artist and Organizer, Art Video Exchange, Oslo  
3–4 June 2011  
NOK 4 400

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G: SKMU Sørlandets Kunstmuseum, Kris-

tiansand, Norway  
PS: Milena Bonilla was invited to participate in the ongoing series 'Opus Incertum' in the group exhibition titled 'Screaming From The Mountain' at Sørlandets Kunstmuseum, Kristiansand, Norway. According to the museum, 'Opus Incertum' was a series of installations where works by artists from near and far were set into a dialogue with our own collection'. Previously invited artists include Cho Duck Hyun and Rhee Ki Bong (South Korea) and the Danish collective A Kassen. The curator Pontus Kyander states that Bonilla 'contributed with several series from her previous collection and produced a new work for the third installment of "Opus Incertum"'.  
Curator: Pontus Kyander, Director, SKMU Sørlandets Kunstmuseum, Kristiansand  
25 June–25 September 2011  
NOK 15 000

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G: Mari Meen Halsøy b.1978 in Porsgrunn, Norway, lives and works in Oslo, Norway

PS: Mari Meen Halsøy was invited to participate in the Beirut

Street Festival 2011, Beirut, Lebanon, with the performance *A Perfectly Safe Hide-out*. According to Halsøy, the work drew upon 'questions and situations inspired by "real life" conditions, politics, social structures and (hi)stories of society'. Together with Sara Christophersen and Helle Siljeholm she created a site-specific performance combining dance, visual art and music. The project was presented in the Barakat Building/Beit Beirut on 1 and 2 October 2011. Built in 1924, Beit Beirut used to house upper middle class families until the outbreak of the civil war in 1975, when it became a vantage point for snipers due to its strategic location on the dividing 'Green Line'. In 1997 it was sentenced for demolition, but was saved in 2003 by the efforts of officials, architects, heritage activists, journalists and NGOs. This was the first and last time a performance was being staged in the building, which is scheduled for restoration to accommodate the 'Museum of Memory', tracing the

7000-year history of the city.  
Curator: Moustapha Yamouth, Director, The Beirut Street Festival 2011, Beirut  
1–2 October 2011  
NOK 9 000

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MARI MEEN HALSØY  
Set Location: *The Egg* (2011) / Beirut Street Festival 'Edition 9', Beirut, Lebanon / Photo: Mari Meen Halsøy / Courtesy of the Artist



MARI MEEN HALSØY  
*I Was Told to Patch all Waking Moments* / Beirut Street Festival 'Edition 9', Beirut, Lebanon / Photo: Mari Meen Halsøy / Courtesy of the Artist

**Recipients during 2011 3<sup>rd</sup> Quarter**  
**Grants allocated for International Support with 03–funding**

G: Kunsthall Oslo, Oslo, Norway  
PS: Hassan Khan and Dina Danish were invited to participate within 'Run, comrade, run, the old world is behind you', a series of 23 presentations of artists' work, screenings, readings and performances during a month period at Kunsthall Oslo, Oslo, Norway. According to curators Per Gunnar Eeg-Tverbakk, Elisabeth Byre and Will Bradley, part of the inspiration for the project 'came from the events of the so-called "Arab Spring", in particular the revolutions in Egypt and Tunisia, and the proposition made by theorists that the world was entering a potentially transformatory crisis more profound than that of the late 1960s and early 1970s'. A key part of the project was the involvement of artists from Egypt such as Hassan Khan and Dina Danish. Other participating artists included The Art Militia, Øyvind Berg, Marius Engh, Laura

Oldfield Ford, Søren Thilo Funder, Ahmad Ghossein, Jean-Luc Godard and Anne-Marie Miéville, Marianne Heier, Runhild Hundeide.  
Curators: Per Gunnar Eeg-Tverbakk, Elisabeth Byre, Will Bradley, Curatorial Team, Kunsthall Oslo, Oslo  
16 September–16 October 2011  
NOK 12 000

G: Trøndelag Senter for Samtidskunst (TSSK), Trondheim, Norway  
PS: Artists Shaina Anand and Ashok Sukumaran – part of Public Access Digital Media Archive or Pad.ma for short – were invited to participate in the collaborative project 'India on Film' organised by the Trøndelag Senter for Samtidskunst (TSSK) in Trondheim, Norway in association with Kosmorama Cinemateket Trondheim and the Norwegian University of Science and Technology in Trondheim, Norway. According to the organisers, "India on Film" focused on popular cinema, documentary film and experimental film produced in India and by the Indian Diaspora'. Anand and Sukumaran partici-

pated in a number of workshops and lectures and presented their work with the Pad.ma. Other participating artists included Shambhavi Kaul and Josh Gibson, Ranjani Mazumdar, Ira Bhaskar and Devyani Saltzman.  
Curator: Madeleine Park, Manager, Trøndelag Senter for Samtidskunst (TSSK), Trondheim  
1–30 October 2011  
NOK 12 000

G: Anders Smebye b.1975 in Oslo, Norway, lives and works in Oslo  
PS: Anders Smebye was invited to participate in 'La Otra – Contemporary Art 2011' in Bogotá, Colombia. According to curators Alejandro Burgos, Carla Machiavello and Marius Wang, the 'main curatorial frame of La Otra focused on site-specific contemporary art in an architectural conservation building from the 1950s located in a peripheral part of downtown Bogotá'. Smebye presented a textile sculpture titled *Eldorado*, a project he describes as 'based on the mobile toilets the USA military use in Afghanistan'.

Curator: Elisabeth Vollert,  
Director, La Otra,  
Bogotá  
19–26 October 2011  
NOK 10 000

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G: Jumana Manna and  
Sille Storihle  
b.1987 in New  
Jersey, USA, lives  
and works in Los  
Angeles, CA, USA;  
b.1985, Tromsø, Nor-  
way, lives and works  
in Los Angeles, USA

PS: Jumana Manna and  
Sille Storihle were  
invited to conduct a  
lecture at the Inter-  
national Academy  
of Art Palestine in  
Ramallah, Palestine,  
in relation to their  
research and prelimi-  
nary shooting for the  
production of their  
film *Osloånden: The  
Oslo Peace Accords*.  
According to the arti-  
sts, the project 'ex-  
plores Norway's role  
as a rising interna-  
tional political player,  
examining notions  
of peace-making,  
solidarity and inter-  
ventionism through  
the case study of  
the Oslo Peace Ac-  
cords'. The resulting  
docu-fiction film will  
be presented in an  
exhibition scheduled  
at Kunsthall Oslo,  
Oslo, Norway in  
2012.

Curators: Khaled Hou-  
rani, Arts Director,  
International Acad-  
emy of Art Palestine,

Ramallah and Elisa-  
beth Byre, Curator,  
Kunsthall Oslo, Oslo  
1 December 2011–1 May  
2012  
NOK 15 000

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G: Jannicke Låker  
b.1968, Drammen,  
Norway, lives and  
works in Berlin, Nor-  
way

PS: Jannicke Låker was  
invited to participate  
within the exhibition  
and seminar 'Bygdedyret – criticus infernalis' at META House in Phnom Penh, Cambodia. 'Bygdedyret' (the village animal) is not, as the curators Claudia Reinhart and Per Teljer describe, 'an animal in a regular sense, but rather a mental monster composed of a corporate state in small communities'. Låker's contribution to the seminar and exhibition focused on 'female figures in her work concerning power and fear, sexuality and shame'. Other participating artists included Morgan Schagerberg, Per Teljer and Claudia Reinhardt.

Curators: Claudia Rein-  
hardt and Per Teljer,  
Artists and Inde-  
pendent Curators for  
META House, Phnom  
Penh

2–21 February 2012  
NOK 10 000

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G: Per Teljer  
b.1970, Smögen,  
Sweden, lives and  
works in Oslo, Nor-  
way

PS: Per Teljer was invited  
to participate within  
the exhibition and  
seminar 'Bygdedyret – criticus infernalis' at META House in Phnom Penh, Cambodia. 'Bygdedyret' (the village animal) is not, as the curators Claudia Reinhart and Per Teljer describe, 'an animal in a regular sense, but rather a mental monster composed of a corporate state in small communities'. Teljer's contribution to the seminar and exhibition focused on 'male problems in a wealthy, spoiled society where the concept of solidarity has died away'. Other participating artists included Morgan Schagerberg, Jannicke Låker and Claudia Reinhardt.

Curators: Claudia Rein-  
hardt and Per Teljer,  
Artists and Inde-  
pendent Curators for  
META House, Phnom  
Penh

3–21 February 2012  
NOK 10 000

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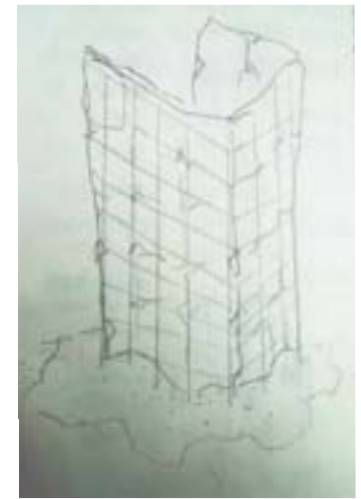
G: Claudia Reinhardt  
b.1964, Viernheim,  
Germany, lives and  
works in Bergen,  
Norway

PS: Claudia Reinhardt  
participated within  
the exhibition and  
seminar 'Bygdedyret – criticus infernalis' at META House in Phnom Penh, Cambodia. 'Bygdedyret' (the village animal) is not, as the curators Claudia Reinhart and Per Teljer describe, 'an animal in a regular sense, but rather a mental monster composed of a corporate state in small communities'. Reinhardt's contribution to the seminar and exhibition focused on 'her personal development as an artist and how she uses her individual history in art'. Other participating artists included Morgan Schagerberg, Per Teljer and Jannicke Låker.

Curators: Claudia Rein-  
hardt and Per Teljer,  
Artists and Inde-  
pendent Curators for  
META House, Phnom  
Penh

3–21 February 2012  
NOK 10 000

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ANDERS SMEBYE  
*Study for Eldorado* (2011)  
/ La Otra, Fondacion  
Valenzuela y Klenner, Bogotá  
/ Courtesy of the Artist



JUMANA MANNA AND SILLE  
STORIHLE  
Lecture at the IAAP and  
Research and preliminary  
filming for short film: *The  
Oslo Peace Accords* (working  
title)

**Recipients during 2011  
4<sup>th</sup> Quarter  
Grants allocated for  
International Support  
with 03-funding**

G: Jorunn Hancke  
Øgstad  
b.1979 in Bærum,  
Norway, lives and  
works in Oslo, Nor-  
way

PS: Jorunn Hancke Øg-  
stad was invited to  
present a perform-  
ance project and  
exhibition at the El  
Parche Artist Resi-  
dency programme in  
Bogotá, Colombia.  
According to the  
artist, her work 'cites  
the formal language  
of abstraction and  
minimalism, but the  
focus is not on the  
analysis of form and  
content, but rather  
on playing through  
these elements of  
style in order to  
go beyond their  
logic'. At El Parche,  
she used Samuel  
Beckett's play *Quad*  
(1981) as a point of  
departure to engage  
local performers in  
the development of  
a collaboration the  
manifests itself in  
a performance and  
exhibition.

Curator: Olga Robayo  
and Marius Wang,  
Founders and Cu-  
rators, El Parche,  
Bogotá

1–28 February 2012  
NOK 20 000

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G: Art Video Exchange  
(AVE), Oslo, Norway

PS: Igor Bošnjak and  
Elie Souaiby were  
invited to participate  
within the Art Video  
Exchange (AVE), a  
two-day international  
exchange programme  
in collaboration with  
Small Projects in  
Tromsø. According  
to AVE, the goal of  
the programme is to  
'foster a greater ap-  
preciation of video  
art and an exchange  
of ideas between art-  
ists, curators and au-  
diences worldwide'.  
As a nomadic pro-  
gramme, AVE does  
not have a dedicated  
space so they rely  
instead on collabora-  
tions with different  
organisations and  
spaces. For the AVE  
programme at Small  
Projects, eleven art-  
ists/curators have  
been invited from  
nine countries.

Curator: Mona Bentzen,  
Artist and Organiser,  
Art Video Exchange,  
Oslo

20–22 April 2012

NOK 12 800

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JET PASCUA  
Installation view of  
*Excessive Delicacy* (2007) /  
Mixed Media / Courtesy of  
the Artist

# Biennials and Major Solo Exhibitions

## Ida Ekblad at the 54th International Art Exhibition, La Biennale di Venezia

'ILLUMInazioni – ILLUMInations'  
54th International Art Exhibition,  
La Biennale di Venezia  
Curated by Bice Curiger  
Giardini and Arsenale, Venice,  
Italy  
4 June–27 November 2011

Bice Curiger, Director of the 54th International Art Exhibition, La Biennale di Venezia, invited artist Ida Ekblad to participate in the 2011 edition of the biennale entitled 'ILLUMInazioni – ILLUMInations' on view in Venice from 4 June through 27 November 2011. Ekblad's contribution within 'ILLUMInazioni – ILLUMInations' consisted of an installation mostly created during a recent residency in Bali, Indonesia, taking Ekblad's own poem *A Caged Law of the Bird the Hand the Land* as a starting point.

'ILLUMInations' drew attention to the importance of the development of international art in a globalised world. 'I am particularly interested in the eagerness of many contemporary artists to establish an intense dialogue with the viewer, and to challenge the conventions through which contemporary art is viewed', said Curiger. The exhibition gave special attention to the generation of younger artists mixing traditional techniques such as oil painting and casted sculptures, and performative attitude into their art practice. This response resulted for instance in exhibiting three paintings by the Venetian baroque master Jacopo Tintoretto as an entrance to the entire concept. 'ILLUMInations' looked for parallels in Tintoretto's 'energetic art' and the ecstatic painting technique

of contemporary artists. According to the curator, Ida Ekblad not only fit perfectly into this context, but is also to be considered as 'one of the key figures of her generation'.

## About the artist

Ida Ekblad (b.1980 in Oslo, Norway, lives and works in Oslo) has a Masters degree from the National Academy of Art, Oslo, Norway, in 2007, and in 2008 she attended the Mountain School of Arts, Los Angeles, CA, USA. Recent solo exhibitions include 'Poem Percussion', Bergen Kunsthall, Bergen, Norway; 'Digging. Treasure', Bonniers Konsthall, Stockholm, Sweden; 'A Clothespin Left Behind on a Line', Herald Street, London, UK; 'Entschlafen zum Hafen Glück und Leid Vergangenheit', Galerie Giti Nourbaksch, Berlin Germany and 'What Leaf? What Mushroom?', New Jersey, USA and Basel, Switzerland. She has participated in group exhibitions at institutions such as the New Museum, New York, USA; the Museum of Contemporary Art, Miami, FL, USA; the Swiss Institute, New York; White Columns, New York; Art in General, New York; the National Museum, Oslo; La Kunsthalle, Mulhouse, France; the Astrup Fearnley Museum of Modern Art, Oslo; Fotogalleriet, Oslo; UKS, Oslo; Preus Museum, Horten, Norway and MOMENTUM 2009, 5th Nordic Biennial of Contemporary Art, Moss, Norway.

**Nomeda & Gediminas Urbonas and Elmgreen & Dragset at the Fourth Moscow Biennale**

'Rewriting Worlds': The Fourth Moscow Biennale of Contemporary Art

Curated by Peter Weibel  
Moscow, Russia

23 September–30 October 2011

The theme of the Fourth Moscow Biennale, according to curator Peter Weibel, 'can be formulated in a way close to but not identical with the famous Karl Marx's phrase, "Philosophers have only interpreted the world in various ways – the point, however, is to change it"'. He goes on to describe 'Art as a sphere of human activities gives individual artists the chance to convert their ideas into reality and "re-write" the world by means of their works. Art is the medium of individual agency and as such it can act as a model for all individuals'.

According to Urbonas and Urboniene, their installation for the biennale, titled *Splitnik*, 'is a device to facilitate discussion about the future, ideologies and culture. It is a performing and a rewriting of the book, *The Passing Age* (1974), by Russian theorist Aleksandr Kukarkin, which analysed Western culture, focusing on film, music and visual art'. The project manifests a process of research by artists Nomeda & Gediminas Urbonas and writer, Tracey Warr, tracking down Kukarkin and his context. *Splitnik* examines the deployment of culture on both sides of the ideological divide during the Cold War, and considers the legacies of this now and for the future.

Elmgreen & Dragset restaged their monumental project *Celebrity – The*

*One & The Many* (2010), which was originally produced for an exhibition at ZKM | Museum of Contemporary Art, Karlsruhe, Germany. According to Weibel, *Celebrity* 'thematizes the mechanisms of medial ensnarement and contemporary myth building, and how the tabloid press pushes countless people into a state of disinterest and non-participation in the face of social injustices and urgently needed social changes'.

**About the artists**

Nomeda & Gediminas Urbonas both attended the Art Academy of Vilnius, where they completed their studies in 1994. From 1993–97, they created the art project *Jutempus*, which centres on the interfaces between social and artistic practice and enquires after the position of contemporary art in (post-Soviet) society. In 2000, they founded the interdisciplinary laboratory for media art, Vilma. In 2005, they initiated the Pro-Test Lab, a project abolishing the borders between art, protest and civil commitment. Nomeda & Gediminas Urbonas have received numerous fellowships and awards. In 2002, they were represented at Documenta11 in Kassel, and in 2007, with Villa Lithuania, they were the Lithuanian Pavilion artists at the 52nd Venice Biennale.

Michael Elmgreen (b.1961, Copenhagen, Denmark) and Ingar Dragset (b.1969, Trondheim, Norway) live and work in Berlin and have been collaborating since 1995. Their work explores the relationship between art, architecture and design through a wide range of installations, performances and environmental works. Through the last decade, they have been showing their works in numerous institutions including Tate Modern, Serpentine Gallery,

MCA Chicago, New Museum, Musée d'Art moderne de la Ville de Paris, Hamburger Bahnhof, MMK Frankfurt, Louisiana Museum, Moderna Museet, Bergen Kunsthall and Kunsthalle Zürich. In 2009 they were officially representing Norway at the 53rd International Art Exhibition, La Biennale di Venezia.

**Åsa Sonjasdotter, Hans Hamid Rasmussen, Mahlet Ogbe Habte and Jana Winderen and Synnøve G. Wetten at the Göteborg International Biennial for Contemporary Art**

'Pandemonium: Art in a Time of Creativity Fever', Göteborg International Biennial for Contemporary Art

Curated by Sarat Maharaj, Dorothee Albrecht, Stina Edblom and Gertrud Sandqvist

10 September–13 November  
2011

Göteborg International Biennial for Contemporary Art's theme 'Pandemonium: Art in a Time of Creativity Fever' was inspired by John Milton's epic *Paradise Lost* (1671). According to Sarat Maharaj, he sought to give the participating artists a platform 'to mull over the turbulence and turmoil that is today's world. Is it only about a sense of hurly-burly, disorder and dismal confusion – of sheer pandemonium? Or is it also about transformation and creative emergence – the making of new worlds, possibilities and paradigms?' While we in Europe witness 'risk, uncertainty and disequilibrium' with the economic crash of countries like Iceland, Ireland and Greece, non-Western modernities such as Asia and the global South are gaining economic ascendancy.

Against this backdrop Åsa Sonjasdotter presented her project *The Order of Potatoes*, which is the result of a research project on 'biopolitical questions on power and knowledge in relation to breeding'. By collecting and cultivating various species of potatoes, Åsa Sonjasdotter examines the historical and cultural lineage of the potato



plant. *The Order of Potatoes* was launched in May 2011, when the potatoes were planted outside the Röda Sten Art Centre.

Hans Hamid Rasmussen presented *Appareil*, in which he used sculptural embroidery to collect the memories and stories of sailors, ships, harbors and their mutual relationships. Since the mid-1990s, Rasmussen has revealed intricate links and unexpected dilemmas in relation to language, identity and dual cultures, using mainly embroidery but also sculpture, photography and installations.

In *Mushroom Walk and Audiences Cooking Performance*, Mahlet Ogbe Habte seeks to gather her cooking experiences and 'exhibit them by artistic means' with the active participation of an audience. At the opening ceremony of the biennial Habte drew on her cooking skills acquired at the Italian Scuola di Arte Culinaria Cordon Bleu, inviting the audience to spice the soup by adding the ingredients themselves.

Jana Winderen's sound installation is based on recordings from the Göta Älv river, sampled with recordings of fish and insects from other waters. Together they form a resounding choir of underwater life. With sensitive hydrophones, Winderen listens to sub-aqueous life, sounds that give us information about the health of the river, and where the degree of pollution can be measured by monitoring the sounds from surviving insects.

Artist Synnøve G. Wetten participated in 'City Excavations', a pre-event to the Göteborg International Biennial for Contemporary Art, held in the week-end of 17-19 June. According to the

curators, 'City Excavations' 'sought to explore and excavate Gothenburg's significant vein of connections with the world and highlight them in an interplay with present day events and concerns'. Wetten organised a gathering of a group of women from different backgrounds who joined in a documentary performance that took the shape of a procession developing into a 'dynamic demonstration'.

#### About the artists

Åsa Sonjasdotter (b.1966 in Helsingborg, Sweden, lives and works in Tromsø, Norway) is a professor at the Tromsø Academy of Art, The University of Tromsø. She has exhibited in venues such as the Los Angeles County Museum of Art, Los Angeles, CA, USA; Konsthall C, Stockholm, Sweden; Tromsø Kunstforening, Tromsø; The Tea Pavilion, 3rd Guangzhou Triennial, Guangzhou, China; Yerba Buena Center for the Arts, San Francisco, CA, USA and at the Centre for Contemporary Graphic Art, Fukushima, Japan.

Hans Hamid Rasmussen (b.1963 in Alger, Algeria, lives and works in Oslo, Norway) is an associate professor in the textile department of the Oslo National Academy of the Arts. He has had solos exhibitions at the Forum Gallery, Malmö, Sweden; Nordic Art Centre, Helsinki, Finland; Contemporary Art Centre of Vilnius, Vilnius, Lithuania and the Stenersen Museum, Oslo.

Mahlet Ogbe Habte (b.1972 Asmara, Eritrea, lives and works in Bergen, Norway) holds a diploma from the Bergen Academy of the Arts. She has participated in group exhibitions at the Museo Revoltella, Trieste, Italy and at USF Verftet, Bergen, among others. In

2005 she was represented at the Expo 2005 in Aichi Prefecture, Japan.

Jana Winderen (b.1965, lives and works in Oslo, Norway) is a sound artist educated in Fine Art at Goldsmiths College in London, UK, and with a background in mathematics and chemistry from the University in Oslo. Her recent works include 'Energy Field Installation' and 'Scuttling around in the Shallows', Galerie B-312, Montréal, Canada and The Issue Project Room, New York, NY, USA; 'Between Dry Land', commissioned for the installation 'The Morning Line' by Matthew Ritchie for the Thyssen-Bornemisza Art Contemporary, Istanbul, Turkey; 'Colonizers of the undergrowth', Botanic Sounds, Göteborg, Sweden and 'North Atlantic Drift', JunKroom, Kyoto, Japan.

#### Elmgreen & Dragset and Nils Bech with Bendik Giske and Sergei Tcherepnin at Performa 11

Performa 11: the 4th Visual Art Performance Biennial  
Curated by RoseLee Goldberg  
New York, NY, USA  
1-21 November 2011

For Performa 11, the artists Elmgreen & Dragset presented a theatrical performance titled *Happy Days in the Art World* in the opening days of the festival at the Skirball Center for the Performing Arts. Commissioned by Performa, the play is 'a darkly comic self-portrait of the two artists', drawing references from Samuel Beckett's play *Happy Days* (1961). The play tells the story of two main characters, played by actors Joseph Fiennes and Charles Edwards, directed by Toby Frow. According to Performa's founding director and curator RoseLee Goldberg, 'the characters use a droll sensibility to unveil their personal history together, their experience of being a "single work of art", and their fears about what will happen to their substantial art careers when they break up'. In the tradition of Beckett's absurdist theater, the production took place on a traditional proscenium stage with minimal sets designed by the artists. *Happy Days in the Art World* also featured a cameo by the artists themselves, and expanded on the artists' ironic take on contemporary art and the art world's intrigue with celebrity in general.

Presented at the New Museum in collaboration with Art Since the Summer of '69 and Rhizome, *Look Inside* is based on Nils Bech's upcoming album, which includes collaborations with Bendik Giske (saxophone and elec-

tronics) and Sergei Tcherepnin (piano and electronics). According to curator Hanne Mugaas, 'the songs are a retrospective of sorts, of the chronology of events of the last six months which include Bech meeting and breaking up with his boyfriend, as well as figuring out how to be able to keep doing what he always knew he loved: performing and making art'.

#### About the artists

Michael Elmgreen (b.1961, Copenhagen, Denmark) and Ingar Dragset (b.1969, Trondheim, Norway) live and work in Berlin and have been collaborating since 1995. Their work explores the relationship between art, architecture and design through a wide range of installations, performances and environmental works. Through the last decade, they have been showing their works in numerous institutions including Tate Modern, Serpentine Gallery, MCA Chicago, New Museum, Musée d'Art moderne de la Ville de Paris, Hamburger Bahnhof, MMK Frankfurt, Louisiana Museum, Moderna Museet, Bergen Kunsthall and Kunsthalle Zürich. In 2009 they were officially representing Norway at the 53rd International Art Exhibition, La Biennale di Venezia.

Nils Bech is a singer who focuses on the performative aspects of music. A key actor in the Norwegian art and music scene, he has participated in exhibitions of contemporary art both in Norway and internationally, as well as performing with his band, Nils Bech, with musician Bendik Giske, at a wide variety of festivals. Bech combines sparse a capella versions of contemporary and classical music with electronics, in a conceptual stage show laced with cabaret, contemporary dance and sculptural elements.

#### Elmgreen & Dragset 'Untitled' (12th Istanbul Biennial), 2011

Curated by Jens Hoffmann and Adriano Pedrosa  
Istanbul, Turkey  
17 September–13 November  
2011

The 12th Istanbul Biennial explored the rich relationship between art and politics, focusing on artworks that are both formally innovative and politically outspoken. It took as its point of departure the work of the Cuban American artist Felix Gonzalez-Torres (1957–1996). Gonzalez-Torres was deeply attuned to both the personal and the political, and also rigorously attentive to the formal aspects of artistic production, integrating high modernist, minimal, and conceptual references with themes of everyday life.

The biennial was composed of five group exhibitions and more than 50 solo presentations, all housed in a single venue. Each of the group shows – *Untitled (Abstraction)*, *Untitled (Ross)*, *Untitled (Passport)*, *Untitled (History)*, and *Untitled (Death by Gun)* – departed from a specific work by Gonzalez-Torres. Within the *Untitled (Ross)* group, Elmgreen & Dragset presented their work *The Incidental Self* (2006) which is a large shelving system that occupies a wide wall space with 500 smaller framed photographs of various gay cultural and everyday life situations on display. The display references the standard family photo set-up found in almost any home around the world, but is exaggerated both in terms of quantity and in its definition of 'family'.

#### About the artists

Michael Elmgreen (b.1961, Copenhagen, Denmark) and Ingar Dragset (b.1969, Trondheim, Norway) live and work in Berlin and have been collaborating since 1995. Their work explores the relationship between art, architecture and design through a wide range of installations, performances and environmental works. Through the last decade, they have been showing their works in numerous institutions including Tate Modern, Serpentine Gallery, MCA Chicago, New Museum, Musée d'Art moderne de la Ville de Paris, Hamburger Bahnhof, MMK Frankfurt, Louisiana Museum, Moderna Museet, Bergen Kunsthall and Kunsthalle Zürich. In 2009 they were officially representing Norway at the 53rd International Art Exhibition, La Biennale di Venezia.

#### Mette Tronvoll at Landesgalerie Linz and Haus am Waldsee

'Mette Tronvoll: Photographs 1994-2010'  
A Solo Exhibition at Landesgalerie Linz, Austria  
Curated by Stefanie Hoch and Martin Hochleitner  
17 February–8 May 2011

and  
'Mette Tronvoll: Photographs 1994-2010'  
A Solo Exhibition at Haus am Waldsee, Berlin, Germany  
26 June–28 August 2011

Mette Tronvoll was invited to present an exhibition at Landesgalerie Linz from 17 February to 8 May 2011. Curated by Stefanie Hoch and Martin Hochleitner, curator and head of the Landesgalerie Linz respectively, 'Mette Tronvoll: Photographs 1994-2010' was the artist's first solo exhibition in Austria and a continuation of Landesgalerie's exhibition series on portrait photography, following 'August Sander: Linzer Jahre 1901–1909' and 'Fiona Tan: Mirror Maker'. The photographic portraits on display were taken in the period 1994 to 2010 in Norway, USA, Japan and Mongolia among other locations, and include photographs from the series *AGE Women 25–90* (1994), *Couples* (1996), *Double Portraits* (1998), *Isortoq Unartoq* (1999), *New Portraits* (2000–2002), *Portraits and Architecture* (2002), *Mongolia* (2004), *Rena 006* (2006) and *Goto Fukue* (2008). In her projects, Mette Tronvoll examines the possibilities of the medium of photography in her immediate environment through her encounters with often marginalised cultures. Tronvoll's pictorial language is 'direct, sober and restrained'. In her confrontational approach, the very

meeting between the photographer, the portrait subject and the spectator is essential. The exchange of gazes is identified by a concentration that is fundamental to the artist's practice. Her serial approach to portraiture decisively exposes the tensions between individual and stereotype, between similarities and differences.

'Mette Tronvoll: Photographs 1994-2010' was organized by Stavanger Art Museum, Stavanger, Norway, and is a collaboration with Bergen Art Museum, Bergen, Norway; Landesgalerie Linz, Haus am Waldsee, Berlin, Germany and Brandts Museet for Fotokunst, Odense, Denmark. An English/German catalogue published by Schirmer/Mosel accompanied the exhibition.

#### **About the artist**

Mette Tronvoll (b.1965 in Trondheim, lives and works in Oslo) studied at The New School for Social Research, Parsons School of Design, New York, NY, USA. She has exhibited extensively on a national and international level for two decades, and her works are represented in a number of public collections such as The Metropolitan Museum of Art, New York; Moderna Museet, Stockholm, Sweden and The National Museum of Contemporary Art, Oslo.

#### **Gardar Eide Einarsson at the Bonniers Konsthall and at Kunsthalle Fredericianum**

'Power Has A Fragrance'  
A Solo Exhibition at Bonniers Konsthall, Stockholm, Sweden  
Curated by Sara Arrhenius and Camilla Larsson  
16 February–12 June 2011

and  
'Power Has A Fragrance'  
A Solo Exhibition at Kunsthalle Fredericianum, Kassel, Germany  
24 June–11 September 2011

Gardar Eide Einarsson presented his touring solo exhibition 'Power Has a Fragrance' at Bonniers Konsthall in Stockholm and Kunsthalle Fredericianum in Kassel during 2011. The exhibition was a collaborative project between the Astrup Fearnley Museum of Modern Art, Oslo, Norway; the Reykjavik Art Museum, Reykjavik, Iceland; Bonniers Konsthall and Kunsthalle Fredericianum. Each venue commissioned the artist to create a new piece of work especially for the exhibition's presentation in their respective spaces. 'Power Has a Fragrance' explores fundamental structures of social conflicts in modern societies, presenting what the curators call 'a catalogue of images of repression while mixing architectural, urban and art historical references with a specific emphasis on American post-war art, from abstract expressionism to Pop art'. By re-contextualizing societal logos, graffiti and slogans from popular culture in the art system, Einarsson constructs adept and powerful political ironies, which simultaneously serve to criticise this manipulation with complex overlaid meanings.

#### **About the artist**

Gardar Eide Einarsson (b.1976 in Oslo, Norway, lives and works in Oslo and New York, NY, USA) studied at the National Academy of Fine Art in Bergen, Norway; Staatliche Hochschule für Bildende Künste-Städelschule in Frankfurt am Main, Germany; the Whitney Museum of American Art Independent Study Program in New York and the Architecture and Urban Studies Program at the Cooper Union in New York. Einarsson's work has been exhibited in many internationally acclaimed institutions such as Witte de With, Rotterdam, The Netherlands and Centre Pompidou, Paris, France.

#### **Knut Åsdam**

A retrospective programme at Tate Modern, London, UK  
Tate Modern, London  
15–16 February 2011

Tate Modern, London, UK, presented the UK premiere of Knut Åsdam's two new films, *Abyss* (2010) and *Tripoli* (2010), along with a selection of earlier works: *Filter City* (2003), *Blissed* (2005), *Finally* (2006) and *Oblique* (2008). The film and video installations of Knut Åsdam are known to explore the politics and poetics of architecture, space and community. Youth culture, politics, linguistic psychology, music and everyday life are some of the coordinates in Åsdam's network of complex urban narratives. Drawing and expanding on feminism, queer theory and Lacanian psychoanalysis, the artist continuously explores and exposes subjectivities defined by language, public space and political authority. Both programmes were introduced by George Baker, Associate Professor of Art History at UCLA. The screenings were followed by Q&A between Knut Åsdam, George Baker and Tate Curator Stuart Comer.

*Abyss* portrays an urban reality characterised by migration and change, the movement of people, the movement of money and power, and the drift of the imagination. Filmed in East London, including the Thames Gateway and the fringes around the 2012 Olympic construction site, the film is set within spaces of the modern city; markets, gyms, parking lots, parks, squares, streets and stores. The main character, O, negotiates her material world, but the city's economical, political and social demands appear to have been absorbed into her movements, speech and psychology.

*Tripoli* emphasises the relationship between urban identities, political history and architectural traces through the preserved relics of our recent past. Tripoli in North Lebanon holds the remains of one of the world's most distinctive and ambitious construction projects, a stranded vision in the form of an international market place designed by the Brazilian architect Oscar Niemeyer in 1966. On the outbreak of the civil war in Lebanon in 1975 all the work on the extensive project ceased, and the buildings were never completed. The site is an unfinished monument of an optimistic time in the Middle East and a historic fantasy, in contrast to the 'real' everyday modernism of Tripoli, which rises like a wall of apartment blocks behind. Tripoli is part architectural documentary and part theatrical drama.

**About the Artist**

Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) studied at Goldsmiths College, University of London, London, UK; the Jan van Eyck Akademie, Maastricht, the Netherlands and in the Independent Study Program, The Whitney Museum of American Art, New York City, NY, USA. He has exhibited at Tate Britain, London, UK; in Manifesta 7, Trentin, Italy; the 2003 International Istanbul Biennial, Istanbul, Turkey; the 1999 and 2003 Venice Biennale, Venice, Italy; Moderna Museet, Stockholm, Sweden; P.S.1, New York, NY, USA and Musée d'Art Moderne de la Ville de Paris, Paris, France. Åsdam has had solo exhibitions in several venues including Bergen Kunsthall, Bergen, Norway; Museum Boijmans van Beuningen, Rotterdam, the Netherlands; the Astrup Fearnley Museum of Modern Art, Oslo and Kunsthalle Bern, Bern, Switzerland. His films have been presented at film festivals including the Locarno International

Film Festival, Locarno, Switzerland; International Short Film Festival Oberhausen, Oberhausen, Germany and International Film Festival Rotterdam, Rotterdam, the Netherlands.



GALLERY D.O.R  
*From Processology to Neo-Relationalism – Chaos to Consensus / Performance at Oslo (2011) / Photo: Jon Ove Steihaug*



HARITON PUSHWAGNER  
*Installation view of Soft City (1969-75) / Pictorial novel, 154 pages / Double pages 41.8x59.7 cm each / Pushwagner Collection, Oslo / Courtesy of the Artist and Milton Keynes Gallery*



HARITON PUSHWAGNER  
*Self-portrait (1993) / 135x85 cm / Pushwagner Collection, Oslo / Courtesy of the Artist*



ELMGREEN & DRAGSET  
*Happy Days in the Art World*  
(2011) / Work-in-progress /  
Courtesy the Artists



HANS HAMID RASMUSSEN  
*Studies for Appareil* (2011)  
/ Media digital embroidery  
and wood / Photo: Hans  
Hamid Rasmussen / Courtesy  
of the artist



ÁSA SONJASDÓTTIR  
 Installation view of *The  
 Order of Potatoes* (2009-  
 2011) / Mixed Media / Photo:  
 Ása Sonjasdóttir / Courtesy  
 of the Artist



Knut Ásdam  
 Stills from *Tripoli* (2010)  
 premiered at 'Knut Ásdam  
 Retrospective', Tate Modern,  
 London / 24 min, colour,  
 stereo / RED to HD / 1:1,77  
 aspect ratio / Courtesy of  
 the Artist



IDA EKBLAD  
Para-pavillion by Oscar Tuazon with wallpainting by Ida Ekblad at the 54th International Art Exhibition, La Biennale di Venezia, Venice / Photo: Luca Campigotto / Courtesy of the Artist



IDA EKBLAD  
Installation view of *A Caged Law Of The Bird The Hand The Land* (2011) at the 54th International Art Exhibition, La Biennale di Venezia, Venice / Mixed Media / Photo: Luca Campigotto / Courtesy of the Artist

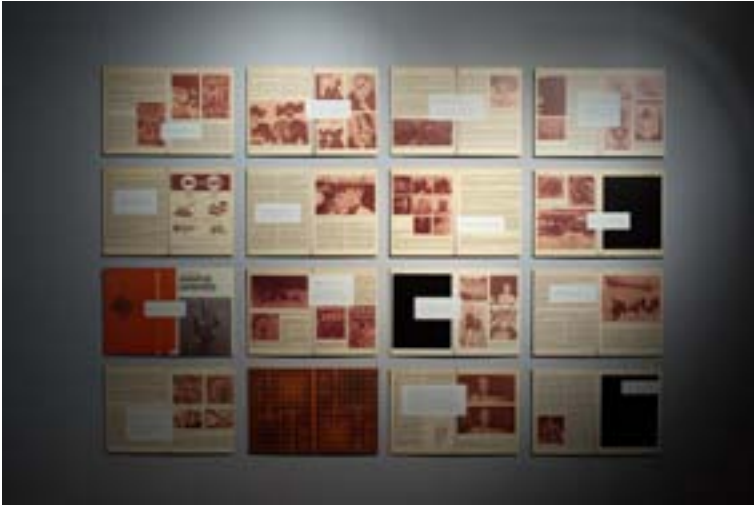


ELMGREEN & DRAGSET  
Installation view (detail) of *Mercury (Socks)* (2009) at the fourth Moscow Biennale, Moscow / 200x149.5 cm / Laserchrome color print mounted on 4 mm aluminum with 8 mm plexiglass / Photo: Yackov Petchenin / Courtesy Moscow Biennale Art Foundation and the Artists



ELMGREEN & DRAGSET  
Installation view of *The Black and White Diary* (2009) / 365 black-and-white and desaturated color prints / Variable Dimensions / Photo: MUSAC and the Artists / Courtesy Galeria Helga de Alvear, Madrid, Spain and the Artists

# International Studio Programme



NOMEDA & GEDIMINAS URBONAS  
in collaboration with Tracey  
Warr  
Installation view of  
*Splitnik* (2010) / Discursive  
structure, MDF, video  
projection, sound,  
dimensions variable /  
Courtesy of the Artists



International residents (artists, curators and critics) are invited to OCA's International Studio Programme (ISP) for a period of up to three months. The length of the stay depends on the respective resident's schedule needs. The resident is provided with a professional studio, an apartment in a central Oslo location, and additional research possibilities during his or her stay. The residency can be used for independent research, work on a project taking place in Norway, teaching purposes or for other activities in relation to Norwegian contemporary culture. OCA maintains three studios in its location at Nedre gate 7.

In 2011, OCA's ISP programme saw the participation of 2 artists who also extended their residency participation into networked activities in the form of public talks, seminars and presentations organised by OCA and/or at the invitation of other institutions throughout Norway.

## February

### AMAR KANWAR

#### Artist

b.1964 in New Delhi, India, lives and works in New Delhi

Amar Kanwar is an artist and filmmaker based in New Delhi. Emerging from the Indian sub continent, his films are complex, contemporary narratives that connect intimate personal spheres of existence to larger social political processes. His work maps a journey of exploration revealing our relationship with the politics of power, violence, sexuality and justice. Recent solo exhibitions have been at the Stedelijk Museum, Amsterdam, The Netherlands, and the Haus der Kunst, Munich, Germany. He has participated in 11 and documenta 12 in Kassel, Germany and is also the recipient of the 1st Edvard Munch Award for Contemporary Art, Norway and an Honorary Doctorate in Fine Arts, Maine College of Art, ME, USA. His films are also shown at film festivals and he has received several awards like the Golden Gate Award, San Francisco International Film Festival, the Golden Conch, Mumbai International Film Festival, Jury's Award, Film South Asia, Nepal.

*This visit was supported by O3-funds as underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries designated by the MFA.*

## September

### SVEN AUGUSTIJNEN

#### Artist

b.1970 in Mechelen, Belgium, lives and works in Brussels, Belgium

Sven Augustijnen is an artist and filmmaker who seeks to enact a paradigm shift in terms of the history of cultural representations of power by exploring the specificity of familiar places usually located in or associated to the history of Brussels. Renowned as a subtle chronicler of the city, Augustijnen recently premiered *Spectres* (2010), his first feature film, which establishes a link between the city of Brussels, its current role as administrative capital of Europe and its country's colonial past. Augustijnen studied at the Royal Academy of Fine Arts in Antwerp, Belgium; the Hoger Sint-Lukas Instituut in Brussels, and at the Jan van Eyck Academy in Maastricht, the Netherlands. His films have been included in exhibitions and festivals in Athens, Greece; Basel and Fribourg, Switzerland; San Sebastián, Spain; Siegen, Germany; Rotterdam, the Netherlands; Tunis, Tunisia; Tel Aviv, Israel; Tokyo, Japan and Vilnius, Lithuania, among others. In 2007 he participated in the documenta 12 magazines project, in collaboration with *A Prior*, and in 2011 he was awarded the Evens Prize for Visual Arts.

## ISP ACTIVITY IN OSLO

OCA provides the opportunity for ISP residents to meet with artist, curators and critics within different fields of the cultural scene in Oslo to initiate exchange and cooperation with institutions and academies. OCA also invites ISP residents to organise lectures, presentations or workshops open to the public.

### Sven Augustijnen

During his stay in Oslo, Augustijnen was invited to screen his most recent feature film *Spectres* (2011) at OCA. OCA also organized an additional screening of his previous works *L'École des Pickpockets* (2000), *Le Guide du Parc* (2001) and *Une Femme Entreprenate* (2005) was organised at UKS, the Young Artists Society in Oslo.

While in Oslo, Sven Augustijnen held meetings and research trips to local historical museums. He visited the Munch Museum with art historian Sigrun Rafter, the Henie Onstad Art Centre with the director Tone Hansen, the Kon Tiki Museum with the responsible of information Halvdan Tangen Jr. and the Vigeland Museum with curator Trine Otte Bak Nielsen. He also visited the Emanuel Vigeland Mausoleum, the Fram Museum and Oslo's City Hall. Augustijnen met with artist Mohamed Ali Fadlabi at the House of Development. He also met with art historian Ina Blom, film scholar Paula Amad, the Norwegian explorer, art collector and publisher Erling Kagge and Susanne Jaschko from The National Academy of Fine Art in Oslo.

# International Residencies



Artist Sven Augustijnen at the Vigeland Sculpture Park, Oslo  
Photo: OCA / Asle Olsen



Artist Sven Augustijnen at the Vigeland Museum, Oslo, with curator Trine Otte Bak Nielsen  
Photo: OCA / Asle Olsen



Artist Sven Augustijnen at House of Development, Oslo  
Photo: OCA / Asle Olsen

In 2011, the Office for Contemporary Art Norway continued the expansion of its network of international residencies, which aims to stimulate the global perspectives of Norwegian artists and cultural producers and strengthen collaborations with renowned international institutions and professionals in the field.

Over the past year, OCA was responsible for the continuing Norwegian participation in the Platform China Residency in Beijing, the International Studio Programme at Künstlerhaus Bethanien in Berlin, the Residency Berlin Mitte, the International Studio and Curatorial Program (ISCP) in New York, the International Artist in Residence Programme at WIELS Contemporary Art Centre in Brussels and the Capacete Residency Programme in Rio de Janeiro and São Paulo, Brazil.

In 2011 OCA offered a studio residency for a Norwegian artist at the International Artists in Residency programme at 18th Street Art Center in the Santa Monica neighbourhood of Los Angeles, CA, USA. OCA developed this residency programme in Los Angeles between 2010/2011, and announced it in early 2011. The first deadline for applications was on 1 May 2011. A live/work studio within the 18th Street Art Center complex is provided for a period of 3 months: 1 October–31 December.

#### **18<sup>TH</sup> STREET ART CENTER, LOS ANGELES, CA, USA**

In 2011 OCA offered a studio residency for a Norwegian artist at the International Artists in Residency programme at 18th Street Art Center in the Santa Monica neighbourhood of Los Angeles, CA, USA.

**1 October/15 November 2011**

#### **TERJE NICOLAISEN Artist**

b.1964 in Drammen, Norway, lives and works in Oslo, Norway

Terje Nicolaisen received his education at the Academy of Fine Art (KHIB), Bergen, Norway, and the Academy of Fine Art (NTNU), Trondheim, Norway. He has since exhibited extensively in Norway and abroad. Among his recent exhibitions are 'Starving Artist Super Star' (2011), Archive Books, Berlin, Germany; 'Paperwork', Henie Onstad Art Centre, Høvik, Norway (2011); 'Young Melancholic Society' Kunstnerforbundet, Oslo, Norway (2011); 'Tegneklubben', Grimm Museum, Berlin (2010); 'The mind of this death is unrelentingly awake', Office for Contemporary Art Norway, Oslo (2009); 'Museo De Pasatiempo Enlargement', Kunsthall Oslo, Oslo (2010); 'Drawingbiennale', Momentum Kunsthall, Moss, Norway (2010); 'Books, Texts and Drawing', Galleri Riis, Oslo (2008); 'Bokaktig', Fotogalleriet, Oslo (2006); 'Stilleben/Rakett', Projekt 0047, Berlin, Germany (2005) and 'Tegneklubben', Bergen Kunsthall/No.5, Bergen (2005). The reader 'Supplementary Notes 1994–2011 on Selected Proposals 1995–2005' was published in connection with 'Paperwork' at the Henie Onstad Art Centre.

**15 November/30 December 2011\***

#### **KRISTIAN SKYLSTAD Artist**

b.1982 in Oslo, Norway, lives and works in Oslo

Kristian Skylstad has been working as a photographer, gallerist, curator, fiction writer, art critic and video artist and is dealing with an ongoing conceptual art practice that is mostly connected to poetry, which lately has been built down to give more time for his documentaries. The last three years he's been working on the 97 min long documentary Violence of Silence, which is made in the aftermath of the Vietnam War, and is dealing with the ongoing great depression. One year ago he started the artist run gallery NoPlace (Oslo) together with Stian Gabrielsen, Petter Buhagen and Karen Nikgol. His work is mimicking a strongly subjective approach, but this is just a method for getting attention towards an extensive output of the collective research, aesthetics and political standpoints of his own generation.

\* Due to unforeseen circumstances, Terje Nicolaisen was required to leave the residency. Kristian Skylstad replaced him as the pre-selected alternate.

**CAPACETE, RIO DE JANEIRO  
AND SÃO PAULO, BRAZIL**

OCA offers a four-month residency programme for artists, curators, cultural producers, independent art critics or artists working as writer at Capacete, a forum and interdisciplinary project operating in Rio de Janeiro since 1997. The residency is divided between Rio and São Paulo, including two-month stays in each city.

**August/November 2011**

**OLGA ROBAYO**

**Artist**

b.1972 in Bogotá, Colombia lives and works in Ås, Norway and Bogotá

Olga Robayo's works and projects deal with issues of migration, appropriation and marginality in the urban space. Robayo was educated at Universidad de Los Andes and Universidad Nacional de Colombia in Bogotá and Statens Kunstakademi, Oslo where she completed her MFA. Since 2005 she has worked with the artist group El Parche (with Herman Mbamba and Marius Wang) and has realised diverse installation projects that seek to make room for perceiving and understanding different aesthetic and political experiences. Their work have been presented at W139, Amsterdam, the Netherlands; Al-Mahatta Gallery, Ramallah, Palestine; UKS and Museet for Samtidskunst, Oslo, Norway. Since 2009, Robayo has been running El Parche Artist Residency-Bogotá together with Marius Wang.

**INTERNATIONAL STUDIO AND  
CURATORIAL PROGRAM, NEW  
YORK**

OCA offers two studio grants – one for a Norwegian artist and one for a Norwegian curator – at the International Studio and Curatorial Program (ISCP) in New York City. The American Scandinavian Foundation provides additional support for the residency programmes at the ISCP.

**September 2010/May 2011**

**ELINE MUGAAS**

**Artist**

b.1969 in Oslo, Norway, lives and works in Oslo

Eline Mugaas works primarily with the mediums of photography and video to examine urban spaces and vernacular architecture. Mugaas brings forth a web of connections between different images that combine the private and subjective with topographic depictions of urban environments and architecture. Recently, her work has been shown at Bergen Kunsthall and Preus Museum, Horten, Norway. Her film *Skin Flick* was screened at MoCAV Novi Sad, Serbia in 2010. Mugaas also participates in the zine *Album*, produced with Elise Storsveen.

**September 2011/August 2012**

**ØYSTEIN AASAN**

**Artist**

b.1977 in Kristiansand, Norway, lives and works in Oslo, Norway

Øystein Aasan received his education at the National Academy of the Arts, Oslo. He has since exhibited in a number of venues both on a national and international level, such as the Astrup Fearnley Museum of Modern Art, Oslo, Norway; Rogaland Art Center, Stavanger, Norway; Stenersen Museum, Oslo, Norway; Sørlandets Art Museum, Kristiansand, Norway; Sparwasser HQ, Berlin, Germany; Kunstverein Arnsberg, Arnsberg, Germany and La Vitrine, Paris, France. He has also published texts in magazines such as Spike Art Quarterly, Neue Review, Umelec, Billedkunst and Kunstkritikk.no.

**September/November 2011**

**PETER AMDAM**

**Curator**

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

Peter Amdam is an Oslo-based critic, writer and curator. He has written on contemporary art, literature and fashion, with a specific interest in where art intersects with certain poststructuralist and contemporary theories. He is also an occasional collaborator of the artist Matias Faldbakken. Amdam has a diverse background having worked in fashion magazines, and is a well-known figure in the hardcore music scene.

**KUNSTLERHAUS BETHANIEN,  
BERLIN, GERMANY**

OCA offers a year-long residency programme for an artist at the International Studio Program Künstlerhaus Bethanien, Berlin. During the residency the artist is offered an exhibition at Künstlerhaus Bethanien, directed by Christoph Tannert.

**December 2010/November  
2011**

**STIAN ÅDLANDSVIK**

**Artist**

b.1981 in Bergen, Norway, lives and works in Oslo, Norway

Stian Ådlandsvik graduated in 2006 and holds a degree from HfBK in Hamburg and the National Academy of Fine Arts in Oslo. Through an interplay of historical fact and artistic expression Stian Ådlandsvik maps up unusual connections in international trade and production systems questioning their organisational form and examining their infliction on society. He processes historical and contemporary events and objects, which he evaluates and re-contextualises in the form of drawings, photographs and sculptures. Recent exhibitions include 'Unfinished Business', Waterside Project Space, London, UK, 'The Barentz Triennale', Oslo/Tromsø, Norway/Rovaniemi, Finland/Helsinki, Finland/Murmansk, Russia/Moscow, Russia, The Drawing Biennale 2010, Moss, Norway, and W17, Kunstnernes Hus, Oslo with Lutz-Rainer Müller.

**December 2011/November  
2012**

**LINN PEDERSEN**

**Artist**

b.1982 in Sortland, Norway, lives and works in Oslo, Norway

In Linn Pedersen's photographic work, the documentary merges with poetry in depictions of discarded consumer goods, landscape sceneries, constructions and human figures demonstratively turned away from the camera. The images are examinations of the unstable border between the common and the idealised, where atmospheric conditions, emotional projections and contemporary cultural phenomena taint the motifs. 'De innbygde' in 2010 at Maria Veie Gallery was her first solo show in Norway, which included photography, sculpture, collage and video/film as well as the artist book *Stub* (Lord Jim Publishing). Other recent exhibitions include 'Scandinavian Forest', Akershus Kunstnersenter, Lillestrøm, Norway (2011); 'X Artworks in a straight line (Seeking the perfect sphere)', CRISP, London, UK (2010); and 'Weird Science', Waterside project space, London (2010). She holds a BA from the Bergen National Academy of the Arts, Bergen, Norway and an MA from Central Saint Martins in London. Pedersen is currently the curator of 'LIAF 2011' (Lofoten International Art Festival, Lofoten, Norway) together with Thora Dolven Balke.

**BERLIN MITTE, BERLIN,  
GERMANY**

In 2011 OCA offered four residencies for curators, critics and artists in collaboration with the KW Institute for Contemporary Art, Berlin.

**January/February 2011**

**NATALIE HOPE O'DONNELL**

**Curator**

b.1979 in Lørenskog, Norway, lives and works in London, UK

Natalie Hope O'Donnell studied Modern History and Politics at Jesus College, Oxford and History of Art at the University of Oslo. She also holds a PGDL/LPC postgraduate degree in Law and graduated from the Royal College of Art with an MA in Curating Contemporary Art in 2008. She has worked for the Norwegian National Touring Exhibitions, the DSV Network in Oslo, and the Whitechapel Art Gallery in London. She is currently undertaking a PhD at the London Consortium on institutional curatorial practices since 1989, while working as a freelance writer, curator and translator. Her recent curated projects include: Tris Vonna-Michell performance London, UK (2008); 'Of This Tale I Cannot Guarantee a Single Word', Royal College of Art, London (2008); 'Chelipa Ferro performance', SPACE, London (2007); 'On - Off Poltergeist' Mezkalito, Hollybush Gardens, London (2007); 'An A - Z of Doubt' Serpentine, London (2007). Her curatorial research interests include issues of cross-cultural translation, feminisms, approaches to historiography and contemporary conceptions of 'community'.

**March-April 2011**

**MARIE NERLAND**

**Curator**

b.1972 in Molde, Norway, lives and works in Bergen, Norway

Marie Nerland received a master's degree in theatre science from the University of Bergen and also studied theater at the University of Antwerp and theatre and performance at the State University of New York. She studied at the curating programme at Bergen National Academy of the Arts from 2008 to 2010. In 2008, Nerland founded Volt, a gallery for contemporary art based in Bergen, which presents new art projects by Norwegian and international artists. Volt has presented new projects by, among others, PARFYME (Denmark), aiPotu (Norway), szu szu flying art gallery (Poland), Jan Christensen (Norway), Josefine Lyche and Henrik Pask (Norway), Milena Bonilla (Colombia) and Pedro Gomes-Egana (Colombia/Norway). Nerland is also a curator and producer at BIT Teatergarasjen. She is co-editor of the *Norwegian Art Year Book 2010* and editor of the anthology *25* with essays on contemporary art. In addition, she was co-editor of the Norwegian journal for performance and contemporary art from 1997-2007.

#### September–October 2011

##### VICTORIA PIHL LIND

###### Artist

b.1981 in Oslo, Norway, lives and works in Oslo

Victoria Pihl Lind graduated with a MA degree from the Academy of fine art in Oslo in 2008, and a BA from Chelsea College of Art in London. Lind works with a variety of media such as video, text, photography and performance and her recent production investigates the performative and text-image relation in video and performance. Recent group shows include, 'HOLOGHOST, Performance in Radom city', National Center for Sculpture, Oronsko, Poland, and 'Endring og stillstand – Hagen som materiale og motiv i kunsten' at Galleri F15, Moss, Norway. In 2009 and 2010, Lind co-edited the issues *Dreampolitics* (1-2, 2009) and *On Contemporary Art* (1-2, 2010) of UKS-Forum Magazine for Contemporary Art.

#### November–December 2011

##### MARIT K. FLÅTTER

###### Artist/Curator

b.1975, Voss, Norway, lives and works in Trondheim, Norway

MARIT K. FLÅTTER graduated from the Department of Fine Arts of the Bergen National Academy in 2005. She works within a social discursive art practice in which the non-linear and cognitive bi-effects of texts and 'forced' reflection is a performative medium. Since 2010 Flåtter has been working as writer and editor for the art-discourse initiative and knowledge distributor *Trondheimkunsthall.com*. Her recently curated projects include the ongoing text series 'Artistic Compromises in Public Space', for readers of the website, with contribution from, among others, Dag Wiersholm, Niels Henriksen and Simon Harvey.

#### PLATFORM CHINA, BEIJING, CHINA

In collaboration with the Norwegian Embassy in Beijing, China, OCA offered two studio residencies for artists or curators at Platform China Beijing Residency Programme, from 1 March until 31 April and from 1 September until 31 October 2011.

#### March/April 2011

##### TORGEIR HUSEVAAG

###### Artist

b.1967 in Oslo, Norway, lives and works in Oslo

Torgeir Husevaag works with science-based projects in which systematised information and game-like activity generates geographical, mental and social maps, diagrams and educational charts; visualisations of data presented through drawings, artist books and installations. Among his solo exhibitions are 'Fluxroutes', Bærum Kulturhus, Sandvika, Norway (2010); 'Inflations and expirations', Akershus Kunstsenter, Lillestrøm, Norway (2009); 'SuperSystematic', Trafo Gallery, Asker, Norway (2008). He has participated in several group exhibitions, 'Swap', SIM Office, Reykjavik, Iceland (2010); 'Drawing-biennial 2008', Kunstnernes hus, Oslo (2008); 'Contemporary Scandinavian Art', SMOCA, Scottsdale, USA (2007); 'Schutz und scham', Gallery COMA, Berlin, Germany (2006).

#### September–October 2011

##### PER BJARNE BOYM

###### Curator

b.1946, Nord-Fron, Norway, lives and works in Oslo, Norway

Per Bjarne Boym is a curator and art historian based in Oslo. He served as director of the National Museum of Contemporary Art in Oslo (1996-2003). Previously, he worked as a curator for the collections of the Bergen (1994-1995) and Oslo (1995-1996) municipalities. Boym has been working as an independent curator since 2003. The exhibitions he curated at the National Museum of Contemporary Art in Oslo include 'Illuminations. Art From Two Millenniums' (2000), 'Robert Adams' (2001) and 'Shanghai Assemblage' (2003). More recent curatorial projects include 'Summer Art Bjørvika 2005', Oslo, Norway; '14 + 1 Story. Touching the Practise', Museo das Peregrinacions, Santiago de Compostela, Spain (2006); and 'Yang Fudong', KinoKino, Sandnes, Norway (2010).

**INTERNATIONAL RESIDENCY  
PROGRAMME AT WIELS  
CONTEMPORARY ART CENTRE,  
BRUSSELS**

OCA offers a residency programme for an artist at WIELS Contemporary Art Centre, Brussels. The programme includes participation within an exhibition organised by WIELS, and an on-line archive of the artist's work within the institution's residency blog.

**April/December 2011**

**MAI HOFSTAD GUNNES**

**Artist**

b.1977 in Lørenskog, Norway, lives and works in Oslo, Norway and Berlin, Germany

Through 16mm film, installation and collage, Mai Hofstad Gunnes, has developed a personal imagery based on a type of associative logic, where different layers of reality are tested against each other. Her artistic point of departure derives from an interest in concrete systems of categorisation and the translation of these into a more non-hierarchical formalist language. Her recent films, as attempts to externalise inner worlds, involve performers to focus on the embodiment and personification of architecture and science. Recent exhibitions include 'Le choix du titre est un faux problème', Cneai de Paris, Paris, France and 'Oh how time flies' at Bergen Kunsthall, Bergen, Norway (both 2011); 'Godesses', Museum of Contemporary Art, Oslo, Norway and 'Pyrrhic Fortune', Sils, Rotterdam, the Netherlands (both 2010); and 'A shape of love you can never imagine', Oslo Fine Art Society, Oslo (2009). Gunnes was educated at Universität der Künste, Berlin, Germany; CCA Kitakyushu, Japan and Trondheim Academy of Fine Art, Norway, where she received her MFA in 2004.



BERLIN MITTE

Artist: MARIT K. FLÅTTER  
*Knights of the yellow  
tooth* (2010) / Courtesy of  
trondheimkunsthall.com



ISCP NEW YORK CITY

Artist: ELINE MUGAAS  
*Lightbox* (2009) / C-print on  
pvc / Courtesy of the Artist



ISCP NEW YORK CITY

Curator: PETER AMDAM /  
Photo: Iris Celine Endresen



ISCP NEW YORK CITY

Artist: ØYSTEIN AASAN  
Installation view from  
'Spot-On', Sørlandets  
Kunstmuseum, Kristiansand,  
Norway (2011) / Courtesy of  
the Artist



CAPACETE, RIO DE JANEIRO  
AND SÃO PAULO, BRAZIL

Artist: OLGA ROBAYO  
*Inverted North* (2007) /  
Courtesy of the Artist

18th STREET ART CENTER

Artist: TERJE NICOLAISEN  
*Sick Artist II - IV* (2011) /  
Ink and watercolour on  
paper / 290x420 mm /  
Courtesy of the Artist

**NO  
MORE  
CORNER  
ART**

Corner art is a term used to describe a type of art that is often found in the corners of rooms. It is a form of art that is often created by artists who are looking for a way to express themselves in a space that is often overlooked. Corner art can be found in many different forms, including paintings, sculptures, and installations. It is a form of art that is often created by artists who are looking for a way to express themselves in a space that is often overlooked. Corner art can be found in many different forms, including paintings, sculptures, and installations. It is a form of art that is often created by artists who are looking for a way to express themselves in a space that is often overlooked.

18th STREET ART CENTER

Artist: TERJE NICOLAISEN  
*No More Corner Art* (2011)  
/ Inkjet print on paper /  
210x297 mm /  
Courtesy of the Artist



KÜNSTLERHAUS BETHANIEN,  
BERLIN

Artist: LINN PEDERSEN  
Installation view from 'De  
innbygge' at Galleri Maria  
Veie, Oslo, Norway (2010) /  
Courtesy of the Artist



WIELS RESIDENCY PROGRAMME

Artist: MAI HOFSTAD GUNNES  
*Knights of the yellow  
tooth* (2010) / Courtesy of  
trondheimkunsthall.com



# **International Visitor Programme**

The International Visitor Programme (IVP), as initiated by the Office for Contemporary Art, 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 2011, the IVP hosted nine curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

#### March 2011

##### EUNGIE JOO

b.1969 in Bellefonte, PA, USA, lives and works in New York, NY, USA

Director and Curator of Education and Public Programs, New Museum, New York

Eungie Joo spearheaded the Museum as Hub project at the New Museum, New York, NY, USA, a partnership of six international arts organizations that supports art activities and experimentation; explores artistic, curatorial, and institutional practice; and serves as an important resource for the public to learn about contemporary art from around the world. As part of the Museum as Hub, Joo commissioned the yearlong Night School project by Anton Vidokle; a 'Post Living Anti Action Theater' (PoLAAT) residency with My Barbarian; and launched the Propositions seminar series – a public forum that considers contemporary artists's ideas in early development; among other commissions. In 2009, she served as commissioner for the Korean Pavilion at the 53rd Venice Biennale, presenting the solo exhibition 'Condensation: Haegue Yang'. Joo was previously Director and Curator of the Gallery at REDCAT, Los Angeles, from 2003 to 2007. She received the Walter Hopps Award for Curatorial Achievement in 2006.

#### April/May 2011

##### CHARLES ESCHE

b. 1962 in Harrogate, UK, lives and works in Eindhoven and Edinburgh, UK

Director of the Van Abbemuseum, Eindhoven, the Netherlands

Charles Esche is a curator and writer. He is Director of the Van Abbemuseum, Eindhoven and co-editor of *Afterall Journal and Books*, based at Central St. Martins College of Art and Design, London, UK. He is also an advisor at the Rijksakademie, Amsterdam. In the last years, he curated major exhibitions including the 2nd and 3rd Riwaq Biennials, Palestine (2007 and 2009); the 9th Istanbul Biennial (2005) with Vasif Kortun, Esra Sarigedik Öktem and November Paynter and the Gwangju Biennale 2002 in Korea with Hou Hanru and Song Wang Kyung. Before he was co-curator of 'Intelligence – New British Art' at the Tate Gallery, London and 'Amateur – Variable Research Initiatives' at Konstmuseum and Konsthall, Göteborg (both in 2000). From 2000–2004 he was Director of the Rooseum Center for Contemporary Art, Malmö, where he made solo exhibitions with Surasi Kusolwong, Nedko Solakov and Superflex a.o. and group shows including 'Baltic Babel' and 'Intentional Communities'. From 1998–2002 he organised the international art academic research project called 'protoacademy' at Edinburgh College of Art. From 1993–1997 he was Visual Arts Director at Tramway, Glasgow where he curated exhibitions by Elisabeth Ballet, Christine Borland, Roderick Buchanan Douglas Gordon, Jonathan Monk, Stephen Willats and Richard Wright as well as group shows such as Trust and The Unbelievable Truth.

#### May 2011

##### LAUREN CORNELL

Lives and works in New York, NY, USA

Adjunct Curator of the New Museum and Executive Director of Rhizome, New York

In her joint position as Executive Director of Rhizome and Adjunct Curator at the New Museum, Lauren Cornell tracks developments in contemporary art. She oversees and develops Rhizome's programs, all of which are support the creation, presentation and preservation of emerging artistic practices engaged with technology. Cornell recently curated 'Free', her first major exhibition for the New Museum, which opened in October 2010. At the New Museum, she has co-curated exhibitions including 'The Generational: Younger Than Jesus'; the Museum's inaugural exhibition 'Unmonumental'; and has also curated a solo show of works by Young-Hae Change Heavy Industries. In addition to her curatorial work at the New Museum, Cornell organizes the monthly 'New Silent Series', featuring screenings, events and performances by emerging artists. Previously, Cornell worked as a curator and writer in London and New York. She worked in the Andy Warhol Film Project at the Whitney Museum and, from 2002–2004, she served as director of Ocularis, an organization dedicated to avant-garde cinema and experimental video. Her writing has been published in a range of international publications.

*Lauren Cornell's visit was co-funded with the Royal Norwegian Consulate General, New York, NY, USA.*

## September 2011

### ARAM MOSHAYEDI

Lives and Works in Los Angeles, CA, USA

Curator REDCAT and doctoral candidate in the department of art history at the University of Southern California, Los Angeles

Aram Moshayedi currently lives in Los Angeles where he is assistant curator of the Gallery at REDCAT and a doctoral candidate in the department of art history at the University of Southern California. Since joining REDCAT in October 2010, he has organized the west coast premier of A.K. Burns and A.L. Steiner's Community Action Center and curated the first major installation in the United States by Vancouver-based artist Geoffrey Farmer. Between 2005 and 2010, Moshayedi was a curator at LAXART, where he produced exhibitions and public projects with artists such as William Leavitt, Uri Nir, Vishal Jugdeo, Susan Silton, and caraballo-farman. He has contributed with texts to numerous exhibition catalogues and has written for Metropolis M, Art in America, Art Lies, Reading Room, Art Papers, Artforum.com, X-Tra Contemporary Art Quarterly and Bidoun Magazine, for which he is also a contributing editor.

### ROGER BUERDEL

b.1962 in Berlin, Germany, lives and works in Berlin

Artistic director of the Busan Biennale 2012, South Korea

Roger Buerdel received his education from the Academy of Fine Arts Vienna, Austria and studied under the Austrian artist Hermann Nitsch for 3 years. He served as a guest curator for the Museum of Contemporary Art Barcelona and the artistic director of Documenta Kassel. He also curated exhibitions that won critical acclaim, such as 'Barely Something. On Ai Weiwei', Museum DKM, Duisburg, Germany(2010); 'The Government', University Art Gallery Luneburg, Germany; Museum d'Art Contemporari de Barcelona, Spain; Miami Art Central, Miami, FL, USA; Witte de with Center for Contemporary Art, Rotterdam Secession, Rotterdam, the Netherlands(2003–2005); and 'The Subject and Power' Central House of the Art (2001). He taught in Luneburg University, Luneburg, Germany (2002–2005) and the Academy of Fine Arts, Karlsruhe, Germany (2007–2009) contributing significantly to the education of young artists. Recently he has been appointed the artistic director of the Busan Biennale 2012.

## October 2011

### ANGE LECCIA

b.1952, lives and works in Paris, France

Artist

Ange Leccia lives and works in Paris, France. A former resident of Villa Medici in Roma and Villa Kujoyama in Kyoto, Ange Leccia's career started in the 1980's with his 'arrangements'. His works are constantly questioning different media, combining them, mixing them, even exhibiting them through a range of themes such as the sea (La Mer) and other atmospheric elements that are fascinating because of their rhythmic character. Between 2002 and 2009, he directed the film scenography for the shows of Christophe Foerster. In 2010, he directed his first feature film *Nuit Bleue*, which was presented at Rotterdam International Film Festival. In 2001, he founded Le Pavillon, Palais de Tokyo's creation lab, for which he is still the director.

*Ange Leccia visit was co-funded with the Royal Norwegian Embassy, Paris, France.*

### TRISTAN BERA

b.1984, lives and works in Paris, France

Tristan Bera lives and works in Paris. Bera received a MA in philosophy and a BA in art history in 2009. He has a particular interest in decadent aesthetics and crossover exhibitions and has worked on mainstream exhibitions such as 'Dada' at the Centre Pompidou, Paris, France (2005/06); 'Richard Wagner: visions d'artistes' (2005) and 'Gainsbourg' (2008) at Cité de la Musique, Paris. He has also worked for fashion sound designer Frédéric Sanchez (2008). Currently, Bera is curating a one-year project at Zürich Kunsthalle titled 'Human Valley' after Balzac and ending the editing of a short film based on Luis Buñuel's *Belle de Jour* both together with Dominique Gonzalez-Foerster. Bera is currently working at Le Pavillon/Palais de Tokyo's creative lab.

*Tristan Bera's visit was co-funded with the Royal Norwegian Embassy, Paris, France.*

## November 2011

### MARGARITA GONZÁLEZ LORENTE

b.1962 in Havana, Cuba, lives and works in Havana

Assistant Director of the Havana Biennial

Margarita González Lorente completed her BA in Art History, Faculty of Arts and Letters at the University of Havana in 1985 and received her PhD in the same field from the School of Geography and History, University of Santiago de Compostela, Spain in 1998. She worked as a specialist in the Department of Art and Design from the Ministry of Culture, Current Development Center of Visual Arts until 1999, when she was appointed as director, a position she held until 2005. She has been deputy director of the Center for Contemporary Art Wifredo Lam and has participated in the organisation and development of different editions of the Havana Biennial. She has curated exhibitions such as 'Indoor', on the occasion of the Fourth Biennial of Havana (Gallery Development Center of Visual Arts, 1991), 'drawing, do not forget' (Centre for Development of Visual Arts, 1993, and Municipal Public Library Alcalá de Henares, Madrid, Spain, 1998), 'Current Cuban Plastic' (Photocentre Gallery, Union of Journalists of Russia, Moscow and in the Cuban Embassy in Beijing, China, 1996), 'Cuban Art: from canvas and paper' (Hall Miro, UNESCO Headquarters, Paris, France, 2001), and 'Latest trends of art in Cuba: 20 artists' (III International Congress on Culture and Development, International Conference Center, 2003), among others.

*Margarita Gonzalez Lorente's visit was co-funded with the Royal Norwegian Embassy, Havana, Cuba.*

*This visit was supported by O3-funds as underwritten by the Norwegian Ministry of Foreign Affairs for enhancing collaboration in the contemporary art field with professional artists in countries designated by the MFA.*

## December 2011

### REBECCA MAZZEI

Lives and works in Detroit, MI, USA

Deputy Director of the Museum of Contemporary Art Detroit

Rebecca Mazzei is the Deputy Director and Special Projects at the Museum of Contemporary Art Detroit, a five-year-old institution located in the heart of Detroit's Cultural Center neighborhood. As Deputy Director, Mazzei manages the museum's operations and oversees special projects, including publications, events and offsite curatorial projects. She is the former Assistant Dean at the College for Creative Studies, Detroit, a private art and design school; Mazzei also worked previously as the award-winning Arts and Culture Editor at Metro Times newspaper, Detroit's largest alternative news weekly. She has written for ARTNews, Raw Vision, Under the Influence and several other publications, and is the author of 'Devil's Night In Detroit', *The Business of Holidays* (The Monacelli Press, 2004). Mazzei is a co-founder of Signal-Return letterpress shop and Bohemian-in-exile, a performance art space, both located in the Eastern Market district, and serves as a Board member of INCA, a Detroit-based residency for Norwegian artists. She received her Master's degree in Modern Art History, Theory and Criticism from the School of the Art Institute of Chicago, IL, USA.



CHARLES ESCHÉ  
Photo: Dejan Habicht



REBECCA MAZZEI



ARAM MOSHAYEDI  
Photo: David Perez



LAUREN CORNELL  
Photo: Michael Wilson



ANGE LECCIA



EUNGIE JOO  
Photo: Lorna Simpson



ROGER M. BUERGEL  
Photo: Egbert Trogemann

# OCA

## Semesterplan

OCA semesterplan functions as OCA's public programme of talks, lectures, seminars, and symposia as presented by participating artists, curators, and critics 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 OCA's public projects and the Verksted publication series. The main programmatic framing structures of the 2011 OCA semesterplan were the projects 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' and 'The State of Things'. Unless otherwise noted, all semesterplan events occurred in OCA's public space.

## Semesterplan 2011

### JANUARY

#### Practice

Autumn 2010–Spring 2011  
Residency at OCA, OCA Studio 1  
Residents: Runhild Hundeide and Joakim Martinussen

### MARCH

#### Project

Wednesday, 9 March  
Opening: 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard'  
(250 Attendance)

#### Project

Wednesday, 9 March–Saturday, 25 June  
Exhibition: 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard'  
(1,299 Attendance)

### APRIL

#### Theory

Wednesday, 13 April  
Speaker: Franco Berardi  
Subject: *Knowledge Against Financial Capitalism*  
(87 Attendance)

#### Theory

Thursday, 28 April  
Speaker: Charles Esche  
Subject: *The End of Education As We Know It*  
Location: Oslo National Academy of the Arts  
(37 Attendance)

## MAY

### Practice

Monday, 23 May

Speakers: Thomas Bayle and Roger M. Buerger

Subject: *Of Weaving and Jellyfish*  
(63 Attendance)

## JUNE

### Event

Wednesday, 15 June

Subject: *Recital of Vevnad by Arne Nordheim*

Performers: Hans Josef Groh, Sverre Riise and Asbjørn Blokkum Flø  
(74 Attendance)

## AUGUST

### Practice

Wednesday, 31 August

Subject: 'A Green Gathering of Local Producers'  
(82 Attendance)

### Theory

Wednesday, 31 August

Speaker: Vandana Shiva  
Subject: *The Art of Living*  
(93 Attendance)

## SEPTEMBER

### Practice

Wednesday, 21 September

Speaker: Sven Augustijnen  
Screening: *Spectres* (2010), dir. Sven Augustijnen  
(36 Attendance)



### Practice

Thursday, 22 September

Speaker: Sven Augustijnen

Screening: *L'École des Pickpockets* (2000), *Le Guide du Parc* (2001), *Une Femme Entreprenante*

(2005), dir. Sven Augustijnen

Location: UKS (Young Artists Society), Oslo

(13 Attendance)

### Theory

Wednesday, 21 September

Speaker: Christoph Menke

Subject: *What is Aesthetic Freedom Today?*

(128 Attendance)

## DECEMBER

### Event

Wednesday, 2 December

Speakers: MM Serra, Jonas Mekas, Barney Rosset, Marta Kuzma, Pablo Lafuente

Project: Book Launch of *Whatever Happened to Sex in Scandinavia?*

Screening: *Christmas on Earth* (1963), dir. Barbara Rubin

Location: Artists Space, 38 Greene St, 3rd Floor New York, NY 10013, USA

(250 Attendance)

### Event

Wednesday, 14 December

Project: 'A Celebration of the Winter Solstice'

Subject: A Book Launch of *Whatever Happened to Sex in Scandinavia?*; a Selection of books on Situationism by Torpedo; the original soundtrack of the 1964 contestational interview of Brakhage with *New Yorker* film critic Pauline Kael together with the remake of the interview realised by Norwegian director Birgitte Sigmundstad in 2011; a Late Night Performance by Center Of The Universe.

Screening: *Dog Star Man: Prelude* (1961), dir. Stan Brakhage

Performer: Lasse Marhaug

Performance: *Homage to Stan Brakhage*

(191 Attendance)



'Knowledge Against Financial Capitalism'

A lecture by Franco Berardi

Wednesday, 13 April 2011

Photo: OCA / Mikael Øvstedal Fakhri



'Of Weaving and Jellyfish'  
Thomas Bayrle and Roger M. Buergel in Conversation  
Monday, 23 May 2011 / Photo:  
OCA / Espen Hagestrand



'What is Aesthetic Freedom  
Today?'

A lecture by Christoph Menke  
Wednesday, 28 September 2011  
Photo: OCA / Asle Olsen



Launch of dOCUMENTA (13)  
notebook series 100 Notes -  
100 Thoughts  
Wednesday, 28 September 2011  
Photo: OCA / Espen  
Hagestrand  
Wednesday, 28 September 2011  
Photo: OCA / Asle Olsen



'What is Aesthetic Freedom  
Today?'  
A lecture by Christoph Menke  
Wednesday, 28 September 2011  
Photo: OCA / Espen  
Hagestrand



Chus Martínez, Head of  
Department, Member of Core  
Agent Group, dOCUMENTA (13)  
introducing dOCUMENTA (13)  
notebook series 100 Notes  
- 100 Thoughts  
Wednesday, 28 September 2011  
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Hagestrand



Recital of *Vevnad* by  
Arne Nordheim  
Wednesday, 15 June 2011  
Photo: OCA / Jin Fan





'The Art of Living'  
 A lecture by Vandana Shiva  
 Wednesday, 31 August 2011  
 Photo: OCA / Espen Hagestrand



A Book Launch of *Whatever Happened to Sex in Scandinavia?* as part of 'A Celebration of Winter Solstice' Wednesday, 14 December 2011 / Photo: OCA / Espen Hagestrand



A Screening of Stan Brakhage's *Dog Star Man: Prelude* as part of 'A Celebration of Winter Solstice' Wednesday, 14 December 2011 / Photo: OCA / Espen Hagestrand

# Publications



A Late Night Performance by  
Center Of The Universe as  
part of 'A Celebration of  
Winter Solstice'  
Wednesday, 14 December 2011  
Photo: OCA / Espen  
Hagestrand

**Verksted #12**  
**Whatever Happened to Sex in Scandinavia?**

*Whatever Happened to Sex in Scandinavia?* reflects upon the juncture of the political and erotic in the 1960s and 70s in relation to the image of Scandinavia as a sexually and politically utopic territory during those decades. With a close reading of the cultural and political history of Scandinavia through the writings of Wilhelm Reich, Herbert Marcuse, Norman O. Brown, Daniel Guérin, Jacqueline Rose and others, and through the obscenity bonanza that emerged around Swedish film director Vilgot Sjöman's *I Am Curious (Yellow)*, the publication offers a plethora of historical material that presents an investigation of the political motivations behind naming a cultural form obscene or pornographic. The publication also offers material that contributes to the understanding of how the cultural activism and the underground of the 1960s contributed to a development of a pornography industry both in the United States and in Scandinavia.

*Whatever Happened to Sex in Scandinavia?* is introduced by a thesis essay by Marta Kuzma and includes historical writings by Susan Sontag, Herbert Marcuse, Wilhelm Reich and early feminists Katti Anker Møller and Elise Ottesen-Jensen; new texts by Håvard Friis Nilsen on the sexual politics of Norway in the 1930s as relating to the relationship between Wilhelm Reich and Leon Trotsky and by Knut Ove Arntzen on the legacy of Scandinavian Situationism; and visual contributions and archival material from artists and collectives such as Thomas Bayrle, Marie-Louise Ekman, Öyvind Fahl-

ström, Erkki Kurenniemi, Poul Gernes, Gruppe 66, Gunvor Grundel Nelson, Claes Oldenburg, Stan Brakhage, Lee Lozano, Paul Sharits and Barbara T. Smith. *Whatever Happened to Sex in Scandinavia?* also includes visual material from key publications from the time such as *Evergreen Review*, *Screw, Suck, Puss*, *Haetsj, Aamurisko* and *Gatevisa*.

The anthology is co-edited by Marta Kuzma and Pablo Lafuente, designed by NODE Berlin Oslo, and published by the Office for Contemporary Art Norway and Koenig Books, London, with generous support from Fritt Ord.

**Wednesday, 2 December / 19:00**

Speakers: MM Serra, Jonas Mekas, Barney Rosset, Marta Kuzma, Pablo Lafuente  
Project: Book Launch of *Whatever Happened to Sex in Scandinavia?*  
Screening: *Christmas on Earth* (1963), dir. Barbara Rubin  
Location: Artists Space, 38 Greene St, 3rd Floor New York, NY 10013, USA

As the first public presentation of the anthology, the Office for Contemporary Art Norway, in collaboration with Artists Space, screened Barbara Rubin's double-projection film *Christmas on Earth*, from 1963. The film was introduced by MM Serra, Executive Director of the Film-Makers' Cooperative in New York, and screened from two overlapping projectors following the artist's original instructions. *Christmas on Earth* is the filmic record of an orgy that took place in a New York apartment in 1963. One of the first sexually explicit film works produced by the postwar avant-garde in the US, *Christmas on Earth* premiered at the Factory under the title *Cocks and Cunts*, accompanied by a live performance by the Velvet Underground. Rubin, 19 when she shot the film, was described by Andy Warhol as 'one of the first people to get multimedia interest going around New York City'.

*The presentation in New York was generously supported by the Norwegian Consulate General in New York and by Fritt Ord.*

**Wednesday, 14 December / 19:00**

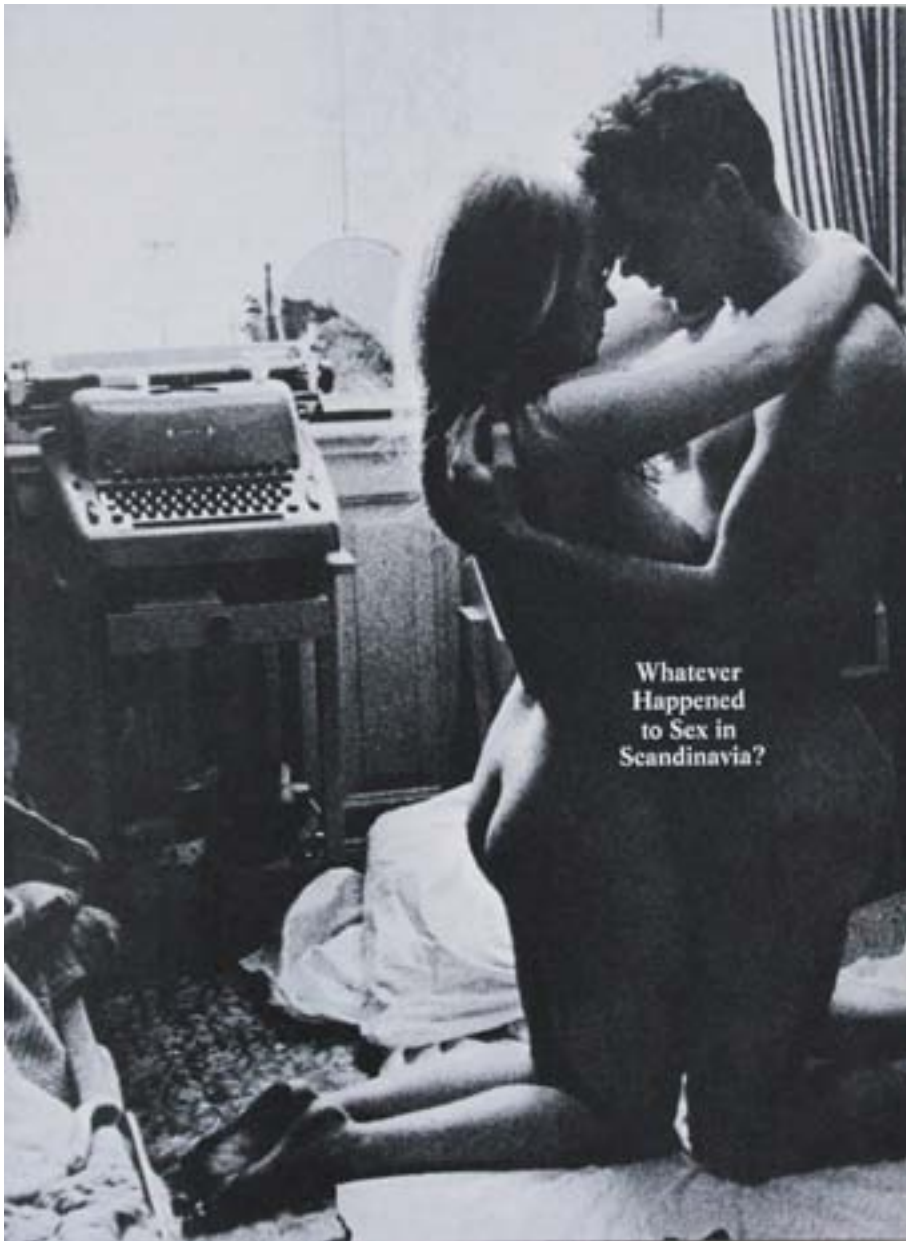
Project: 'A Celebration of the Winter Solstice'  
Subject: A Book Launch of *Whatever Happened to Sex in Scandinavia?*; a Selection of books on Situationism by Torpedo; the original soundtrack of the 1964 contestational interview of Stan Brakhage with *New Yorker* film critic Pauline Kael together with the remake of the interview realised by Norwegian director Birgitte Sigmundstad in 2011; a Late Night Performance by Center Of The Universe.  
Screening: *Dog Star Man: Prelude* (1961), dir. Stan Brakhage  
Performer: Lasse Marhaug  
Performance: *Homage to Stan Brakhage*

On the occasion of the presentation of the anthology in Oslo, the Office for Contemporary Art Norway screened Stan Brakhage's *Dog Star Man: Prelude*, from 1961, accompanied by a performance by Norwegian experimental musician Lasse Marhaug.

Following the post-war American tradition of redefining the body as a metaphor for landscape, Brakhage's *Dog Star Man: Prelude* attempts, through the hyperbolisation of montage, the radical suppression of the still shot, and the systematic use of close-up, to create cosmic extrapolations from the body. Andreas Meland and Lasse Marhaug paid homage to Stan Brakhage's *Dog Star Man* in a live performance in 2003. Their album *Brakhage* (2005) has been described as 'cultivated sound-art noise, with blowing whistles and a vibrant presence'.

*This presentation was generously supported by Fritt Ord.*

**Project:  
'Forms of Modern Life:  
From the Archives of Guttorm  
Guttormsgaard'**



Whatever  
Happened  
to Sex in  
Scandinavia?

**'Forms of Modern Life:  
From the Archives of Guttorm  
Guttormsgaard'**

'Forms of Modern Life' considered the process by which the graphic form became, in the nineteenth and twentieth centuries, a universal, egalitarian form of expression, moved both by a development of formal and technical concerns and by the intention to communicate to wider audiences and heighten art's political efficacy. The project explored how artists such as Thomas Bewick, Frans Masereel and Albert Jærn in printed form, Hannah Ryggen through her tapestries and Peder Balke and Lars Hertervig in their paintings employed graphic forms to address the world in which they lived, picturing their environment and the cultural and political changes of their time, and trying to intervene in their contexts by combining narration and the vernacular and embracing the role of the artist as a modern, self-reflective subject.

The project drew from and expanded upon Guttorm Guttormsgaard's archives, which includes publications and printed matter that Guttormsgaard has been gathering from nearly six centuries of history, in an attempt to always select 'the modern'. Reflecting this principle, the artists included in 'Forms of Modern Life' all share the goal of increasing consciousness and through it the agency of those whom their work reaches. They also have in common a will to overcome existing barriers to cultural production in the form of technical means and subjects, codes, languages and ideas. The project paid special attention to the intimate relation of these artists' graphic forms to technique: reflecting, for example, on how Bewick, Jærn and

Masereel took advantage of technical innovations and new forms of production and distribution to make their work available to those who couldn't afford costly publications – the masses of people who, since the industrial revolution, emerged as a fundamental political force.

Following the impulse of print capitalism, these artists created a new vernacular that reached audiences whose size was previously unheard of. Bewick's reflection on the common within his miniature vignettes of landscape and everyday life, Masereel's direct portrayal of the working class in the modern city, or Jærn's depiction of the Nazi occupation of Norway combined a critical approach to their own society with a democratising impulse. The project integrated the work of other artists who had recourse to traditional techniques instead, in order to reflect an engagement with popular, vernacular and proletarian forms of culture. For instance, Lars Hertervig rendered his gouaches of female riders and stags on leftover, industrial materials such as tobacco or wrapping papers, and Peder Balke, a member of the radical workers' movement, revisited national romanticism by means of small-scale landscapes. The exhibition also included two tapestries by Hannah Ryggen from the 1930s, in which the artist weaves concrete social and historical relationships between figures and settings in order to portray and denounce the emergence of fascism in Norway and Europe. Despite the differences between these artists' work, their approaches to naturalism and figuration offered an intense tactile and textural intimacy, creating a tension between motif and form that urgently responds to the dialectics of modern life.

The materials included in the exhibition were on loan from Guttorm Guttormsgaard's archives, with additions from the collection of Kristine Jærn Pilgaard and the Norwegian National Museum of Art, Architecture and Design. The exhibition was curated by OCA's director Marta Kuzma and OCA's associate curator Pablo Lafuente, with additional research by OCA's Senior Coordinator, Marthe Tveitan, and OCA's Research Associate, Tonja Boos. The project production and design was developed by Gunnar Moen and Asle Olsen.

*'Forms of Modern Life' was generously supported by Fritt Ord.*

**PROGRAMME**

**Wednesday, 13 April / 19:00**  
**Speaker: Franco Berardi**  
**Subject: *Knowledge Against  
Financial Capitalism***

As drastic budget cuts hit European universities over the first months of 2011, students and teachers alike protested in the streets of several European cities. With this background, Franco Berardi presented a lecture titled 'Knowledge Against Financial Capitalism', discussing the current situation of Europe's education systems. In his lecture, Berardi addressed issues such as capitalism's limiting effect on the autonomy of knowledge and the possibilities of knowledge production in the universities, alternative educational strategies, and the role of art in education and its ability to link conscious mental activity and sensibility. Presenting the new European School of Social Imagination (SCEPSI) in San Marino as a possible alternative to current education systems, Berardi asked: 'What is our imagination of Europe in the very moment of its possible dissolution?'



**Thursday, 28 April / 13:00**  
**Speaker: Charles Esche**  
**Subject: *The End of Education As We Know It***  
**Location: Oslo National Academy of the Arts**

During his stay in Oslo within the frame of OCA's International Visitor Programme, curator and writer Charles Esche gave a lecture at the Oslo National Academy of the Arts. The lecture was part of 'TEOAEAWKI', a series of reflections on art education in the 21st century, initiated by the Oslo National Academy of the Arts. 'TEOAEAWKI' sought to analyse and understand recent developments and structural changes within the educational sector by gathering important examples of relevant initiatives and orientations to better define the Academy's goals and ambitions as a state educational art institution.

**Monday, 23 May / 18:00**  
**Speakers: Thomas Bayrle and Roger M. Buergel**  
**Subject: *Of Weaving and Jellyfish***

OCA hosted a conversation between artist Thomas Bayrle and curator and writer Roger M. Buergel on 23 May to explore the poetry of teaching and learning in art. While the neoliberal tenets of many arts education institutions currently place increased value on knowledge production, Bayrle and Buergel explored alternative possibilities by emphasising the imponderable ways in which meaning happens in art but is equally bound to disappear.

*This event was possible with the kind support of The Kistefos Museum and the Embassy of the Federal Republic of Germany in Oslo.*

**Wednesday, 15 June**  
**Subject: *Recital of Vevnad by Arne Nordheim***  
**Performers: Hans Josef Groh, Sverre Riise and Asbjørn Blokum Flø**

In connection with the closing of the exhibition 'Forms of Modern Life', which included two major works by Hannah Ryggen (1894-1970), OCA commissioned the recreation of a recital of *Vevnad* as originally composed by Arne Nordheim (1931-2010), which was performed with Hans Josef Groh on cello and Sverre Riise on trombone. Asbjørn Blokum Flø steered the MIDI-file for the Disklavier. This recital marked the first and only time this experimental composition was revisited and reperformed publicly since the introduction to audiences in 1993. Arne Nordheim composed *Vevnad* in conjunction with Nordenfjeldske Kunstinstrimuseum's 100th year anniversary as a tribute to Hannah Ryggen, an artist who for nearly four decades created tapestries based on a committed social and political engagement. The piece is a homage to the artist, her approach to her medium, and reflects the concept of weaving on several levels: the score consists of three sections, all named after technical terms of weaving: 'Woven piece', 'Weft' and 'Warp'. The piano part is composed and drawn in a manner that visually makes the notes in the original score resemble woven material. During the actual performance Nordheim steered a Disklavier from a computer with the front of the instrument removed facing towards the audience. The strings and the mechanical movements inside the Disklavier thus resembles a shuttle moving through the warp of a loom.

Arne Nordheim premiered *Vevnad* on the opening of the 100th year anniversary exhibition at Nordenfjeldske Kunstinstrimuseum on 2 October 1993, together with cellist Ingrid Stensland, trombonist Arne Johansen and Sigurd Saue who steered the MIDI-file for the Disklavier. The concert was held in the Hannah Ryggen Hall surrounded by her tapestries.

This event was possible thanks to the generous permission by Rannveig Getz Nordheim to perform *Vevnad*, to Sigurd Saue from NTNU for the MIDI-file, to NOTAM – Norwegian center for technology in music and the arts – for technical assistance and to Jan Bjørnar Sture/KHIO for lending of the Disklavier, to Jan-Lauritz Opstad from Nordenfjeldske Kunstinstrimuseum, Harald and Peter Herresthal from NMH and Øyvind Nyvoll from Ensemble Ernst. This event was curated by Tonja Boos from OCA.

### About the Speakers and the Performers

**Franco Berardi** (b.1949, Bologna, Italy) is a contemporary writer, media theorist and media activist. He founded the magazine *A/traverso* (1975–81) and was part of the staff of Radio Alice (1976–78). After being involved in the political movement of Autonomia in Italy during the 1970s, Berardi fled to Paris, where he worked with philosopher and psychoanalyst Félix Guattari in the field of schizoanalysis during the 1980s. He currently teaches social history of the media at the Accademia di Belle Arti di Brera in Milan, and is the founder of the European School of Social Imagination (SCEPSI), which will be inaugurated in San Marino in May 2011.

**Charles Esche** (b.1962) is a curator and writer. Since 2004, he has been Director of the Van Abbemuseum, Eindhoven, Netherlands. He is co-founder and co-editor of *Afterall Journal* and *Afterall Books*. His main work has involved working on the constitution of art institutions, most recently the museum but also the qualities of the art centre or biennial. His writings on institutional possibility and policy are useful aids to rethinking the relation between art and social change. A valuable book is the reader *Art and Social Change* published by Afterall and Tate Publishing and co-edited by Esche and Will Bradley.

**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 organisation upon which society rests. 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.

**Roger M. Buerger** is a curator and writer and he was the Artistic Director of documenta 12 in 2007. Buerger has curated numerous exhibitions including 'Things we don't understand', with Ruth Noack, Generali Foundation, Vienna (2000); 'Governmentality. Art in conflict with the international hyper-bourgeoisie and the national petty bourgeoisie', Alte Kestner Gesellschaft, Hannover (2000) and 'The Subject and Power – the lyrical voice', CHA Moscow (2001). Most recently, he curated 'The Government' (2003-05) with Ruth Noack, which was presented at Kunstraum der Universität Lüneburg, Museu d'Art Contemporani de Barcelona, Miami Art Central, Secession, Vienna and Witte de With, Rotterdam. He has also written several books including *Peter Friedl*, Leipzig and Amsterdam (1999) and *Abstrakter Expressionismus. Konstruktionen ästhetischer Erfahrung*, Leipzig and Amsterdam (2000) and contributes regularly to *Texte zur Kunst* and *springerin – hefte für gegenwartskunst*.

**Arne Nordheim** (1931-2010) made his international breakthrough in the beginning of the 1960s with the song

*cycle Aftonland* (Evening Land, 1957), followed by *Canzona* (1960) and *Epitaffio* (1963). His work has since then been played by leading orchestras and musicians around the world, and he is considered the Norwegian contemporary composer who has achieved the greatest recognition beyond the borders of his own country. Nordheim received a large number of prizes and honors including the Arts Council Norway Honorary Award (1990). From 1981 he was the tenant of Grotten, the honorary residence offered by the State to the nation's most outstanding creative artist. In 1997 he was elected honorary member of the International Society for Contemporary Music.

**Hans Josef Groh** studied cello with Valentin Erben and Martin Ostertag in Germany. Until 1992 he was a member of Ensemble 13, one of Germany's leading ensembles of contemporary music. He is currently a cello player with the Oslo Philharmonic Orchestra, in addition to being a regular player in the Oslo Sinfonietta, and a member of the Norwegian Chamber Orchestra. He has taught at the Badisches Conservatoire, Karlsruhe, Germany and The Barratt Due Institute of Music, Oslo, Norway. In 2010 he was awarded Spellemannsprisen for his CD *Die 7. Himmelsrichtung*, in the category for contemporary music.

**Sverre Riise** studied trombone with professor Ingemar Roos at the Norwegian Academy of Music, and has held the position as principal trombone in the Norwegian Opera Orchestra and the Norwegian Radio Orchestra, where he still is today. In 2000-2001 and 2006 he was playing with the Malaysian Philharmonic Orchestra, and he has occasionally been playing with

the Norwegian Radio Orchestra and the Oslo Sinfonietta. Sverre Riise is currently a teacher at the Barratt Due Institute of Music in Oslo.

**Asbjørn Blokkum Flø** holds a diploma in composition from the Norwegian Academy of Music. Since 1999 he has worked as a freelance composer and sound artist with focus on instrumental music, electronic music and sound art for radio and installations. Flø's works have been performed in a number of festivals, including DEAF (Dutch Electronic Arts festival, Rotterdam, the Netherlands), Synthèse (International Festival of electronic music and sonic art - Bourges, France), Ultima, Oslo and the Ibsen Festival, Oslo. He has represented Norway in Ars Acustica twice.



Opening of 'Forms of Modern  
Life: From the Archives of  
Guttorm Guttormsgaard'  
Office for Contemporary Art  
Norway  
Wednesday, 9 March  
Photo: OCA / Espen  
Hagestrand





Installation view of 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011  
Photo: OCA / Martin Johansen



Installation view of 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011  
Photo: OCA / Martin Johansen



Installation view of 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011  
Photo: OCA / Martin Johansen



Detail of Thomas Bewick  
*A History of British Birds Containing the History and Description of Land Birds, Vol. I* (1832) as part of 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011  
Photo: OCA / Martin Johansen



Detail of Thomas Bewick  
*A General History of Quadrupeds* (1790) as part of 'Forms of Modern Life: Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011  
Photo: OCA / Martin Johansen



Detail of Thomas Bewick  
*A History of British Birds Containing the History and Description of Land Birds, Vol. I* (1797) as part of 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011  
Photo: OCA / Martin Johansen



Detail of Thomas Bewick  
*A History of British Birds Containing the History and Description of Land Birds, Vol. I* (1805) as part of 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011  
Photo: OCA / Martin Johansen

# **Norway at the Venice Biennale:**

**‘The State of Things’  
and  
‘Beyond Death:  
Viral Discontents and  
Contemporary Notions  
about AIDS’**



Norway's representation at the 54th International Art Exhibition, La Biennale di Venezia, consisted of two programmes, running consecutively throughout 2011: 'The State of Things', a series of lectures by internationally renowned intellectuals in various cultural and academic institutions in Venice, and 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS', a teaching programme by artist Bjarne Melgaard at Università Iuav di Venezia.

### 'The State of Things'

In June 2011, Office for Contemporary Art Norway launched 'The State of Things' during the opening of La Biennale di Venezia, as Norway's official contribution to its 54th edition of the biennale. In lieu of an exhibition, OCA organised a series of public lectures by leading intellectuals, who were asked to offer their perspective on the state of things – in relation to the current state of Europe, a politics of resistance, immigration, diversity, human rights, capital, asylum and aesthetics. This programme aimed to reflect on the increasing social friction and intolerant atmosphere worldwide in respect to difference and complexity.

Reflecting upon the possibility that the image of a nation may in fact be defined by its internationalism, 'The State of Things' intended to project the image of Norway as a forward-looking country in cultural and political terms. The public lectures, given by internationally respected intellectuals tackled the 'state of things' of the day, drawing from the speakers' fields of activity and research, and from what they considered the intellectual and political priorities of today.

The programme begun in the opening days of the Biennale in June 2011, and continued until its closure six months later, in late November. It was organised by OCA and hosted by Venetian cultural and academic institutions, such as the Università Iuav di Venezia, the Istituto Veneto di Scienze, Lettere ed Arti, the Fondazione Querini Stampalia and the Università Ca' Foscari Venezia.

### PROGRAMME

**Wednesday, 1 June / 17:00**

**Speaker: Jacques Rancière**  
**Subject: *In What Time Do We Live?***

**Location: Istituto Veneto di Scienze, Lettere ed Arti, Campo Santo Stefano, San Marco 2842, Venice**

In this inaugural lecture that officially opened the lecture series 'The state of things' in Venice, Jacques Rancière argued that the state of things is always a state of time. Issues of domination and emancipation can be encapsulated in some basic questions: in what time do we live? To what form of historical evolution does our present belong? What futures does it open? From this point of view, this lecture analysed the paradigms of temporality that ground the dominant descriptions of our present, and the ways in which political action and artistic invention can reframe and disrupt them.

**Thursday, 2 June / 11:00**  
**Speaker: Leo Bersani**  
**Subject: *Illegitimacy***  
**Location: Istituto Veneto di Scienze, Lettere ed Arti, Campo Santo Stefano, San Marco 2842, Venice**

Bourdieu's lifelong work of exposing the hierarchical classifications by which the social order identifies and legitimises our social existence was the starting point for Bersani to address questions such as: 'To what degree might an effective resistance to oppressive social orders depend on our making ourselves unnamable? And to what extent does this in turn depend on our refusing to be socially, morally and sexually legitimated by the networks of power we inescapably inhabit?' With this lecture, titled *Illegitimacy*, Leo Bersani – referring to Bourdieu, Jean Genet and Todd Haynes's film *Safe* – attempted to examine strategies of negativity as pre-conditions for inventing what Michel Foucault called 'new relational modes'.

**Friday, 3 June / 10:00**  
**Speaker: Vandana Shiva**  
**Subject: *The War Against the Earth***  
**Location: Istituto Veneto di Scienze, Lettere ed Arti, Campo Santo Stefano, San Marco 2842, Venice**

Vandana Shiva, with this lecture, titled *The War Against the Earth* spoke about the dominant economy who myopically focuses on the working of the market, ignoring both nature's economy and the sustenance economy, on which it depends. In analysing the dominant growth model that ignores nature, Shiva founded the basis to name this a war against the Earth. Shiva spoke about this war, and proposed instead manners of making peace with the Earth through the notion of 'Earth democracy'. This notion was articulated through the concrete practices of Navdanya, the movement for biodiversity conservation and ecological agriculture. As Navdanya's experience shows, paradigms and practices that make peace with nature also address issues of poverty and hunger.

**Friday, 3 June / 11:00**  
**Speaker: Jan Egeland**  
**Subject: *Ten Lessons from Ten Peace Processes***  
**Location: Istituto Veneto di Scienze, Lettere ed Arti, Campo Santo Stefano, San Marco 2842, Venice**

On behalf of the Norwegian Government, the United Nations and several NGOs, Jan Egeland has been a facilitator or mediator in numerous peace efforts in the Middle East, Africa, Europe and Latin America. He was part of the team behind the secret Norwegian Channel between Israel and the PLO that led to the Oslo Accords in 1993, and was involved in the Guatemala Peace Accords in 1996. Although each war and conflict party is unique, there are some general lessons that can be drawn from every peace effort for the benefit of a more effective approach in the future. This lecture took such experience as the basis for ten hard-won lessons.

**Saturday, 4 June / 11:00**  
**Speaker: Fawaz A. Gerges**  
**Subject: *A Perfect Storm: An Arab Revolution in the Making?***  
**Location: Aula Magna, Università Iuav di Venezia, Tolentini, Santa Croce 191, Venice**

As the Arab revolutions are sweeping away autocrats in Tunisia, Egypt and elsewhere, the omnipotence of the Mukhabarat, or security-controlled state, appears to be crumbling. In particular, the inability of former President Hosni Mubarak's much-feared security apparatus to suppress protesters and retain the status quo signals the beginning of the fall of the Arab authoritarian wall. Against all odds, millions of Arabs – men and women – have taken to the streets and called for change and freedom, risking their lives. Emboldened, protesters are no longer satisfied with minor reforms. They are demanding substantive political change – restructuring of closed Arab societies along pluralistic lines. This lecture addressed the current prospects of a democratisation of the Arab world, challenging the pretence that Islam and Muslims are incompatible with democracy.

**Thursday, 30 June / 17:30**  
**Speaker: Eyal Weizman**  
**Subject: *Forensic Aesthetics***  
**Location: Aula Tafuri, Palazzo Badoer, Università Iuav di Venezia, Calle della Lacca, San Polo 2468, Venice**

The last decades of the twentieth century, often referred to as 'the era of the witness', were saturated with representation of testimonies of trauma – written, recorded, filmed archived and exhibited. This primacy of trauma as a site of history also lead to a depoliticised 'politics of compassion' apparent in the forums of transitional justice, truth commissions, human rights and humanitarianism. However, a recent shift of emphasis from human testimony to material forensics means that science has begun invading some of the legal and cultural grounds previously reserved for the speech of humans. Potentially, therefore, at its most extreme, new ways of using forensic science have blurred a previously held distinction: between evidence, when the law speaks of objects, and that of the witness, referring to subjects. Such shift has aesthetic, political and ethical implications, dangers and potentials that have been unpacked in this lecture.

**Wednesday, 7 September / 18:00**  
**Speaker: Judith Butler**  
**Subject: *The Politics of the Street and New Forms of Alliance***  
**Location: Fondazione Querini Stampalia, Campo Santa Maria Formosa, Castello 5252, Venice**

Judith Butler argued that although some have said that the politics of the street has been replaced by new media politics, it seems that the public sphere within which politics takes place has to be defined by a specific mode of bodies interacting with media. Hannah Arendt once argued that there could be no exercise of freedom without the creation of a 'space of appearance' and even 'a right to appear'. Butler answered to question such as, 'How do we understand those new forms of democratic insurgency that form alliances that are not in coalitional forms? And who is the embodied 'we' on the street transported through media, and yet in place and at risk?'

**Thursday, 8 September / 18:00**  
**Speaker: Franco Berardi**  
**Subject: *The 'Movimento Studentesco' and Pier Paolo Pasolini: A Misunderstanding***  
**Location: Laboratorio Occupato Morion, Salizada San Francesco della Vigna, Castello 2842, Venice**

In 1968 the relation between Pier Paolo Pasolini and the Student Movement in Italy was a troubled one. In the midst of the controversy, Pasolini was accused by the students of being a populist representative of a backward culture, nostalgic of a legendary pre-modern time. This paper argued that, from today's perspective, things seem different, and Pasolini can be understood not to have been looking to the past but to the distant future that is now our present: an age characterised by barbarianism and of ignorant aggressiveness. In the age of the television and financial dictatorship, reading Pasolini can be a way to retrace the genesis of Italy's present situation.

**Thursday, 20 October / 17:30**  
**Speaker: Saskia Sassen**  
**Subject: *When the Acute Challenges of Our Epoch Materialise in Cities***  
**Location: Aula Tafuri, Palazzo Badoer, Università Iuav di Venezia, Calle della Lacca, San Polo 2468, Venice**

Cities have long been sites for conflicts, including wars, racism, religious hatred and exclusion of the poor. And yet, while national states have historically responded by militarising conflict, cities have tended to triage conflict through commerce and civic activity. Major developments in the current global era signal that cities are losing this capacity, and becoming sites for a whole range of new types of conflicts, such as asymmetric war, urban violence and acute environmental challenges. Further, the dense and conflictive spaces of cities, overwhelmed by inequality and injustice, can become the sites for a variety of secondary, more anomic types of conflicts, from drug wars to the major environmental disasters looming in our immediate futures. All of these challenge the traditional commercial and civic capacity that has allowed cities to avoid war more often than not, when confronted with conflict, and to incorporate diversity of class, culture, religion and ethnicity.

**Thursday, 17 November / 18:00**  
**Speaker: T.J. Clark**  
**Subject: *The Experience of Defeat***

**Location: Auditorium Santa Margherita, Università Ca' Foscari Venezia, Campo Santa Margherita, Dorsoduro 3689, Venice**

Whether or not the present Restoration is invulnerable, the Left in advanced capitalist countries has lived for the past two decades looking failure square in the face. The disappearance of a Left alternative from the space of politics, or even from the space of political imagination, remains the great fact of our time. Taking its title from Christopher Hill's great study of radical writing after the English Civil War, this lecture was concerned, as part of that work, with the Left's sense of progress. It was asked what it could mean to a Left politics for it no longer to consider itself 'on the side of history' – not to imagine its task, in other words, as the realisation of the baulked potentials of capitalism and/or modernity, not to see its eventual victory written into the DNA of an economic order, not to posit some version of utopia, not, in a word, to 'have the future in its bones'. Is a Left with no future a contradiction in terms? If not the future, then what? Is it only the Right that can (imaginatively, politically) dispense with the myth of freedom in full possession of technics? What aims and imagery might there be for an 'un-modernity' to come?



'In What Time Do We Live?'  
A lecture by Jacques Rancière as part of the programme 'The State of Things', held at Istituto Veneto di Scienze, Lettere ed Arti, Venice / Wednesday, 1 June 2011  
Photo: Giulio Squillacciotti



**'Illegitimacy'**

A lecture by Leo Bersani as part of the programme 'The State of Things', held at Istituto Veneto di Scienze, Lettere ed Arti, Venice Thursday, 2 June 2011

Photo: Giulio Squillacciotti



**'The War Against the Earth'**

A lecture by Vandana Shiva as part of the programme 'The State of Things', held at Istituto Veneto di Scienze, Lettere ed Arti, Venice Friday, 3 June 2011

Photo: Giulio Squillacciotti



**'Ten Lessons from Ten Peace Processes'**

A lecture by Jan Egeland as part of the programme 'The State of Things', held at Istituto Veneto di Scienze, Lettere ed Arti, Venice Friday, 3 June 2011

Photo: Giulio Squillacciotti



**'A Perfect Storm: An Arab Revolution in the Making?'**

A lecture by Fawaz A. Gerges as part of the programme 'The State of Things', held at Università Iuav di Venezia

Saturday, 4 June 2011  
Photo: Giulio Squillacciotti



'Forensic Aesthetics'  
A lecture by Eyal Weizman as  
part of the programme 'The  
State of Things' held at  
Università Iuav di Venezia  
Thursday, 30 June 2011  
Photo: Andrea Avezzù



'The Politics of the Street  
and New Forms of Alliance?'  
A lecture by Judith Butler  
as part of the programme  
'The State of Things',  
held at Fondazione Querini  
Stampalia, Venice  
Wednesday, 7 September 2011  
Photo: Giulio Squillacciotti



'When the Acute Challenges  
of Our Epoch Materialise in  
Cities'  
A lecture by Saskia Sassen  
as part of the programme  
'The State of Things',  
held at Università Iuav di  
Venezia  
Thursday, 20 October 2011  
Photo: Giulio Squillacciotti



'The "Movimento Studentesco"  
and Pier Paolo Pasolini: A  
Misunderstanding'  
A lecture by Franco Berardi  
as part of the programme  
'The State of Things', held  
at Laboratorio Occupato  
Morion, Venice  
Thursday, 8 September 2011  
Photo: Giulio Squillacciotti



'The Experience of Defeat'  
A lecture by T.J. Clark as part of the programme 'The State of Things', held at Auditorium Santa Margherita, Venice  
Thursday, 17 November 2011  
Photo: Giulio Squillacciotti

**'Beyond Death: Viral Discontents and Contemporary Notions about AIDS'**, a postgraduate programme led by Bjarne Melgaard at the Faculty of Design and Arts, Università Iuav di Venezia, Venice  
14 February–13 May 2011

The Office for Contemporary Art Norway (OCA), as commissioner of Norway's representation at the 54th International Art Exhibition of La Biennale di Venezia, organised 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS', a postgraduate programme led by Bjarne Melgaard at the Faculty of Design and Arts, Università IUAV di Venezia, Venice. Running from 14 February to 13 May, 'Beyond Death' consisted of a series of lectures and workshops, organised and taught by Melgaard as Guest Professor, looking at the history and present of the AIDS crisis, and its reflection within contemporary art and discourse.

The course examined how AIDS has become a key lens through which to investigate some of the key transformations affecting the world today, especially in relation to identity formation, the use of violence and the possibility of collective action. This was done through the close study of the work and ideas of a series of thinkers, writers and artists – including Leo Bersani, the Black Panthers, Douglas Crimp, Guillaume Dustan, Hervé Guibert, Eve Kosofsky Sedgwick, Guy Hocquenghem, Chris Kraus, Tiqqun and David Wojnarowicz. The course also included the participation of Leo Bersani as Guest Lecturer.

The programme was followed by Paola Angelini, Michelangelo Corsaro, Cecilia Divizia, Elisa Fantin, Marco Fellini, Corinne Mazzoli, Nicole Moserle, Beatrice Piva, Valeria Romagnini Solfato, Valentina Roselli, Alessio Sacchetto and Davide Spillari.

As part of the course, each of the students developed a project under the supervision of Melgaard, and produced a written thesis about specific topics. The projects were included in 'Baton Sinister', an exhibition that Melgaard, in collaboration with the students, organised at Palazzo Contarini Corfù, Dorsoduro 1057, Venice. The exhibition included a series of artworks, events and displays, all of which emerged from the lectures, workshops and seminars from the course. 'Baton Sinister' was on view from 2–30 June 2011.

#### **About the artist**

Bjarne Melgaard (b.1967, Sydney, Australia, lives and works in New York, NY, USA) is a Norwegian artist whose work has been widely exhibited internationally for over two decades. He studied at the Rijksacademie in Amsterdam from 1991 to 1992 and at the Jan van Eyck Academie in Maastricht from 1992 to 1993, and has taken part in large-scale group exhibitions such as the 5th Biennale de Lyon (2000), Manifesta 2 in Maastricht and the 24th Bienal de São Paulo (both 1998). His work has been the subject of solo exhibitions at public institutions such as de Appel, Amsterdam, Bergen Kunstmuseum, Bergen and Astrup Fearnley Museum of Modern Art, Oslo (all 2010), Bergen Kunsthall, Bergen (2003), and MARTa Herford, Herford

and Galleria d'Arte Moderna, Bologna (both 2002); and at commercial galleries in New York (Green Naftali, 2010 and 2008), Vienna (Galerie Krinzinger, 2008 and 2006), and Berlin (Guido W. Baudach, 2008 and 2006).

#### **About the organisers**

Norway's representation in Venice for the 54th International Art Exhibition, La Biennale di Venezia, in 2011 was commissioned by the Office for Contemporary Art Norway and organised by its director, Marta Kuzma and OCA's associate curator, Pablo Lafuente, together with Peter Osborne, director of the Centre for Research in Modern European Philosophy at Kingston University in London. The teaching programme was developed at the invitation of and in cooperation with Angela Vettese, Director of the Graduate Programme of Visual Arts, Università Iuav di Venezia.





BJARNE MELGAARD  
The postgraduate programme 'Beyond Death: Viral Discontents and Contemporary Notions about AIDS' led by Bjarne Melgaard at the Faculty of Design and Arts, Università Iuav di Venezia (2011) / Photo: Miriam Haile / Courtesy of the Artist

BJARNE MELGAARD  
Installation view of 'Baton Sinister' (2011) at Palazzo Contarini Corfù, Venice / Installation with video, paintings, drawings / Courtesy of the Artist / Photo: Giulio Squillacciotti

**Touring Project:  
'Nasreen Mohamedi:  
Notes - Reflections on Indian  
Modernism (Part 1)'**

The Office for Contemporary Art Norway presented in 2009 the first solo exhibition in Europe of Nasreen Mohamedi, as part of a wider programme tracing alternative modernisms. Mohamedi (1937-1990) is regarded as one of the most important Indian artists of her generation, and her paintings, drawings and photographs, produced from the early 1960s to the late 1980s, constitute a key body of work within the modernist canon.

This exhibition, curated by Suman Gopinath and Grant Watson, brought together for the first time Mohamedi's rarely seen drawings, paintings and photographs with unique archival material from her studio, and provided the occasion to further position her practice both within the history of Indian art and in relation to an international avant-garde. Previous exhibitions of her work include the Third Indian Triennale (New Delhi, India, 1975), Jehangir Art Gallery (Mumbai, India, 1991), 'Drawing Space: Contemporary Indian Drawing', inIVA (London, UK, 2000), 'Nasreen Mohamedi: Lines among Lines', The Drawing Center (New York, USA, 2005), documenta 12 (Kassel, Germany, 2007) and 'Nasreen Mohamedi: The Grid Unplugged', Talwar Gallery (New York, 2008). The exhibition included important loans from the Sikander family, Mumbai, India, the Glenbarra Art Museum Collection, Japan, and Chemould Prescott Road, Mumbai, India.

The exhibition, initiated by OCA, was on view at the Office for Contemporary Art Norway from 6 March to 20 June 2009 and toured in European venues throughout 2009–2011, closing with the last hosting institution, the Wiels Art Centre in Brussels, Belgium 26 May to 14 August 2011.

A complete list of the hosting venues and dates include:

Office for Contemporary Art Norway, Oslo, Norway  
6 March–20 June 2009  
Milton Keynes Gallery, Milton Keynes, UK  
The 5 September–15 November  
Lunds Konsthall, Lund, Sweden  
27 November 2009–24 January 2010  
Kunsthalle Basel, Basel, Switzerland  
7 February–4 April 2010  
Culturgest, Lisbon, Portugal  
28 May–29 August 2010  
The Academy of Visual Art Leipzig, Germany  
10–29 January 2011  
Wiels Art Centre, Brussels, Belgium  
26 May–14 August 2011

'Nasreen Mohamedi: Notes - Reflections on Indian Modernism (Part 1)' was part of 'Reflections on Indian Modernism', a comprehensive programme of public projects and residencies organised by Gopinath and Watson for OCA and CoLab Art & Architecture, Bangalore, India. This programme aimed to revisit recent Indian art history, recuperating legacies of avant-garde practice and archiving lesser-known bodies of work that slip between genres and schools.

### About Nasreen Mohamedi

Nasreen Mohamedi (1937–1990) occupies a unique position within Indian art history and the history of international modernism. Born in Karachi, she moved to Mumbai as a child, and travelled abroad to study – in London at Saint Martin's School of Art (1954–57) and in Paris on a scholarship from the French government. After her return to India in 1972, she settled in Baroda, where she became a teacher in the prestigious Faculty of Fine Arts, MS University; her colleagues there included many notable artists of the time.

In Baroda, Mohamedi produced what have come to be seen as her classic works: small-scale, abstract geometric drawings, painstakingly composed using pencil and pen – working with the grid and deviating from it with the use of diagonal lines. Virtually alone amongst her peers in India, who generally favoured a figurative narrative style, her lineage can be traced back to an earlier generation of Indian artists engaged with abstraction, such as V.S. Gaitonde.

Other parallels for her practice can be drawn with works on paper by Agnes Martin, or with the utopian abstraction of Kazimir Malevich and the Suprematists, whom she admired greatly. Despite Mohamedi's cosmopolitanism, her work also reflects her identity as a female Indian artist working during the second half of the twentieth century, as the subcontinent, its landscapes, urban centres and Islamic heritage are often intimated in her work, particularly her photographs.

### About Mohamedi's Work

Mohamedi worked in various media, including drawing, painting and photography. Her works, produced from the time of her studies until her death in 1990, are rarely dated, but fall roughly into three different periods. Her early works, which include watercolour and ink on paper, oil on canvas, collage and lithography, are lyrical and semi-abstract. Influenced in part by Japanese calligraphy, they often suggest plant life or landscapes with trees.

In the 1970s Mohamedi moved closer to abstraction, and by the end of the decade she was producing serial works based on the grid on square sheets of paper, which have become a hallmark of her practice. By then she had stopped using paint wash, and constructed her compositions by means of lines rendered in pen and ink, using technical drawing equipment.

During the final phase of her work in the 1980s, Mohamedi abandoned the grid, and began to compose geometric shapes, including combinations of diagonal lines, triangles and spheres, which were suspended within an empty ground. Throughout her career, Mohamedi consistently produced photographs as a visual record of the places she visited. Although she never regarded them as works in their own right, today these spare black-and-white shots of architecture – including Le Corbusier's Chandigarh or the Moghul city of Fatehpur Sikri – desert landscapes and experimental Rayogrammes constitute a key part of her oeuvre. While her photographs provide insights into the world which she inhabited, her diaries, filled with reflections on her work and her personal life, attest to the link between her struggle for equilibrium and a disciplined commitment to her practice.

The ephemera from her studio, which includes calendars, letters from the Arabic alphabet and magazine cuttings, along with notations, sketches and photographic experiments, reveal her working process and the way she developed a language that is both visual and conceptual.

#### About the Guest Curators

Suman Gopinath is a curator and founder director of Colab Art & Architecture based in Bangalore, India (2005). She worked in a private gallery for many years and studied at Goldsmiths, University of London, UK, before setting up Colab. Suman has collaborated with Grant Watson and Anshuman Dasgupta on the exhibition 'Santhal Family: Positions around an Indian Sculpture', MuHKA – Museum of Contemporary Art, Antwerp, Belgium (2008)

Grant Watson coordinates Iniva's research programme and publications, and is also involved with exhibitions. Until April 2010 he was Projects Curator at MuHKA, Antwerp, where he was involved in curating exhibitions and artist projects at the museum. Grant Watson was Visiting Curator for documenta 12 where he researched the participation of contemporary Indian artists in the exhibition. He studied Curating and Visual Cultures at Goldsmiths College London.

Gopinath and Watson have been collaborating on exhibitions of modern and contemporary Indian art since 1999.

#### Acknowledgements

The Office for Contemporary Art Norway expresses its sincere appreciation to the curators – Suman Gopinath and Grant Watson who conceived of this unique project and who further contribute to the developing cooperation with the institution. Further thanks on the part of the institution and the curators are expressed to the collectors and lenders who made it possible to organise this first retrospective on Nasreen Mohamedi's work in Europe including Shrileka Sikander and family, Masanori Fukuoka, Shireen Gandy, Shreyas Karle & Himali, Mortimer Chatterjee & Tara Lal, Roshini Vadehra, Arun Vadehra & Vidya Shivadas and Amina Patel. OCA further appreciates the support from its Board and founders, especially the support provided by O3-funds from the Norwegian Ministry of Foreign Affairs.

#### Exhibition venues – Attendance

Office for Contemporary Art Norway,  
Oslo, Norway  
1387  
Milton Keynes Gallery, Milton Keynes,  
UK  
3948  
Lunds Konsthall, Lund, Sweden  
9459  
Kunsthalle Basel, Basel, Switzerland  
2517  
Culturgest, Lisbon, Portugal  
3017  
The Academy of Visual Art Leipzig,  
Germany  
450  
Wiels Art Centre, Brussels, Belgium  
4656

Total: 25434



Installation views of 'Nasreen Mohamedi: Notes - Reflections on Indian Modernism (Part 1)' at The Academy of Visual Art Leipzig, Germany

# OCA in the Press



Installation views of  
'Nasreen Mohamedi: Notes -  
Reflections on Indian  
Modernism (Part 1)' at  
Wiels Art Centre, Brussels,  
Belgium

In 2011 projects granted International Support from the Office for Contemporary Art Norway received 44 significant mentions within the international press. Press coverage of group exhibitions and biennials included the 8th Shanghai Biennial, which saw the participation of the Norwegian artist-group Verdensteatret, AK Dolven within the Folkstone Triennial, Kaja Leijon in 'Monitoring 2010', Kassel, as well as the participation of Ida Ekblad in 'ILLUMInations', as part of the main exhibition of the 54th edition of the Venice Biennale curated by its Director Bice Curiger. Reviews of solo exhibitions included Elmgreen & Dragset at ZKM Museum, Karlsruhe, Knut Åsdam at Depo Istanbul and Gardar Eide Einarsson at Bonniers Konsthall, Stockholm.

Norwegian Press coverage of the Office for Contemporary Art Norway measured 102 mentions in 2011, a majority of which concerned the exhibition 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' and the official Norwegian participation within the 54th International Art Exhibition, La Biennale di Venezia, with the extensive lecture series 'The State of Things'.

International Press mentioned the Office for Contemporary Art Norway 36 times, especially in relation to 'The State of Things' and to Bjarne Melgaard's teaching programme 'Beyond death: Viral Discontents and Contemporary notions about AIDS' at Università luav di Venezia, and to the following exhibition 'Baton Sinister'. 'Baton Sinister', consisting of works by Melgaard and his students, attracted a significant amount of interest both nationally and internationally, including a comprehensive review in The New York Times. The exhibition was also reviewed by Jerry Saltz for the New York Observer and highlighted by several critics in Artforum in the lists 'Best of 2011.'

#### Selected International Press 2011

Ursula Maria Probst, 'Ein Biennale in 5 akten – 8. Shanghai Biennale', *Kunstforum*, 1 February 2011  
 A.Di G. 'Testimonianze Rom e la Norvegia politica', *Il Manifesto*, 31 May 2011  
 Jacqueline Davies 'Gardar Eide Einarsson', *Artforum*, 24 April 2011  
 Roberta Smith, 'Artists Decorate Palazzo, and Vice Versa', *The New York Times*, 9 June 2011  
 Paul Teasdale, 'Postcards from Venice', *Frieze*, 9 June 2011  
 Marinella Venanzi, 'Fare jogging sul carrarmato americano', *Domenica de Il Sole 24 Ore*, 8 August 2011  
 John Kelsey, 'The Ignorant Schoolmaster', *Artforum*, September 2011  
 Max Delany, 'Reflections on "Illuminations": The 54<sup>th</sup> Venice Biennale', *Art & Australia*, 2 September 2011  
 Andrew Russeth, 'The Fall of Relational Aesthetics', *The New York Observer*, 15 September 2011  
 Esperanza Rosales, 'Going north', *Spike Quarterly*, September 2011  
 'The State of Things – Saskia Sassen', *Abitare*, 17 October 2011  
 'A Virtual Biennale – Norway', *Line Magazine*, 17 October 2011  
 Claudia Faraone, 'The challenges of our time in the city', *Domus*, 17 November 2011  
 'Whatever Happened to Sex in Scandinavia', *Artterritory*, 2 December 2011  
 Scott Rothkopf, 'Best of 2011', *Artforum*, December 2011  
 Matthew Higgs, 'Best of 2011', *Artforum*, December 2011  
 Jerry Salz, 'The Year in Art', *New York Magazine*, 4 December 2011  
 Dan Duray, 'Goodwill Towards Men at Artists Space on Friday', *Gallerist.ny*, 8 December 2011

Roberta Smith, 'Art gets bigger but not necessarily better', *International Herald Tribune*, 17-18 December 2011  
 Holland Cotter, 'Complacency butts up against game changers', *The New York Times*, 16 December 2011

**Selected National Press 2011**

- Lars Korff Lofthus, 'Reise ut av landet', *Billedkunst No. 1*, 2011
- 'Trondhjemmer i Tate Modern', *Adresseavisen*, 12 February 2011
- Arve Rød, 'Ut av arkivskapet', *Dagens Næringsliv*, 12 March 2011
- Kjetil Røed, 'Tydelig om bøker og kunst', *Aftenposten*, 15 March 2011
- Tom Inge Andersen, 'Først Harstad, så Manhattan', 24 March 2011
- Line Ulekleiv, 'Fingeravtrykk i modernitetens bokmarg', *Kunstkritikk*, 1 April 2011
- Peter Amdam, 'Vi har løfter å holde', *Kunstkritikk*, 5 April 2011
- Erlend Hamner, 'Stillhet = død', *Dagbladet*, 28 April 2011
- Olav André Manum, 'Med kunst som verktøy mot hiv og aids', *Positiv*, June 2011
- André Gali, 'Samtidskunst som opplyser', *Kunstforum*, 6 June 2011
- Lotte Sandberg, 'Alle viser seg frem – Norge sparer', *Aftenposten*, 4 June 2011
- Ida Karine Gullvik, 'Å improvisere i Betong', *Klassekampen*, 4 June 2011
- Øystein Hauge, 'Å stirre på kunst i Venezia', *Bergens Tidende*, 6 June 2011
- Mona Pahle Bjerke, 'Tidens puls', *NRK Kultur*, 19 July 2011
- Lillian Bikset, 'Norge, avdeling Venezia', *Dagbladet*, 27 August 2011
- Geir Haraldseth, 'Øko på OCA', *Kunstkritikk*, 9 September 2011
- Terese Søgard, 'Norsk kunst på Documenta', *Billedkunst No. 5*, 2011
- Kjetil Røed, 'Collaterali eventi', *Vinduet*, October 2011

- Kjetil Lyche and Linus Sundahl-Djerf, 'Venezia-suksess som agn', *Dagens Næringsliv*, 6 October 2011
- Børrea Schau-Larsen, 'Første norske bidrag på 20 år', *Dagens Næringsliv*, 2 November 2011
- Heidi Taksdal Skjeseth, 'Norsk-dansk kunstsatire i New York', *Dagsavisen*, 4 November 2011
- Håkon Gundersen, 'Samtale i de høyere luftlag', *Morgenbladet*, 4 November 2011
- Jonas Ekeberg, 'Kulturministeren uttykte sette til OCA', *Kunstkritikk*, 17 November
- Johanne Nordby Wernø, 'Sex og smorgasbord', *Dagbladet*, 27 December 2011

**Kunstkritikk**

**Norsk kunstvir i Brussel**

Av Kjetil Røed

Et av de viktigste spørsmålene som står foran oss i Brussel blir å se på kunst som en del av den norske kulturscene i tillegg til den som er en del av den lokale kunstscenen.

13. oktober 2011  
Line Ulekleiv  
The Alphabet and Other  
Printings på  
arrangementet til  
Werk Contemporary  
Art Center i København  
med temaet  
KUNSTEN I BRUSSEL  
13. oktober 2011  
2011 har vært et  
spesialt år for norsk  
kunst i Brussel.



Det nye kunsthuset i Brussel, OCA, som er et av de viktigste spørsmålene som står foran oss i Brussel.

Samtidig er det viktig å se på kunst som en del av den norske kulturscene i tillegg til den som er en del av den lokale kunstscenen. Dette er et viktig spørsmål som står foran oss i Brussel. Det er viktig å se på kunst som en del av den norske kulturscene i tillegg til den som er en del av den lokale kunstscenen.

**barnefilm**

**Bestemors salmer blir jazz**

**Anne**

**Trondhjemmer i Tate Modern**

**Salongfågelvildt ut å tenke på - Inge Kløne**



Salongfågelvildt ut å tenke på - Inge Kløne. Dette er et viktig spørsmål som står foran oss i Brussel. Det er viktig å se på kunst som en del av den norske kulturscene i tillegg til den som er en del av den lokale kunstscenen.

**LIBERTY OR DEATH**



**Gardar Eide Inarsson: Power has a fragrance**

Power has a fragrance. Dette er et viktig spørsmål som står foran oss i Brussel. Det er viktig å se på kunst som en del av den norske kulturscene i tillegg til den som er en del av den lokale kunstscenen.



# Først Harstad, så Manhattan

**Manhattan** er en fantastisk utstilling som viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson. Utstillingen er en del av en større utstilling som også inkluderer hennes verk 'Power has a fragrance'.

**Manhattan** er en fantastisk utstilling som viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson. Utstillingen er en del av en større utstilling som også inkluderer hennes verk 'Power has a fragrance'.

**Sjelden kunstsamling til utlandet**

Den norske kunstsamlingen til utlandet er sjelden. Dette er en utstilling som viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.



## Alle viser seg frem – Norge sparer

**Alle viser seg frem** – Norge sparer. Dette er en utstilling som viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.



Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

**e-flux**

WELLS Contemporary Art Centre

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

**Startingsmøte om kunst**

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

Artskrevet



Gerdie Eide Einarsson, Don't Believe Anything You Hear, 2012

## Konst från Flashback

Norsk kunst nede med undergroundkulturen

**Gerdie Eide Einarsson** og hans kunstneriske arbeid er en del av en større utstilling som også inkluderer hennes verk 'Power has a fragrance'.

**Power has a fragrance** er en utstilling som viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

**Konst**

**Power has a fragrance**

Gerdie Eide Einarsson

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

## Kunstkritikk

Vi har leter å holde



**Vi har leter å holde** er en utstilling som viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

**WIRE**

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.



**Boikott Kri**

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

**Kunstkritikk**

**Francis Berardi på OCA**

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.

Utstillingen viser et utvalg av kunstverk fra den amerikanske kunstneren Gerdie Eide Einarsson.





Ut i lyset

Før møtet opplysningsvesenlig... ut i lyset... ut i lyset...

UPTIL 10 ANNEKSTREK

Et budsjett på 10 millioner... ut i lyset... ut i lyset...

REKORD

Et rekordantall kunstnerer... ut i lyset... ut i lyset...

ANNAKSTREK

Et rekordantall kunstnerer... ut i lyset... ut i lyset...



# Ung norsk kunstner i Venezia

Stengt uter bekk på egen... uter bekk på egen... uter bekk på egen...

**VENEZIANENNALEN**

Et rekordantall kunstnerer... uter bekk på egen... uter bekk på egen...



20 Kultur

Samtidskunstens mekka

Et uter bekk på egen... uter bekk på egen... uter bekk på egen...



Fare jogging sul carrarmato americano

Et uter bekk på egen... uter bekk på egen... uter bekk på egen...

ICARUS

Et uter bekk på egen... uter bekk på egen... uter bekk på egen...

SHIRTLESS BJARNE MELGAARD

Et uter bekk på egen... uter bekk på egen... uter bekk på egen...

## Goodwill Towards Men at Artists Space on Friday

By Dan Peary, [ArtistsSpace.org](#)



A gift from the Art.

Part of the holiday spirit passed the Artists Space Art Friday for a viewing of Robert Rauschenberg's 1962 film Christmas on Earth, a feature-length, stop-action work that tells the tale of a scientist who discovers the true meaning of the birth of our sector. And today? It's 20 minutes of footage from an egg, and originally released at the Factory under its unimpeachable (Stokes and Clark).

The film was shown to mark the release of a book called *Whatever Happened to Sex in Scandinavia?* a collection of essays on the sport of an Oslo exhibition and nearby series in 2008 that aimed to examine the confluence of sex, politics and art in the 1960s and '70s. The book party is held around the lights as guests feasted on evening plates, sharing stories. The national heritage of Scandinavia, and Central, the national heritage of pornography, problems are.

"The sex was excellent," began James Mollis, in his opening remarks. It wasn't the first question—the Museum's program director, David Huxford, to whom the book is dedicated—but the room fell silent for a moment. Mollis, the filmmaker's experimental film director, and co-founder of the Anthology Film Archives, guided Rauschenberg's work after she came to work for him. It did in a major league, and was her main job with the museum's work after she withdrew from it in her later years, and then in 2008. "The sex is some juvenile cartoon. Sexism. Supported by actual police."

The sex is shown on two different projects, one projecting a giant water image, the other projecting a smaller, complexly different scene inside the first. The other man often showed an abstract scene—longer links, day—while the other has showed every in sleep focus—the partial body parts of the original participants, and the occasional act of penetration. These opening the projection found different lighting gets over the images in accordance with the first's screening instructions, and occasionally triggered their seats in the room. (It's the work, but it's unimpeachable.)



10 12 TENMAG

## TENMAG

10 12 TENMAG



### ¿QUÉ FUE DEL SEXO EN ESCANDINAVIA?

Escandinavia, 1960-1970



Este libro es una recopilación de ensayos que se publicaron en un libro de arte en Oslo en 2008 que buscó examinar la confluencia de sexo, política y arte en los años 60 y 70. El libro se muestra en un espacio de exhibición y una serie de obras de arte en 2011. El libro es una recopilación de ensayos que se publicaron en un libro de arte en Oslo en 2008 que buscó examinar la confluencia de sexo, política y arte en los años 60 y 70. El libro se muestra en un espacio de exhibición y una serie de obras de arte en 2011.

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STREETFACE

10 12 TENMAG

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Den nye bok bar ha bred appell, men «**WHATEVER HAPPENED TO SEX IN SCANDINAVIA?**» er i det publikumsveneri fra Office for Contemporary Art (OCA): populære ville de ikke greid å være om de så forsøkte.



Denne samlingen kan legge beslag på den ganske romjul for enhver med sans for politiske lesninger av vår popkulturhistorie.



## Sex og smorgasbord



Denne samlingen kan legge beslag på den ganske romjul for enhver med sans for politiske lesninger av vår popkulturhistorie.

## “Whatever Happened to Sex in Scandinavia?”



ArtistsSpace.org  
10/12/2011

Grønne "Whatever Happened to Sex in Scandinavia?"  
Artists Space, New York, 2. desember, 2011  
OCA, Oslo, 14. desember, 2011

Tilgjeli 1960, gull 24. ASV president, konservativt fanga politikk Oslo D. Einnhamsar noddoli illustrja Skandinavia ká "socialisma, upjardindis, pánirvís og Zvindra gilda sála dótla", "plovvior" klát art Eihanda Monda litgráflja "Madonna" (1892/1992).

Whatever Happened to Sex in Scandinavia? is Norwegian artist Laila Mettig's 2011 book (OCA) veidota starptastiko instiði un publiko passikomu sritja. 2. desember Artists Space teipja Njujorki notlek klaji listata tala paha nosakama hestofnitijs Whatever Happened to Sex in Scandinavia? presentetja, kas veltja erofiskis mikolas hana apovianai un seksualitatis rrvellitjai Skandinavia 20. gadianta 60. un 70. gada. Sovklat, OCA biraji Oslo grónata tija presentita 14. desember.



frieze

Home News Features Reviews Exhibitions

2012 Fall Review: Triennial



...the most significant feature of the triennial is the way it has brought together a wide range of international artists, many of whom are relatively unknown in the UK. This is a real opportunity to see some of the best contemporary art from around the world in one place.

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Der Klang der Glocke

Das neue Programm ist ein...  
 ...die Klangwelt der Glocke...  
 ...die Klangwelt der Glocke...  
 ...die Klangwelt der Glocke...

Einsame Menschen

...die Einsamkeit...  
 ...die Einsamkeit...  
 ...die Einsamkeit...

ARTINFO



...die Kunst...  
 ...die Kunst...  
 ...die Kunst...

OWI Online World

Home News Features Reviews Exhibitions

'Dopo' 2 moderni film di kangaroo



...the most significant feature of the triennial is the way it has brought together a wide range of international artists, many of whom are relatively unknown in the UK. This is a real opportunity to see some of the best contemporary art from around the world in one place.

bringer pulls

Med performance til Havana



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ARTKRIKTOY

News Art Market Reviews Galleries Artists Lifestyle Essays Exhibitions

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9 Things to Do in New York's Art World Before Nov. 14

- Monday, November 7**  
**Opening: "Gerbeille" at Lazenby & Dayan**  
 Center and artist Alex Gigante has put together an show built around the concept of gerbeille paintings and has managed to assemble an impressive collection of art from artists as Richard Attalwager, Lucie...  
 Lazenby & Dayan, 14 East 75th Street, New York, 8-9 p.m.
- Monday, November 7**  
**Opening: "The Dwarves, The Parents," at Hauser & Wirth**  
 The artist's new work addresses the fairy tale of Snow White, and the Disney film based on it, revisiting territory he explored in his last show at Hauser & Wirth in New York, in 2006. Get ready for dwarves "with one jagged, seven-dangling-the-facial-phallus, and bodies dilapidated and bulged," according to the press release. - S.D.  
 Hauser & Wirth, 21 East 86th Street, New York, 6-8 p.m.
- Monday, November 7**  
**Book Launch: "Of Wolves, Cliche of Animals," at Paul Kasmin Gallery**  
 (Note: Paul Kasmin Gallery has rescheduled the event for Nov. 27, 8-9 p.m.) Dealer Paul Kasmin inaugurates his new gallery space—the former home of the Shapiro & Sigmund—with the launch of a new book by Chinese artist and designer Xu Wang. - S.D.  
 Paul Kasmin Gallery, 12 East 25th Street, New York, 6-7 p.m.

Kunstkritikk

The Art Newspaper

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Öko på OCA



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**Ikke nok med store ord**

Derfor er jeg ikke en af de mange afslappede mennesker, som det er så let at være, og derfor er jeg heller ikke en af de mange afslappede mennesker, som det er så let at være.

**2 kultur&sport**

**Tabu i talende motiv**

Derfor er jeg ikke en af de mange afslappede mennesker, som det er så let at være, og derfor er jeg heller ikke en af de mange afslappede mennesker, som det er så let at være.

**STYR I UTVARINGSREDE!**

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**Ideer**

**Stillhet = død**

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**POSITIV**

**Kjære Melgaard**

**Med kunst som verktoy mot hiv og aids**

En ny epidemil på gang?

Et av utfordringene med å bli sero-negativ?

Minne er viktig!

**Kunstkritikk**

**Ti spørsmål: Bjarne Melgaard**

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**Art & Design**

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**Kåres til vinneren**

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Artists Decorate Palazzos, and Vice Versa



An exhibition by Karla Black of Scotland stretches across several rooms of a Venetian palazzo, above. Urs Fischer's wax-moldle sculptures in the Biennale's main survey, "Illuminations," below left, are closely melting. Spanne Melgaard and local university students created a work on AEDS and militant queerness, below right.



ROBERTA SMITH

ART REVIEW

Farther Afield

There is less score to be seen beyond the borders of the Biennale proper. Among the off-site regional pavilions I recommend Karla Black's colorful armature installations at Scotland's, spread through a floor of a palazzo near the Piazza dei Santi Giovanni e Paolo, that involves richly colored blocks of soap and drawings of dirt, and nearby at Mexico's

entry, Melissa Smith's intriguing exhibition, which includes "After Stadium," Malcolme David, a rolling video involving crowds of people in a sports arena making images with placards.

Again and again come reminders that few things matter a work of recent art more than its being installed in the relatively un-touched rooms of a 16th- or 17th-century palazzo overlooking the Grand Canal. The American man-nervor Barry X Ball, heir to Mies-van-van-van's princeling banis, will never look more credible than he does among the wonders of the Ca' Bizzocconi, one of Venice's great palazzo residences, not

far away "Venice in Venice," a raging exhibition of California art mounted by the art dealer Tim Nye and the independent curator Jacqueline Moe, offered the sight of Larry Bell's smoky glass boxes in a small room lined with ancient mirrors, varnished and similarly sticky.

Germano Celant's installation of work from the collection of Marco Piretti and her husband, Paolo Borelli, in the nearby Ca' Corner della Regina, is a brilliant mixing of old spaces and relatively new art ranging from Donald Judd and Lucio Fontana to Jeff Koons and Francesco Vezzoli.

And at the Palazzo Contarini Zucchi near the Accademia Bridge, Spanne Melgaard and students from the Università IUAV de Venezia have orchestrated "Baton Rouge," a vehement update on the AIDS crisis and militant queerness that fills the entire piano nobile with paintings, posters, and graffiti installations, albeit only through June 20. Mr. Melgaard's contribution to the ensemble has an extravagance and fury that is unmatched anywhere else in Venice's dazzling, dizzying plenty of art.





Fuori e dentro la Biennale

Tutti dicono i loro più

Fuori e dentro la Biennale



**AFTONBLADET**

**Norge - redan en vinnare i Venedig**

Thomas Aaton, som har vunnit priset för bästa nordiska utställning i Venedig, har fått utmärkelsen "Årets utställning" av Aftonbladet.

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**Konseptuelt og dekorativt**

Norske kontraster

APRIL 2014

**IN TOUR ■ NON SOLO ARTE ■**

# Testimonianze Rom e la Norvegia politica

di A. Di Ge.

**U**n giro per i padiglioni nazionali dei vari paesi è altamente consigliabile per disincroscarsi dalla sindrome del critico che trotterella «fuori dal mondo» col tacchino pieno zeppo di appunti inutili. Ci si può entrare invece in quel mondo e da diverse porte spalancate dagli artisti e intellettuali. In particolare ce n'è uno di padiglione che fa parte degli eventi collaterali della Biennale e che sarebbe meglio non saltare nella visita in Laguna. *Call the witness* è infatti un progetto per un **Padiglione Rom**, voluto dalla **Open Society Foundations** e la **Rak di Utrecht**.

Ha conquistato il suo spazio (Palazzo Zorzi, ufficio Unesco di Venezia) e promette di essere un *work in progress* in cui la mostra si evolverà giorno dopo giorno nel corso di conferenze, testimonianze, opere, performance. Attraverso i loro lavori, gli autori Rom potranno raccontare le loro comunità e la loro storia, spesso dolorosa, di integrazione ed emarginazione quando non proprio di deportazione. Fra i suoi attivisti segnaliamo: Thomas Aaton (docente di studi Rom in Inghilterra), Milutin Jovanovic (regista e produttore serbo), Ferdinand Koci (artista, Gb), Hutchinson Lee (artista, Canada), Hedina Tahirovic Sijerac (artista, Bosnia Erzegovina), Aernout Mik (artista, Paesi Bassi), Stalker/On (collettivo d'arte e architettura, Italia), Mona Vatamanu (artista, Romania).

Da inserire nel tour - questa volta ai Giardini - il **Padiglione Norvegia** - che non più unito nella dizione «paesi nordici» ha preso una sua strada. *The State of things* è il

**Call the witness**

Although it's still relatively new, the *Call the witness* project is the first national representation of the Rom people in the Venice Biennale. It is a project that is still in progress and will evolve over time. The project is a collaboration between the Open Society Foundations and the Rak of Utrecht.

**KUNST**

**Konseptuelt og dekorativt**

Norske kontraster

APRIL 2014





# Key Figures 2011



The challenges of our time in the city

How can we build a more resilient future for our city in the face of the challenges of our time in the city?

As a result of the challenges of our time in the city, the city is facing a number of challenges. These include the need to build a more resilient future for our city in the face of the challenges of our time in the city.

The challenges of our time in the city are a result of the challenges of our time in the city. These include the need to build a more resilient future for our city in the face of the challenges of our time in the city.

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City: \_\_\_\_\_  
Country: \_\_\_\_\_



The challenges of our time in the city are a result of the challenges of our time in the city. These include the need to build a more resilient future for our city in the face of the challenges of our time in the city.



The State of Things is a report that provides a comprehensive overview of the current state of the city. It covers a wide range of issues, from the economy to the environment, and offers a range of recommendations for how to address these challenges.

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**Key Figures & Comments**

<b>Income</b>	<b>2011</b>	<b>2010</b>
Ministry of Culture	11.216.000	10.878.000
Ministry of Foreign Affairs	5.692.529	6.305.547
Foundation Fritt Ord	250.000	100.000
Other contribution KUD	448.796	286.422
Other income	148.088	379.324
<b>Total</b>	<b>17.755.413</b>	<b>17.949.293</b>

**Expenses**

Salaries/fees	5.196.129	4.893.969
Projects/biennales/applications	7.962.970	7.949.964
Rent, administration, office	5.349.952	5.081.816
<b>Total</b>	<b>18.509.051</b>	<b>17.925.750</b>
<b>Result</b>	<b>-753.638</b>	<b>23.544</b>
Finance income	15.903	63.328
	-737.735	86.872

**Balance**

Property	1.146.420	1.368.095
Claims	293.307	269.160
Bank deposit	1.639.911	2.822.087
<b>Total</b>	<b>3.079.638</b>	<b>4.459.342</b>
Own capital ownership	50.000	50.000
Earned capital ownership	-122.303	615.432
Debths	3.151.941	3.793.910
<b>Total</b>	<b>3.079.638</b>	<b>4.459.342</b>

## International Support & International Residencies: Statistics

### International Support in the Last Five Years

02–funding	2007	2008	2009	2010	2011
Numbers of applications	213	150	184	201	251
Number of grants	77	69	83	98	136
% of awarded applications	36%	46%	45%	49%	54%
Total amount applied for	6.930.000	9.090.619	7.025.372	7.408.760	9.715.863
Total amount granted	1.700.000	2.100.000	2.259.988	2.141.036	2.231.253
Granted amount in % of amount applied for	25%	23%	32%	29%	23%

### International Support in the Last Five Years

03–funding	2007	2008	2009	2010	2011
Numbers of applications	54	75	80	62	35
Number of grants	33	37	33	21	21
% of awarded applications	60%	49%	41%	34%	60%
Total amount applied for	2.500.000	2.972.927	4.653.011	2.257.391	1.460.946
Total amount granted	1.100.000	900.000	800.000	388.633	330.200
Granted amount in % of amount applied for	44%	30%	17%	17%	23%

### International Residencies

	2010		2011	
	Applicants	Residents	Applicants	Residents
Bethanien, Berlin, Germany	39	1	52	1
Berlin Mitte, Berlin, Germany	21	4	26	4
[Artist] ISCP New York, NY, USA	32	1	47	1
[Curator] ISCP New York, NY, USA	5	1	5	1
Wiels Contemporary Art Center, Brussels, Belgium	21	1	22	1
Platform China, Beijing, People's Republic of China	21	1	16	1
Capacete, San Paulo, Brazil	22	2	23	1
Los Angeles, CA, USA			35	1

## Attendance Figures

### Project 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard'

Total visitors Semesterplan events and exhibition: 1,299  
 Number of days with open exhibition: 61  
 Average visitors per day in exhibition: 17  
 Average number of visitors per month 259

Total visitors to Semesterplan events: 511  
 Total number of Semesterplan events: 5  
 Average visitors per Semesterplan event: 102

### Total Visitors

1,925

## Website Statistics 2011

2010	Pages visited a month	Pages visited per day	2011	Pages visited a month	Pages visited per day
Jan-10	42214	1407	Jan-10	41775	1393
Feb-10	35964	1198	Feb-10	37357	1245
Mar-10	40758	1359	Mar-10	44868	1496
Apr-10	38021	1267	Apr-10	42294	1410
May-10	43024	1434	May-10	58501	1950
Jun-10	32877	1095	Jun-10	24246	808
Jul-10	29435	981	Jul-10	9645	97
Aug-10	38715	1290	Aug-10	24194	807
Sep-10	40534	1351	Sep-10	21374	713
Oct-10	46969	1566	Oct-10	23480	783
Nov-10	44867	1496	Nov-10	21335	711
Dec-10	35702	1190	Dec-10	13825	461
<b>Total</b>	469080	15634	<b>Total</b>	362894	11874

\* Upon the launch of the new website in May 2011, OCA changed its web hosting service. Accordingly, there is a different method of counting traffic to the website, which in addition to the change of site structure could lead to statistical discrepancy from the previous years.

# Organisation and the Board

**OCA Board 2010**

Gro Bonesmo, Chair (Architect and partner of Space Group, Oslo)  
Gavin Jantjes, (Curator for International Contemporary Art, The National Museum of Art, Architecture and Design in Oslo)  
Deputy Øystein Ustvedt (Curator, The National Museum of Art, Architecture and Design, Oslo)  
Øystein Hauge (Assistant Professor / Theory Coordinator, Bergen National Academy of the Arts)  
Deputy Gunvor Nervold Antonsen (Artist, living and working in Oslo)  
Hilde Hauan Johnsen (Artist and Professor, Tromsø / Bergen National Academy of the Arts)  
Deputy Birgit Bærøe (Head of Visual Arts Section, Arts Council Norway, Oslo)  
Knut Brundtland (Chief Executive Officer, ABG Sundal Collier, Oslo)  
Deputy Siri Meyer (Professor, Department of Linguistic, Literary and Aesthetic Studies (LLE), University of Bergen)

**OCA Jury**

Roger M. Buerger, Director, Johann Jacob Museum, Zurich, Switzerland  
Artistic Director, Busan Biennale 2012, Busan, Korea  
Ann Demeester, Director, de Appel Arts Centre and de Appel Curatorial Programme, Amsterdam  
Frank Falch, Art Historian and Curator, SKMU Sørlandets Kunstmuseum, Kristiansand, Norway  
Marta Kuzma, Director, Office for Contemporary Art Norway  
Hege Nyborg, Artist, living and working in Oslo  
Dirk Snauwaert, Founding Director, WIELS Contemporary Arts Centre, Brussels  
Angela Vettese, Director, Graduate Programme in Visual Arts, Iuav University of Venice, Venice, Italy  
President of Fondazione Bevilacqua la Masa, Venice, Italy

**OCA Staff**

Marta Kuzma, Director  
Anne Gunnæs, Head of Finance and Administration  
(until June 2011)  
Toril Fjelde Høye, Head of Finance and Administration  
(from December 2011)  
Pablo Lafuente, Associate Curator (P/T)  
Marthe Tveitan, Senior Programme Coordinator  
(until October 2011)  
Antonio Cataldo, Publications and archive Manager  
(until October 2011)  
Senior Programme Coordinator  
(from November 2011)  
Tonja Boos, Research and Programme coordinator (P/T)  
Tara Ishizuka Hassel, Information and Web Manager  
Maria Moseng, Press Officer (P/T)  
(from October 2011)  
Alexandra Cruz, Coordinator for International Relations  
(until September 2011)  
(Maternity leave: July 2010-May 2011)  
Paul Brewer, Head of International Relations  
(from October 2011)  
Anne Charlotte Hauen, Administrative Associate  
Elisabeth Weihe, Facilities Manager (P/T)  
Asle Olsen, Production Coordinator  
Kristine Dragland, Assistant (P/T)  
(from January to June 2011)

**External consultants**

Anne Gunnæs  
(from July to December 2011)

**Interns**

Anna Katharina Haukeland  
Jin Fan

**OCA hosts for events at OCA's****Public Space**

Tone Berg Størseth  
Jade Boyd  
Ann Iren Buan  
Sophie Greve  
Hanne Grieg Hermansen  
Gunnhilde Høyer  
Vera Lid  
Iga Perzyna  
Jørn Tore Egseth  
Tiril Mår Johansen  
Øystein Wyller Odden  
Elin Marie Rødseth  
Zac Tomaszewski





**Office for Contemporary Art Norway**  
**Annual Report 2011**

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Picture Editors: Tonja Boos, Tara

Ishizuka Hassel, Maria Moseng,

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Art Norway

Image on the inside cover:

Detail of Thomas Bewick, *Figures of British Land birds and Foreign Birds*. Newcastle upon Tyne: Printed by S. Hodgson (1800) as part of 'Forms of Modern Life: From the Archives of Guttorm Guttormsgaard' / Office for Contemporary Art Norway / 9 March-25 June 2011. Photo: OCA / Martin Johansen