

p. 4	<b>Director's Foreword</b>
p. 9	<b>Statement of the Board</b>
p. 12	<b>International Support</b>
p. 40	<b>ISGIES</b>
p. 42	<b>Visitors</b>
p. 54	<b>International Residencies</b>
p. 62	<b>Programme</b>
p. 65	<b>Publications</b>
p. 69	<b>Project: Staging Three.</b> <b>“Incidental Insurgents”</b>
p. 72	<b>Project: Staging Two.</b> <b>“They Went Away to Stay”</b>
p. 76	<b>Norway at the</b> <b>Venice Biennale</b>
p. 83	<b>OCA in the Press</b>
p. 103	<b>Key Figures 2015</b>
p. 122	<b>Organisation and the Board</b>

**Office for  
Contemporary Art  
Norway**

# Director's Foreword

“Norway has always been a place in which the boundaries of the world have been questioned. As early as 1075, Bishop Adam of Bremen noted Norway's position on the edge of the world thus: ‘Beyond Norway, which is the farthestmost northern country, you will find no human habitation, nothing but ocean, terrible to look upon and limitless, encircling the whole world.’ Inevitably, a nation at the edge of the world is also one from which the very frontiers of reason can be questioned. From a historic perspective, it was along those northern and arctic shores of Norway where received notions were tested, and where humanity experimented with how the world was to be defined. If, in the distant past, the unknown Norway provoked the world into reflecting upon how life could be, then once again today, Norway as the northernmost country plays a vital role in reconsidering the world and its urgent dilemmas.

Changing patterns of climate in the North are having dramatic effects on the monsoons of the South. The frozen maritime routes in the Arctic are opening up to potentially becoming new circumpolar highways, bridging the North with Asia. What were once considered predictable demographic canons are being challenged by the powerful waves of economic and political migration, and resulting in unprecedented social tensions. Just as the democratic model is imposing itself across the world, so the breadth of social and individual control is reaching a historic peak. Within this shifting global ground, more than ever before, we are in need of innovative thought with global relevance coming from the North, and Norway in particular. And although our current era of global turmoil, where social, cultural, economic, political and environmental shifts are casting fearful shadows upon us, they also open up new potential for inspirational thought.”

With these words, I introduced the opening of the Nordic Pavilion at the 56th Venice Biennale in May 2015, of which, for the first time in history, Norway was sole commissioner. Indeed 2015 was a remarkable year for OCA. ‘Rapture’, a site-specific immersive, multisensory space by American-born, Oslo-based Camille Norment was presented in Venice. The installation uncovered the hidden sonic potential of the Nordic Pavilion,

while reflecting upon the history of sound as a force of repression, emancipation and excitation, as well as contemporary concepts of consonance and dissonance, and the water, glass and light of Venice. Weaving together architectural and sculptural interventions in the space of the pavilion, Norment developed a new composition for the glass armonica – a legendary 18th-century instrument that creates ethereal music from glass and water – and a chorus of female voices, as well as the resonances of the pavilion itself. The composition was based on the unresolved notes of the much censored ‘devils’s tritone’ that corresponds to the notes of the glass armonica.

The numerous performances that unfolded from ‘Rapture’ during the inaugural days as well as in the months of June and October, was co-produced by OCA, nyMusikk and Ultima – Oslo Contemporary Music Festival, with the technical advice of NOTAM. Such a partnership reflects one of the most inspiring aspects of the cultural life of the Norwegian creative community, and draws on the spirit of collaboration between experimental music and the visual arts in Norway today. In September, we were extremely proud to present a performance in Oslo, at OCA's space, specially developed with Ultima that brought together an organic union of the voices represented in Venice, and unfolded as a sequence of discreet movements. They included Norment's new compositions with her trio (consisting of the artist playing the glass armonica, Vegar Vårdal playing the Hardanger fiddle and Håvard Skaset playing the electric guitar); a sonic dialogue between the glass armonica, Sofia Jernberg's versatile vocalisation and the choreographed ‘architectural utterance’ of the vocal ensemble Oslo 14 (Norment had used their voices for the soundscape of the Nordic Pavilion), as well as segments of Norment and David Toop's abstracted ‘performance lecture’ (which had been presented in Venice, and encompassed text, the voice and sound, in relation to vibration, the body and hysteria).

As part of Norway's contribution to the Venice Biennial, *Rapture*, a three-part publication exploring the broader contextual framework of artist Camille Norment's investigations was launched. It reflects upon the relationship between sound and the

visual arts across time, as well as challenging the hegemony of the visual in contemporary theory and art practice. The first volume was launched in tandem with the opening of the Biennale in May 2015 and includes essays by David Toop, María del Pilar Blanco and Rob Stone reflecting on how sound shapes our environment, our bodies and minds. The second volume explores the dialogue between sound and the visual arts, past, present and future, through essays by Anne Hilde Neset, Greg Tate and Sami Khatib. The third and last volume of *Rapture* includes essays by Nabil Ahmed and Nida Ghose. A reprint of Sara Teasdale's poem *There Will Come Soft Rains*, penned in 1920 and a source of inspiration for Norment and her performance with Toop, is also featured. The publications also contain a series of discussions between Norment and myself and Antonio Cataldo, curators of the project, addressing the reasoning behind an artistic practice that seeks to demystify the influence of sound upon our collective consciousness.

Excavating the roots and exploring the socio-political, religious, environmental and financial consequences of the uncertain conditions within which we currently exist has been part of OCA's continuous programming in Oslo throughout 2015, creating a red thread of activities through 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings'. While artists Lara Khaldi and Yazan Khalili developed Staging One and several lectures and performances were held in 2014 as part of the project, Staging Two and Staging Three unfolded in 2015. In Staging Two the artists Ayreen Anastas, Rene Gabri and Ben Morea examined how politics can break away from reductive questions of administration and the management of crises. In Staging Three 'Incidental Insurgents', the artists Ruanne Abou-Rahme and Basel Abbas proposed conspiracy as a challenge to the subjugation of representation by ruling systems and contemporary media.

Collapsing parameters of past, present and future, the project's three reflexive stagings explored the possibility to achieve transformation through intellectual and social strength. In line with rethinking history and sociality and in anticipation of Staging Three, OCA hosted the lecture 'Militant Fidelity and the Empire of Love' by Professor of

Anthropology and Gender Studies at Columbia University, Elizabeth Povinelli. Povinelli has long analysed ethical and normative claims about the governance of love, sociality and the body, moving, for instance, from indigenous communities in Australia to progressive queer movements in the United States. Through alternative models of social relations she boldly highlights modes of intimacy that transcend a reductive choice between freedom and constraint, while theorising intimate relations as pivotal sites for different forms of life to co-exist. In her lecture at OCA the point of departure was the dispute that broke out in the 1960s between the two French theorists Gilles Deleuze and Alain Badiou over the role of the philosopher and the procedures of truth, the nature of the event and the possibility of revolutionary politics.

In September OCA was pleased to witness the presentation of 'What may result when a pure mathematician also happens to be an enthusiastic amateur photographer' by Thale Elisabeth Sørli and Arne Langleite of the Norwegian Museum of Science and Technology in Oslo, Norway. The project, centring on the Norwegian mathematician and physicist Carl Størmer (1874–1957), was part of the 14th Istanbul Biennial 'SALTWATER: A Theory of Thought Forms', curated by Carolyn Christov-Bakargiev, following her visit to Norway through the OCA IVP programme in June 2014. It was supported by OCA's International Support Programme.

In the words of the artists, the presentation was the result of 'rigorous artistic and historical research into the photographs of aurora borealis recorded by Carl Størmer. In photographing the northern lights for the first time, Størmer not only captured a natural phenomenon that had thus far not been seen in photographs, but he also acted as a creator of the same. His observations made manifest a fleeting phenomena and guided us towards understanding instead of believing'. Their aim was to understand the experience of the year 1910 through investigations of mathematical formulas, diagrammatic representations of the movement of atomic particles and visual relationships between images of spatial phenomena and Størmer's own holiday snaps.

Our sense of self and the exploration of our increasingly connected world was also the focus point for New Museum's '2015 Triennial: Surround Sound'. Artist Ane Graff's participation in the triennial, curated by Lauren Cornell and Ryan Trecartin, was supported through OCA's International Support.

The 12th Havana Biennial 'Between the Idea and Experience', broke with the idea of an autonomous art space by spreading all over the city – making every urban space an art space. The curators Jorge Fernandez Torres and Margarita Gonzalez Lorente invited the artists Ignas Krunglevicius and Marte Johnsen, the artist duo Sami Rintala and Dagur Eggertsson, as well as Transborder Café (represented by Pikene på Broen Artistic Director Andreas Hoffmann), who all received grants through OCA's International Support.

In December 2015, OCA announced the 'Critical Writing Ensembles', to encourage a new consideration of archival material and writing histories by commissioning new writing, and by subsequently debating and re-imagining it collectively in the company of peers from diverse communities and generations who forged new working relationships in the process. In its inaugural edition, which already foresees further iterations, a four-day platform of panel discussions, lecture performances, group debates and readings, curated by myself, with the collaboration of Antonio Cataldo, Senior Programmer of OCA, are contextualised within the Dhaka Art Summit, and launched by Diana Campbell Betancourt, Artistic Director of the Dhaka Art Summit, together with myself, as Director and Curator of OCA, and Chandrika Grover, Head of Liaison Office India of the Swiss Arts Council Pro Helvetia.

A preamble to the 'Critical Writing Ensembles' in Dhaka was held at the Maharaja Sayajirao University of Baroda, India, from 17–19 December 2015. Entitled 'Critical Writing Ensembles. The Baroda Chapter', the three-day series of panel discussions, readings and workshops was organised by *TAKE on art Magazine*, in partnership with the Maharaja Sayajirao University of Baroda and in collaboration with OCA, with support from the Raza Foundation, New Delhi. The ensemble team was selected by

Bhavna Kakar (editor/publisher, *TAKE on art*) in consultation with several advisors, based on their varied expertise and influence in shaping the future of art writing and criticism as pedagogues, mentors and prolific writers themselves. Speakers included, amongst others, art critic and curator Geeta Kapur, artist and writer Pushpamala N., artist Vivan Sundaram, art critic and curator Sadanand Menon, art critic and curator Girish Shahane, and artist, art historian and curator Gulammohammed Sheikh. 'Critical Writing Ensembles. The Baroda Chapter' constituted part of the 'TAKE on Writing' series and supports the magazine's investment in sustaining critical writing practices in India. Highlights of the CWE will be brought to Oslo in 2018, and include Norway-based writing peers.

The 'TAKE on Writing' series was envisioned to support *TAKE on art Magazine's* investment in sustaining critical writing practices in India. The series seeks to connect art writers' experience and knowledge of regional and national writing histories. While *TAKE on art* acknowledges the valuable history of art criticism within the region, and gestures towards the future of such practices in the country, these directions stem from the present. The various sessions unravelled the different guises in which art writing and criticism have shaped art practices and their readings. This included analyses of political dialogues embedded in artworks, texts that throw light on the thought processes of artists, the writing practices of artists themselves, the role that both sporadic and regular journals and other publications play, as well as that of educational institutions in developing schools and styles of art writing. The sessions placed a focus on art writing and criticism from the region in languages other than English.

To reinforce the same line of thought that had developed a series of initiatives throughout the whole of 2015 – that is, examining the cultural history of a region that is usually considered the edge – OCA launched 'Thinking at the Edge of The World. Perspectives from the North' in December 2015, a cross-disciplinary research project (within OCA's 'Notations' series), researching the cultural history of Northern Norway that is being developed in collaboration with local protagonists during 2016 and 2017.

# Statement of the Board

The Arctic region, in particular Norway, sits at the heart of heated as well as inspiring discussions of scenarios for possible futures. Among the many surprises the Arctic has for us is the fact that scientists tell us that that the latent forces released by melting ice into in the frozen North would be enough to power the world's cities for many generations and that the geography of India, Bangladesh and China, among other nations, will be affected with dramatic force by melting ice-caps of the Arctic resulting in significant consequences (both lucrative but potentially disastrous ones) upon their social and economic framework. 'Thinking at the Edge of the World' (where "edge" stands not as the end of something but a tipping point of thought) addresses some of the wider implications of these changes in the North of Norway, and invokes the innovative thinking that being at the edge of the world induces for the world at large. How are frontiers questioned from an Arctic vantage point, and how might this questioning catalyse new thinking regarding territory, power and resource exploitation? Could concepts of society, aesthetics and community explored during the nineteenth and twentieth centuries – often led by artists and intellectuals from Norway and its indigenous communities – be sought again to enlighten this debate? Will the Arctic become, due to the increasing desertification in the South, the new garden of the globe for food production and distribution?

These questions and the subsequent narratives of a developing future are rooted in the unfolding physical forces embedded in the North. However, they also interlock with a wider past of myths and legends, a storytelling deeply connected to the region, its exploration, exploitation, accessibility and aesthetic history, as well as forthcoming issues of trade, transportation and security. 'Thinking at the Edge of the World' will therefore explore the poetic and innovative impact on artistic and other disciplinary forms of thought that the extreme location of Northern Norway provides. In particular, the project will focus on the relationship between art, the environment and activism in Arctic Norway as well as its northerly neighbours, in order to highlight the global impact of these issues over time. Mindful of the conflicted history and currency of the notion of territory and resources, the project

will explore their relationship to indigenous communities, their environments, culture and contemporary perspectives – in particular the history and present of the Sami people inhabiting Sápmi/Northern Norway, but also Sweden, Finland and Russia.

'Thinking at the Edge of the World' is structured through regional and international dialogue as well as partnerships (institutional and individual), and includes invitations to artists and intellectuals to visit and think about the region, considering it a unique vantage point from which to reflect upon the environmental, aesthetic, architectural, economic, political and scientific forces that are shaping Sápmi/Northern Norway and its relationship to the world.

A devoted thank you goes to the entire OCA team and the OCA board for their continuous commitment. We extend our thanks to our colleagues and artists internationally, in the Arctic, across Sápmi, in Northern Norway and in Oslo. We all look forward to the germination of the seeds we planted in 2015, which will be reported in the coming annual reports.

– Katya García-Antón  
Director, Office for Contemporary Art Norway

### The nature and activity of the organisation

The Office for Contemporary Art Norway (org.nr: 984 259 344) was established on 1 January 2002 by the Norwegian Ministry of Foreign Affairs and the Ministry of Culture to promote and professionalise Norwegian participation in international collaborations in the visual arts.

The foundation administers an application-based travel scheme and four residencies abroad for the Ministry of Foreign Affairs. An international jury evaluates and makes the final decision on all applications for grants and residencies. In 2015 the jury comprised Caroline S. Ugelstad, Sissel Lillebostad, Philippe Pirotte, Eva Gonzalez-Sancho and Katya García-Antón and assessed 237 applications applying for a total of NOK 8,604,339 for financial aid within 02 countries. They provided support to 92 projects with a total of NOK 1,409,958. For travel support within 03 countries, the jury assessed 46 applications totalling NOK 2,932,923 and gave support to 13 projects with a total NOK 220,000. In 2015, the Office for Contemporary Art Norway continued to offer residency programmes aiming to stimulate the global perspectives of Norwegian artists and cultural producers and strengthen collaborations with renowned international institutions and professionals in the field. The Jury selected three artists (Sara Eliassen at the ISCP, New York, NY, USA; Sveinn Fannar Jóhannsson at Künstlerhaus Bethanien, Berlin, Germany, and Saman Kamyab at WIELS Contemporary Art Centre, Brussels, Belgium) and one curator (Natalie Hope O'Donnell at the ISCP, New York, NY, USA) to take part in residencies in 2015.

OCA continued working, in collaboration with Norwegian Embassies and consulates, to bring curators and directors from central art institutions from around the world to Norway to meet Norwegian artists and curators with the goal that they would be invited to international biennials and exhibition venues and could apply for travel support. In 2015, OCA hosted 10 visiting curators, Tim Goossens, Li Zhenhua, Marianne Burki, Pooja Sood, Niels Van Tomme, Chantal Pontbriand, Sudarshan Shetty, Thomas Lax, Maria Lind, and Margarida Mendes who all had meetings with Norwegian artists.

International residents (artists, curators and critics) are invited to OCA's International Studio Programme 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 at Ekely for their stay in Oslo, and additional research possibilities during his or her stay. In 2015, OCA's International Studio Programme saw the participation of four artists, Dora García, Apolonija Sustersic, Lara Almarcegui, and Egle Budvyte, 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.

The Foundation is responsible for the Norwegian official representation in the Venice Biennale and in 2015 the foundation had the sole responsibility for the project in the Nordic Pavilion for the first time in the history of the pavilion. The project was with the artist Camille Norment and received appraisals from the international press and professionals. The entire Venice Biennial had approximately 500,000 visitors in 2015.

On 8 May 2015, OCA held a public talk at Teatro Piccolo Arsenale, in Venice, featuring Joan Jonas, Pamela Rosenkrantz and Camille Norment. An official event of La Biennale di Venezia, this talk was the first ever cross-pavilion collaboration at La Biennale di Venezia and took place between the United States, Nordic and Swiss Pavilions in the Giardini and developed through the collaboration of commissioners OCA, the MIT List Visual Arts Center and Pro Helvetia, Switzerland.

The foundation launched the Venice Biennial project in New York on 6 March 2015 and in London on 21 April 2015.

A three-volume book *Rapture* was produced in connection with the Venice Biennale project.

The board wishes to thank ABG Sundal Collier ASA, Sealbay AS, REMA 1000 AS and Fritt Ord for their generous contributions to the project. And extends through the artist sincere thanks to the Arts Council Norway. It also further acknowledges the support and collaboration of nyMusikk, Ultima and NOTAM. Moreover we are grateful for the additional support of the Norwegian Ministries of Culture (KUD) and of Foreign Affairs (UD). And to Fritt Ord.

On the 17–19 December 2015 the foundation arranged a first meeting with the local participants of the workshop Critical Writing Ensembles in Baroda, India.

The foundation has its base at Nedre Gate 7, in the centre of Oslo, with offices, studios and a project space. The three studios, part of the OCA complex, have been rented in 2015 to facilitate the

economy of the foundation and increase activities.

The foundation hosts lectures, film screenings, workshops and OCA-produced exhibitions. During the period 8 April–24 May 2015, the second part of the exhibition 'Of Love, Departures and Countering Defeats in Choleric Times' was shown here. In the period 19 August – 1 November the last part of the same exhibition was shown in the space.

On the 21 February 2015 OCA organised a lecture by Elizabeth Povinelli and in collaboration, Ultima festival and OCA arranged a performance by Camille Norment Trio, Sofia Jernberg, David Toop and the vocal ensemble Oslo 14 at OCA on 13 September 2015.

On 15 September 2015 OCA held an information meeting for galleries and independent project spaces about the new support scheme from KUD for the promotion of Norwegian artists abroad. The International Support for Galleries and Independent Exhibition Spaces (ISGIES) shall contribute to the increased demand and the internationalisation of Norwegian contemporary art, including visual arts and crafts, particularly with respect to participation in renowned international art fairs, as well as in temporary exhibition arenas.

### The Board and management

Six board-meetings were conducted in 2015.

#### Economy

The results for 2015 show a profit of NOK 1,527,428 and the total equity as of 31 December 2015 was NOK 3,896,589, whereof the basic capital was NOK 50,000.

Continued operation is assumed in preparing the financial statements, and it is confirmed that there is basis for a continued operation.

#### Personnel and working environment

By the end of 2015, the foundation had 5 permanent full-time employees and one temporary employee, five women and one man. These are the same figures as for 2014.

The Foundation works to ensure that there will be no discrimination based on gender, religion or ethnic background in matters such as recruitment, salary or promotion.

#### Other conditions

The Foundation is not involved in activities involving pollution of the environment and is committed to recycling.

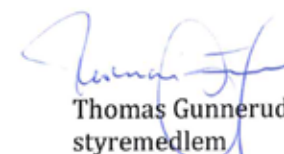
Oslo, 16th February 2016

The board of directors of Of ce for Contemporary Art Norway

  
Marit Reutz  
styreleder

  
Marianne Heier  
styremedlem

  
Mari Lending  
styremedlem

  
Thomas Gunnerud  
styremedlem

  
Per-Gunnar Eek-Pverbakk  
styremedlem

  
Katya Garcia-Antón  
direktør

# 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 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 organising exhibitions and projects abroad. Norwegian artists or curators and international artists or 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 2015, OCA received 237 applications requesting support from OCA's International Support in the area of 02-funding. As a consequence of four juried meetings, the year's annual support in relation to 02-funding amounted to 1.530.000 NOK, which constitutes the earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 91 applications (approximately 38 %) were supported. It should be noted that the overall request for funding from the applicants amounted to 8.554.378 NOK.

**Recipients during 2015  
1st Round**

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

**Anne-Lise Stenseth**

Grantee: Anne Lise Stenseth  
Project support: Support was provided to artist Anne-Lise Stenseth (b.1959 in Florø, Norway, lives and works in Dalsåsen, Norway) for the solo exhibition 'Anne Lise Stenseth – Selected video works 2008-2014' at the Exhibition hall Titanikas at the Vilnius Academy of Arts Museum in Vilnius, Lithuania.  
Curator: Viktoras Liutkus, Director, Vilnius Academy of Arts Museum, Vilnius, Lithuania  
Date: 19–28 February 2015  
Granted Amount: NOK 6 000

---

**Marius Engh**

Grantee: Marius Engh  
Project support: Support was provided to artist Marius Engh (b.1974 in Oslo, Norway, lives and works in Oslo) for the solo exhibition 'Nec Plus Ultra' at Taylor Macklin in Zürich, Austria.  
Curator: Thomas Julier, Curator, Taylor Macklin, Zürich, Austria  
Date: 21 February–21 March 2015  
Granted amount: NOK 12 000

---

**Gardar Eide Einarsson**

Grantee: ARoS Aarhus Kunstmuseum  
Project support: Support was provided to ARoS Aarhus Kunstmuseum in Aarhus, Denmark, for the artist Gardar Eide Einarsson (b.1976 in Oslo, Norway, lives and works in Tokyo, Japan, and New York, NY, USA) for the solo exhibition titled 'A madman, a patient, a condemned man, a worker or a schoolboy'.  
Curator: Lise Pennington, Chief curator, ARoS Aarhus Kunstmuseum, Aarhus, Denmark  
Date: 6 March–17 May 2015  
Granted amount: NOK 25 000

---

**Nina Torp**

Grantee: Nina Torp  
Project support: Support was provided to artist Nina Torp (b.1970 in Sandefjord, Norway, lives and works in Oslo, Norway and Berlin, Germany) for the solo exhibition 'In Between Images' at the Galerie im Turm in Berlin, Germany.  
Curator: Naomi Hennig, Curator, Galerie im Turm, Berlin, Germany  
Date: 27 March–7 May 2015  
Granted amount: NOK 6 566

---

**Dora Garcia**

Grantee: Dora García  
Project support: Support was provided to artist Dora García (b.1965 in Valladolid, Spain, lives and works in Barcelona, Spain and Oslo, Norway) for the presentation of 'The Sinhome Score' within 'All the World's Futures' at the 56th International Art Exhibition, La Biennale di Venezia in Venice, Italy.  
Curator: Okwui Enwezor, Curator, 'All the World's Futures', the 56th International Art Exhibition, La Biennale di Venezia, Venice, Italy.  
Date: 6 May–22 November 2015  
Granted amount: NOK 17 578

---

**Jumana Manna**

Grantee: Jumana Manna  
Project support: Support was provided to artist Jumana Manna (b.1987 in Princeton, NJ, USA, lives and works in Oslo, Norway) for the solo exhibition 'After Cinema' at the Beirut Art Center in Beirut, Lebanon.  
Curator: Marie Muracciale, Director, Beirut Art Center, Beirut, Lebanon  
Date: 19 May–21 August 2015  
Granted amount: NOK 25 000

---

**Ignas Krunglevicius**

Grantee: Ignas Krunglevicius  
Project support: Support was provided to artist Ignas Krunglevicius (b.1979 in Kaunas, Lithuania, lives and works in Oslo, Norway) for the presentation of *Interrogation* at the Wifredo Lam Center of Contemporary Art within the 12th Havana Biennial 'Between Idea and Experience' in Havana, Cuba.  
Curator: Jorge Fernandez Torres, Director, 12th Havana Biennial, Havana, Cuba  
Date: 22 May–22 June 2015  
Granted amount: NOK 20 000

---

**Marte Johnslie**

Grantee: Marte Johnslie  
Project support: Support was provided to artist Marte Johnslie (b.1977 in Lillehammer, Norway, lives and works in Oslo, Norway) for the participation with a site specific work in the 12th Havana Biennale in Havana, Cuba.  
Curator: Jorge Fernandez Torres, Director, 12th Havana Biennial, Havana, Cuba  
Date: 22 May–22 June 2015  
Granted amount: NOK 20 000

---

**Sami Rintala**

Grantee: Sami Rintala and Dagur Eggertsson  
Project support: Support was provided to the artist group consisting of Sami Rintala (b.1969 in Helsinki, Finland, lives and works in Bodø, Norway) and Dagur Eggertsson (b.1965 in Reykjavik, Iceland, lives and works in Oslo, Norway) for the presentation of a site specific installation a park in Casablanca within the 12th Havana Biennial titled 'Between Idea and Experience' in Havana, Cuba.

Curator: Jorge Fernandez Torres, Director, 12th Havana Biennial, Havana, Cuba  
Date: 22 May–22 June 2015  
Granted amount: NOK 20 000

---

**Andreas Hoffmann**

Grantee: Pikene på Broen  
Project support: Support was provided to Artistic Director Andreas Hoffmann (B.1966 in Karlsruhe, lives and works in Kirkenes, Norway) for the participation of Pikene på Broen, a collective of curators and producers based in Kirkenes, in the 12th Havana Biennale in Havana, Cuba.  
Curator: Jorge Fernandez Torres, Director, 12th Havana Biennial, Havana, Cuba  
Date: 22 May–22 June 2015  
Granted amount: NOK 20 000

---

**Istanbul Biennial**

Grantee: Thale Elisabeth Sørli and Arne Langleite  
Project support: Support was provided to the Istanbul Biennial for including Thale Elisabeth Sørli and Arne Langleite from The Norwegian Museum of Science and Technology's presentation of Carl Størmer in the 14th Istanbul Biennial titled 'SALT-WATER: A Theory of Thought Forms' in Istanbul, Turkey.  
Curator: Carolyn Christov-Bakargiev, Curator, 14th Istanbul Biennial, Istanbul, Turkey  
Date: 5 September–1 November 2015  
Granted amount: NOK 53 202

---

**Sille Storihle**

Grantee: Sille Storihle  
Project support: Support was provided to artist Sille Storihle (b.1985 in Tromsø, Norway, lives and works in Oslo, Norway

and Berlin, Germany) for the solo exhibition 'ONE Man Show' at Human Resources in Los Angeles, CA, USA.

Curator: Shoghig Halajian, Curator and Programming Board Member, Human Resources, Los Angeles, CA, USA  
Date: 8–24 January 2016  
Granted amount: NOK 17 000

---



**Recipients during 2015  
1st Round**

**Grants allocated for  
International Support**

**Asia Art Archive**

Grantee: Brandon LaBelle

Project support: Support was provided to the Asia Art Archive for the presentation of artist Brandon LaBelle (b.1969 in USA, lives and works in Bergen, Norway) within the workshop series 'Property, Protest, Commons and the Alternative Economies of Art' at the Asia Art Archive in Hong Kong, China.

Curator: Marysia Lewandowska, AAA resident artist, and Ingrid Chu, Curator of Public Programme, AAA, Hong Kong, China

Date: 13–17 May 2015

Granted amount: NOK 9 000

**Signe Lidén**

Grantee: Signe Lidén

Project support: Support was provided to artist Signe Lidén (b.1981 in Trondheim, Norway, lives and works in Bergen, Norway) for the participation in the Hong Kong edition of Papay Gyro Nights organised by Papay Gyro Nights Art Festival in Papay Westray, Orkney Islands, UK.

Curator: Tsz Man Chan & Ivanov, Directors and Curators, Papay Gyro Nights Art Festival, Papay Westray, Orkney Islands, UK

Date: 6–20 March 2015

Granted amount: NOK 10 870

**Elida Brenna Linge**

Grantee: Elida Brenna Linge

Project support: Support was provided to Elida Brenna Linge (b.1982 in Valldal, Norway, lives and works in Valldal) for the participation in BAiR Late Winter Intensive at The Banff Centre in Banff, Canada.

Curator: Kristy Trinier, Curator, The Banff Centre, Banff, Canada

Date: 9 March–3 April 2015

Granted amount: NOK 8 000

**David Thorp**

Grantee: Joar Nango

Project support: Support was provided to curator David Thorp for including Joar Nango (b.1979 in Alta, Norway, lives and works in Tromsø, Norway) in 'Potential Architecture at Ambika P3 in London, UK.

Curator: David Thorp, Curator, 'Potential Architecture, Ambika P3, University of Westminster, London, UK

Date: 10 March–19 April 2015

Granted amount: NOK 15 000

**RAKE visningsrom**

Grantee: RAKE visningsrom, Per Kristian Nygård and Anne Katrine Dolven

Project support: Support was provided to RAKE visningsrom in Trondheim, artist Per Kristian Nygård (b.1979 in Trondheim, Norway, lives and works in Trondheim) and artist A K Dolven (b.1953 in Oslo, Norway, lives and works in Lofoten, Norway, and London, UK) for the participation in the exhibition 'Prophetia' at the Fundació Joan Miró in Barcelona, Spain.

Curator: Imma Prieto, Curator, 'Prophetia', Fundació Joan Miró, Barcelona, Spain

Date: 13 March–10 June 2015

Granted amount: NOK 16 000

**Marthe Ramm Fortun**

Grantee: Marthe Ramm Fortun

Project support: Support was provided to artist Marthe Ramm Fortun (b.1978 in Oslo, Norway, lives and works in Oslo) for the site-specific performance 'I Saw My Future in Your Eyes' at Bozar – Centre for Fine Arts

Brussels within Performatik in Brussels, Belgium.

Curator: Gerd Van Looy, Artistic Manager; and Katleen Van Langendonck, Co-Artistic director and Curator of Performatik, Brussels, Belgium

Date: 20–23 March 2015

Granted amount: NOK 7 000

**Lene Berg**

Grantee: Lene Berg

Project support: Support was provided to artist Lene Berg (b.1965 in Oslo, Norway, lives and works in Berlin, Germany) for her participation in the seminar 'Revoir Picasso' at the Picasso Museum in Paris, France.

Curator: Elena Sorokina, Curator, 'Revoir Picasso', Picasso Museum, Paris, France

Date: 25–28 March 2015

Granted amount: NOK 4 500

**Regina Maria Möller**

Grantee: Regina Möller

Project support: Support was provided to artist Regina Maria Möller (b.1962 in Munich, Germany, lives and works in Trondheim, Norway) for her participation in the exhibition research project 'Place. Labour. Capital' by invitation by the NTU Centre for Contemporary Art Singapore, Singapore.

Curator: Ute Meta Bauer, Founding Director, NTU CCA Singapore, Singapore

Date: 27 March–20 December 2015

Granted amount: NOK 20 000

**Cathrine Maclennan Kramer**

Grantee: Cathrine Maclennan Kramer

Project support: Support was provided to artist Cathrine

Maclennan Kramer (b.1982 in Bergen, Norway lives and works in Hafrsfjord, Norway) for a residency and the development of an art project within the programme 'The Politics of Food – Season 2: Sex Diet and Disaster' at the Delfina Foundation in London, UK.

Curator: Nat Muller, Curator, The Politics of Food – Season 2: Sex Diet and Disaster', Delfina Foundation, London, UK

Date: 1–30 April 2015

Granted amount: NOK 20 000

**B-Open bokkunstgruppe**

Grantee: Sarah Jost, Imi

Maufe, Randi Annie Strand and B-Open bokkunstgruppe

Project support: Support was provided to the artist group B-Open bokkunstgruppe consisting of Sarah Jost (b.1979 in Sweden, lives and works in Bergen, Norway), Imi Maufe (b.1974 in Norfolk, UK, lives and works in Bergen, Norway), Randi Annie Strand (b.1962 in Ytre Namdal, Norway, lives and works in Oslo) and Rita Marhaug (b.1965 in Bergen, Norway, lives and works in Bergen) for the participation of Norske bøker ('Norwegian books') in the Bristol Artists Book Event (BABE), at Arnolfini in Bristol, UK.

Curator: Sarah Bodman, Bristol Artists Book Event (BABE), Arnolfini, Bristol, UK

Date: 12–13 April 2015

Granted amount: NOK 12 000

**Brynhild Bye-Tiller**

Grantee: Brynhild Bye-Tiller

Project support: Support was provided to Brynhild Bye-Tiller (b.1968 in Levanger, Norway, lives and works in Trondheim,

Norway) for the presentation of the 'Ramallah–Trondheim Series' within The Ramallah Contemporary Dance Festival (RCDF) at Sareyyet Ramallah in Al-Tireh Street, Ramallah, Palestine.

Curator: Khaled Elayyan, Festival Director, The Ramallah Contemporary Dance Festival, Ramallah, Palestine

Date: 20–30 April 2015

Granted amount: NOK 15 000

**Marit Følstad**

Grantee: Marit Følstad

Project support: Support was provided to artist Marit Følstad (b.1969 in Tromsø, Norway, lives and works in Oslo, Norway) for a portfolio presentation within the Grosses Treffen in Berlin, Germany.

Curator: Solvej Helweg Ovesen, Curator, Grosses Treffen, Berlin, Germany

Date: 26 April 2015

Granted amount: NOK 3 000

**Victoria Durnak**

Grantee: Victoria Durnak

Project support: Support was provided to artist Victoria Durnak (b.1989 in Oslo, Norway, lives and works in Oslo) for a portfolio presentation within the Grosses Treffen in Berlin, Germany.

Curator: Solvej Helweg Ovesen, Curator, Grosses Treffen, Berlin, Germany

Date: 26 April 2015

Granted amount: NOK 3 000

**Endre Tveitan**

Grantee: Endre Tveitan

Project support: Support was provided to artist Endre Tveitan (b.1979 in Porsgrunn, Norway, lives and works in Oslo,

Norway) for a portfolio presentation within the Grosses Treffen in Berlin, Germany.

Curator: Solvej Helweg Ovesen, Curator, Grosses Treffen, Berlin, Germany

Date: 26 April 2015

Granted amount: NOK 3 000

---

#### **Tone Berg Størseth**

Grantee: Tone Berg Størseth

Project support: Support was provided to artist Tone Berg Størseth (b.1985 in Oslo, Norway, lives and works in Oslo) for a portfolio presentation within the Grosses Treffen in Berlin, Germany. Curator: Solvej Helweg Ovesen, Curator, Grosses Treffen, Berlin, Germany

Date: 26 April 2015

Granted amount: NOK 3 000

---

#### **Magnus Bjerk**

Grantee: Magnus Bjerk

Project support: Support was provided to artist Magnus Bjerk (b.1980 in Sarpsborg, Norway, lives and works in Sarpsborg) for a portfolio presentation within the Grosses Treffen in Berlin, Germany.

Curator: Solvej Helweg Ovesen, Curator, Grosses Treffen, Berlin, Germany

Date: 26 April 2015

Granted amount: NOK 3 000

---

#### **Marit Roland**

Grantee: Marit Roland

Project support: Support was provided to artist Marit Roland (b.1981 in Kristiansand, Norway, lives and works in Oslo, Norway) for a portfolio presentation within the Grosses Treffen in Berlin, Germany.

Curator: Solvej Helweg Ovesen, Curator, Grosses Treffen, Berlin, Germany

Date: 26 April 2015

Granted amount: NOK 3 000

---

#### **Aurora Sander**

Grantee: Bror Sander Berg Størseth and Aurora Sander

Project support: Support was provided to the artist group Aurora Sander consisting of Ellinor Aurora Aasgaard (b.1991 in Kristiansand, lives and works in Oslo, Norway) and Bror Sander Berg Størseth (b.1987 in Bærum, Norway, lives and works in Oslo, Norway, and Berlin, Germany) for a portfolio presentation within the Grosses Treffen in Berlin, Germany.

Curator: Solvej Helweg Ovesen, Curator, Grosses Treffen, Berlin, Germany

Date: 26 April 2015

Granted amount: NOK 3 000

---

#### **Pedro Gomez-Egana**

Grantee: Pedro Gomez-Egana

Project support: Support was provided to artist Pedro Gomez-Egana (b.1976 in Bucaramanga, Colombia, lives and works in Bergen, Norway) for the presentation of 'The Tristan Chord' within 'THEOREM. You Simply Destroy the Image I Always Had of Myself' at Mana Contemporary in Jersey City, NJ, USA.

Curator: Octavio Zaya, Curator, 'THEOREM. You Simply Destroy the Image I Always Had of Myself', Mana Contemporary, Jersey City, NJ, USA

Date: 3 May–1 August 2015

Granted amount: NOK 15 000

---

#### **Sara Eliassen**

Grantee: Sara Eliassen

Project support: Support was provided to the artist Sara Eliassen (b.1977 in Oslo, Norway, lives and works in Oslo) for the screening of the film *A Blank Slate* and the participation in a dialogue on the discourse of feminism in visual arts within

Parmer, a space for presenting and developing feminist work through exhibitions, programmes and events, hosted by the Abrons Art Center in New York, NY, USA.

Curator: Amanda Parmer, Curator, Parmer, Abrons Art Center, New York, NY, USA.

Date: 20–22 May 2015

Granted amount: NOK 10 000

---

#### **Tori Wrånes**

Grantee: Tori Wrånes

Project support: Support was provided to artist Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Brooklyn, NY, USA) for the participation in the fourth annual Rapid Pulse Performance Art Festival at the Defibrillator Gallery in Chicago, IL, USA.

Curator: Joseph Raven, Director, Rapid Pulse Performance Art Festival and Defibrillator Gallery, Chicago, IL, USA

Date: 4–14 June 2015

Granted amount: NOK 16 600

---

#### **Ingrid Furre**

Grantee: Ingrid Furre

Project support: Support was provided to artist Ingrid Furre (b.1983 in Stavanger, Norway, lives and works in Hafsljord, Norway) for the participation in 'Kilometre of sculpture' in Voru, Estonia. 'Kilometre of sculpture' is an international outdoor art exhibition organised every second year in Estonia.

Curator: Andreas Nilsson, Curator, Moderna Museet Malmö, Sweden

Date: 4–26 July 2015

Granted amount: NOK 9 000

---

#### **Städtische Galerie Delmenhorst**

Grantee: Ane Mette Hol

Project support: Support was provided to the institution Städtische Galerie Delmenhorst in Delmenhorst, Germany, for the presentation of artist Ane Mette Hol within 'Zustandsbericht' ('Condition Report').

Curator: Annett Reckert, Director, Städtische Galerie Delmenhorst, Delmenhorst, Germany

1 Date: 1 July–6 September 2015

Granted amount: NOK 10 000

---

#### **Steinar Haga Kristensen**

Grantee: Steinar Haga Kristensen

Project support: Support was provided to artist Steinar Haga Kristensen (b.1980 in Oslo, Norway, lives and works in Oslo) for the presentation of 'The Fundamental Part of any Act' at Den Frie Udstillingsbygning within Trust – The Copenhagen Exhibition 2015 in Copenhagen, Denmark.

Curator: Sonia Dermience, Curator, Trust – The Copenhagen Exhibition 2015, Den Frie Udstillingsbygning / Kunstforeningen GL STRAND / Kunsthal Charlottenborg / Nikolaj Kunsthal / Overgaden – Institut for Samtidskunst, Copenhagen, Denmark

Date: 29 August–25 October 2015

Granted amount: NOK 20 000

---

#### **Inter Arts Center**

Grantee: Ignas Krunglevicius, Sandra Mujinga, Greg Pope, Guro Moe and Håvard Skaset

Project support: Support was provided to the Inter Arts Center in Malmö, Sweden, for the inclusion of artist Steinar Haga Kristensen (b.1980 in Oslo, Norway, lives and works in Oslo), artist Ignas Krunglevicius (b.1979 in Kaunas,

Lithuania, lives and works in Oslo, Norway), artist Sandra Mujinga (b.1989 in Goma, Democratic Republic of Congo, lives and works in Ås, Norway), artist Greg pope (b.1960 in London, UK, lives and works in Oslo, Norway), musician Guro Moe (b.1983 in Lillehammer, lives and works in Oslo, Norway) and musician Håvard Skaset (b.1978 in Trondheim, Norway, lives and works in Oslo, Norway) in 'Soft City in Malmö' at the Inter Arts Center in Malmö, Sweden.

Curator: Christian Skovbjerg Jensen, Director, Inter Arts Center, Malmö, Sweden

Date: 4–19 September 2015

Granted amount: NOK 15 000

---

#### **Dag Erik Elgin**

Grantee: Dag Erik Elgin

Project support: Support was provided to artist and professor at the Oslo National Academy of the Arts (KHiO) Dag Erik Elgin (b.1962 in Oslo, Norway, lives and works in Oslo) for the participation in 'Performing the Black Mountain Archive', an autonomous art project part of the exhibition 'Black Mountain – Explorations of Creativity' at the Hamburger Bahnhof – Museum für Gegenwart in Berlin, Germany.

Curators: Eugen Blume, Head of Hamburger Bahnhof – Museum für Gegenwart, Berlin, Germany; Gabriele Knapstein, Curator at Hamburger Bahnhof – Museum für Gegenwart, Berlin; and Arnold Dreyblatt, Professor of Media Art at the Muthesius Academy of Art and Design, Kiel, Germany.

Date: 7–21 September 2015

Granted amount: NOK 7 000

---

#### **Dimitri Lurie**

21 September 2015

Grantee: Dimitri Lurie, Stig Martin Andersen and Kaia Hugin

Project support: Support was provided to curator Dimitri Lurie (b.1970 in St Petersburg, Russia, lives and works in Oslo, Norway) for presenting artists Stig Martin Andersen (b.1973 in Askim, Norway, lives and works in Rjukan, Norway) and Kaia Hugin (b.1975 in Oslo, Norway, lives and works in Kolbotn, Norway) in the exhibition 'Through Walls and Rocks' at LUDA gallery project in St. Petersburg, Russia.

Curator: Dimitri Lurie, Curator, 'Through Walls and Rocks', LUDA gallery project, St. Petersburg, Russia

Date: 21 September 2015

Granted amount: NOK 15 000

---

#### **Verdensteatret**

Grantee: Verdensteatret

Project support: Support was provided to artist collective Verdensteatret for the presentation of 'Broen over Gjørme' (Bridge Over Mud) at the National Centre for Contemporary Arts (NCCA) in Moscow, Russia.

Curator: Vitaly Patsyukov, Head of Interdisciplinary Programs Department of National Centre for Contemporary Arts (NCCA), Moscow, Russia

Date: 24–30 September 2015

Granted amount: NOK 36 000

---

**Recipients during 2015  
2nd Round**

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

**Ane Hjort Guttu**

Grantee: South London Gallery,  
London, UK

Project support: Support to  
the South London Gallery,  
London, UK, for the  
presentation of the solo  
exhibition 'Time Passes' by  
artist Ane Hjort Guttu (b.1971 in  
Oslo, Norway, lives and works in  
Oslo).

Curator: Margot Heller, Director,  
South London Gallery, London,  
UK

Date: 26 June–20 September  
2015

Granted amount: NOK 35 669

---

**Lina Viste Grønli**

Grantee: MIT List Visual Arts  
Center, Massachusetts, USA

Project support: Support for Lina  
Viste Grønli (b.1976 in Bergen,  
Norway, lives and works in New  
York, USA and Oslo, Norway) at  
the MIT List Visual Arts Center,  
Cambridge, Massachusetts,  
USA.

Curator: Alise Uptis, assistant  
curator, MIT List Visual  
Arts Center, Cambridge,  
Massachusetts, USA.

Date: 28 July–25 October 2015

Granted amount: NOK 19 650

**Emilija Skarnulyte**

Grantee: Emilija Skarnulyte

Project support: Support for  
Emilija Skarnulyte (b.1986 in  
Vilnius, Lithuania, lives and  
works in Tromsø, Norway) solo  
exhibition 'Polymers', CAC –  
Contemporary Art Centre in  
Vilnius, Lithuania.

Curator: Neringa Bumblien,  
curator, CAC – Contemporary  
Art Centre in Vilnius, Lithuania

Date: 1 September–15 November  
2015

Granted amount: NOK 20 000

---

**Guttorm Guttormsgaard and  
Ellef Prestsæter**

Grantee: Göteborg International  
Biennial for Contemporary Art,  
Stockholm, Sweden

Project support: Participation  
of artists Guttorm  
Guttormsgaard (b.1938 in  
Oslo, Norway, lives and works  
in Blaker, Norway) and Ellef  
Prestsæter (b.1982 in Oslo,  
Norway, lives and works in  
Oslo) in 'A story within a  
story...' at Roda Sten Konsthall,  
Göteborg, Sweden.

Curator: Elvira Dyangani Ose,  
curator, Göteborg International  
Biennial for Contemporary Art,  
Stockholm, Sweden

Date: 12 September–22 November  
2015

Granted amount: NOK 37 000

---

**Hanne Lippard**

Grantee: Moscow Biennale

Project support: Support is  
provided to the 6th Moscow  
Biennale, Moscow, Russia, for  
the participation of artist Hanne  
Lippard (b.1984 in Milton  
Keynes, UK, lives and works  
in Berlin, Germany) in the 6th  
edition of the biennale.

Curator: Bart De Baere, Director  
of M HKA, Antwerp; Defne  
Ayas, Director of Witte de  
With Center for Contemporary  
Art, Rotterdam; Nicolaus  
Schafhaussen, Director of  
Kunsthalle Wien, Vienna,  
curators of the 6th Moscow  
Biennale, Moscow, Russia

Date: 22 September–1 October  
2015

Granted amount: NOK 7 500

---

**Tori Wrånes**

Grantee: Stichting Project Space  
1646

Project support: 'Tennis Cat'  
by Tori Wrånes (b.1978 in  
Kristiansand, Norway, lives  
and works in Oslo, Norway) at  
Project Space 1646, The  
Hague (Den Haag), The  
Netherlands.

Curator: Stichting Project Space  
1646' curatorial board, Den  
Haag, The Netherlands

Date: 9 October–4 December  
2015

Granted amount: NOK 13 987

---

**Recipients during 2015  
2nd Round**

**Grants allocated for  
International Support**

**Martin Skauen**

Grantee: Martin Skauen  
Project support: Support was provided to artist Martin Skauen (b.1975 in Fredrikstad, Norway, lives and works in Fredrikstad) for the performance event, 'A Midsummer Nights Scream', De Appel Arts Centre, Amsterdam, the Netherlands.  
Curator: Lorenzo Benedetti, Director, De Appel, Amsterdam, The Netherlands  
Date: 2 October 2015  
Granted amount: NOK 7 400

---

**Vilde Salhus Røed**

Grantee: Vilde Salhus Røed  
Project support: Support was provided to artist Vilde Salhus Røed (b.1981 in Bergen, Norway, lives and works in Bergen) for the participation in Entrée's exhibition 'After the Masters' at NADA New York 2015, NY, USA.  
Curator: Randi Grov Berger, Director and curator, Entrée, Bergen, Norway  
Date: 14–17 May 2015  
Granted amount: NOK 20 000

---

**Andreas Angelidakis**

Grantee: Contemporary Art Centre  
Project support: Support was provided to the Contemporary Art Centre, Vilnius, Lithuania, for the participation of artist Andreas Angelidakis (b.1968 in Athens, Greece, lives and works in Oslo, Norway and Athens) in the XII Baltic Triennial at the Contemporary Art Centre, Vilnius, Lithuania.  
Curator: Virginija Januškevi, curator, Šiuolaikinio meno centras, Vilnius, Lithuania  
Date: 4 September–18 October 2015  
Granted amount: NOK 12 000

---

**Rachel Dagnall**

Grantee: Rachel Dagnall  
Project support: Support was provided to artist Rachel Dagnall (b.1972 in Liverpool, UK, lives and works in Nesodden, Norway) for the participation in 'Archive Development', a residency at Projekt Space Kurt – Kurt, Berlin, Germany with Henry VIII's Wives - a collaborative project  
Curator: Pfelder and Simone Zaugg, curators, Projekt Space Kurt – Kurt, Berlin, Germany  
Date: 9 June–7 July 2015  
Granted amount: NOK 11 000

---

**Matias Faldbakken**

Grantee: MAK - Austrian Museum of Applied Arts  
Project support: Support was provided to MAK - Austrian Museum of Applied Arts Museum in Vienna, Austria, for the participation of artist Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) within the group exhibition 'Future Light' at MAK - Austrian Museum of Applied Art as part of the Vienna Biennale 2015.  
Curator: Maria Lind, Director, Tensta Konsthall, Stockholm, Sweden, guest curator for the Vienna Biennial 2015 at MAK  
Date: 11 June–4 October 2015  
Granted amount: NOK 20 000

---

**Knut Åsdam**

**Sara Eliassen**  
**Jorunn Myklebust Syversen**  
Grantee: roARaTorio  
Project support: Support was provided Rencontres Internationales for the participation of Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway), Sara Eliassen (b.1977 in Oslo, Norway, lives and works

in Oslo) and Jorunn Myklebust Syversen (b.1978 in Gol, Norway, lives and works in Oslo, Norway) in Les Rencontres Internationales at the Haus der Kulturen der Welt, Berlin, Germany.  
Curator: Nathalie Hénon and Jean-François Rettig, Directors and curators, Les Rencontres Internationales, Paris, France  
Date: 23–28 June 2015  
Granted amount: NOK 18 168

---

**Ane Hjort Guttu**

Grantee: South London Gallery, London, UK  
Project support: Support was provided to the South London Gallery (SLG), London, UK, for a solo exhibition by artist Ane Hjort Guttu (b.1971 in Oslo, Norway, lives and works in Oslo) entitled 'Time Passes'.  
Curator: Margot Heller, Director, South London Gallery, London, UK  
Date: 26 June–20 September 2015  
Granted amount: NOK 35 669

---

**Lina Viste Grønli**

Grantee: MIT List Visual Arts Center  
Project support: Support was provided to the MIT List Visual Arts Center, Massachusetts, USA, for a solo exhibition of works by artist Lina Viste Grønli (b.1976 in Bergen, Norway, lives and works in Oslo, Norway, and Boston, MA; USA).  
Curator: Alise Upitis, assistant curator, MIT List Visual Arts Center, Cambridge, Massachusetts, USA.  
Date: 28 July–25 October 2015  
Granted amount: NOK 19 650

---

**Helene Førde**

Grantee: Helene Førde  
Project support: Support was provided to artist Helene Førde (b.1974 in Brussels, Belgium, lives and works in Bergen, Norway) for the opening of a sound and light installation in the subway pavilion at the Universität underground station in Bonn, Germany. The work is the result of Førde winning the sonotopia 2015 competition organised by Bonn Hoeren/Beethovenstiftung.  
Curator: Carsten Seiffarth, curator, Bonn Hoeren/Beethovenstiftung, Bonn, Germany  
Date: 17 September 2015  
Granted amount: NOK 7 500

---

**Emilija Skarnulyte**

Grantee: Emilija Skarnulyte  
Project support: Support was provided to artist Emilija Skarnulyte (b.1987 in Vilnius, Lithuania, lives and works in Tromsø, Norway) for the solo exhibition 'QSO lens' at CAC – Contemporary Art Centre in Vilnius, Lithuania.  
Curator: Neringa Bumblien, curator, CAC – Contemporary Art Centre in Vilnius, Lithuania  
Date: 27 November 2015–6 January 2016  
Granted amount: NOK 20 000

---

**Mattias Cantzler**

Grantee: Mattias Cantzler  
Project support: Support was provided to artist Mattias Cantzler (b.1976 in Mjölby, Sweden, lives and works in Oslo, Norway) for the solo exhibition '2,45' at Galleri 54/ Göteborg International Biennial for Contemporary Art Extended, Göteborg, Sweden.  
Curator: Elvira Dyangani Ose, curator, Göteborg International Biennial for Contemporary Art

Extended, Göteborg, Sweden  
Date: 9 September–10 October 2015  
Granted amount: NOK 10 000

---

**Marte Eknæs**

Grantee: Marte Eknæs  
Project support: Support was provided to artist Marte Eknæs (b.1978 in Elverum, Norway, lives and works in Berlin, Norway) for the participation in the exhibition 'Now Open Free Parking' at What Pipeline, Detroit, MI, USA. The exhibition was conceived in collaboration with fellow artists Nicolau Vergueiro and Lisa Sitko.  
Curator: Alivia Zivich, Director, What Pipeline, Detroit MI, USA  
Date: 11 September–17 October 2015  
Granted amount: NOK 10 126

---

**Veronica Diesen**

Grantee: Veronica Diesen  
Project support: Support was provided to Veronica Diesen for the participation of artists Arne Skaug Olsen (b.1974 in Gjøvik, Norway, lives and works in Bergen, Norway), Marianne Heier (b.1969 in Oslo, Norway, lives and works in Oslo) and Dan Mihaltianu (b.1954 in Bucharest, Romania, lives and works in Bergen, Norway) in the double symposium: 'Playbour: Work – Play. On Art and Immaterial Labour in the Bergen Public Library', Norway (5 September 2015), and the Karl Marx Memorial Library, London, UK (18 September 2015).  
Curator: Veronica Diesen, curator, Døgnmuseum, Bergen, Norway  
Date: 11–12 September 2015  
Granted amount: NOK 25 000

---

**Pikene på Broen**

Grantee: Pikene på Broen  
Project support: Support was provided to Pikene på Broen,  
**International Support**

a collective of curators and producers based in Kirkenes, Norway, for the presentation of the mobile international group exhibition 'Videoshop' at Center of Cultural Initiatives, Petrozavodsk, Russia.

Curator: Andreas Hoffmann, Director and curator, Pikene på Broen, Kirkenes, Norway

Date: 12 September–11 October 2015

NOK 32 000

---

### **Guttorm Guttormsgaard**

#### **Ellef Prestsæter**

Grantee: Göteborg International Biennial for Contemporary Art

Project support: Support was provided to Göteborg International Biennial for Contemporary Art, Stockholm, Sweden for the participation of artist Guttorm Guttormsgaard (b.1938 in Oslo, Norway, lives and works in Blaker, Norway) and Ellef Prestsæter (b.1982 in Oslo, Norway, lives and works in Oslo) in Gothenburg International Biennial for Contemporary Art Biennale 'A story within a story...' at Roda Sten Konsthall, Göteborg, Sweden.

Curator: Elvira Dyangani Ose, curator, Göteborg International Biennial for Contemporary Art, Stockholm, Sweden

Date: 12 September–22 November 2015

Granted amount: NOK 37 000

---

### **Morten Norbye Halvorsen**

Grantee: Morten Norbye Halvorsen

Project support: Support was provided to artist Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in Berlin, Germany) for the participation in 'All

the Instruments Agree: An Exhibition or a Concert' at Hammer Museum, Los Angeles LA, USA.

Curator: Aram Moshayedi, curator, Hammer Museum, Los Angeles LA, USA

Date: 26 September 2015

Granted amount: NOK 19 000

---

### **Lars Kolstad Brekke**

Grantee: Lars Kolstad Brekke

Project support: Support was provided to artist Lars Kolstad Brekke (b.1983 in Tromsø, Norway, lives and works in Skånevik, Norway) in the performance event 'A Midsummer Nights Scream' at De Appel Arts Centre, Amsterdam, The Netherlands.

Curator: Lorenzo Benedetti, Director, De Appel, Amsterdam, the Netherlands

Date: 26 September 2015

Granted amount: NOK 7 400

---

### **Trygve Luktvaslimo**

Grantee: Trygve Luktvaslimo

Project support: Support was provided to artist Trygve Luktvaslimo (b.1978 in Mosjøen, Norway, lives and works in Skånevik, Norway) in the performance event 'A Midsummer Nights Scream' at De Appel Arts Centre, Amsterdam, The Netherlands.

Curator: Lorenzo Benedetti, Director, De Appel, Amsterdam, the Netherlands

Date: 26 September 2015

Granted Amount: NOK 7 400

---

### **Marianne Zamecznik**

Grantee: Marianne Zamecznik

Project support: Support was provided to curator Marianne Zamecznik (b.1972 in Trondheim, Norway, lives and

works in Oslo, Norway, and Berlin, Germany) for giving a lecture and contributing to the publication in relation to the performance event 'A Midsummer Nights Scream' at De Appel Arts Centre, Amsterdam, The Netherlands.

Curator: Lorenzo Benedetti, Director, De Appel, Amsterdam, the Netherlands

Date: 26 September 2015

Granted amount: NOK 7 400

---

### **Benoît Lamy de La Chapelle**

Grantee: Benoît Lamy de La Chapelle

Project support: Support was provided to curator Benoît Lamy de La Chapelle for the participation of artist Steinar Haga Kristensen (b.1980 in Oslo, Norway, lives and works in Oslo) in the exhibition 'Entourage du prophète malade' at TONUS, Paris, France.

Curator: Benoît Lamy de La Chapelle, curator 'Entourage du prophète malade', TONUS, Paris, France

Date: 25 October–15 November 2015

Granted amount: NOK 31 000

---

### **Lars Holdhus**

Grantee: Lars Holdhus

Project support: Support was provided to artist Lars Holdhus (b.1985 in Bærum, Norway, lives and works in Bærum) for the presentation of 'd i n g u m / Lars TCF Holdhus A machinic repertoire' in various locations and public spaces around Kyoto, Japan. The project was curated by the Berlin-based international exhibition platform Dingum upon invitation from the Japanese Higashiyama Artists Placement Service (HAPS).

Curators: Hannes Schmidt and Dennis Oliver Schroer (Dingum), 'Dingum Kyoto', HAPS, Kyoto, Japan.

Date: 17–18 October 2015

Granted amount: NOK 20 000

---

### **Tori Wrånes**

Grantee: Stichting Project Space 1646

Project support: Support was provided to Stichting Project Space 1646, The Hague, The Netherlands, for the presentation of a solo exhibition by artist Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway) entitled 'Tennis Cat'.

Curator: Stichting Project Space 1646 curatorial board, The Hague, The Netherlands

Date: 30 October–4 December 2015

Granted amount: NOK 13 987

---

### **Roderick Hietbrink**

Grantee: Roderick Hietbrink

Project support: Support was provided to artist Roderick Hietbrink (b.1975 in Gorssel, The Netherlands, lives and works in Oslo, Norway) for the solo exhibition 'Not Making Sense As Something Else V' at P/////AKT, Amsterdam, The Netherlands.

Curator: P/////AKT, curator, Amsterdam, The Netherlands

Date: 11 October–8 November 2015

Granted amount: NOK 10 000

---

### **Lewis & Taggart**

Grantee: Lewis & Taggart

Project support: Support was provided to The Museum of Longing and Failure (consisting of Chloe Lewis (b.1979 in Silver Spring, MD, USA, lives and works in Bergen,

Norway) and Andrew Taggart (b.1976 in Vancouver, Canada, lives and works in Bergen, Norway)) for the participation in the Vancouver Art Book Fair, The Vancouver Art Gallery, Vancouver, Canada.

Curator: Melanie Trojkovic, Programmes and Exhibitor Coordinator, Vancouver Art/Book Fair, Vancouver, Canada

Date: 17-18 October 2015

Granted amount: NOK 20 000

---

### **First Supper Symposium**

Grantee: First Supper Symposium

Project support: Support was provided to the artist group First Supper Symposium (consisting of curator Ekaterina Sharova (b.1982 in Arkangelsk, Russia, lives and works in Kirkenes, Norway), artist Gidsken Braadlie (b.1961 in Oslo, Norway, lives and works in Oslo), artist Lisa Pacini (b.1956 in Bethlehem, PA, USA, lives and works in Oslo) and artist Camilla Dahl (b.1971 in Oslo, lives and works in Oslo) in 'MedialImpact', International Festival of Activist Art, Moscow, Russia.

Curator: Tania Volkova, Director and curator, MedialImpact, International Festival of Activist Art, Moscow, Russia

Date: 1–16 November 2015

Granted amount: NOK 25 500

---

### **Jana Winderen**

Grantee: Croatian Association of Artists (HDLU)

Project support: Support was provided to Croatian Association of Artists (HDLU) for artist Jana Winderen (b.1965 in Bodø, Norway, lives and works in Oslo, Norway)'s site-specific acoustic installation 'Surface Interruptions' at

the Croatian Association of Artists (HDLU) in Zagreb, Croatia.

Curator: Nina Thorstensen, curator, 'Out of North', Croatian Association of Artists (HDLU), Zagreb, Croatia

Date: 14–24 January 2016

Granted amount: NOK 15 000

---

### **Anna Ihle**

Grantee: Konsthall C

Project support: Support was provided to Konsthall C, Stockholm, Sweden for the participation of artist Anna Ihle (b.1984 in Stavanger, Norway, lives and works in Skien, Norway) in the group exhibition 'Open House'.

Curators: Jenny Richards and Jens Strandberg, Directors, Konsthall C, Stockholm, Sweden

Date: 20 May–27 September 2015

Granted amount: NOK 17 200

---

Recipients during 2015  
3rd Round

Grants allocated for International  
Biennials and Institutional  
Grants for Solo Exhibitions

**3rd Ural Industrial Biennial of  
Contemporary Art**

Grantee: Knut Åsdam  
Project support: Support was provided to the 3rd Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia for the participation of artist Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) for his participation in the biennial.  
Curator: Li Zhenhua, Curator, 3rd Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia  
Date: 9 September–10 November 2015  
Granted amount: NOK 8 000

**Karl Ingar Røys**

Grantee: Karl Ingar Røys  
Project support: Support was provided to artist Karl Ingar Røys (b.1967 in Volda, Norway, lives and works in Oslo, Norway) for his exhibition 'Nabucco' in Espacio Trapezio, Madrid, Spain.  
Curator: Juan Garcia, curator, Nabucco, Espacio Trapezio, Madrid, Spain  
Date: 15–28 October 2015  
Granted amount: NOK 5 000

**Lars Cuzner and Cassius Fadlabi**

Grantee: Lars Cuzner and Mohamed Fadlabi  
Project support: Support was provided to the artists Lars Cuzner (b.1974 in Södertälje, Sweden, lives and works in Oslo, Norway) and Cassius Fadlabi (b.1975 in Omdurman, Sudan, lives and works in Oslo, Norway) for their participation in Performa 2015, New York, NY, USA.  
Curator: Esa Nickle, curator, Performa 2015, New York, USA  
Date: 1–22 November 2015  
Granted amount: NOK 24 000

**Kaia Hugin**

Grantee: Kaia Hugin  
Project support: Support was provided to artist Kaia Hugin (b.1975, Oslo, Norway, lives and works in Kolbotn, Norway) for her solo exhibition titled 'Motholic Mobbles at Fotogalleriet Format' in Malmö, Sweden.  
Curator: Anna-Karin Andersson, Director, Fotogalleriet Format, Malmö, Sweden  
Date: 15 January–21 February 2016  
Granted amount: NOK 9 437

**Hilde Methi**

Grantee: Hilde Methi  
Project support: Support was provided to the curator Hilde Methi (b.1970 in Kirkenes, Norway, lives and works in Kirkenes) curating a double solo exhibition titled 'Improvement of Market Facilities' together with Ulrike Solbrig at the ZUKUNFT am Ostkreuz, Bildersaal Zukunft in Berlin, Germany.  
Curators: Hilde Methi (curator) and Ulrike Solbrig (artist and curator), 'Improvement of Market Facilities', ZUKUNFT am Ostkreuz, Bildersaal Zukunft, Berlin, Germany.  
Date: 22 January–7 March 2016  
Granted amount: NOK 18 000

**Daisuke Kosugi and Ina Hagen**

Grantee: Daisuke Kosugi and Ina Hagen  
Project support: Support was provided to the artist group Daisuke Kosugi (b.1984 in Tokyo, Japan, lives and works in Oslo, Norway) and Ina Hagen (b.1989 in Ringerike, Norway, lives and works in Oslo, Norway) for their solo exhibition at INCA (Institute for New Connotative Action) Seattle,

Seattle, USA.

Curator: Aeron Bergman and Alejandra Salinas, Founders and Directors, INCA, Seattle and Detroit, USA  
Date: 26 February–13 March 2016  
Granted amount: NOK 14 000

**Biennale of Sydney**

Grantee: Mette Edvardsen  
Project support: Support was provided to the 20th Biennale of Sydney, Sydney, Australia titled 'The Future is already here – it's just not evenly distributed', for the participation of artist Mette Edvardsen (b.1970 in Lørenskog, Norway, lives and works in Brussels, Norway).  
Curator: Dr Stephanie Rosenthal, Artistic Director, 20th Biennale of Sydney, Sydney, Australia  
Date: 18 March–5 June 2016  
Granted amount: NOK 53 038

**Greg Pope**

Grantee: Greg Pope  
Project support: Support was provided to artist Greg Pope (b.1960 in London, UK, lives and works at Nesodden, Norway) for his participation in the The Bienal de la Imagen en Movimiento (BIM), Buenos Aires, Argentina, with his projector performance 'Cipher Green', and a new slide projector piece.  
Curator: Andrés Denegri and Gabriela Golder, Directors, BIM, Buenos Aires, Argentina  
Date: 20 November–20 December 2016  
Granted amount: NOK 14 500

**Recipients during 2015  
3rd Round**

**Grants allocated towards  
International Support**

**02  
Number of applications: 73  
Total number of granted  
applications: 22  
Application total  
amount: 2.931.560 NOK  
Current funds distribution  
status: 374.374 NOK**

**Karl Ingar Røys**

Grantee: Karl Ingar Røys  
Project support: Support was provided to artist Karl Ingar Røys (b.1967, Volda, Norway, lives and works in Oslo, Norway) for his exhibition Nabucco in Espacio Trapezio, Madrid, Spain.  
Curator: Juan Garcia, curator, Nabucco, Espacio Trapezio, Madrid, Spain  
Date: 15-28 October 2015  
Granted amount: NOK 5 000

**Per William Kilde**

Grantee: Per William Kilde  
Project support: Support was provided to artist Per William Kilde (b.1932, Oslo, Norway, lives and works in Grimstad, Norway) for his participation in Salon Des Beaux Arts 2015, Carrousel du Louvre, Paris, France.  
Curator: Michel King, President, Salon Des Beaux Arts 2015, Paris, France  
Date: 17-20 December 2015  
Granted amount: NOK 6 500

**Lise Bjørne Linnert**

Grantee: Lise Bjørne Linnert  
Project support: Support was provided to artist Lise Bjørne Linnert (b.1964, Oslo, Norway, lives and works in Oslo) for her participation in the exhibition The Common Thread–Sexual Violence against Women in Contemporary Art at the Foyer of the Regional Justice Court, Munich, Germany.  
Curator: Dr Alexandra Mackel, Curator, The Common Thread–Sexual Violence against Women in Contemporary Art, Foyer of the Regional Justice Court, Munich, Germany  
Date: 5-30 November 2015  
Granted amount: NOK 11 000

**Mariken Kramer**

Grantee: Mariken Kramer  
Project support: Support was provided to artist Mariken Kramer (b.1972 in Johannesburg, South Africa, lives and works in Bærum, Norway) for the nomination to the shortlist for her film “Goddess & Concubine” in Tenderflix, screened at the Institute of Contemporary Arts (ICA) in London, UK.  
Curator: The Tenderflix Jury 2015, Tenderflix, London, UK  
Date: 24 October 2015  
Granted amount: NOK 6 000

**Beate Petersen**

Grantee: Beate Petersen  
Project support: Support was provided to artist Beate Petersen (b.1962, Oslo, Norway, lives and works in Oslo), for the screening of her documentary Nasseredin Shah and his 84 Wives (2011) at the Institute for the Study of the Ancient World, New York, USA as a part of the program connected to the exhibition The Eye of the Shah: Qajar Court Photography and the Persian Past.  
Curator: Carmen Perez Gonzalez, Curator, the Institute for the Study of the Ancient World, New York, USA  
Date: 29 October 2015  
Granted amount: NOK 12 140

**Lars Cuzner and Cassius Fadlabi**

Grantee: Lars Cuzner and Cassius Fadlabi  
Project support: Support was provided to the artists Lars Cuzner (b.1974, Södertälje, Sweden, lives and works in Oslo, Norway) and Cassius Fadlabi (b.1975, Omdurman,

Sudan, lives and works in Oslo, Norway) for their participation in Performa 2015, New York, USA.  
Curator: Esa Nickle, curator, Performa15, New York, USA  
Date: 1–22 November 2015  
Granted amount: NOK 24 000

**Greg Pope**

Grantee: Greg Pope  
Project support: Support was provided to artist Greg Pope (b. 1960, London, UK, lives and works at Nesodden, Norway) for his participation in the The Bienal de la Imagen en Movimiento (BIM), Buenos Aires, Argentina with his projector performance Cipher Green, and a new slide projector piece.  
Curator: Andrés Denegri and Gabriela Golder, Directors, BIM, Buenos Aires, Argentina  
Date: 20 November–20 December 2016  
Granted amount: NOK 14 500

**Inger Wold Lund**

Grantee: Inger Wold Lund  
Project support: Support was provided to artist Inger Wold Lund (b.1983, Bergen, Norway, lives and works in Berlin, Germany) for a reading from her publication Leaving Leaving Behind Behind launched by the Ugly Duckling Presse, New York, USA earlier this year.  
Curator: Emmalea Russo, Editorial collective, Ugly Duckling Presse, New York, USA  
Date: 23 October 2015  
Granted amount: NOK 8 717

**Kaia Hugin**

Grantee: Kaia Hugin  
Project support: Support was provided to artist Kaia Hugin (b.1975, Oslo, Norway,

lives and works in Kolbotn, Norway) for her solo exhibition titled Motholic Mobbles at Fotogalleriet Format, Malmö, Sweden.  
Curator: Anna-Karin Andersson, Director, Fotogalleriet Format, Malmö, Sweden  
Date: 15 January–21 February 2016  
Granted amount: NOK 9 437

**Marthe Ramm Fortun**

Grantee: Marthe Ramm Fortun  
Project support: Support was provided to artist Marthe Ramm Fortun (b.1978 in Oslo, Norway, lives and works in Oslo) for her artist-in-residency Live at LICA, at the Lancaster Arts at Lancaster University, Lancaster, England.  
Curator: Jamie Eastman, Director, Lancaster Arts at Lancaster University, Lancaster, England  
Date: 1 December 2015–1 February 2016  
Granted amount: NOK 10 000

**Daisuke Kosugi and Ina Hagen**

Grantee: Daisuke Kosugi and Ina Hagen  
Project support: Support was provided to the artist group Daisuke Kosugi (b.1984, Tokyo, Japan, lives and works in Oslo, Norway) and Ina Hagen (b.1989, Ringerike, Norway, lives and works in Oslo, Norway) for their solo exhibition at INCA (Institute for New Connotative Action) Seattle, Seattle, USA.  
Curator: Aeron Bergman and Alejandra Salinas, Founders and Directors, INCA, Seattle and Detroit, USA  
Date: 26 February–13 March 2016  
Granted amount: NOK 14 000

**C-LAB**

Grantee: C-LAB  
Project support: Support was provided to the artist group C-LAB (consisting of Håvard Boland (b.1975, Ålesund, Norway, lives and works in London, UK) and Laura Cinti) for their participation in the exhibition GLOBALE Exo-Evolution at the Zentrum für Kunst und Medientechnologie (ZKM) in Karlsruhe, Germany.  
Curator: Peter Weibel, Curator, GLOBALE Exo-Evolution, Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany  
Date: 15 October 2015–31 March 2016  
Granted amount: NOK 13 379

**Lloyd Corporation**

Grantee: Lloyd Corporation  
Project support: Support was provided to the artist group Lloyd Corporation (consisting of Sebastian Lloyd Rees (b.1986, Stavanger, Norway, lives and works in London, UK) and Ali Eisa) for their participation in the exhibition Mirror City at the Hayward Gallery, London, UK with the publication project The World For Less.  
Curator: Stephanie Rosenthal, Chief curator, Hayward Gallery, London, UK  
Date: 1 October 2015–27 February 2016  
Granted amount: NOK 22 558

**Thora Dolven Balke**

Grantee: Thora Dolven Balke  
Project support: Support was provided to curator Thora Dolven Balke (b.1982, Oslo, Norway, lives and works in Bøstad, Norway) invited by curator Li Zhenhua to co-curate

the exhibition Distant Shadow, the first collaboration project between the Jimei district in China and the photo festival ARLES in France, Jimei X Arles: East West Encounters International Photo Festival in Xiamen, China.

Curator: Thora Dolven Balke, Distant Shadow, Jimei X Arles: East West Encounters International Photo Festival, Xiamen, China  
Date: 15 November–16 December 2015  
Granted amount: NOK 26 100

---

#### **Hilde Methi**

Grantee: Hilde Methi  
Project support: Support was provided to the curator Hilde Methi (b.1970 in Kirkenes, Norway, lives and works in Kirkenes) who is curating a double solo exhibition titled "Improvement of Market Facilities" with Ulrike Solbrig at the ZUKUNFT am Ostkreuz, Bildersaal Zukunft in Berlin, Germany.

Curator: Ulrike Solbrig, curator and Hilde Methi, curator, "Improvement of Market Facilities", ZUKUNFT am Ostkreuz, Bildersaal Zukunft in Berlin, Germany  
Date: 22 January–7 March 2016  
Granted amount: NOK 18 000

---

#### **Contemporary Art Gallery, Vancouver**

Grantee: Camille Norment  
Project support: Support is provided to the Contemporary Art Gallery, Vancouver, Canada for the participation of artist Camille Norment (b.1970, Maryland, USA, lives and works in Oslo, Norway) in a collaboration with the LaSaM

Music's ensemble Experimental Music Unit (EMU) based in Victoria, British Columbia, and the Contemporary Art Gallery in Vancouver.

Curator: Nigel Prince, Executive Director, Contemporary Art Gallery, Vancouver, Canada  
Date: 20 March–10 April 2016  
Granted amount: NOK 40 000

---

#### **3rd Ural Industrial Biennial of Contemporary Art**

Grantee: Knut Åsdam  
Project support: Support was provided to the 3rd Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia for the participation of artist Knut Åsdam (b.1968, Trondheim, Norway, lives and works in Oslo, Norway) for his participation in the biennial.  
Curator: Li Zhenhua, Curator, 3rd Ural Industrial Biennial of Contemporary Art, Ekaterinburg, Russia  
Date: 9 September–10 November 2015  
Granted amount: NOK 8 000

---

#### **Temporary Gallery. Centre for contemporary art**

Grantee: Mohammed Ali Fadlabi  
Project support: Support was provided to Temporary Gallery. Centre for contemporary art, Cologne, Germany for the participation of artist Mohammed Ali Fadlabi (b.1975, Omdurman, Sudan, lives and works in Oslo, Norway) in the exhibition titled "Handsome Ali, Maji Maji, and the Brother from Another Planet".  
Curator: Jens Maier-Rothe, curator, "Handsome Ali, Maji Maji, and the Brother from Another Planet", Temporary Gallery. Centre for contemporary art,

Cologne, Germany  
Date: 1 February–1 August 2016  
Granted amount: NOK 21 256

---

#### **Triple Canopy**

Grantee: Per-Oskar Lau  
Project support: Support is provided to Triple Canopy, New York, USA for the participation of artist Per-Oskar Lau (b.1980, Oslo, Norway, lives and works in Oslo) in the symposium Deferred Consumption: A Symposium on the Economies of Art.  
Curator: Molly Kleiman, Deputy Editor, Triple Canopy, New York, USA  
Date: 12 March 2016  
Granted amount: NOK 17 692

---

#### **G: Project Art Writing**

Grantee: Signe Lidén  
Project support: Support was provided to Project Art Writing, Gram, Denmark for the participation of the artist Signe Lidén (b.1981, Trondheim, Norway, lives and works in Bergen, Norway) in Where Were We - a festival on writing, intimacy, body at Godsbanen in Århus, Denmark.  
Curator: Daniela Cascella, part of the curatorial team, Where Were We, Project Art Writing, Gram, Denmark  
Date: 2-6 December 2015  
Granted amount: NOK 3 165

---

#### **G: SculptureCenter**

Grantee: Tori Wrånes  
Project support: Support was provided to the SculptureCenter, Long Island, USA, for the participation of artist Tori Wrånes (b. 1978, Kristiansand, Norway, lives and works in Oslo, Norway) in the "The Eccentrics", an upcoming

New York international group exhibition.

Date: 24 January–4 April 2016  
Curator: Ruba Katrib, Curator, SculptureCenter, Long Island, USA  
Granted amount: NOK 29 892

---

#### **G: Biennale of Sydney**

Grantee: Mette Edvardsen  
Project support: Support was provided to the 20th Biennale of Sydney, Sydney, Australia titled 'The Future is already here—it's just not evenly distributed', for the participation of artist Mette Edvardsen (b.1970, Lørenskog, Norway, lives and works in Brussels, Norway).  
Curator: Dr Stephanie Rosenthal, Artistic Director, 20th Biennale of Sydney, Sydney, Australia  
Date: 18 March–5 June 2016  
Granted amount: NOK 53 038



## 03–FUNDING

OCA administers earmarked aid funds from the Norwegian Ministry of Foreign Affairs for the grant scheme 03 funding, where the aid aspect is in focus. Project cooperation with developing countries should have as its primary purpose to promote the collaboration between professionals and artists in addition to the exchange of experience and knowledge in the field of contemporary art. The grant scheme also applies to projects that invite art professionals to Norway. The list of countries eligible for support from this scheme is available via the OCA web pages or OECD's pages.

The purpose of granting aid to projects in developing countries is to stimulate collaboration and professional networking between the applicant and local artists, independent cultural producers and organisations. The applications are evaluated by OCA's international jury.

In 2015, the amount of 220.000 NOK was allocated toward 13 projects, residencies, and exchanges associated with developing countries as 03 from a total amount of 46 applications received by OCA. Following three juried meetings the overall request for funding from the applicants amounted to 2.923.923 NOK.

## Recipients during 2015 1st Round

### Grants allocated towards International Biennials and Institutional Grant for Solo Exhibitions with 03–funding

## Kyiv Biennale of Contemporary Art

Grantee: Kunsthall Trondheim  
Project support: Support was provided to the Kyiv Biennale of Contemporary Art for the presentation of 'The School of Kyiv' within the 2nd Kyiv Biennale of Contemporary Art at Kunsthall Trondheim in Trondheim, Norway.

Curator: Hedwig Saxenhuber and Georg Schellhammer, Curators, 2nd Kyiv Biennale of Contemporary Art, Kyiv, Ukraine and various locations

Date: 8 September–1 November 2015

Granted amount: NOK 30 000

---

**Recipients during 2015  
1st Round**

**Bodil Furu**

Grantee: Bodil Furu

Project support: Support was provided to artist Bodil Furu (b.1976 in Askim, Norway, lives and works in Oslo, Norway) for organising a documentary film workshop at the Centre d'Art Picha in Lubumbashi, Democratic Republic of Congo.

Curator: Bodil Furu, Douglas Ntimasiemi and Centre d'Art Picha - Patrick Mudekereza, Lubumbashi, DR Congo.

Date: 7–19 October 2015

Granted amount: NOK 30 000

---

**Recipients during 2015  
2nd Round**

**International Biennials and  
Institutional Grant for Solo  
Exhibitions with 03–funding**

---

Recipients during 2015  
2nd Round

Grants allocated for  
International Support with  
03-funding

---

**Røst AiR**

Grantee: Røst AiR

Project support: Support was provided to artist Tejal Shah (b.1979 in Bhilal, India, lives and works in Goa, India) for a residency at Røst AiR artist in Residence and at the Queer Ecologies seminar, Røst AiR Working group, Røst, Norway.

Curator: Røst AiR Working group, Røst, Norway

Date: 1 July–1 September 2015

Granted amount: NOK 17 150

---

**Sara Eliassen**

Grantee: Sara Eliassen

Project support: Support was provided to artist Sara Eliassen (b.1977 in Oslo, Norway, lives and works in Oslo) for her participation in SOMA summer 2015, an 8 weeks program with seminars, lectures and critiques.

Curator: Carla Herrera-Prats, Director, SOMA summer, Mexico City, Mexico

Date: 6 July–28 August 2015

Granted amount: NOK 8 000

---

**EQUANORTH**

Grantee: EQUANORTH

Project support: Support was provided to the artist group EQUANORTH consisting of Sigrid Espelien (b.1984 in Gjøvik, Norway, lives and works in Oslo, Norway) and Farid Rakun (b.1982 in Jakarta, Indonesia, lives and works in Jakarta, Indonesia) in the exhibition '125.660 Spesimen Sejarah Alam', Komunitas Salihara, Jakarta, Indonesia.

Curator: Anna-Sophie Springer and Etienne Turpin, guest curators, Komunitas Salihara, Jakarta, Indonesia

Date: 15 August–15 September 2015

Granted amount: NOK 8 350

---

---

**Hordaland Kunstsenter**

Grantee: Hordaland Art Centre

Project support: Support was provided to artist James Webb (b.1975 in Kimberly, South Africa, lives and works in Cape town, South Africa) for the solo exhibition 'Imaginary Appetites', Hordaland Kunstsenter.

Curator: Anthea Buys, Director and curator, Hordaland Kunstsenter, Bergen, Norway

Date: 22 August–9 October 2015

Granted amount: NOK 11 500

---

**Sabine Popp**

Grantee: Sabine Popp

Project support: Support was provided to artist Sabine Popp (b.1970 in Werneck, Germany, lives and works in Bergen, Norway) for her participation in the project Radio Kamina, Kamina Artist in Residency 2015, Ewole, Lome, Togo.

Curator: Kossi Assou, Curator, Founder and Artistic Director, Ewole, Lome, Togo

Date: 7–27 October 2015

Granted amount: NOK 10 000

---

**Karolin Tampere**

Grantee: Karolin Tampere

Project support: Support was provided to curator Karolin Tampere (b.1978 in Tallinn, Estonia, lives and works in Bergen, Norway) for the project 'ENSAYO#4' in Karukinka Natural Park, Tierra del Fuego, Wildlife Conservation Society, Tierra del Fuego, Chile, involving artists Geir Tore Holm (b.1966 in Tromsø, Norway, lives and works in Skiptvet, Norway), Søsja Jørgensen (b.1968 in Oslo, Norway, lives and works in Skiptvet) and Randi Nygård (b.1977 in Bergen, Norway, lives and works in Oslo, Norway).

Date: 3–10 December 2015

---

Curator: Camila Marambio, Creative Director, ENSAYO, Tierra del Fuego, Chile

Granted amount: NOK 30 000

---

**Como\_clube**

Grantee: Como\_clube

Project support: Support was provided to the artist group Como\_clube, consisting of the Norway based artists Emilija Skarnolyte (b.1987 in Vilnius, Lithuania, lives and works in Tromsø, Norway), Hendrik Sørlid (b.1989 in Lørenskog, Norway, lives and works in Tromsø), Tanya Busse (b.1982 in Brunswick, Canada, lives and works in Tromsø) and Matti Aiko (b.1980 in Sodankyla, Finland, lives and works in Tromsø), in addition to international artists Thelma Bonavita, Nicolas Siepen, Karlla Giroto and Valentina Desideri, for their participation within the exhibition 'Archeology of Desire', Lugar UMA de Arte, Manaus, Brazil.

Curator: Francisco Rider, Artistic Director, Lugar UMA de Arte, Manaus, Brazil

Date: 15–29 February 2016

Granted amount: NOK 15 000

---

**Recipients during 2015  
3rd Round**

**International Biennials and  
Institutional Grant for Solo  
Exhibitions with 03–funding**

**Cassius Fadlabi**

Grantee: Cassius Fadlabi

Project support: Support was provided to artist Cassius Fadlabi (b.1975 in Omdurman, Sudan, lives and works in Oslo, Norway) for his solo exhibition at the Nile Sunset Annex in Cairo, Egypt.

Curator: Maxa Zoller, Independent Curator, Cairo, Egypt

Date: 14 January–14 February 2016

Granted amount: NOK 20 000

---

**Emma Brack**

Grantee: Emma Brack

Project support: Support was provided to artist Emma Brack (b.1982 in Santa Cruz, Bolivia, lives and works in Oslo, Norway) for her participation in the parallel programme MB6 of the Marrakech Biennale 2016 in Marrakech, Morocco.

Curator: Reem Fadda, Curator, Marrakech Biennale 2016, Marrakech, Morocco.

Date: 24 February–8 May 2016

Granted amount: NOK 10 000

---

**Jumana Manna**

Grantee: Jumana Manna

Project support: Support was provided to artist Jumana Manna (b.1987 in New Jersey, USA, lives and works in Oslo, Norway) for her participation in the Marrakech Biennale 2016, Marrakech, Morocco, titled 'Not New Now'.

Curator: Reem Fadda, Curator, Marrakech Biennale 2016, Marrakech, Morocco.

Date: 24 February–8 May 2016

Granted amount: NOK 10 000

---

**Recipients during 2015  
3rd Round**

**Grants allocated for  
International Support with  
03–funding**

**Stiftelsen 3,14**

Grantee: Gitte Sætre and Adriana Alves

Project support: Support was provided to the institution Stiftelsen 3,14 in Bergen, Norway, for the participation of artists Gitte Sætre (b.1975 in Bergen, Norway, lives and works in Bergen) and Adriana Alves (b.1976 in Rio de Janeiro, Brazil, lives and works in Bergen, Norway) in the Cultural Dialogue Workshop in the Kooshk Residency, in Teheran, Iran, through the exchange programme they have initiated.

Curator: Ceemin Golshan, curator, Cultural Dialogue Workshop, the Kooshk Residency, Teheran, Iran

Date: 27 January–12 February 2016

Granted amount: NOK 20 000

---

# ISGIES

The International Support for Galleries and Independent Exhibition Spaces (ISGIES) was made available for applications for the first time in 2015, with a budget of NOK 3.000.000.

For the opening application round with a deadline on 1 October 2015, OCA received 39 applications that met with the criteria set by the Norwegian Ministry of Culture. The total request amounted to NOK 3.391.707. The applicants were 9 commercial galleries and 30 independent actors whereas 25 applied for the promotion of visual art, 12 for art books and journals and 2 for arts and crafts. The 39 applicants were located in Oslo (27), Bergen (9), Størdal (1), Lillehammer (1) and Stavanger (1).

The 39 applicants were granted NOK 3.000.000 in total, and this support includes a promotion of 109 Norwegian artists and their art production abroad.

The amount of NOK 2.262.053 was granted in support of visual art presentation, at main international fairs including The Armory Show, New York, NY, USA; Chart Art Fair, Copenhagen, Denmark; Art Brussels, Brussels, Belgium; SCOPE Miami, Miami, CA, USA; Paris Internationale, Paris, France; X Contemporary Art Fair, Miami; Untitled Art Fair, Miami; London Original Print Fair, London, England; Independent, New York; Photo Shanghai, Shanghai, China; Art Fair Suomi, Helsinki, Finland; Art Marbella, Marbella, Spain and NADA New York.

The amount of NOK 506.176, was granted in support of arts and crafts presentation at the fairs SOFA Chicago, IL, USA and Collective Design Fair, New York.

The amount of NOK 231.771 was granted in support of art book fairs presentation at the main international fairs London Art Book Fair, London; New York Art Book Fair, New York; L.A. Art Book Fair, Los Angeles, USA; Vancouver Book Fair, Vancouver, Canada; Fotobookfestival Kassel, Kassel, Germany and Seoul Art Book Fair, Seoul, Korea.

Of the total budget NOK 1.728.463 was allocated to support of fair or booth fee, NOK 801.001 for transportation of art, NOK 379.216 for material related to the presentation and NOK 91.320 for insurance of artworks.

The supported presentations were geographically distributed as follows; the US (19), the United Kingdom (4), Spain (2), and one each in 14 other countries.

# Visitors

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 at Ekely for their stay in Oslo, 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.

In 2015, OCA's International Studio Programme saw the participation of four 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.

# International Studio Programme

**DORA GARCÍA****Artist**

b. 1965 in Villadolia, Spain, lives and works in Barcelona, Spain

Spanish artist Dora García uses a range of media including performance, video, text and installation. Her practice investigates the conditions that shape the encounter between the artist, the artwork and the viewer, focusing more particularly on the notions of duration, access and readability. García's pieces often involve staging unscripted scenarios that elicit doubt as to the fictional or spontaneous nature of a given situation, setting rules of engagement or using recording devices to frame both conscious and unconscious forms of spectator participation. García's work also explores the political potential rooted in marginal positions, paying homage through several works to eccentric and often anti-heroic personas. Dora García has participated in dOCUMENTA13 (2012), Biennale di Venezia (2011), São Paulo Biennial (2010), Lyon Biennale (2009), the Biennale of Sydney (2008), Skulptur Projekte Münster (2007) and Istanbul Biennial (2003) among others.

**APOLONIJA SUSTERSIC****Architect and Artist**

b. 1965 in Ljubljana, Slovenia, lives and works in Ljubljana and Amsterdam, Netherlands

Apolonija Šušteršič is an architect and visual artist. Her work is related to a critical analysis of space; usually focused at the processes and relationships between institutions, cultural politics, urban planning and architecture. Her broad – ranging interest starts at phenomenological study of space and continues its investigation into social and political nature of our living environment. She usually makes extensive researches into specific situations found on location, which she uses as a starting point of her project. The result isn't only presented as analytical criticism but it produces in itself already a suggestion for the future. She pursues new possibilities and makes proposals from a hybrid point of view that ranges beyond art and architecture, making socially committed works naturally taking the form of everyday life activity. Her practice is imbedded within interdisciplinary discourse and usually includes collaborations with other professionals such as architects, urban planners, curators, sociologists, and local population. Together with architect and professor at the Royal Institute of Technology (KTH) in Stockholm Meike Schalk, she formed an operative unit which occasionally produces research, projects, actions and discussions. Apolonija Šušteršič participated in a number of internationally published and exhibited projects and exhibitions within and beyond the international contemporary art

institutions around the world, like Moderna Museet Stockholm, Berlin Biennale 2, Luxembourg City of Culture, Moderna Galerija Ljubljana, Marian Goodman, Paris, De Appel, Amsterdam, Generali Foundation, Vienna, Art Museum of the University of Memphis, USA, Tirana Biennale 3, Tirana, Museum of Modern Art, Antwerpen, Edinburgh International Festival, Bildmuseet, Umeå, Galerie für Zeitgenössische Kunst, Leipzig, 12th Architecture Biennale, Venice and Artes Mundi 5, among others. She has a PhD from University of Lund, Malmö Art Academy, Sweden; and runs her own art / architecture studio practice in Lund, Sweden and in Ljubljana, Slovenia. Recently she was appointed as a professor in visual art at Oslo National Academy for the Arts, to build up the MA studies under title Art & Public Space.

**LARA ALMARCEGUI****Artist**

b. 1972 in Zaragoza, Spain, lives and works in Rotterdam, Netherlands

The work of Spanish artist Lara Almarcegui often explores neglected or overlooked sites, carefully cataloguing and highlighting each location's tendency towards entropy. Her projects have ranged from a guide to the wastelands of Amsterdam or London, to the display – in their raw form – of the materials used to construct the galleries in which she exhibits. Recently Lara filled the interior of the Spanish Pavillion of the 55th Venice Biennale with massive piles of building rubble similar to those used by workers during its construction. Working at a time of widespread urban renewal in Europe, she has remained a champion of overlooked, forgotten sites – creating guides for the cities' wastelands and even instigating their legal protection. Her projects analyse the urban space thought showing the origine of the constructed and its building materials. Recent group exhibitions include the Spanish Pavilion, 55th Venice Biennial (2013); Manifesta IX, Genk, (2012), Radical Nature, Barbican Art Centre London, Shenzhen and Athens biennale (2009), Taipei and Gwangju Biennale in 2008, Sharjah Biennale (2007), The 27th São Paulo Biennial, San Paulo (2006), the 2nd Seville Biennial, Seville (2006), and Liverpool Biennale (2004). She has lectured in many art and architecture centers as well as Universities such as the London School of Economics, University of Southern California, Madrid Architectural Faculty, Creative Time New York, Institut für Kunst und Architektur, Vienna, and Tate Britain in London.

**EGLE BUDVYTYTE****Artist**

b. 1981 in Lithuania, lives and works in Vilnius and Amsterdam, Netherlands

Egle Budvytyte (b.1981) received her education from the Vilnius Art Academy in Lithuania, the Gerrit Rietveld Academie and the Piet Zwart Institute, both in The Netherlands. In her work she creates performative and cinematographic situations in which she explores the body's ability to challenge conventions of conduct formed by public spaces. Authentic movement contrasts with the rational homogenised layout of the city. Her work manoeuvres between scripted and ordinary behaviour, and searches for unseen gaps and cracks where groups of unusual codified behaviour can be found. In resisting documentary (both the clichés of film language and the realities of the city or social groups born out of urban processes), she creates poetic commentaries through her films and events that defy the usual expectations of the audience, and reminds us that the potential for change lies in the imagination.

Selected projects and exhibitions include 'You must change your life', Artefact Festival, STUK Art Centre, Leuven, Belgium; 'Le Mouvement, Performing the City', 12th Swiss sculpture exhibition, Biel/Bienne, Switzerland; 'Society Acts – The Moderna Exhibition 2014, Moderna Museet Malmö, Sweden; 'The forgotten pioneer movement', District Kunst und Kulturförderung, Berlin, Germany; 'You imagine what you desire', 19th Biennale of Sydney, Australia; 'Buildering – Misbehaving the City', Contemporary Art Centre, Cincinnati, OH, USA; and 'Literacy/Illiteracy', the 16th Tallinn Print Triennial, Kumu Art Museum, Tallinn, Estonia.

Egle Budvytyte's residency is part of 'Climbing Invisible Structures'. Curated Residencies and Exhibitions in Norway, Iceland and Lithuania', a visual arts residency exchange and exhibition programme organised by the Nida Art Colony of Vilnius Academy of Arts (NAC) (Lithuania), in collaboration with the Office for Contemporary Art Norway (OCA), the Nordic Artists' Centre Dale (Norway), the Skaftfell Center for Visual Art (Iceland), and the Ars Communis Residency Centre YO-YO (Lithuania).

The programme is financed by the European Economic Area Financial Mechanism 2009-2014 and Nida Art Colony.

# Visitors

The International Visitor Programme (IVP), as initiated by the OCA, 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 2015, the IVP hosted ten curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives.

## International Visitor Programme



## January–February 2015

### TIM GOOSSENS

Curator at The Clocktower Gallery, New York, NY. Lives and works in New York.

Tim Goossens was born and raised in Belgium. He later moved to Paris and earned an MA in art history at the KULeuven and Sorbonne (Paris) and master cum laude in Museology at the Ecole du Louvre. He worked as an assistant-curator at MoMA PS1 in New York until 2010. During his tenure at the museum he collaborated -amongst many other shows- on 'Greater New York 2010', a Kenneth Anger retrospective and co-founded the Saturday Sessions performance series. As an independent curator some of Goossens projects include a group exhibition at Nara Roesler in Brazil with Joan Jonas, David Wojnarowicz and Marcos Chavez; an official side project for the Berlin Biennial, a Mary Beth Edelson solo exhibition. He also co-curated the first large-scale public sound exhibition in India with work from Yoko Ono and Uri Aran. Tim Goossens is currently working as a curator at The Clocktower Gallery, one of the oldest non-profit art spaces in the US, where he has worked with Patti Smith, Antony Hegarty, Nomi Ruiz, Nancy Holt and Joan Jonas. Since 2014 he has been a professor at the Sotheby's Institute of Art.

## February 2015

### LI ZHENHUA

Curator and Artist. Lives and works in Beijing, China, Berlin, Germany and Zurich, Switzerland.

Since 2010 he has been the nominator for the Summer Academy at the Zentrum Paul Klee in Bern, Switzerland, as well as for The Prix Pictet in Geneva, Switzerland. He was a member of the international advisory board for the exhibition 'Digital Revolution' (2014) in London, UK. Zhenhua has edited several artists' publications, including *Yan Lei: What I Like to Do* (Documenta, 2012), *Hu Jieming: One Hundred Years in One Minute* (2010), *Feng Mengbo: Journey to the West* (2010) and *Yang Fudong: Dawn Mist, Separation Faith* (2009). A collection of his art reviews has been published under the title *Text* in 2013.

### MARIANNE BURKI

Head of Visual Arts at The Swiss Arts Council. Lives and works in Zurich, Switzerland.

Marianne Burki, lic.phil.I, studied History of Art and Architecture at University of Bern; practical studies at New York Film Academy (1996); Culture Management at Stapferhaus Lenzburg, Switzerland (2002); and CAS Change Management, Zürich University of applied sciences - ZAHW (2013). After having worked as a freelance journalist in the period (1982–90) and holding various lectureships for History of Art and Architecture (1989–2001), she was appointed Project Leader of the *Catalogue raisonné Paul Klee*. From 1999 to 2005 she was the director and curator of Kunsthaus Langenthal. She has been Head of Visual Arts department at the Swiss Arts Council, Pro Helvetia since November 2005, and as such since 2012 responsible for the Swiss Pavilion at the Art and the Architecture Biennale in Venice, including the recent conception of a funding system for design. Burki is also responsible for the specific funding system for photography, including photobooks, collaboration with magazines and support of launching a new projects for young photographers. In 2002 she produced the film *Mariann Grunder. Bildhauerin*, that was screened on Swiss Television and at the Solothurn Film Festival 2003. Burki has published texts about Media Art and the Viewer in *NZZ* and *Neue Zürcher Zeitung*.

## April 2015

### POOJA SOOD

Director of Khoj International Artists' Association. Lives and works in New Delhi, India.

Pooja Sood is a founding member and Director of Khoj International Artists' Association which is an autonomous, not for profit society committed to experimentation and exchange in the visual arts in India. Under her stewardship, Khoj has grown from an annual event in 1997 to a small but vibrant institution which plays a central role in the development of experimental, interdisciplinary and critical contemporary art practice in India. As Director of Khoj, she has worked actively to build a robust network of experimental spaces across south Asia resulting in the South Asian Network for the Arts (SANA). Pooja Sood's contribution has been in the field of curating alternative contemporary art practices in India as well as exploring different models of collaboration and institution building in India and South Asia.

Amongst other projects, she was Artistic Director and curator of '48C. Public Art. Ecology', the first public art project which commissioned 25 art projects by renowned Indian and international artist across ten public sites in New Delhi. Since 2009 she has been the Director of of ArThink-SouthAsia (ATSA) which is an arts management programme for young cultural leaders in south Asia. She has served on several international juries, most recently being the IAPA award of the Institute of Public Art, Shanghai (2014), the APB Signature prize hosted by the Singapore Art Museum (2014–15) and the Korean Art prize, Seoul (2013).

Pooja Sood has spoken and participated in various forums on Indian contemporary art, art management and South Asian art in India and abroad and is the editor of the SANA (South Asian Network for the Arts) publication, 2014, *The Khoj Book 1997-2007 contemporary art practice in India*, published by Harper Collins, 2010, *Video Art in India*, 2003 and worked on the book on the project '48C. Public Art. Ecology'. She is a Chevening scholar on the Clore Leadership Programme, UK (2009-2011).

## September 2015

### NIELS VAN TOMME

Curator of the 7th Bucharest Biennale. Lives and works in New York, NY and Brussels, Belgium.

Niels Van Tomme (1977) is a New York-based curator and writer working on the intersections of contemporary culture, politics, and aesthetics. Currently associated with the Center for Art, Design and Visual Culture in Baltimore, he was appointed curator of the 7th Bucharest Biennale, 2016. His exhibitions and public programs are shown at venues such as The Kitchen, New York, NY, USA; Värmlands Museum, Karlstad, Sweden; National Gallery of Art, Washington DC, USA; Contemporary Arts Center, New Orleans, LA, USA; Gallery 400, Chicago, IL, USA and Akademie der Künste, Berlin, Germany. His curatorial endeavors have received grant awards from The Andy Warhol Foundation for the Visual Arts, The Elizabeth Firestone Graham Foundation, Lambent Foundation and The Nathan Cummings Foundation, as well as critical press in publications such as *Afterall*, *Artforum*, *Art in America*, *Afterimage*, and *The Wall Street Journal*. Van Tomme is a Contributing Editor at *Art Papers magazine*, while his writings in a wide variety of publications explore contemporary art, literature, and music in relationship to broader cultural developments. His books include *Where Do We Migrate To?* (2011), *Visibility Machines: Harun Farocki and Trevor Paglen* (2014), and *Aesthetic Justice: Intersecting Artistic and Moral Perspectives* (2015), co-edited with Pascal Gielen.

**CHANTAL PONTBRIAND**

Director of MOCA, the Museum of Contemporary Art in Toronto, Canada. Lives and works in Toronto.

Chantal Pontbriand is a contemporary art curator and critic whose work is based on the exploration of questions of globalisation and artistic heterogeneity. She has curated numerous international contemporary art events: exhibitions, international festivals and international conferences, mainly in photography, video, performance, dance and multimedia installation. She was a founder of *PARACHUTE* contemporary art magazine in 1975 and acted as publisher/editor until 2007, publishing 125 issues. After curating several major performance events and festivals, she co-founded FIND (Festival International de Nouvelle Danse), in Montreal and was president and director from 1982–2003. She was appointed Head of Exhibition Research and Development at Tate Modern in London in 2010 and founded PONTBRIAND W.O.R.K.S. [We\_Others and Myself\_Research\_Knowledge\_Systems] in 2012. In 2015, she was appointed CEO-Director of MOCA, the Museum of Contemporary Art in Toronto, and curator and advisor of Demo-Graphics 1 (Greater Toronto Area, May-July 2017). In 2013, she received the Governor General of Canada Award for an Outstanding Contribution in the Visual and Media Arts, in 2014, an Honorary Doctorate from Concordia University, Montreal, and the distinction of Officier de l'Ordre des Arts et Lettres in France (Officer of the Arts and Letters Order of France).

Most recent exhibitions include: 'I See Words, I Hear Voices, Dora Garcia', The Power Plant, Toronto; 'Mark Lewis Above and Below', Le Bal, Paris, 2015; 'PER/FORM: How To Do Things with[out] Words', CA2M, Madrid; 'The Yvonne Rainer Project', Jeu de Paume, Centre d'art de la Ferme du Buisson, and Palais de Tokyo, Paris; 'Photography Performs: The Body as the Archive', Centre de photographie d'Île-de-France (CPIF); co-curated with Agency, 'Dora Garcia, Of Crimes and Dreams', Darling Foundry, Montreal, 2014; 'Higher Powers Command', Lhoist Collection, 2010; 'HF|RG [Harun Farocki | Rodney Graham]', Jeu de Paume, Paris, 2009. Recent publications include: *Mutations, Perspectives on Photography*, Steidl/Paris Photo, 2011; *The Contemporary, The Common: Art in A Globalizing World*, Sternberg Press, Berlin, 2013; *PER/FORM: How To Do Things with[out] Words*, CA2M/Sternberg Press, Madrid/Berlin, 2014; *PARACHUTE: The Anthology*, JRP/Ringier, Zurich, 2012–15 (4 Volumes).

**SUDARSHAN SHETTY**

Artist and Curator of the Kochi-Muziris Biennale, 2016. Lives and works in Mumbai, India.

Sudarshan Shetty is an artist and the appointed artistic director and curator of the third edition of Kochi-Muziris Biennale in 2016. He completed his BFA in painting from Sir JJ School of Art, Mumbai in 1985. Moving from a painting concentration to installation early on in his career, Shetty explores the fundamental ontological challenges presented by our immersion in a world of objects. His installations are developed around a rigorous grammar of materials, mechanical exposure, and unlikely juxtapositions of things that may belong to culturally distinct spheres. Moreover, Shetty's object language eschews narrative as well as established symbolism. He has exhibited widely in India and around the world. His recent shows include 'Mimic Momento', Galerie Daniel Templon, Brussels, 2015; 'Constructs Constructions', curated by Roobina Karode, Kiran Nadar Museum of Art, New Delhi, 2015; 'A Passage', Staatliche Museum, Schwerin, Germany, 2015; 'every broken moment, piece by piece', GALLERYYSKE, New Delhi, 2014; 'The pieces earth took away', Galerie Krinzinger, Vienna, 2012; 'Critical Mass', Tel Aviv Museum of Art, Tel Aviv, 2012; 'Indian Highway', Ullens Center for Contemporary Art, Beijing, 2012; 'The Matters Within: New Contemporary Art of India', curated by Betti-Sue Hertz, Yerba Buena Center for the Arts, San Francisco, 2011; 'Paris-Delhi-Bombay', Centre Pompidou, Paris,

2011; 'Sympathy for the Devil', curated by Walter Vanhaerents and Pierre-Olivier Rollin, Vanhaerents Art Collection, Brussels, 2011; 'India Inclusive', World Economic Forum, Davos, 2011; 'Contemplating the Void', curated by Nancy Spector, Solomon R. Guggenheim Museum, New York, 2010; Vancouver Biennale, 2009. Sudarshan Shetty was also a participating artist in the inaugural edition of the Kochi-Muziris Biennale curated by Bose Krishnamachari and Riyas Komu in 2012.

**THOMAS LAX**

Curator of Media and Performance, Museum of Modern Art, New York, NY. Lives and works in New York.

Thomas J. Lax was appointed Associate Curator of Media and Performance Art at the Museum of Modern Art in 2014. For the previous seven years, he worked at The Studio Museum in Harlem, where he organised over a dozen exhibitions as well as numerous screenings, performances and public programs. Lax is a faculty member at the Institute for Curatorial Practice in Performance at Wesleyan University's Center for the Arts; on the Advisory Committee Vera List Center for Arts and Politics; on the Arts Advisory Committee of the Lower Manhattan Cultural Council; a member of the Catalyst Circle at The Laundromat Project; and on the Advisory Board of Recess. He received his BA from Brown University in Africana Studies and Art/Semiotics, and an MA in Modern Art from Columbia University. In 2015, Lax was awarded the Walter Hopps Award for Curatorial Achievement.

**MARIA LIND**

Director of the Tensta Konsthall and Artistic Director for the 11th Gwangju Biennale 2016. Lives and works in Stockholm, Sweden.

Maria Lind has been the Director of the Tensta Konsthall since 2011 and is the Artistic Director for the 11th Gwangju Biennale 2016. She was the director of the graduate programme at the Center for Curatorial Studies, Bard College, from 2008–10. Before that, she was the director of IASPIS in Stockholm (2005–07) and the director of the Munich Kunstverein (2002–04). Previously she was the curator at Moderna Museet in Stockholm (from 1997–2001) and in 1998 co-curated Manifesta 2, Europe's nomadic biennial of contemporary art. Responsible for the 'Moderna Museet Projekt', Lind worked with artists on a series of 29 commissions that took place in a temporary project-space, or within or beyond the Museum in Stockholm. She is currently a professor of research at the Art Academy in Oslo. She is the co-editor of the following books: *Curating with Light Luggage* (2005) and *Collected Newsletter; Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art* (2007); *European Cultural Policies 2015*; *The Greenroom: Reconsidering the Documentary and Contemporary Art* (2008); *Contemporary Art and Its Commercial Markets: A Report on Current Conditions and Future Scenarios* (2012); *Performing the Curatorial: With and Beyond Art* (2012) and *Art and the F Word: Reflections on the Browning of Europe* (2015), all with Sternberg Press.

### **MARGARIDA MENDES**

Curator and founder of the project space The Barber Shop in Lisbon, Portugal. Lives and works in Lisbon.

She edited *Abstraction* as part of MIT's and Whitechapel Gallery's series 'Documents on Contemporary Art'. In 2010 a selection of Maria Lind's essays, *Selected Maria Lind Writing*, spanning from 1997–2010, was published by Sternberg Press, edited by Brian Kuan Wood. Lind won the Walter Hopps Award for Curatorial Achievement in 2009 and was a board member of IKT from 2006–2011.

Margarida Mendes is a researcher, curator and educator. In 2009 she founded the project space The Barber Shop in Lisbon, where she hosts a programme of seminars and residencies dedicated to artistic and philosophical research. Exploring the overlap between cybernetics, philosophy, sciences and experimental film, her personal research investigates the dynamic transformations of materialism and their impact on societal structures and cultural production. She has curated projects in various institutions, among them the Flat Time House, London; KIM? Contemporary Art Center in Riga; CAC Vilnius; Spike Island Centre of Contemporary Art & Design in Bristol; 98 Weeks in Beirut; or Museu de Serralves in Porto. Mendes holds an MA in Aural and Visual Culture from Goldsmiths College of London, and in 2013 she was part of the Synapse Curatorial Research Group included in the 'Anthropocene Project' at Haus der Kulturen der Welt Berlin, publishing in the volume *Textures of the Anthropocene: Grain Vapor Ray*, edited by MIT Press (Cambridge, MA). Mendes accompanied Maria Lind on her research in Oslo in December 2015 as part of OCA's International Visitor Programme.

# International Residencies

In 2015, the Office for Contemporary Art Norway continued to offer residency programmes aiming to stimulate the global perspectives of Norwegian artists and cultural producers and strengthen collaborations with renowned international institutions and professionals in the field. Towards the end of 2014 and in the beginning of 2015 OCA concluded the agreements with Fondazione Bevilacqua La Masa, Belin Mitte and Platform China and is no longer accepting applications for these residency programmes. OCA is looking to expand its international residency programme in the years to come.

**FONDAZIONE BEVILACQUA,  
VENICE, ITALY**

In 2015 OCA offered one residency for an artist in collaboration with Fondazione Bevilacqua La Masa.

**15 February–15 May 2015**

**CECILIA JONSSON**

Artist  
b.1980 in Stockholm, Sweden,  
lives and works in Bergen,  
Norway

Cecilia Jonsson holds an MA from the Nordic Sound Art programme and the Bergen Academy of Art and Design, Bergen, Norway. Jonsson is a multidisciplinary artist whose research resides in the tension between organic and inanimate matter. Inspired by research methods used in the natural sciences, her work often involves the creation of artistic interpretations of empirical material. Solo exhibitions include 'The Iron Ring project', Atelier Nord, Oslo, Norway (2014); 'The Seed of Metals', Gallery Cirkulationscentralen, Malmö, Sweden (2014); and 'Hypothesis of a geo-magnetic pull', Tag Team Studio, Bergen, Norway (2013). She has been part of group exhibitions in venues and projects such as Kunsthall Grenland, Porsgrunn, Norway; Fabrikken, Copenhagen, Denmark; Mauriziano, Reggio Emilia, Italy; V2\_, Rotterdam, The Netherlands; Akershus Kunstsenter, Lillestrøm, Norway; LAK - Festival for Nordic Sound Art, PB43, Copenhagen, Denmark; and Museum of Contemporary Art, Roskilde, Denmark. Jonsson was awarded the VIDA 16.0 Art and Artificial Life International Awards for her project 'The Iron Ring' in 2014.

**INTERNATIONAL STUDIO AND CURATORIAL PROGRAMME (ISCP), NEW YORK, NY, USA**

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.

**1 September 2014–  
15 August 2015**

**TORI WRÅNES**

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

Tori Wrånes is a performance artist, whose combination of voice and sculptural objects deforms presumed appearances to create new constellations of sounds, costumes, props, architectural and landscape elements. She was commissioned YES NIX by PERFORMA 13, New York, NY, USA, where she created an immersive visual concert together with an ensemble of musicians. Ranging from a forty person strong, multi-levelled musical performance in an LA parking space, which included bodybuilders, cyclists and accordion players on trolleys (SPIN ECHO, Art in the Parking Space, LAX Art, 2012), to the staging of a surreal concert in the trees hanging from her hair, Wrånes site-specific performances challenge audiences and singer alike. Wrånes was one of the participating artists of the 19th Biennale of Sydney, Australia (2014); the Colombo Art Biennale, Sri Lanka (2012); Human Resources, Los Angeles, CA, USA (2011); Bergen Kunsthall, Bergen, Norway (2011); Künstlerhaus Bethanien, Berlin, Germany (2008) and Palais de la Découverte, Paris, France (2008), among others. Wrånes is a graduate of the Oslo National Academy of the Arts.

**1 September 2015–  
15 August 2016**

**SARA ELIASSEN**

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

Sara Eliassen is an artist and filmmaker based in Oslo, Norway. Her work is a conceptual cinema-practice where she is investigating how aesthetics and narratives presented in moving images create collective memories, and how these influence the understanding of ourselves as subjects. Her work often plays with narrative expectations, using film, video, text, drawing, photography and installations in a critical practice. Eliassen's work also involves projects in public space: the activist anti-ad project *Not Worth It*; making false TV-ads interfering with Norwegian public and commercial TV-channels. Eliassen holds an MFA in experimental filmmaking from San Francisco Art Institute and was a studio fellow at The Whitney Museum's Independent Study Program in 2011. Her films *Still Birds* and *A Blank Slate* have played extensively at international film festivals, amongst them Venice Film Festival, International Film Festival Rotterdam and Sundance.

**1 September–  
30 November 2015**

**NATALIE HOPE O'DONNELL**

Curator  
b.1979 in Lørenskog, Norway,  
lives and works in Oslo, Norway

Natalie Hope O'Donnell's educational background includes a BA in Modern History and Politics from the University of Oxford and an MA in Curating Contemporary Art from the Royal College of Art in London. She will defend her PhD, entitled *Space as Curatorial Practice*, at the Oslo Centre for Critical Architectural Studies (OCCAS) in 2015. Previous curatorial projects include the comprehensive retrospective of Norwegian artist Hariton Pushwagner at MK Gallery (2012) and the Museum Boijmans van Beuningen (2013); an exhibition of Norwegian film and video art of the 1990s at Atopia in Oslo (2013); and the 'First Supper Symposium' with Pussy Riot, Judith Butler and Rosi Braidotti in Oslo (2014). Hope O'Donnell chairs the Norwegian Association of Curators, and is the Curator/Project Leader for the Munch Museum's Off-site Projects (2016-2019). She retains an interest in curating as a spatial practice, feminist and queer performative practices, and the exhibition as an historical and cultural text.

## KÜNSTLERHAUS BETHANIEN, BERLIN, GERMANY

OCA offers a twelve-month 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.

**1 December 2014–  
15 November 2015**

### **BODIL FURU**

Artist  
b.1976 in Askim, Norway, lives  
and works in Oslo

Bodil Furu is an artist working with documentary filmmaking at the intersection of abiding humanistic questions, current concerns of globalisation and the mediation of reality. In her film 'we meet people who reflect upon their role and significance in the society they are part of – people with a vastness of different stories and cultural backgrounds' which is an ongoing study of the ways that reality is formulated and represented. Furu's work has been exhibited at the 19th Biennale of Sydney, Sydney, Australia (2014); the Lubumbashi Biennale, Lubumbashi, Democratic Republic of Congo (2013); Beaconsfield Gallery Vauxhall, London, UK (2012); Kunsthall Oslo, Oslo, Norway (2012); Tromsø Kunstforening, Tromsø, Norway (2012); Galerie im Körnerpark, Berlin, Germany (2012); The MIT List Visual Arts Center, Cambridge, MA, USA (2010); the Festival International de Film et Video de Création, Beirut, Lebanon (2008); 'Documentary Fortnight Expanded' at MoMA, New York, NY, USA (2007); The 10th Istanbul Biennial, Istanbul, Turkey (2007) and the Busan Biennale, Busan, South Korea (2006). Furu holds an MA from the Oslo National Academy of the Arts.

**1 December 2015–  
15 November 2016**

### **SVEINN FANNAR JÓHANNSSON**

Artist  
b.1977 in Reykjavík, Iceland,  
lives and works in Oslo, Norway

Sveinn Fannar Jóhannsson's praxis includes a rich juxtaposition of photography, sculpture, curating and publishing. In 2009 he graduated from the Academy of Visual Arts in Leipzig with a diploma in visual arts. During recent years his works and artist's books have been presented widely in galleries, art fairs and project spaces such as Oslo Kunstforening, Oslo, Norway; Bruch & Dallas, Cologne, Germany; MELK, Oslo, Norway; Fotogalleriet, Oslo, Norway; Kunstraum D21, Leipzig, Germany; Chicago Cultural Center, Chicago, IL, USA; the Vigeland Museum Oslo, Norway; and New Shelter Plan, Copenhagen, Denmark.

## BERLIN MITTE, BERLIN, GERMANY

In 2015 OCA offered two residencies artists in collaboration with the KW Institute for Contemporary Art, Berlin. As of May 2015 OCA is no longer accepting applications for this residency programme.

**1 January–28 February 2015**

### **GABRIEL JOHANN KVENDSETH**

Artist  
b.1984 in Karlsøy, Norway, lives  
and works in Bergen, Norway

Gabriel Johann Kvendseth is an artist whose practice combines a wide range of disciplines such as sculpture, installation, text and performative situations. His work explores the nature of value and transaction, trying to break away from common conceptions regarding ritualistic, practical or economic value in objects, actions and situations. Fetiches might resonate as a term in his pieces, but fetishism should be connected to its original meaning; imbuing the ordinary with extraordinary qualities, beyond its function and intention. Kvendseth is a graduate of the Bergen National Academy of Art and Design (KHiB).

**1 March–30 April 2015**

### **GUNVOR NERVOLD ANTONSEN**

Artist  
b.1974 in Oslo, Norway, lives  
and works in Rollag and Oslo,  
Norway

Gunvor Nervold Antonsen graduated from Bergen National Academy of Art and Design, Bergen, Norway, in 2001. Nervold Antonsen works with cyclical patterns and ideas in nature and culture, expressed in spatial and material compositions that dwell on existential questions. Her work is based on the idea that 'an artwork, rather than being an isolated entity, fuses with nature's principles, binding together experiences of the material and immaterial, the real and the fictional world'. Using an experimental, intuitive and personal approach, she constantly seeks new forms of expression in installations and spatial compositions. Her practice involves a variety of materials and techniques, such as textile montages, wood sculptures, painting, printing, drawing, text and sound. Recent solo exhibitions include 'Spring Burial' at Kunstnerforbundet in Oslo, Norway; and 'Early Pictures' at Akershus Kunstnersenter in Lillestrøm, Norway. Her work has been presented in group exhibitions at Lillehammer Kunstmuseum, Lillehammer, Norway; Bomuldsfabiken Kunsthall, Arendal, Norway; Galleri F 15, Moss, Norway; The National Museum of Art, Architecture and Design, Oslo, Norway; The National Museum of Decorative Arts, Trondheim, Norway; and KODE, Bergen, Norway.

## PLATFORM CHINA, BEIJING, CHINA

In collaboration with the Norwegian Embassy in Beijing, China, OCA offered two studio residencies for artists at Platform China Beijing Residency Programme. As of November 2014 OCA is no longer accepting applications for this residency programme.

**1 April–31 May 2015**

### HELENE FØRDE

b.1974 in Brussels, Belgium, lives and works in Bergen, Norway

Helene Førde holds an MA in fine art from the Bergen Academy of Art and design (2014), and completed the Nordic Sound Art master's degree the same year. She is mainly working with larger installations and sculptural works, usually with sound as an integrated part of the work, and with a context- or site sensitive approach. She has an interest in exploring our perception, awareness and sensation of atmospheres, and the distinctive stories and characters of spaces. She has recently been participating in group exhibitions at Punkt Ø and Galleri F15, Moss, Norway; the Umeå Academy of Fine Art, Umeå, Sweden; Bergen Kunsthall, Bergen, Norway; Gallery KiT, Trondheim, Norway; Officina delle Arte, Reggio Emilia, Italy; and Italienska Palatset, Växjö, Sweden. Førde has also curated two exhibitions in Reggio Emilia, Italy: 'Corpo Condiviso' (2013) and 'Cold Current' (2014, an exhibition with 14 Norwegian artists in four different venues. She is the winner of the international Sonotopia Sound Art Competition 2015.

**1 September–  
31 October 2015**

### OSCAR QVALE

Artist  
b.1985 in Oslo, Norway, lives and works in Oslo

Oscar Qvale earned his BA degree from the Bergen National Academy of the Arts and Hochschule für Grafik und Buchkunst Leipzig (HGB), specialising in photography. In 2012 he received his MA from the Oslo Academy of Fine Art. Qvale's films have been screened in art institutions and galleries in Norway such as Kunstnernes Hus and Galleri Melk, and Rencontres Internationales Paris on an international level.

## INTERNATIONAL RESIDENCY PROGRAMME AT WIELS CONTEMPORARY ART CENTRE, BRUSSELS, BELGIUM

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.

**1 April–31 December 2015**

### SAMAN KAMYAB

Artist  
b.1981 in Bangalore, India, lives and works in Oslo, Norway

Saman Kamyab holds a BA and MA from the Bergen National Academy of Arts. Through his work Kamyab is investigating political and social aspects of image-based fiction, as well as exploring narratives to examine relations of language and objectification, materialism and subjectivity. He has exhibited in various institutions such as Space4325, Genoa, Italy (2015); Exile Gallery, Berlin, Germany (2014); Malmö Konsthall, Malmö, Sweden (2013); The Armory Show, New York, NY, USA (2012); Landings Projects, Vestfossen, Norway (2012); and the 18th Street Art Center, Los Angeles, CA, USA (2011).

# Programme

## About OCA's Notations

In 2014 OCA launched 'Notations'. During the years OCA Notations is unfolding as a series of programmatic activities – performing, writing, thinking, fragmenting, exhibiting, moving, eating and socialising – which explores the institution's desire to reflect upon the potential for artistic practice as an alchemical sphere of public action. The spirit of OCA Notations is embodied by the interrelated and circular relations designed by Hans Gremmen – OCA's long-term graphic designer.

OCA Notations is activated by participating artists, curators, writers, critics and intellectuals of diverse disciplines and take place within OCA's public space in Oslo, other sites in Norway and through initiatives around the world. Their explorations find synergies with OCA's interrelated national and international activities, as well as its publication series Verksted. Seeking to catalyse new thinking, OCA Notations reflects upon the current state of affairs within the global arts by shifting the accent from the dynamics of exchange and production to those of social reproduction.

The main programmatic framing structure of the 2015 OCA Notations was the projects 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings'. Unless otherwise noted, all events occurred in OCA's public space. At the end of 2015 OCA also launched the programme 'Thinking at the Edge of the World. Perspectives from the North' as part of the OCA Notations, extending it's offices to Tromsø.



# Publications

## JANUARY/ FEBRUARY

### Visiting

Tim Goossens  
IVP

### Visiting

Dora García  
ISP

### Visiting

Apolonija Šušteršič  
ISP

---

## FEBRUARY

### Thinking

Saturday, 21 February  
Speaker: Elizabeth Povinelli,  
Subject: 'Militant Fidelity and  
the Empire of Love'

### Visiting

Li Zhenhua  
IVP

### Visiting

Marianne Burki  
IVP

---

## APRIL

### Opening

Wednesday, 8 April  
Staging Three. "Incidental  
Insurgents". A Project by  
Ruanne Abou-Rahme and  
Basel Abbas

### Visiting

Pooja Sood  
IVP

### Visiting

Lara Almarcegui  
ISP

### Visiting

Ruanne Abou-Rahme,  
Basel Abbas  
ISP

## APRIL/MAY

### Exhibiting

9 April–24 May  
Staging Three. "Incidental  
Insurgents". A Project by Ruanne  
Abou-Rahme and Basel Abbas

---

## AUGUST

### Visiting

Ayreen Anastas, Rene Gabri,  
Ben Morea  
ISP

### Opening

Wednesday, 19 August  
Staging Two. "They Went Away  
to Stay". A project by Ayreen  
Anastas and Rene Gabri, with  
Ben Morea

### Performing

Wednesday, 19 August  
Live cinema event by Ayreen  
Anastas and Rene Gabri, with  
Ben Morea

---

## AUGUST/ NOVEMBER

20 August–1 November  
Staging Two. "They Went Away  
to Stay". A project by Ayreen  
Anastas and Rene Gabri, with  
Ben Morea

---

## SEPTEMBER

### Visiting

Niels Van Tomme  
IVP

---

## OCTOBER

### Visiting

Chantal Pontbriand  
IVP

### Visiting

Sudarshan Shetty  
IVP

## OCTOBER/ DECEMBER

### Visiting

Eglė Budvytė  
ISP

---

## DECEMBER

### Visiting

Thomas J. Lax  
IVP

### Visiting

Maria Lind  
IVP

### Visiting

Margarida Mendes  
IVP

---

OCA's Verksted is a series of publications launched by Office for Contemporary Art Norway since 2003, with the aim to commission research focused on current discourses relating to contemporary cultural production, culture and aesthetics. The Verksted series constitutes an integral part of OCA's programme to investigate the relationship between philosophy and aesthetics in the form of interrelated seminars and workshops. The publications explore not only the most recent tendencies in art production but review particular points of political radicalism throughout the Modernist period.

**Verksted #19:  
Rapture. Volume 1**

Part of 'Rapture', Norway's contribution to the 56th International Art Exhibition, La Biennale di Venezia in 2015, Rapture is a three-part publication exploring the broader contextual framework of artist Camille Norment's investigations. It reflects upon the relationship between sound and the visual arts, across time, as well as it complicates the hegemony of vision in contemporary theory and art practice.

In the first volume that was launched in tandem with the opening of the Biennale in May 2015, musician, author and Professor of Audio Culture and Improvisation David Toop evokes the centrality of sound within the Romantic sublime. Associate Professor of Spanish American Literature María del Pilar Blanco scratches at the underbelly of modernity to reveal the role of bodily dissonance as a stage for multiplicity. Author and Associate Professor in Critical and Cultural Studies Rob Stone speculates on the possibilities of acoustic fictions: if we were to cut into sound what would it reveal?

**Verksted #20:  
Rapture. Volume 2**

In the second volume, Oslo-based music expert and journalist Anne Hilde Neset analyses disembodied voices and the meaning of sounds, the origins of which are unseen. Through the emblematic figure of Jimi Hendrix, writer, musician, producer and Columbia University's visiting professor Greg Tate addresses the way in which music is ultimately measured by a performer's ability to elicit the body in pain, the militarised body and the injured body. Philosopher and postdoctoral researcher at the American University of Beirut Sami Khatib writes about the fugue: a term belonging both to the realm of music and psychiatry, and its potential to denote a state of dissociation, a crisis of identity related to altered environments, affecting the memories, personality and other identifying characteristics upon which individuality hinges. The volume also contains an array of images related to Norment's project in the pavilion, with installation views, maquettes and studies.

**Verksted #21:  
Rapture. Volume 3**

For the third volume artist, researcher and Goldsmiths lecturer Nabil Ahmed speaks about chaos and its sonorous multiplicity, not as absolute disorder but rather as the unpredictable, whirling vibration of nonhuman forces that bind the universe. Researcher and curator Nida Ghouse analyses the ancient Indian concept of na-da, a metaphysical assumption that places the entire cosmos and all the forms of life within it as producers of audible and inaudible vibrations. The volume focuses on the performative component of 'Rapture'. A reprint of Sara Teasdale's poem *There Will Come Soft Rains*, penned in 1920 and a source of inspiration for Norment as well as her performance with composer and author David Toop, is also featured.

Each volume in the Rapture series also includes a discussion between curators Katya García-Antón and Antonio Cataldo with Camille Norment, reflecting upon the notion of sound as a powerful mediator of cultural experience and exploring the reasoning behind an artistic practice that seeks to remistify sound's shaping of our collective consciousness.



# Project: Staging Three. “Incidental Insurgents”

In Staging Three. “Incidental Insurgents” New York and Ramallah-based artists Basel Abbas and Ruanne Abou-Rahme presented for the first time in Norway a multi-segmented installation entitled *The Incidental Insurgents* (2012–present), a work that reflects upon the eclipsing of political radicality and the search for a new political imaginary. In *The Incidental Insurgents: The Part about the Bandits* and *Part II: The Unforgiving Years* – the first two chapters of their trilogy – Abbas and Abou-Rahme meld fiction and history to script a complex story about contemporary bandits across the world. From Victor Serge and his clan in 1910’s Paris to Abu Jilda and Arameet and their gang in 1930’s Palestine, these figures point to the incompleteness and inadequacies in oppositional movements today.

*The Incidental Insurgents* casts the artists’ studio as the scene of an imagined detective investigation with an extensive and carefully configured mass of notes, photos, looping films, books, maps, posters, sketches and vinyl records, that the artists may have just left behind to hunt for another clue. *The Incidental Insurgents* therefore consists of an intricate network of histories, geographies and portrayals which serve as material for Abbas and Abou-Rahme to elucidate how – like the bandits before them – they find themselves ‘inhabiting a moment of full radical potential and disillusionment, in continual search for a language for the present moment’.

Staging Three. “Incidental Insurgents” was part of the programme ‘Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings’, a project that evolved through three individual, yet interconnected stagings involving lecture performances, talks, unfinished moments and exhibition fragments, all of which contribute to speculations around the choleric moment we are experiencing globally.

## About the Programme

November–December 2014

### STAGING ONE. “LOVE LETTER TO MARS”

A Project by Lara Khaldi and Yazan Khalili

August–November 2015

### STAGING TWO. “THEY WENT AWAY TO STAY”

A Project by Ayreen Anastas and Rene Gabri, with Ben Morea

April–May 2015

### STAGING THREE “INCIDENTAL INSURGENS”

A project by Basel Abbas and Ruanne Abou-Rahme

## About the Artists in Staging Three

Basel Abbas and Ruanne Abou-Rahme (b.1983) work together across a range of sound, image, text, installation and performance practices. Their work explores issues surrounding desire and disaster, spatial politics, subjectivity and the absurdities of contemporary practices of power, often investigating spatio-temporal resonances in the relation between the actual, imagined and remembered. The result is a practice that investigates the experiential, material possibilities of sound, image and environment, taking on the form of interdisciplinary installations and live sound/image performances. They have exhibited and performed internationally and most recently founded the sound and image performance collective Tashweesh.

Solo exhibitions include ‘The Incidental Insurgents’, ICA (Philadelphia, 2015), ‘The Incidental Insurgents’, Alte Feuerwache (Cologne, 2014), ‘The Zone’, New Art Exchange (Nottingham, 2011) and ‘Collapse’, Delfina Foundation (London, 2009). Recent group exhibitions include the 12th Sharjah Biennial (2015); ‘Lest The Two Seas Meet’, Museum Of Modern Art in Warsaw (2015); the 31st São Paulo Biennial; 10th Gwangju Biennial; ‘Insert’ 2014 (New Delhi, all 2014); Asian Art Biennial (Taiwan); 13th Istanbul Biennial; ‘Points of Departure’, ICA (London, all 2013); the 6th Jerusalem Show; ‘(On) Accordance’, Grand Union/or-bits.com, (Birmingham, both 2012); Video Re:View Festival (Katowice, 2011); ‘Future Movements - Jerusalem’ at the Liverpool Biennial, Freies Museum (Berlin), The 23es

Instants Video Festival in Marseilles and Oran, Bluecoat Art Centre (Liverpool), Ny Lyd Images Festival (Copenhagen), HomeWorks 5, Ashkal Alwan (Beirut, all 2010); Delfina Foundation (London); and ‘Palestine c/o Venice’ at the 53rd Venice Biennale (both 2009).

Recent performances have taken place at HKW House of World Culture (Berlin, 2013), Tanzquartier (Vienna, 2013), Serpentine Pavilion (London, 2013), 4th Guangzhou Triennial (2012), TBA 21 (Vienna, 2012), De Balie (Amsterdam, 2011), Beirut Art Centre (2011), Ars Cameralis (Katowice, 2011), The South Bank Centre (London, 2010), Danish Film Institute (Copenhagen, 2010), Tent Gallery (Edinburgh, 2010), and CCA (Glasgow, 2010). In 2015 they received the Sharjah Biennial Prize. They were fellows at Akademie der Künste der Welt in Cologne in 2013 and artists in residence at the Delfina Foundation, London in 2009 and a solo exhibition at Carroll/Fletcher London (2015).

Basel Abbas and Ruanne Abou-Rahme were the winning artists of the 2016 Abraaj Group Art Prize which includes funding for a major new commission that we be revealed during Art Dubai in March 2016.

# Project: Staging Two. “They Went Away to Stay”

Staging Two. “They Went Away to Stay” was a project developed by Ayreen Anastas and Rene Gabri with Ben Morea concluding the programme ‘Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings.’

Ayreen Anastas and Rene Gabri are committed to artistic processes and inquiries that actively attempt to transform the world around us. In this broader commitment to interrogate our time, and to imagine other potentialities (through what is called past and future), their practice has evolved and opened to a multiplicity of forms and manifestations such as film, performance, publication, unwork-shops and collective situations, reflecting the vital interplay between research, creation, and presentation.

For Staging Two. “They Went Away to Stay”, they invited Ben Morea – artist, anarchist, and one of the critical voices to emerge from the radical counter cultural and political struggles of the 1960’s. Together they attempted to animate and share questions that have been central to the way they engage with not only this historical moment, but our relation to time itself, and to history. All three artists are interested in the way different historical processes including the intertwining of capitalism and colonialism have shaped the world. Morea has devoted the last 40 years to think through what a radical critique of colonialism could mean in the way life is lived and perceived. Anastas and Gabri have been reflecting upon the notions of development and underdevelopment, two critical terms through which the world continues to be divided and shaped.

As the artists write: ‘Development is the flag flapping on the progressive ship of modernity, sailing and at the same time sinking, yet convincing the world that it is the only way forward. Underdevelopment is the less tarnished word for what used to be called “primitive” or “backward” designating places, countries or communities that do not adhere to the paradigms of progress or modernity and have a different relation to history, time and tradition.’

On the opening night of the exhibition, the three artists together presented a new film that is partially based on a research trip they conducted in the north of Norway exploring the relation between culture and environment.

## About the artists in Staging Two

Ayreen Anastas and Rene Gabri dislike biographies.

'Ben Morea believes in ongoing processes and doesn't believe on resting on his so-called past.

*Anastas, Gabri, and Morea's visit to Tromsø, and the Troms and the Finnmark counties was initiated as part of the OCA ISP programme. OCA thanks the collaboration support of High North AiR Network of the Troms fylkeskommune, the Tromsø Kunstforening and the Tromsø Academy of Contemporary Art.*

## About 'Of Love, Departures And Countering Defeats In Choleric Times. Three Stagings'

'Of Love, Departures And Countering Defeats In Choleric Times. Three Stagings' was a project that has evolved through three individual, yet interconnected presentations involving lecture performances, talks, unfinished moments and exhibition fragments, which speculate around the choleric moment we are experiencing globally.

Contemporary historians are currently debating the degenerative roots and consequences of the uncertain conditions within which we currently exist, affecting socio-political, religious, environmental and financial terrains. The project's three reflexive stagings consider how the unraveling of modernity, in its social and temporal instances of techno-scientifically produced risk has been, and is, relying on an ongoing sense of fracture and instability. In 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings', the artists and various cultural protagonists involved, invited us to ride on the back of this descent into a modernity chasing its own tail, in order to counter the sense of frozen inaction these vertiginous forces provoke.

Within this context, the project speculated on the possibility to transform the degeneration of an open-ended state of affairs into a moment of intellectual and social strength, through experimental, flux-based and un-concluded artistic projects developed throughout autumn 2014 and autumn 2015, at the Office for Contemporary Art Norway (OCA).

During the months of November and December 2014 artists Lara Khaldi and Yazan Khalili presented Staging One. "Love Letter to Mars", a project whose starting point is an unfinished lecture performance that unfolded formally into various exhibition fragments. The performance was based on an exchange of letters between two earthly lovers and a fictional character named Waad, who left for Mars in the year 2024 and now plans to reside there for the rest of her life. Staging One. "Love Letter to Mars" encompassed text, voice, video, photography and sound to present a constellation of aesthetic fragments from Earth, the desert, the Gulf, Palestine, outer space and the red planet. The fictitious yet plausible documentation of life on Mars and its 'urban environment' that might have existed once, or will do in the future, gives rise to conflicting opinions regarding their friend's decision to leave which creates an unsurpassable rift: should they stay and be dedicated to the transformation of planet Earth or, in despair, should they look to shape other communities and colonies elsewhere? In Staging Three. "Incidental Insurgents", New York and Ramallah-based artists Basel Abbas and Ruanne Abou-Rahme presented for the first time in Norway a multi-segmented installation entitled *The Incidental Insurgents* (2012–present) during the months of April and May 2015. The work reflects upon the eclipsing of political radicality and the search for a new political imaginary. In *The Incidental Insurgents: The Part about the Bandits* and *Part II: The Unforgiving Years* – the first two chapters of their trilogy – Abbas and Abou-Rahme meld fiction and history to script a complex story about contemporary bandits across the world. From Victor

Serge and his clan in 1910's Paris to Abu Jilda and Arameet and their gang in 1930's Palestine, these figures point to the incompleteness and inadequacies in oppositional movements today. *The Incidental Insurgents* therefore consists of an intricate network of histories, geographies and portrayals which serve as material for Abbas and Abou-Rahme to elucidate how – like the bandits before them – they find themselves 'inhabiting a moment of full radical potential and disillusionment, in continual search for a language for the present moment'. As intermittent thoughts between the three stagings German philosopher Sami Khatib gave a lecture titled 'Divine Violence and the Ban of the Law' to address the inherently instrumental role of violence in the formation of ethics and aesthetics in the modern concept of the nation state. Artists Rene Gabri and Ayreen Anastas, and anthropologists Caterina Pasqualino and Arnd Schneider engaged in the conversation 'Ethnography of the Self: The Status of Everyday Life' to analyse radical anthropological approaches and modes of observation that have built scenarios of spontaneity, scripting and speculation. With a lecture titled 'Pirates, Exiles, Runaway Youths, Merchants and other Migrants in Ancient Italy and Plautus: the comedy and reality of a borderless world' historian Elena Isayev presented an ancient world and a society which had no national borders, nor citizenship which was defined by territory. Professor of Anthropology and Gender Studies Elizabeth Povinelli took as point of departure the dispute that broke out in the 1960s between the two French theorists Gilles Deleuze and Alain Badiou over the role of the philosopher and

the procedures of truth, the nature of the event and the possibility of revolutionary politics, to address how pivotal to both was the status, affects, and militancies of love.

# Norway at the Venice Biennale

## 'Rapture' – A project by Camille Norment

Norway's contribution to the 56th International Art Exhibition / La Biennale di Venezia

9 May–22 November 2015 / The Nordic Pavilion / Giardini, Venice, Italy

Commissioner: Office for Contemporary Art Norway (OCA) Curator: Katya Garcia-Anton, Director, OCA, in collaboration with Antonio Cataldo, Senior Programmer, OCA

In the year 2015 Norway was solely responsible for the Nordic Pavilion at the Venice Biennale for the first time in its history. For this unprecedented occasion, OCA commissioned artist Camille Norment (b. 1970) to develop the project. Norment's 'Rapture' was a site-specific, sculptural and sonic installation in the Nordic Pavilion, for which the American-born, Oslo-based artist composed new music on the glass armonica – a legendary 18th-century instrument that creates ethereal music from glass and water. Invented by Benjamin Franklin and once played by Mozart and Marie Antoinette, the glass armonica was at first celebrated for curing people with its entrancing music, but later it was banned because it was thought to induce states of ecstasy and arouse sexual excitement in women. If it had the power to cure, so the logic went, this bewitching instrument might also have the power to kill through over-exciting its listeners.

In a contemporary context, Norment explores the tensions this music raises today by creating a multi-sensory space, which reflects upon the history of sound, contemporary concepts of consonance and dissonance, and the water, glass and light of Venice. The artist composed a chorus of voices that correspond to the unresolved notes of the much censored "devils's" tritone and of the glass armonica, and this chorus immersed visitors to 'Rapture'.

'Rapture' explored the relationship between the human body and sound, through visual, sonic, sculptural and architectural stimuli. Today the sonic realm can be both a space of misuse, as we have seen in the militaristic use of sound to abuse the body, and of affirmation, as in the performative utterance of free speech to affirm the right of the body's very existence. The body can be stimulated and moved by sound, and in Norment's work, the Nordic Pavilion itself became a body in rapture and rupture, consonance and dissonance.

Camille Norment commented: 'Sound, by its nature, permeates borders – even invisible ones. Throughout history, fear has been associated with the paradoxical effects music has on the body and mind, and its power as a reward-giving de-centraliser of control. Recognised as capable of inducing states akin to sex and drugs, music is still seen by many in the world as an experience that should be controlled – especially in relation to the female body – and yet it is also increasingly used as a tool for control, especially under the justifications of war.'

Katya Garcia-Anton, Director of OCA, Norway and Curator of the Nordic Pavilion commented: 'We have commissioned Camille Norment to represent Norway at the Nordic Pavilion of the Venice Biennale 2015 because she is one of the most innovative, cross-disciplinary artists working in Norway today. Her work is both poetic and physical, and considers sound as an evocative artistic medium. Norment is an American-born artist, who has chosen for over a decade to live and work in Oslo, which reflects the stimulating environment for experimental contemporary art and culture in the Norwegian capital and around the country. We wish to celebrate this on the occasion of Norway's first ever Nordic Pavilion.'

### About the performances

Throughout the run of la Biennale di Venezia, Norment was performing new compositions on the glass armonica and invited artists and musicians to participate in a series of performances that echo elements in the installation.

The performances were scheduled as follows:

6 and 7 May, 10 and 12 June, 20 November: Camille Norment Trio

8 May: Camille Norment and David Toop

11 June: Camille Norment and Sofia Jernberg

13 September (at OCA, Oslo): Camille Norment Trio, David Toop, Sofia Jernberg and the vocal ensemble Oslo 14 (co-produced with and presented within Ultima – Oslo Contemporary Music Festival)

21 and 22 November: Camille Norment Trio and Sofia Jernberg

The Camille Norment Trio consists of the glass armonica, played by Norment; the Hardanger fiddle, played by Vegar Vårdal; and the electric guitar, played by Håvard Skaset. Each of these instruments was thought, at various points in history, to invoke a socially and sexually transgressive experience in the body, especially the female body, and subsequently banned. In these performances Norment performed new compositions with her trio whose instrumentation parallels the artist's investigations into the relationship between vibration and the body as perceived during the Enlightenment period, and today through social and scientific discussions.

The Swedish vocalist Sofia Jernberg also performed with Camille Norment. While Norment played the glass armonica, whose sonic vibrations permeate the space and the broken glass (which has sonic exciters attached to it that send vibrations through it), Jernberg's versatile vocalisation expanded the 12-voice chorus that Norment composed for the soundscape of the pavilion. Both pushed the limits of sound and music.

Camille Norment and David Toop presented an abstracted 'performance lecture', encompassing text, the voice and sound, in relation to vibration, the body and hysteria. Hysteria, long deemed a female disease, extended to 'an epidemic of male hysteria' with the effects of shell shock during WWI and continues to be pertinent in post-war syndromes today as well as in other instances of socially and culturally induced forms of collective-hysteria. The performance also draws from American poet Sara Teasdale's poem 'There Will Come Soft Rains', written after WWI and reflecting upon the resilience of nature to outlive the catastrophic exploits of humanity.

The performances were co-produced by OCA, nyMusikk and Ultima Oslo Contemporary Music Festival.

### About the publications

*Rapture* includes a three-part publication that reflects upon the relationship between sound and the visual arts, across time, as well as it complicates the hegemony of vision in contemporary theory and art practice. In the first launching for the opening of the Biennale, authors David Toop, María del Pilar Blanco and Rob Stone contribute essays reflecting on how sounds shapes our environment, our bodies and our minds. This first publication also includes a discussion between curators Katya García-Antón and Antonio Cataldo with artist Camille Norment, unfolding her artistic perspective on how sound has the power to act as a mediator of cultural experience.

### About the artist and the performers

Camille Norment (b. 1970, Silver Spring, Maryland, USA lives and works in Oslo, Norway) works as an artist, musician and composer. Norment has exhibited and performed extensively, including at MoMA (Museum of Modern Art), New York (2013); The Kitchen, New York (2013); Transformer Station (The Cleveland Museum of Art), Cleveland (2013); The Museum of Contemporary Art (The National Museum of Art, Architecture and Design), Oslo (2012, the museum commissioned a new performance to accompany the exhibition tour in Norway); The Thessaloniki Biennial, (2007); Kunsthalle Bern (2009); UKS, Oslo (2004); Bildmuseet, Umeå (2004); the Charlottenborg Fonden, Copenhagen (2003); Radioartemobile, La Biennale di Venezia (2003); The Santa Monica Museum of Art, Los Angeles (2001); and The Studio Museum in Harlem, New York (2001). Among several public artwork commissions, a permanent outdoor sound installation was commissioned by the Henie Onstad Kunstsenter (HOK), Høvikodden, Norway, in 2011.

Camille Norment Trio, constituted by Vegar Vårdal, Håvard Skaset, and Camille Norment, investigates the visceral qualities of resonance, noise, and overtone. Their performances are an organic movement between the composed and the improvised, creating a dynamic soundscape that defies a fixed genre reference. The Camille Norment Trio's performance credits include The Kitchen, New York, NY; Cleveland Museum of Art; Ultima New Music Festival, Oslo; The Museum of Contemporary Art, Oslo; and the Henie Onstad Kunstsenter (HOK), Bærum. Their first release, *Toll*, is available on Prisma Records. Reviews of their work have appeared in *The Wire*, *The New York Times*, *The Wall Street Journal*, *Aftenposten* and *KuNordische Musik*.



Sofia Jernberg is soprano, voice-artist, improviser and composer. Born in Ethiopia, she grew up in Sweden, Ethiopia and Vietnam, and is currently based between Oslo, Norway, and Stockholm, Sweden. She studied jazz at Fridhems Folkhögskola, Svalöv, Sweden and trained at Gotlands Tonsättarskola, Visby, Sweden, a school exclusively devoted to music composition. Jernberg was the 2008 Royal Swedish Academy of Music Jazz Award recipient and she co-leads and composes for modern jazz octet Paavo and contemporary Lieder quartet The New Songs. Throughout the years she developed a unique vocabulary of sounds and techniques which include split tone singing, pitchless singing and distorted singing which allow her to appear in a broad constellation of music performances across time and genres.

David Toop is a composer, author, curator and Professor of Audio Culture and Improvisation at the London College of Communication. He has published extensively. His first book, *Rap Attack*, is now in its third edition. Since the publication *Ocean of Sound* in 1995 he had recorded five solo albums, including *Screen Ceremonies*, *Pink Noir* and published *Exotica: Fabricated Soundscapes in a Real World*.

Founded in November 2014, the vocal ensemble Oslo 14 consists of 19 improvising singers under the artistic direction of Elin Rosseland. Performers at the concert on 13 September are Karoline Ruderaas Albrigtsen, Ingrid Vik Henriksen, Hanne Kalleberg, Therese Lech, Hanna Nydal, Lisbeth-Anita Grimsø Olsen, Astrid Elisabeth Pedersen, Ingrid Støylen Runde, Seshen, Live Sollid Schulerud, Thea Emilie Haaland Wang and Sigrid Aase.

### Acknowledgements

The project was commissioned by OCA. It was made possible through the generous sponsorship of ABG Sundal Collier, Reitan and Selvaag, and with additional support of the Norwegian Ministries of Culture (KUD) and of Foreign Affairs (UD). Further support was provided by Fritt Ord – the Freedom of Expression Foundation, Oslo. Camille Norment's project was being produced through a generous grant by Norsk Kulturråd/Arts Council Norway, and through the support and collaboration of nyMusikk, Ultima – Oslo Contemporary Music Festival, NOTAM – Norwegian Center for Technology in Music and the Arts, and Music Norway.

### 'Body Language: The First Cross-Pavilion Artist Talk at La Biennale di Venezia'

A discussion between the artists Joan Jonas (U.S. Pavilion), Camille Norment (Nordic Pavilion) and Pamela Rosenkranz (Swiss Pavilion)

Moderated by Tim Marlow, Director of Artistic Programmes, Royal Academy of Arts, London

Introductions by Jan Dalley, Arts Editor of The Financial Times, and Katya García-Antón, curator of The Nordic Pavilion and Director of Office for Contemporary Art Norway (OCA) / Media Sponsor: The Financial Times / 8 May 2015

Location: Teatro Piccolo Arsenale

An official event of La Biennale di Venezia, the first ever cross-pavilion collaboration at La Biennale di Venezia took place between the United States, Nordic and Swiss Pavilions in the Giardini and developed through the collaboration of commissioners Office for Contemporary Art Norway (OCA), the MIT List Visual Arts Center and Pro Helvetia, Switzerland. This novel collaboration involved the three pavilion curators Katya García-Antón (Norway), Paul Ha / Ute Meta Bauer (USA), and Susanne Pfeffer (Switzerland), as well as the directors of the commissioning organisations: OCA, Norway (Director Katya García-Antón), the MIT List Visual Arts Center, USA (Director Paul Ha), and Pro Helvetia, Switzerland (Director of Visual Arts Marianne Burki and Director of Biennial Projects Sandi Paucic).

In this discussion – the first of its kind at La Biennale di Venezia – three different generations of artists gave a unique insight to their artistic practice and thought from the perspective of different periods, contexts and experiences. Their thoughts bridged artistic synergies across pavilions within the Giardini, as well as cast their own light across wider issues explored in La Biennale de Venezia. Many artists today continue to be drawn, as they have been for centuries, by the power of the body (male or female) to crystallise questions and debates around beauty, power, mythology, story telling, the gaze and the human condition.

### Three artists, three generations

The work of artists Joan Jonas, Camille Norment and Pamela Rosenkranz contributes some of the most provocative thinking around the body in art and society today. Together they addressed some of the most vital artistic questions of our times – the changing place of our body in the world, and why artists continue to consider it as a recurring tool and motif.

Jonas, Camille Norment and Pamela Rosenkranz are all deeply concerned with the human body in their work, and they also articulate distinct artistic standpoints that bring the strength of their perspectives as women to the fore. Joan Jonas reflects upon the position of the body, and often her own body, in relation to landscape, storytelling and mythology; Camille Norment considers sound as a powerful mediator of the body and a constructor of cultural identities; and Pamela Rosenkranz works with the body in relation to the technological advances of our world, which are literally dissolving its presence within it.

The 56th Edition of La Biennale de Venezia was curated this year by Okwui Enwezor. His project 'All The World's Futures' set out to explore the relation of art with the state of affairs in the world today, and to explore this through what he has termed 'its shadow histories'. There can be no shadow without

# OCA in the Press

a body to cast it, and the voices of Jonas, Norment and Rosenkranz no doubt contributed to the entanglement of histories and shadows, which bring such urgency to these questions.

Joan Jonas (b.1936 NY, USA) A pioneer of video and performance art, and acclaimed multimedia artist, Jonas's work typically spans video, performance, installation, sound, text and drawing. Since 1968 her practice has explored various ways of seeing, the rhythms of ritual, and the authority of objects and gestures.

Camille Norment (b.1970 Silver Spring, Maryland, USA) Oslo based is an artist who's work spans performance, installation, drawing and sound. In particular, Norment performs and composes on the legendary the glass armonica, an instrument invented by Benjamin Franklin that can sound enchanting or excruciating, depending on the pitch and vibration of the glass. She creates sonic spaces that integrate social, musical and psychological elements to broaden perspectives on how sound is intricately connected with the body, how it marks our experience and affects our collective consciousness. Raising questions around alienation and emancipation, Norment reflects upon the power of dissonance to carve out a space for new, affirmative thinking.

Pamela Rosenkranz (b.1979 Uri, Switzerland) Rosenkranz's work reflects on technological change and the associated transformations in contemporary philosophy, science, global economy and consumer behavior. She investigates the understanding of what it means to be human today, and of what is natural during the Anthropocene (the chronological term given the geological epoch that is defined in terms of the impact of human activity). Rosenkranz goes even further and considers how the image of our identity is shaped by natural forces, thereby contrasting it with how it has been religiously, culturally, and commercially constructed.

## Curators

The United States Pavilion is curated by Paul C. Ha and Ute Meta Bauer. Paul Ha is the Director of the MIT List Visual Arts Center and the Commissioner for the U.S. Pavilion. Ute Meta Bauer, is currently the Director of the NTU Centre for Contemporary Art Singapore, Nanyang Technological University, and previously the Founding Director of the Program in Art, Culture, and Technology (ACT) at MIT.

The Nordic Pavilion (this year solely commissioned by Norway) is curated by Katya García-Antón, the Director of Office for Contemporary Art Norway (OCA), with the collaboration of Antonio Cataldo, Senior Programmer OCA, Norway.

The Swiss Pavilion is curated by Susanne Pfeffer, Director of the Friedericianum Kassel, Germany.

Tim Marlow is Director of Artistic Programmes at the Royal Academy. He is an award-winning radio and television broadcaster who has presented over 100 documentaries on British television. He has lectured, chaired and participated in panel discussions on art and culture in more than forty countries.

Jan Dalley is the Arts Editor of the Financial Times.

In 2015 most of the attention OCA received in the press was connected with the 2015 Venice Biennale. The Nordic pavilion was either mentioned or reviewed in major international papers and art journals such as *Wall Street Journal*, *Financial Times*, *New York Times*, *Le Figaro*, *Artforum*, *Art Review*, *The Art Newspaper*, *Artsy*, *Blouin Artinfo* and *Flashart*. Furthermore, Chinese press *Harpers Bazaar Art China*, *Art World Magazine* and *Scope Magazine* also looked towards Norway, featuring interviews with Katya García-Antón, reviews of the Nordic Pavilion and reports from the Oslo art scene in general. In addition to this, several widely read art bloggers also wrote about the Nordic pavilion, and photos from the installation and performances in the pavilion were widely shared in social media, especially on Instagram. In Norway the project was covered in all the major national papers including *Aftenposten*, *Dagens Næringsliv*, *Klassekampen*, *Dagsavisen*, *Morgenbladet*, *Dagbladet* and *VG*; and in regional papers across Norway such as *Bergens Tidende*, *Adresseavisen*, *Gudbrandsdølen Dagningen* and *Norddalen*. The Norwegian art press simultaneously wrote about 'Rapture', and *Kunstpluss*, *Kunstkritikk*, *Kunstforum*, *Natt & Dag* and *Ballade.no* also published feature interviews with Camille Norment.

Further, Basel Abbas and Ruanne Abou-Rahme's exhibition project 'Incidental Insurgents' at OCA (9 April–24 May) was reviewed by *Dagbladet*, *Kunstkritikk* and *Flash Art*. Additionally, OCA's new grant scheme International Support for Galleries and Independent Exhibition Spaces (ISGIES) received notable attention in the Norwegian art press when it was launched on 1 October 2015.

## Selected International Press 2015

'100 favorite artworks of 2014', *Harpers Bazaar China*, 19 January 2015  
 'Worth the chill: contemporary art in Oslo', *Eyes Towards the Dove*, 2 February 2015  
 'The Thief's Journal', *Artforum*, 8 February 2015  
 'Yo Dona elige a las 20 españolas más influyentes del arte', *Yo Dona*, 14 February 2015  
 'Favorite Streets in Europe', *New York Times*, 17 April 2015  
 'New Venice Biennale Chief Beckons Artists on the Margins', *Wall Street Journal*, 30 April 2015  
 'Patricia Cronin and the body politic', *Financial Times*, 1 May 2015  
 'Camille Norment's Venice Installation Channels the Fear and Ecstasy of Sound', *Artsy*, 4 May 2015  
 'La Biennale a Venise a ses rois et reines', *Le Figaro*, 7 May 2015  
 'Hits and Misses at the Venice Biennale's National Pavilions', *Artsy*, 7 May 2015  
 'Samtidskunstens OL', *Kunsten*, 7 May 2015  
 'Multisensory show in Nordic pavilion is poetic with a powerful political message', *The Art Newspaper*, 8 May 2015  
 'The Venice Questionnaire 2015 #35: Camille Norment', *Art Review*, 9 May 2015  
 'Venice Biennale Represents Rebalancing in the Art World', *New York Times*, 10 May 2015  
 'Peace and Paranoia: digital art at the Venice Biennale', *BBC World Service*, 12 May 2015 (radio)  
 'Private View – Inside Venedig', *Tages Anzeiger*, 12 May 2015

'Pavilion party: the best 20 artistic offerings from the Venice Biennale 2015', *Wallpaper*, 14 May 2015  
 'Camille Norment: Rapture. Nordic Pavilion at Venice Art Biennale 2015. Interview', *Vernissage TV*, 15 May 2015 (video)  
 'Art for the Planet's Sake at the Venice Biennale', *New York Times*, 15 May 2015  
 'The top artists at this year's Venice Biennale', *Dazeddigital.com*, 15 May 2015  
 'Elitism, excellence and culture's tug of war', *Financial Times*, 16 May 2015  
 'Mellom utopi og dystopi', *Sydsvenskan*, 19 May 2015  
 'National Pavilions / 56th Venice Biennale', *Flashart*, 28 May 2015  
 'Il candour di Camille Norment tra suoni e macerie', *Artribune*, 1 June 2016  
 'Their Territory: Women Artists in the 56th Venice Biennale' *Art-World Magazine*, June 2015  
 'Nordic Pavilions at Venice Biennale 2015', *Scan Magazine*, June 2015  
 'Incidental Insurgents Office for Contemporary Art / Oslo', *Flashart*, 11 June 2015  
 'Fantasien er vår rikdom', *Tidningen Kulturen*, 9 June 2015  
 'The Talk', *Inuit Art Quarterly*, 15 June 2015  
 'Behind the Biennale: Camille Norment's Haunting Symphony Shatters the Nordic Pavilion', *Artsy*, 9 July 2015 (video)  
 'Camille Norment Nordic Pavilion', *Studio Museum Harlem Magazine* summer fall 2015

'Cities: Oslo', *Scope Magazine*, September 2015  
 'In the Giardini: Norway and Uruguay', *Jodie Dalgliesh blog*, 15 September 2015  
 'Palestinian Duo Wins 2016 Abraaj Group Prize', *Artforum*, 14 October 2015  
 '56th Venice Biennale Closing Weekend', *My Art Guides*, 17 November 2015  
 'Venice Biennale Attracted 500,000 Visitors', *Blouin Artinfo*, 24 November 2015  
 'RAPTURE – L'en-verre et son, une musique celeste', *Afrikadaa*, 1 December 2015  
 'Interview with Katya García-Antón', *Design 360*, 1 December 2015

## Selected National Press 2015

'Harmoni og dissonans, skjønnhet og støy', *Kunstpluss*, 27 February 2015

'Henter inspirasjon fra Arte Povera', *Klassekampen*, 14 March 2015

'Kunstnere og Banditter', *Dagbladet*, 13 April 2015

'Handlingens utsettelse', *Kunstkritikk*, 14 April 2015

Artist portrait of Camille Norment, *NRK P2 Kulturhuset*, 15 April 2015 (radio)

'Kunstsuksess i London', *Dagens Næringsliv*, 16 April 2015

'Avvæpnet geriljakunst', *Morgenbladet*, 17 April 2015

'Ærerikt oppdrag for ein vagvær i Venezia', *Gudbrandsdølen Dagingen*, 28 April 2015

'Aldri hatt et større oppdrag', *Norddalen*, 30 April 2015

'Vindens øye', *Kunstkritikk*, 4 May 2015

'Mette-Marit er dronningvikar i Venezia', *VG*, 6 May 2015

Reportage from the opening of the Nordic Pavilion, *NRK P2 Kulturhuset* (6 May 2015) and *NRK P2 Kulturnytt* (7 May 2015) (radio)

'Norge eneste land i den nordiske paviljongen. Rår grunnen alene', *Ekstra*, 7 May 2015

Mette-Marit åpnet paviljong, *Adresseavisen*, 7 May 2015

'Paradoksenes sirkus', *Aftenposten*, 9 May 2015

'Lavmælte lydkulisser', *Aftenposten*, 10 May 2015

'Ekstatisk glede og sårbar tertanke', *Dagsavisen*, 13 May 2015

'Fremtid og undergang i Venezia', *Klassekampen*, 13 May 2015

Reportage from La Biennale di Venezia, including an interview with Camille Norment and Joan Jonas (OCA), *NRK P2 Kulturhuset*, 13 May 2015 (radio)

'Paviljongen som eksklusivt symfoniorkester', *Kunstkritikk*, 14 May 2015

'Flukten fra Eden. Norsk glassklokke i uroens hage', *Bergens Tidende*, 15 May 2015

'Opplevelser i kø i Venezia', *Dagsavisen*, 15 May 2015

'Nøkler til en fremtid', *Morgenbladet*, 15 May 2015

'Mellom Visuell kunst og lyd', *Kunstforum online*, 1 June 2015

'Spill hverandre gode' and 'Soniske rom', *Kunstforum print*, 4 June 2015

'Engasjert og engasjerende', *Stavanger Aftenblad*, 11 June 2015

'Et parlament av former', *Kunstforum online*, 17 June 2015

'Hvem der?', *Billedkunst*, 30 June 2015

'Til topps etter Marbella-besøk', *Gudbrandsdølen Dagingen*, 7 August 2015

'Sosiale forsvinningsnumre og global aktivisme', *Kunstkritikk*, 19 August 2015

'Aktivismens muligheter', *Kunstkritikk*, 26 August 2015

'Kuratorens ansvar', *Dagsavisen*, 29 August 2015

'Potent Norment', *Natt & Dag*, 1 September 2015

'Plingplongparty', *Dagens Næringsliv*, 4 September 2015

'Istanbulbiennalen senker farten', *Kunstkritikk*, 3 September 2015

'Historisk fremover', *Ballade.no*, 11 September 2015

'Svikter Ultima musikken?', *Aftenposten*, 15 September 2015

'Utvidet støtte til gallerier', *Kunstkritikk*, 15 September 2015

'Ny internasjonal støtteordning', *Billedkunst*, 1 October 2015

'First we take Frieze, then we take Basel', *Natt & Dag*, 1 November 2015

'Stavanger-trio til kunstmesse på Miami Beach', *Stavanger Aftenblad*, 19 November 2015

'Miami Favorites', *Kunstforum*, 18 December 2015

'Åpner med utvalgte skatter', *Nordlys*, 21 December 2015

'Året da en mørk verden slo inn i kunsten', *Aftenposten*, 27 December 2015

'2015 'et bra kunstår', *Dagsavisen*, 29 December 2015

## THE WALL STREET JOURNAL.

This copy is for your personal, non-commercial use only. To order presentation-ready copies for distribution to your colleagues, clients or customers visit <http://www.wsj.com>.

<http://www.wsj.com/articles/new-venice-biennale-chief-beckons-artists-on-the-margins-1430424957>

ARTS | ART

## New Venice Biennale Chief Beckons Artists on the Margins

Okwui Enwezor, the first African curator of the Venice Biennale, is forgoing business as usual by attracting artists on the margins of the art world



Okwui Enwezor. PHOTO: ACTION PRESS/ZUMA PRESS

By MARY M. LANE

April 30, 2015 4:15 p.m. ET

"Art isn't just made by white people in Europe with great patrons. Sorry," says Okwui Enwezor, the first African curator of the Venice Biennale.

Mr. Enwezor, 51, gained prominence as director of Munich's Haus der Kunst, a museum built by Adolf Hitler to expose the alleged inferiority of non-Aryans. For Venice, Mr. Enwezor has partly forgone art-world business as usual—encouraging many artists from long-isolated or neglected communities to come to Venice. So the roughly 300,000 visitors who attend this year's show, which opens May 9 and runs through Nov. 22, will find a gathering of unfamiliar talent.

During the years since the festival's 1895 launch, 89 nations have built, renovated or rented small buildings, or "pavilions," to showcase artists. While each nation picks whom to present, the curator sets the tone, directly recruiting artists for an exhibition in Venice's Arsenal, a cluster of defunct weapons factories and retired shipyards.

Mr. Enwezor titled this year's exhibition "All the World's Futures," reflecting his interest in a wide range of media—from a nonstop reading of all three volumes of Karl Marx's "Das Kapital" by a group of actors to a copper dome that Congolese artist Sammy Baloji built to criticize Belgium's exploitation of Congolese copper mines.

With a budget of roughly \$15 million supported by private funding, Mr. Enwezor has also created a section called Arena, designed to showcase performance works dealing with difficult themes that he hopes will make their way into mainstream art. "I have the freedom to make proposals that might ultimately fail on a commercial level," he says.

One such initiative is the Invisible Borders Trans-African Project. These little-known African artists have road-tripped together across Africa since 2009, making the type of cultural exchanges taken for granted at U.S. and European art schools.

Mr. Enwezor is taking steps to ensure one group of emerging artists in his curatorial show remains unknown after Venice: the Syrian art collective Abounaddara. The secret set of filmmakers, founded in 2010, produces humorous and tragic films about life under the rule of Bashar al-Assad. Each Friday, another film by the group will make its debut in Arena.



Camille Norment  
*Triplight*, 2008  
56th Venice Biennale

To Norment's ear, the song's high-pitched tones sounded like "a sine wave, but wavering like playing the rim of a wine glass with a finger." Finding new fodder for her exploration into the psychological effects of sound, she began researching different ways to play glass. This a-ha moment led her to the glass armonica, a curious and historically charged instrument that, in addition to becoming the inspiration for a "new chapter" in her artistic process, is soon to be the centerpiece of Norment's installation, *Rapture*, in the Norwegian Pavilion at this year's Venice Biennale.

A delicate and relatively obscure instrument, the glass armonica was invented by Benjamin Franklin in 1761 and was played by Mozart and Marie Antoinette; it emits an ethereal, somewhat shrill tone that has been associated throughout history with the divine and the ecstatic. In the late 18th century, it was used by German physicians to "mesmerize" patients into a state of hypnosis, but its capacity as a healing device was quickly overshadowed by fear, and the instrument was banned in Germany—its supernatural sounds were thought to induce madness or, in the case of women, sexual arousal.

For *Rapture*, the artist has composed new music for the age-old armonica, which includes a performance on the instrument and a new chorus of 12 voices that corresponds to its high-frequency notes. Throughout the Biennale's six-month run, the artist has also invited collaborators to participate in a series of performances that mirror the themes of the installation, subjects Norment has been interrogating for most of her career: the history of sound; its capacity to create dissonant, uncanny



Camille Norment  
Camille Norment from a performance of the Toll project at Hovet Osload Kanoneneer, 22 April 2012 . 2012  
56th Venice Biennale

The glass armonica is a natural fit for Norment, whose work has spanned the disciplines of dance, painting, and installation; as a composer and musician she tours as a solo artist and with her ensemble, the Camille Norment Trio. In concert halls and museums alike, Norment unearths outmoded or forgotten materials and reanimates them. "Sound, by its nature," she has said, "permeates borders—even invisible ones. Throughout history, fear has been associated with the paradoxical effects music has on the body and mind."

In recent years, Norment has used oil drums in *Rhythm Wars—Crazy Army* (2012) to conjure long, low, deep tones, and in *Dead Room* (2000) created an installation hinged on bass tones too low for the human ear to register. For *Triplight* (2008), installed at The Museum of Modern Art in the 2013 exhibition "Soundings: A Contemporary Score," she placed lights inside of a 1955 Shure microphone—the same mic model used by greats like Billie Holiday, Ella Fitzgerald, and Louis Armstrong—to cast a ribcage-like projection on a wall. A recent album with her ensemble, *Toll* (2011), was performed exclusively on instruments (including the glass armonica and the Norwegian Hardanger fiddle) that had throughout history been feared, or banned.

Reviews

- HOME NEWS SPECIAL REPORTS ART MARKET FEATURES COMMENT SHOWS & EVENTS
- SISTER PAPERS ARCHIVE JOBS
- REVIEWS > Books Media Exhibitions Museums

REVIEWS

## Multisensory show in Nordic pavilion is poetic with a powerful political message

Space dedicated solely to a Norwegian artist for the first time

by SARAH WILSON | 8 May 2015



Camille Norment's Rapture in the Nordic pavilion

- Print
- Email
- Facebook
- Twitter
- Pinterest
- LinkedIn
- Google+
- Reddit

The mysterious power of women's voices call visitors to the Nordic pavilion, which this year, for the first time, is the sole responsibility of Norway. Camille Norment's sonic and sculptural installation, titled Rapture, animates the usually cool modernist space, becoming a living skin, according to the curator Katya Garcia-Anton.

A coronet of microphones placed high on the ceiling project sound outwards in a circle, a hum of female voices whose unresolved harmonics represent the "evil interval": power and the fear of women. Just as music arouses physical and emotional responses—hairs erect on the back of the neck—so the materials of the building vibrate to the sound. The angular giant white frames surrounding the installation over pools of their own broken glass signal the power of sound to shatter.

Norment, magnificent in black against the white pavilion, played her armonica—Benjamin Franklin's glass and copper-bound cylindrical instrument—accompanied by the sonorities of the electric guitar and the Hardanger fiddle. Its high-pitched frantic rhythms were produced by Vegar Vardal, spinning through the rapt audience with vertigo-inducing twists and turns. This intimation of a male ecstasy compliments the forthcoming performance by Norment and David Topp. Here hysteria, the "female disease", and its spread to the male (First World War shell shock and post-traumatic stress today) will draw from Sarah Teasdale's poem "There will come soft rains": nature will inevitably heal and cover catastrophe.

Multisensory, poetic with an oblique but insistent and powerful political message: bravo!

ONLINE EXCLUSIVE

## The Venice Questionnaire 2015 #35: Camille Norment

Representing the Nordic pavilion at the 2015 Venice Biennale, Camille Norment answered our short questionnaire

**A**rtReview sent a questionnaire to artists and curators exhibiting in and curating the various national pavilions of the 2015 Venice Biennale, the responses to which will be published daily in the lead-up to the Venice Biennale opening.

**Camille Norment is representing the Nordic pavilion. The pavilion is in the Giardini.**

*What can you tell us about your exhibition plans for Venice?*

In *Rapture* in the Nordic Pavilion, I will create a multisensory sonic and sculptural space traversed by a strong dynamic force such as the wind, intense sound, or a historical moment so that after leaving the pavilion there appears to be a state of excitation and an ongoing, unfinished moment – a situation hovering between poetry and catastrophe. Within the pavilion visitors will hear a new composition of a chorus, and the sounds of the Glass Armonica which will emanate from the glass membrane of the pavilion. Sculptural elements based on projectile boom microphones, and shattered glass (reflecting the windows whose panes have been 'over-excited') reinforce the sonic experience.

*Are you approaching this show in a different way as to how you would a 'normal' exhibition?*

The architectural structure of the Nordic pavilion is one that unites the outside with the inside and is open to the elements in a way that is elegant, but very challenging as a contemporary exhibition space. As an historic artifact, the pavilion itself is an 'untouchable object.' Practically and conceptually, I treated the pavilion as a space that must contend with external forces, such as nature, weather etc. There is also an interesting resonance that the notion of 'inside/outside' has with some of the social challenges occurring in the Nordic region and across all of Europe today. As such, it is a site-specific installation. Approaching a site in consideration of its specificity is something I'd certainly consider normal for my way of thinking.

*What does it mean to 'represent' your country? Do you find it an honour or problematic?*

Of course, it's an absolute honour to participate in the Biennale, and certainly to exhibit in the Nordic pavilion. But I can't really say what 'representing' a country is supposed to mean. A lot of discourses in recent years, certainly within the context of the Venice Biennial pavilions, have sought to deconstruct the very notion of representation. It's not so much about a person representing a country as it is about a particularly relevant art practice, perspective, and conceptual focus that can be offered as a new platform for perception, thought, and discussion. There are many precedents in the biennial, so I find it more interesting to keep pushing the dialogue beyond and forward.

*How are you approaching the different audiences who come to Venice – the masses of artist peers, gallerists, curators and critics concentrated around the opening, and the general public who come through over the following months?*

I hope I am treating the audiences as I might always do. My work is built upon layers of perception, beginning with immediate sensual and sonic experience, which is available to everyone. There is a lot of other information that can augment the experience if one is interested in delving deeper. However, I want to make the installation, performance series, and publication accessible and substantial on many levels, while offering space for varied individual interpretations.

*What are your earliest or best memories of the Biennale?*

Absolutely 1993 – my virgin year at the Biennale. Before then, I was largely attracted to expressionist modes in Modernism and hadn't yet fully understood, much less fully articulated a voice among contemporary modes of art practice. It was like a being kid in a toy store from the future. I was most impressed by the Arsenale, and always look forward to experiencing how the Biennale themes unfold through the exhibitions. One of my favorite works from all of my Biennale visits was Hans Haacke's installation in the 1993 German pavilion. I was particularly struck by the sound created by walking over the broken floor. Personally, to some extent, I've returned to re-adopt some of the earlier poetic or expressionist executions I had previous to that time, but more consciously combined with a discourse of the subjective body related to that time. I feel it's timely and makes sense; the times have cycled back to similarly relevant issues.

*You'll no doubt be very busy, but what else are you looking forward to seeing?*

I really want to carve time to run along the beach on the Lido. More so, I hope that I can find a feasible enough route to have a run on the way to the pavilion in the mornings. I lived in Dorsodoro as a student, so the San Marco crowds, and biennial force was something in the distance – I had to travel to get to it. I hope to find that quiet space again and be able to experience Venice with a distance and closeness that I haven't before. There are also particular historical aspects of the city I want to understand better, such as the history of the glassworks, trade, and the now fetishized presence of the Moors. Perhaps this will be another start.

*How does a having a pavilion in Venice affect the art scene in your home country?*

Art seeks to operate beyond frameworks defined by political structures so it's no surprise that I've only been congratulated and offered a lot of support. Many have found it curious that I should be exhibiting in the Nordic pavilion (given that I am American-born), but just as immediate is the thought that this should be irrelevant. We're all quite used to, and rarely question the fact that national sports teams are typically comprised of players from all over the world, I was recently told. It's



## FINANCIAL TIMES

May 1, 2015 4:52 pm

### Patricia Cronin and the body politic

Julie Beloevo

- Share
- Author alerts
- Print
- Clip
- Comments

The American artist on the essential role of art in feminism



Patricia Cronin in her Brooklyn studio

About a year ago, artist Patricia Cronin was on a plane bound for Italy when she found herself sobbing through *Philomena*, the 2013 biopic starring Judi Dench as a woman searching for her son, whom she was forced by nuns at an Irish convent to give up for adoption. Once in Italy, she read about the mass kidnapping of Nigerian schoolgirls by the Islamic extremist group Boko Haram, and, a short time later, about two young female cousins in India found hanging from a mango tree.

ART & DESIGN

## Review: Art for the Planet's Sake at the Venice Biennale

By ROBERTA SMITH MAY 15, 2015

VENICE — The world is a mass of intractable ills on which art must shed light. With oceans rising, climates warming, the income gap widening and human rights abuses of every imaginable kind occurring, the very future of the planet — its many futures — hangs in the balance. This is not the time for art as an object of contemplation or delight, much less a market commodity — certainly not in a public exhibition whose chief responsibility is to stimulate debate.

That basically is the provocative but also confining message behind "All the World's Futures," the lopsided central exhibition at the sprawling 56th Venice Biennale, which runs through Nov. 22. Organized by Okwui Enwezor, a veteran curator of international undertakings like this, "All the World's Futures" brings out into the open a central preoccupation of the moment, namely the belief that art is not doing its job unless it has loud and clear social concerns, a position whose popularity has made "social practice" the latest new thing to be taught in art schools.

In its single-mindedness "All the World's Futures" echoes its 2013 predecessor, Massimiliano Gioni's "The Encyclopedic Palace," but from the opposite direction. More uplifting, Mr. Gioni's effort opened modernist art history to all kinds of self-taught and outsider artists, expanding its origins to urgent expressions from around the world, somewhat at the cost of contemporary art. Mr. Enwezor is less interested in artistic urgency than in the urgent state of the world itself.

But like Mr. Gioni's show, Mr. Enwezor's effort is shifting the center of gravity away from the West and the art market. It proves once more that art — or something like it — is everywhere, widespread beyond imagining.

Regardless of whether you agree with his viewpoint or prefer considering art by case, this position provides Mr. Enwezor's show with clarity and purpose. There is something admirable and even heroic about its morality-based approach. In addition, it includes a fair amount of good, even great art, along with too much that is only well-intentioned. If it is not perfect, it goes off-message in redemptive ways, including artists whose work is not overtly political.

The entire project swirls around "Das Kapital," Karl Marx's critique of the effects of the Industrial Revolution and its reliance on exploitation of workers. Daily readings are featured in the arena designed by David Adjaye at the Central Pavilion of the Giardini, the public park that contains the art-filled national pavilions. Labor and work of all kinds is a recurring theme, whether we watch a gravestone of cast-concrete being made in Steve McQueen's excellent video "Ashes"; enter into the strange world of Mika Rottenberg's video installation "NoNoseKnows," a mordant meditation on the rituals of cultured pearl production and utilitarian sneezing, or whiz past a big banner by Gulf Labor, a human rights collective organized to protect migrant workers in the United Arab Emirates. (I'm not sure the banner is art or even quasi-art, but I hope Gulf Labor's labors succeed.)

Colonialism, perhaps the most extreme instance of the exploitation of labor, is a visible subtext, as is the show's intent to reflect more completely than usual the diversity of the world's population. It is full of women and of artists from outside the West, most prominently in Africa, Asia and the Middle East.

At times it feels as if Mr. Enwezor has included everything that interested him, with no thought to what the viewer can actually absorb. His show presents works in nearly every conceivable medium — including music, performance art and lengthy films and videos — by nearly 140 artists from 53 countries and several generations. Their efforts are crammed into the Giardini and the seemingly endless string of galleries that fill much of the medieval Arsenale, Venice's former navy yard, a short distance away.

As with his 2002 Documenta XI exhibition, Mr. Enwezor's proclivity for camera-based work bordering on documentary is apparent, evidenced here by Mr. McQueen's work as well as Sonia Boyce's "Exquisite Cacophony," which records the brilliant improvisations of three vocal artists who mix the idioms of rap, jazz scat, Dadaist noise and gospel, and "Fara Fara," a split-screen documentary by Carsten Höller and Mans Mansson about the vibrant music scene of Kinshasa, capital of the Democratic Republic of Congo.

And especially impressive are new hybrids of documentary, activism and expressive artistic power as seen in the disorienting films of Rosa Barba and Raha



4 JULY 2015 - 10 JAN 2016

(http://www.marseille.fr/siteculture/les-lieux-culturels/musees/le-musee-dart-contemporain/exposition-temporaire)



1 / 5 "Incidental Insurgents," installation view at OCA, Norway. Photo by OCA/Herman Dreyer.

Review (http://www.flashartonline.com/category/review/) / June 11, 2015  
Share (http://www.facebook.com/share.php?u=http%3A%2F%2Fwww.flashartonline.com%2F2015%2F06%2Fincidental-insurgents-office-for-contemporary-art-oslo%2F) Tweet (https://twitter.com/intent/tweet?url=http%3A%2F%2Fwww.flashartonline.com%2F2015%2F06%2Fincidental-insurgents-office-for-contemporary-art-oslo%2F&text=Incidental+Insurgents++Office+for+Contemporary+Art+%2F+Oslo&via=FlashArtOnWeb) Mail (mailto:?subject=I wanted you to see this post&body=http://www.flashartonline.com/2015/06/incidental-insurgents-office-for-contemporary-art-oslo/)

### Incidental Insurgents Office for Contemporary Art / Oslo

How is history written? Of what is it composed? Whose documents, journals and diaries are borrowed from when carving out a grand narrative? Such questions are posed in "Staging Three: Incidental Insurgents," Basel Abbas and Ruanne Abou-Rahme's chapter for the Office for Contemporary Art Norway's program "Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings."

The duo created an investigation headquarters of sorts, papering the walls with photographs, phrases such as "They vanished without a trace on the other side of the city, the side where there was no way out," orphaned pages, and archival ephemera, piling on enough to make the airy, massive space feel as though it were in a bunker deep underground. Long tables were covered in even more photographs and printouts, copies of Victor Serge's books *The Birth of Power* and *Unforgiving Years*, a light box with a rough graphite sketch — all providing heaps of evidence but no direction. Side lamps were left on, and scattered laptops were left open, mid-search, suggesting that the makeshift office was abandoned abruptly.

At the literal and narrative center of the exhibition is a group of short films screened inside a black-box theater. The first two films of the artists' trilogy are *The Part about the Bandits* and *Unforgiving Years*, which introduces two young men who are navigating the open road before them in the dimming sunlight. A word doesn't pass between them; the only sound is the

nervous anticipation of a slow, driving rhythm from a lone drum, tensely working up to a restless pace. Poetic lines such as "THEY ENTER / WHERE THEY DO NOT KNOW," running parallel in English and Arabic, lead them through caves in the open desert and long drives down empty, winding roads.

Polluting the distinction between documentation and recollection, Abbas and Abou-Rahme script one story line of contemporary life in a highly charged area of political dispute. The artists both work in New York and Ramallah, where seemingly recent history and daily headlines are redrafted and boundaries are redrawn. "Incidental Insurgents" suggests that the most powerful, incendiary evidence one can present is proof of not being sure.

by Jennifer Piejko

## BLOUINARTINFO BLOGS



The "Curator's Eye" series features a group of students enrolled in the Masters Program in Curatorial Practice at the School of Visual Arts, who have offered their thoughts on some of the standout exhibitions at the 2015 Venice Biennale. Last week, we looked into Ursula von Rydingsvard (<http://blogs.artinfo.com/artintheair/2015/08/10/curators-eye-ursula-von-rydingsvard-at-the-venice-biennale/>) at the Giardini de la Marinessa — and now, we're on to Camille Norment at the Nordic Pavilion.

The glass harmonica, an instrument whose name alone evokes the prophetic quality that its notes itself produce, is an invisible yet pervasive element of Camille Norment's site-specific installation at the 56th Venice Biennale's Nordic Pavilion. *Rapture* is the fitting title of the Oslo-based, American artist's project here, which was curated by Katya Garcia-Anton, Director of the Office for Contemporary Art Norway, this year's commissioning body for the pavilion.

Eight large boom microphones installed in a sphere elegantly protrude from the ceiling of Norwegian architect Sverre Fehn's building, whose design morphs light, weather, and nature as they flow between the exterior and interior of the space. The booms are directed towards structures of ragged glass held together by large, though delicate, white wood frames that Norment created to circumnavigate the pavilion's perimeter. The sound of twelve female choral voices undulate as they reach the C-major tritone, which was banned by the Church for its disturbing sound, while the glass armonica itself was also banned for a period of two hundred years as an instrument claimed to cause sexual excitation. The haunting feminine breath of the chorus emanates through the air towards the visitors who become immersed in a corporeal experience of anticipation.

Norment's installation is what could be called a topological involvement. Just as the light and natural elements of Fehn's pavilion coalesce, so do space, time, body and sound that coil into a simultaneous visual and auditory experience. Standing at the epicenter of the boom microphones, it is as if one is inside the molecular structure of the spheres that comprise the glass armonica. The topology of sound is increased by the use of electronic audio "exciters," which channel the sound through the pavilion's field of glass now transformed into resonant speakers. The exhibition's installation literally comes alive as a multidimensional zone with the boom speakers above and the glass all around so that the whole of the pavilion is a vibrating aural instrument physically entering viewers' bodies.

In contrast with Okwui Enwezor's *All The World's Futures*, presenting the pessimistic Zeitgeist not so much of the future but of the present (and which is echoed in many of the national pavilions), Norment's *Rapture* offers a metabolic and sonorous space that captures an ecstatic, unfettered harmony. The beholder has the sanguine authority to perceive and feel rather than simply acquire an imposed sense of life and the world.

— Lalita Salander

# Venice: 10 Perspectives

Organized by Dana Liss, Communications Coordinator

The Studio Museum celebrated Okwui Enwezor's historic appointment as Artistic Director of the Venice Biennale, as well as *All the World's Futures*, the 56th International Art Exhibition that Enwezor curated, by attending the Biennale in early May. The exhibition—on view through November 22, 2015—features an unprecedented thirty-five-plus artists of African descent. Together with work in other national pavilions, many of the participating artists in this year's Biennale share a connection to the Studio Museum as alumni of our *Artist-in-Residence* program or participants in Studio Museum exhibitions and programming. Given the Museum's commitment to nurturing the next generation of contemporary art curators of color, and thanks to support from the Ford Foundation, the Studio Museum curators traveled to Venice with a group of seven emerging curators. We are thrilled to present their perspectives on this landmark exhibition here in *Studio*.

## Camille Norment Nordic Pavilion

by Amanda Murt, Assistant Curator

*Rapture* is a stunning, holistic project conceived by Camille Norment, an American-born artist who has lived and worked in Norway for the last decade, and was included in *Prestyle* (2004) at the Studio Museum. A site-specific, multimedia installation, *Rapture* encompasses sound and sculpture within the austere, clean lines of the Nordic Pavilion. Built by Pritzker Architecture Prize winner Sverre Fehn in 1962, the pavilion is a striking, horizontal structure made in the International Style. In the center three trees split the space and reach out into the sky via subtle openings in the ceiling, collapsing inside and out.

Norment's installation makes a strong visual and aural impact. From the exterior, large, framed panes of shatter-tolerant glass mimic the scale and design of the structure's floor-to-ceiling windows. Upon entering the pavilion, a loose, nonlinear soundtrack becomes audible—a chorus of female voices, sounds of water, an occasional crunch of glass underfoot. The sounds emanate from the rear of the pavilion, where eight long, elegant shotgun microphones hang from the ceiling in a perfect circle. At certain times, one can hear resonances of the glass armonica, an instrument Norment has long performed with, and at others, the voices of a chorus emulating the instrument, synthesizing the two.

Benjamin Franklin invented the armonica in the eighteenth century. Played by Mozart and in Marie Antoinette's court, it uses glass and water to create an ethereal sound. Initially celebrated for its curative powers and calming effects, it was quickly condemned for allegedly creating hysteria in women. Norment performed a new composition on the armonica in the pavilion several times throughout the opening of the Biennale. It was a powerful contrast to the instrument's history—a woman was in control, a postcolonial black female body, no less.

Drawing together these ideas of harmony and dissonance, Norment's work demonstrates how sound has been used and experienced historically as something transcendent or, alternately, as technologies have progressed, as a weapon. Norment's installation weaves together the complexities of these very contemporary issues of control and policing of the body as they relate to the expression of sound and art.



ART TALK

### RAPTURE L'en-verre et son, une musique céleste...



« L'œuvre d'art est réussie quand elle n'existe pas uniquement dans l'espace, quand elle se joue dans l'ici et maintenant », grâce aux relations interhumaines qu'elle déclenche. Ce processus temporel n'est possible que si l'œuvre est « transparente », c'est-à-dire si elle laisse apparaître son processus de fabrication, de production ainsi que le rôle qu'elle donne aux spectateurs. L'artiste produit des échanges entre les gens et le monde, l'art se place donc comme un troc du sens ».

Nicolas Bourriaud, in « L'Esthétique relationnelle »

À la 56<sup>e</sup> Biennale de Venise (Giardini et pour la première fois, la Biennale est dirigée responsable de l'unique programmation du pavillon nordique.

Pour cette occasion, Katya Garcia-Anton, la directrice et curatrice de l'exposition de l'Office for Contemporary Art Norway (OCA) a sollicité l'artiste Camille Norment pour développer un projet artistique inédit dans l'espace dédié.

« Si l'artiste interroge le monde dans lequel il vit, la Biennale de Venise se veut plus que jamais un reflet de ce monde au bord du chaos. Le Colombien Oscar Muñoz annonce la couleur du Jardin de Giardini avec ses immenses diapositives en papier : « Blood, Blood, Tears & Blood, sang et moultitudes. »

Le travail de Camille Norment résonne plutôt sonore, écartant la performance. L'installation est le fruit d'une recherche d'une autre. Elle considère le son comme un médium pulsant du corps et un constructeur de identités culturelles. Elle réunit son œuvre d'une immense variété, du mythe et de compositions acoustiques. En résulte des immenses atmosphères et des expériences visuelles et poétiques, avec, des traitements, mais des difficultés d'accès de une à une.

Camille Norment a fabriqué un projet original : « Rapture » une œuvre sonore et visuelle, mêlant, vers, bruit, complètes d'un about majeur le SON, avec lequel l'artiste sculpte, modèle des figures singulières, qui semblent les voix de ceux qui nous parlent, nous nous parlent et que l'on ne peut balayer par l'oubli. Est-ce la complexité humaine?

« Rapture » est articulée autour de trois parties : une installation sculpturale qui modifie design, architecture et son, un ensemble de performances réalisées par des musiciens et des vocalistes, enfin, une série de trois publications. À la fin de ce projet débute l'écoute la collaboration d'œuvres provenant de tous pays : la Suède, la Norvège et la Finlande. L'installation lumineuse de Fehn agit de créer un espace unique qui résonne la lumière nordique, homogène et sans ombres, de la Scandinavie. C'est un projet paradoxique dans l'œuvre de Sverre Fehn, qui associe structure et technique comme un langage épuré et une « histoire poétique », entre matériaux, lumière et intégration dans un lieu, cette qualité.

Sverre Fehn dit que « dans ce domaine, comme dans les autres, je crois qu'il faut combattre l'indifférence. Stratégie particulièrement importante dans un lieu. Ne jamais regarder la nature de façon romantique. Mais créer entre elle et une intervention, une tension. C'est ainsi que l'architecture acquiert sa légitimité et que nous retrouvons l'histoire que nous aurons racontée ».

Une architecture basée sur la dualité. Comme Fehn aime à éprouver une certaine fascination pour les contrastes, et en fait la

141











# 2015 – et bra kunstår

Kunståret begynte på verst tenkelig vis, med terrorangrepet på det franske satiremagasinet Charlie Hebdo. På det hjemlige plan fortsatte politikken som en rød tråd gjennom årets norske kunstbegivenheter.

«Krigens skygge» på Kunsternes Hus, Koda Bergens historisk dokumenterte utstilling «Kunst i kamp» om skildringsneret kunst, Guttorm Guttormsgaards retrospektive utstilling i Steinersmuseet; Hannah Ryggens i Nasjonalgalleriet; Ane Høy Guttus Fotospillutstilling i Bergen; Marianne Heskes «House of Commons» foran Stortinget – høydepunktene har vært mange i et kunstår som fremstår som et av de beste på mange år. De sørvante utstillingene og Heskes installasjon har alle en politisk nerve, noen helt eksplicit, andre mer som en undertekst som først fremgår når prosjektet settes inn i en sammenheng. Til og med den populære og populære kunstneren Voløgen Sand hadde et politisk tema på sin utstilling med motiver fra andre verdenskrig.

**For få år siden** var det en vedvart «samhet» at den politiske kunsten var død. Heldigvis er postulatet om kunstens upolitiske natur blitt gjort til skamme. De siste årene er politiske konflikter og motstridende meninger blitt stadig tydeligere, og da har kunsten funnet nye måter å kommentere verden på. Dagens politiske kunst er veldig annerledes enn 70-tallets slagordpregede uttrykk, men såværet er kommet tilbake. Vi kan godt føye til en skandinavisk bevissthet, blant annet i form av fornyet interesse for GRAS-kunstnerne fra 70-tallet. Og selv om såværet er tilbake, er det nye kunst som bruker humor med et glimt i øyet.

**Vi ser den politiske** bevissheten også i kunstnerens politiske kamp for bedre vilkår. Det er dokumentert at kunstners lønnsforhold er forverret, garantiforsikringen er fjernet, frakollen er stein (mange kunstnere går over i andre yrker i moden alder) og atelierutsajonen blir stadig dårligere og tvinger kunstnerne (langt) ut av byen. Kunstnere med millionestemning kan telles på noen få hender. Det store fersktallet har beskjedne inntekter, men de er dedikerte kunstnere som brenner for det de gjør. De gode utdanningsinstitusjonene og stipendordningene (som kunstnerne har bygd opp selv) har sørget for at norske kunstnere holder et nivå fi land kan måle seg mot. Det er all grunn til å følge med på norsk kunsthilf. Så her har du min høyeste subjektive liste over årets ti beste kunstbegivenheter. Mange andre bunte vært inkludert, men dette utvalget peker framover mot et spennende, ny fi kunstår. Vi sees i 2016!



Marianne Heske med «Grøntans» foran Stortinget. FOTO: FRØYDIS FALCH BRØTE



Detalj fra Frida Hansens utstilling «Art Nouveau i full blomst».

**LARS ERLTON**  
KUNST

**Marianne Heske: «House of Commons»**  
Stor foran Stortinget – 27/10 til januar 2016 ble innledet med et gjensyn med Marianne Heskes «Gjerteløse» på Astrup Fearnley-museet. Hun avslutet året med å sette opp et annet, gammelt hus foran Stortinget, bestet fra Elverstadkrysset i Indre Østfold. Det er en kunstillasjon med mange betydningslag, og fungerer som et korrektiv, eller en påminnelse, i en tid da vi opplever store endringer og diskusjoner hvordan vi skal forholde oss til dem. Midt opp i en sterkt skandinavisk ström minnet dette huset om hvor viktig det er å ha et hjem, uttøpp det alle byktninger søker. Sjelden har en vrede-dymade hatt så stor effekt.

**«Frida Hansens Full Blomst»**  
Steinersmuseet 12/9 – 18/10  
At livverket til Frida Hansens (1855-1931) var samlet til en utstilling i hennes fødeby var en usedvanlig stor begivenhet. Tekstilkunstneren var en pioner

av de sjeldne, og hennes nyskapede bildealterapper holdt et så høyt nivå at hennes verk er spredt over hele Europa. Verkene er skjøre, og sjansen for å fi se en ny utstilling med tilsvarende kvalitet

er veldig liten. At kunsten er usedvanlig vakker, dekorativ og med poetiske kvaliteter er ingen overraskelse for dem som har sett noe av det hun har laget.

Marianne Heske med «Grøntans» foran Stortinget. FOTO: FRØYDIS FALCH BRØTE



«På sporet av Matisse»

**«På sporet av Matisse»**  
Henie Onstad Kunstsenter – 11/9 – 12/12  
I 2014 måtte Henie Onstad Kunstsenter tilbakebevare Matisse-maleriet «Blå kjole i skogal keneleste» til avringene etter den franske, jødiske kunstneren Paul Rosenberg. Det førte til at museet undersøkte teaterhistorien, eller prøve-misem, til de andre kunstverkene i samlingen som kunne ha samme type historie. Resultatet var denne gode, forskningsformidende utstillingen der bare to av verkene var av Matisse. Utstillingen vakte internasjonal oppakt, blant annet med oppslag i New York Times.

«Niøens øye, Samtidsbroderis»

**«Niøens øye, Samtidsbroderis»**  
Kunsthøgskolen i Oslo – 22/2 – 26/2  
Hvorn hadde vi trodd at broderiet kunne være spennende! Men da Koda Bergen gikk sammen med Nasjonalmuseet om å kuratere en utstilling med internasjonalt samtidsbroderi ble det vitale, mors og utfordrende. Utstillingen var for øvrig del av et veldig sterkt år for tekstilkunsten. Det har vært mange gode separatutstillinger på tekstilfeltet dette året, blant andre Unn Søstj i Kunstnerforbundet og Karl Dyrdal på Romshaldsbirkeri i Arendal. Tekstilåret ble toppet da Gunvor Nervold Antonsen fikk The Nordic Award in Textiles 2015.

«Kjet stjerne»

**«Kjet stjerne»**  
Steinersmuseet, 7/2 – 21/9  
Guttormsgaards retrospektive utstilling var et herlig, organisert kaos med så mange ulike kunstuttrykk at de fleste ikke hadde kunne foresta alle sammen. For første gang fyte én kunstner (det nå snodlaga) museet i to etasjer, og hovedbestanddelen var et vell av gjenstander og kunstverk fra kunstnerens arkiv. Han samlet på det meste og gjermer å sette tingene inn i en sammenheng som gir de enkelte ting stor verdi. At han også er en eminent grafiker og er kunstneren bak banebyttene i installasjoner som fasaden på Dypalens (Oslo Spektrum) og labriksen ved Universitetet i Tromsø kom tydelig fram av utstillingen.

Marianne Heske med «Grøntans» foran Stortinget. FOTO: FRØYDIS FALCH BRØTE



«Grøntans» foran Stortinget

**«Grøntans univers»**  
Museet for samtidkunst – 13/11 – 28/2  
Det enkleste er ofte det beste, og fi kunstnere demonstrerer dette bedre enn Anna-Eva Bergman (1909-1987). Hun bodde størstedelen av livet i Frankrike, noe som har bevirket at hun ikke er så kjent her hjemme. Men hennes livsverk ruver, og det eneste negative ved denne utstillingen, som står i to måneder til, er at den bare har fått halvparten av andre etasje i Museet for samtidkunst.

«Kunst i kamp»

**«Kunst i kamp»**  
Koda Bergen – 4/9 – 7/2  
Nazistene brukte begrepet degenerert om den moderne kunsten de ikke likte. Kunsten skulle ingå i Hitlers propagandaapparat, og også her i Norge ble begrepet tatt i bruk. Kodes utstilling dokumenterer dette mørke kapitlet i kunsthistorien, og viser blant annet hvordan den nazifasatiserte direktøren for Nasjonalgalleriet under Andre verdenskrig laget utstillingen «Kunst og ukunst». En viktig utstilling som godt kunne vært større. Den er tilgjengelig en måned til.

«Camille Norment: «Rapture»

**«Camille Norment: «Rapture»**  
Norges bidrag til Venezia-biennalen – 8/5 – 22/11  
For første og (antakelig) siste gang disponerte Norge den nordiske paviljongen i Venezia alene. Camille Norment laget en installasjon der kopier av vindusveggene i Sveere Polhus vaker paviljongen kunst rundt i lokalet. Installasjonen ble fulgt av en lysinstallasjon bygd over en komposisjon for det spretlige instrumentet glassharmonika, noe som gjorde paviljongen til en lausmalt ease for stille opplevelse og ettertanke i en hektisk kunstbiennale.

«Camille Norment: «Rapture»

INCOME STATEMENT	Note	2015	2014
The Norwegian Ministry of Culture	2	16.612.509	12.362.000
The Norwegian Ministry of Foreign Affairs	2	4.349.246	5.131.442
Other public funding	2	594.607	
Private contributions	2	1.300.00	
Own income	2	621.358	227.756
<b>Sum income</b>		<b>23.477.720</b>	<b>17.721.198</b>
Project/exhibition/artist support		11.446.698	7.036.646
Salary and other personnel costs	3	4.558.569	3.915.744
Administrative fees	4	1.201.263	518.402
House rent	5	3.421.170	3.314.015
Building operating costs		325.732	300.629
Announcing		67.195	200.326
Other operating costs		646.449	1.009.772
Depreciation	6	277.796	257.220
<b>Sum costs</b>		<b>21.944.872</b>	<b>16.552.754</b>
<b>Operating result</b>		<b>1.532.848</b>	<b>1.168.444</b>
Other financial income		44.961	29.993
Other financial cost		50.381	14.976
<b>Net financial items</b>		<b>(5.420)</b>	<b>15.017</b>
<b>Annual result</b>		<b>1.527.428</b>	<b>1.183.461</b>
Allocation of profit			
Transferred to other equity	10	810.889	400.000
Transferred to equity with self-imposed restrictions	10	716.539	783.461
<b>Sum allocation of annual result</b>		<b>1.527.428</b>	<b>1.183.461</b>

BALANCE SHEET	Note	31/12/15	31/12/14
<b>Assets</b>			
<b>Fixed assets</b>			
<b>Tangible assets</b>			
Furnishing of new space in 2008	6	577.390	832.502
Fixtures and fittings	6	-	22.683
<b>Sum tangible operating assets</b>		<b>577.390</b>	<b>855.185</b>
<b>Sum fixed assets</b>		<b>577.390</b>	<b>855.185</b>
<b>Current assets</b>			
<b>Receivables</b>			
Accounts receivable	7	6.413	45.017
Prepaid costs	8	659.728	465.785
<b>Sum receivables</b>		<b>666.141</b>	<b>510.802</b>
<b>Bank deposit and cash</b>	9	<b>7.205.764</b>	<b>4.857.088</b>
<b>Sum current assets</b>		<b>7.871.905</b>	<b>5.367.890</b>
<b>Sum assets</b>		<b>8.449.295</b>	<b>6.223.075</b>

BALANCE SHEET	Note	31/12/15	31/12/14
<b>Equity and liabilities</b>			
<b>Equity</b>			
Basic capital	10	50.000	50.000
Equity with self-imposed restrictions	10	1.500.000	783.461
Other equity	10	2.346.589	1.535.700
<b>Sum equity</b>		<b>3.896.589</b>	<b>2.369.161</b>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Accounts payable		349.786	204.286
Current tax payable		305.665	298.414
Grant liabilities	11	936.139	1.480.393
Prepaid funds	11	2.230.500	1.054.500
Other current liabilities		730.616	816.321
<b>Sum current liabilities</b>	12	<b>4.552.706</b>	<b>3.853.914</b>
<b>Sum liabilities</b>		<b>4.552.706</b>	<b>3.853.914</b>
<b>Sum equity and liabilities</b>		<b>8.449.295</b>	<b>6.223.075</b>

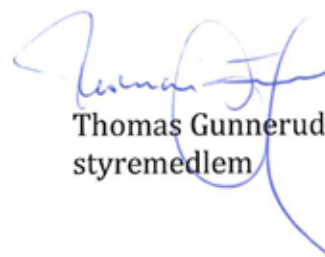
Oslo, 16th February 2016

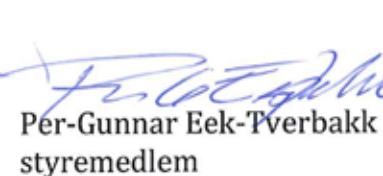
The board of directors of Office for Contemporary Art Norway

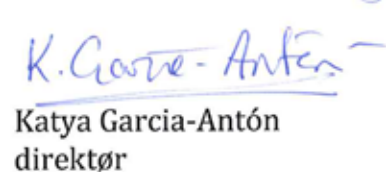
  
Marit Reutz  
styreleder

  
Marianne Heier  
styremedlem

  
Mari Lending  
styremedlem

  
Thomas Gunnerud  
styremedlem

  
Per-Gunnar Eek-Pverbakk  
styremedlem

  
K. Garcia-Antón  
direktør

Office for Contemporary Art Norway  
Annual accounts 2015  
Notes

#### Note 1 – Accounting principles

The annual accounts are recorded in accordance with acts and good practice for small enterprises and good practice for non-profit organisations. The following accounting principles have been used:

**Accounting principles for essential accounting items:**

##### Income

Income is booked according to the earned-income principle. General funding is booked the time it is allocated for. Earmarked funds are booked concurrently with the use of the funding. Unused earmarked funding is booked as short-term liability in the balance sheet.

##### Costs

Costs are periodised to the year the activity leading to the costs are performed.

##### Current assets/current liabilities

Current assets/short-term liabilities consider normally account items due for payment within one year after balance registration. Current assets are judged according to the lowest value of acquisition cost and estimated actual value.

**Fixed assets / long-term liabilities**  
Fixed assets are assets destined for continued use. Fixed assets are valued at acquisition cost. Durable fixtures and fittings are capitalised and depreciated over economical lifetime. Durable fixtures and fittings are written down to regained value when fall of value that is not expected to be temporary. Regainable amount is the highest of net sales value and value in use. Value in use is present value of future cash flows related to the asset. The down writing is reversed when the basis for it is no longer present.

##### Receivables

Accounts receivables and other receivables are booked at nominal value after reduction of expected loss. Reservations for future losses are quantified on the basis of an individual evaluation of each of the receivables. In addition an unspecified reservation is made for other liabilities to cover possible future losses. In 2013 there has not been made any reservations for future losses.

##### Tax

The foundation is not liable to pay government tax for it's activities.

##### Change of accounting principle

There has not been made any changes in used accounting principles in 2013.

**Note 2 – Income**

<b>New government grants in 2015</b>	<b>2015</b>	<b>2015</b>	<b>2014</b>	<b>2014</b>
<b>Contributors</b>	<b>Granted</b>	<b>Paid</b>	<b>Granted</b>	<b>Paid</b>
KUD, annual budget	13.147.000	13.147.000	12.362.000	12.362.000
KUD, Venezia Biennalen 2015			500.000	500.000
KUD, ISGIES	3.000.000	3.000.000	-	-
MFA, International travel support 02	1.530.000	875.500	2.100.000	2.100.000
MFA, Project means 02	1.935.000	1.935.000	2.720.000	2.720.000
MFA, International travel support 03	220.000	220.000	255.000	255.000
MFA, Venezia Biennalen 2015	300.000	300.000	400.000	400.000
MFA, International travel support 02 2015				654.500
<b>SUM</b>	<b>20.132.000</b>	<b>19.477.500</b>	<b>18.337.000</b>	<b>18.991.500</b>

<b>The distribution of use of grants from the Norwegian Ministry of Foreign Affairs:</b>	<b>2015</b>		<b>2014</b>	
International Residencies	1.425.225	32,8%	1.591.644	31,0%
International Travel Support 02	1.409.958	32,4%	2.100.000	40,9%
Venice Biennial 2015	716.824	16,5%	-	0,0%
Artist house at Ekely	362.552	8,3%	350.636	6,8%
International Travel Support 03	220.000	5,1%	255.000	5,0%
Admin of the application based grant scheme	106.663	2,5%	-	0,0%
International Profiling	49.105	1,1%	52.341	1,0%
International Visitor Program	33.449	0,8%	160.844	3,1%
Lectures and publications	25.470	0,6%	276.434	5,4%
International project support	-	0,0%	288.101	5,6%
Afrika Program 03 (on the balance from 2014)	-	0,0%	56.442	1,1%
<b>SUM</b>	<b>4.349.246</b>	<b>100,0%</b>	<b>5.131.442</b>	<b>100,0%</b>

Note 2 – Income

	2015		2014	
The distribution of use of grants from KUD				
International gallerysupport (ISGIES)	2.965.509	17,9%	-	
Salary and other personnel costs	4.235.279	25,5%	3.545.834	28,7%
House rent	3.043.358	18,3%	2.992.032	24,2%
Administrative fees	836.752	5,0%	436.091	3,5%
Building operating costs	306.580	1,8%	281.520	2,3%
Projects and exhibitions	1.468.318	8,8%	1.899.294	15,4%
Depreciation	277.796	1,7%	257.220	2,1%
International jury	-		126.531	1,0%
The board of directors	138.739	0,8%	144.051	1,2%
Travel and representation	96.310	0,6%	161.483	1,3%
Telephone and IT	100.089	0,6%	90.676	0,7%
Announcing	67.196	0,4%	183.477	1,5%
Venice Biennial	1.852.655	11,2%	712.069	5,8%
Other operating costs	308.105	1,9%	591.026	4,8%
Net financial items	5.419	0,0%	(15.017)	-0,1%
To equity	910.404	5,5%	955.713	7,7%
<b>SUM</b>	<b>16.612.509</b>	<b>100,0%</b>	<b>12.362.000</b>	<b>100,0%</b>

	2015	2014
The distribution of use of other public funding		
Venice Biennial	525.000	-
House rental	44.517	-
Audit	22.500	-
Project	2.590	-
<b>SUM</b>	<b>594.607</b>	<b>-</b>
Use of private contributions in 2014:		
Venice Biennale	1.300.000	-
<b>SUM</b>	<b>1.300.000</b>	<b>-</b>
Use of own income in 2014:		
Venice Biennale	4.334	-
Transferred to other equity	617.024	227.756
<b>SUM</b>	<b>621.358</b>	<b>227.756</b>

Note 3 – Salary and other personnel costs

	2015	2014
Salary cost	3.602.551	3.132.901
State pension fee (Folketrygdavgift)	549.290	476.909
Pension costs	156.632	57.264
Other personnel costs	250.096	248.670
<b>Sum salary and other personnel costs</b>	<b>4.558.569</b>	<b>3.915.744</b>
No. of permanent and temporary man-labour years at the end of the year	6	6
Remunerations (NOK)		
The board of directors	121.000	122.000
Director		
Salary	785.245	797.830
Contributions to pension liability	31.410	15.967
Other payments	10.680	6.961
<b>SUM</b>	<b>827.335</b>	<b>820.758</b>

Note 4 – Specification of auditor fee:

Statutory audit	64.500	56.250
Other services apart from audit	49.188	46.250
<b>SUM</b>	<b>113.688</b>	<b>102.500</b>

Note 5 – Specification of house rent

Nedregate 7	3.087.875	2.992.032
Artist house at Ekely	333.295	321.983
<b>SUM</b>	<b>3.421.170</b>	<b>3.314.015</b>



**Note 6 – Capitalised investments**

	<b>Furniture, fixtures and fittings</b>
Original cost per 01.01.15	2.358.916
Supply of new purchases in 2015	-
Wastage of furniture, fixtures and fittings in 2015	-
Accumulated depreciation	1.781.526
<b>Capitalised value per 31.12.15</b>	<b>577.390</b>
Depreciation in 2015	277.796
Depreciation rate	10 - 33 %
Depreciation schedule	Linear

**Note 7 – Accounts receivable**

	31/12/15	31/12/14
Accounts receivable	6.413	45.017
Provision for bad debts	-	-
<b>SUM</b>	<b>6.413</b>	<b>45.017</b>

**Note 8 – Prepaid costs**

	31/12/15	31/12/14
Prepaid rent international residencies	580.248	446.832
Other prepaid costs	79.480	18.953
<b>SUM</b>	<b>659.728</b>	<b>465.785</b>

**Note 9 – Bank deposit, cash**

	31/12/15	31/12/14
Bank deposit, cash	5.574.560	3.232.032
Deposit for house rent	1.486.441	1.472.602
Tax withholding	144.763	152.454
<b>SUM</b>	<b>7.205.764</b>	<b>4.857.088</b>
Available	5.574.560	3.232.032

**Note 10 – Equity**

	Basic capital	Other equity	Self- imposed restrictions	Total equity
Equity 31.12.2014	50.000	1.535.700	783.461	2.369.161
Allocation of profit in 2015		810.889	716.539	1.527.428
<b>Equity 31.12.2015</b>	<b>50.000</b>	<b>2.346.589</b>	<b>1.500.000</b>	<b>3.896.589</b>

**Note 11 – Status per 31.12 for received grants from**

	31/12/15	31/12/14
<b>From MFA</b>		
Reserved for payment of IS 02 from 2014	140.700	886.361
Reserved for payment of IS 03 from 2014	10.000	94.032
Reserved for payment of IS 02 from 2015	228.969	
Reserved for payment of IS 03 from 2015	40.000	
Unused IS 02 for 2015	13.379	
<b>From KUD</b>		
Unused project support		500.000
Reserved for payment of ISGIES in 2016	468.600	
Unused ISGIES fund in 2015	34.491	
<b>SUM</b>	<b>936.139</b>	<b>1.480.393</b>
<b>Prepaid grants in 2015</b>		
<b>From</b>		
MFA, IS 02 for 2016	765.000	654.500
MFA, international project support for 2016	965.500	400.000
KUD, project support for 2016	500.000	
<b>SUM</b>	<b>2.230.500</b>	<b>1.054.500</b>
<b>Total unused grants</b>	<b>3.166.639</b>	<b>2.534.893</b>

**Note 12 Current liabilities**

	31/12/15	31/12/15
Accounts payable	349.786	204.286
Current tax payable	305.665	298.414
Total unused grants	3.166.639	2.534.893
Other current liabilities	730.616	816.321
<b>SUM</b>	<b>4.552.706</b>	<b>3.853.914</b>

**INTERNATIONAL SUPPORT 02**  
2005–2015

Year	No. of applicants	Applied for in total NOK	No. of grants	%	People behind granted projects		Granted amount NOK	%
					Male	Female		
2005	245		98	40			1.000.000	
2006	284		95	33			1.300.000	
2007	213	6.930.000	77	36			1.700.000	24
2008	150	9.090.619	69	46			2.100.000	23
2009	184	7.025.372	83	45			2.259.988	32
2010	201	7.408.760	98	49	102	78	2.141.036	29
2011	251	9.715.863	136	54	99	103	2.231.253	23
2012	233	8.903.600	142	61	92	113	2.330.172	26
2013	249	10.020.629	117	47	102	130	2.200.000	22
2014	283	11.170.063	163	58	111	168	2.100.000	19
2015	237	8.604.339	92	38	58	68	1.409.958	16

**INTERNATIONAL SUPPORT 03**  
2007–2015

Year	No. of applicants	Applied for in total NOK	No. of grants	%	People behind granted projects		Granted amount NOK	%
					Male	Female		
2007	54	2.500.000	33	61			1.100.000	44
2008	75	2.972.927	37	49			900.000	30
2009	80	4.653.011	33	41			800.000	17
2010	62	2.257.391	21	34	17	19	388.633	17
2011	35	1.460.946	21	60	17	13	330.200	23
2012	39	2.470.830	14	36	15	10	300.000	12
2013	32	1.436.470	14	44	13	12	300.000	21
2014	46	2.176.827	17	37	9	10	255.000	12
2015	46	2.932.923	13	28	3	13	220.000	7,5

INTERNATIONAL SUPPORT 02 2015

No. of applications	237
Applied for in total	8.604.339
No. of supported grants	91
No. of grants in % of no of applications	38%
Granted amount in total	1.409.958
thereof to Travel	702.384
thereof to Accommodation	342.961
thereof to Art transport	220.234
thereof to Art insurance	26.862
thereof to Catalogue production	117.517
Granted amount in % of applied for	16%
No. of persons behind the grants given;	126
thereof female	68
thereof male	58
No. of national institutions involved in grants given	3
No. of int. institutions involved in grants	91
No. of Norway based female artists involved in grants	74
No. of Norway based male artists involved in grants	61
No. of Norway based female curators involved in grants	10
No. of Norway based male curators involved in grants	4

INTERNATIONAL SUPPORT 03 2015

No. of applications	46
Applied for in total	2.932.923
No. of supported grants	13
No. of grants in % of no of applications	28,26%
Granted amount in total	220.000
thereof to Travel	172.500
thereof to Accommodation	28.000
thereof to Art transport	15.000
thereof to Art insurance	4.500
thereof to Catalogue production	0
Granted amount in % of applied for	7,50%
No. of persons behind the grants given;	16
thereof female	13
thereof male	3
No. of national institutions involved in grants given	4
No. of int. institutions involved in grants	11
No. of Norway based female artists involved in grants	10
No. of Norway based male artists involved in grants	3
No. of Norway based female curators involved in grants	3
No. of Norway based male curators involved in grants	0

INTERNATIONAL  
SUPPORT 02 2015Country where granted  
projects take place

Germany	16
America	15
England	8
Russia	7
Netherlands	6
Sweden	5
Cuba	4
France	3
Denmark	3
Lithuania	3
Chine	3
Spain	2
Canada	2
Tyrkie	2
Belgium	1
Italy	1
Estland	1
Switzerland	1
Croatia	1
Japan	1
Australia	1
Austria	1
Lebanon	1
Palestine	1
Singapore	1
Argentina	1

---

SUM 91
INTERNATIONAL SUPPORT  
03 2015Country where granted  
projects take place

Norway	2
Marocco	2
Brasil	1
Chile	1
Egypt	1
Indonesia	1
Iran	1
Kongo	1
Mexico	1
Togo	1
Ukraine	1

---

SUM 13

International residencies 2015

Name	Period	No. of applications from			No. of grants to		
		artists	curators	critic	artists	curators	critic
Bethanien, Berlin, Germany	11,5 months	64	0	0	1	0	0
ISCP New York, USA	11,5 months	49	0	0	1	0	0
ISCP New York, USA	3 months	0	10	0	0	1	0
Wiels Contemporary Art center, Brussels, Belgium	9 months	34	0	0	1	0	0
<b>TOTAL SUM</b>		<b>147</b>	<b>10</b>	<b>0</b>	<b>3</b>	<b>1</b>	<b>0</b>

No. of applications in each age interval

Name	Artist/ Curator	20-29	30-39	40-49	50-59	60-69	SUM
Bethanien, Berlin, Germany	Artist	12	39	8	5	0	64
ISCP New York, USA	Artist	6	28	11	3	1	49
ISCP New York, USA	Curator	0	7	3	0	0	10
Wiels Contemporary Art center, Brussels, Belgium	Artist	13	16	5	0	0	34
<b>SUM</b>		<b>31</b>	<b>90</b>	<b>27</b>	<b>8</b>	<b>1</b>	<b>157</b>

No. of grantees in each age interval

Name	Artist/ Curator	20-29	30-39	40-49	50-59	60-69	SUM
Bethanien, Berlin, Germany	Artist	0	1	0	0	0	1
ISCP New York, USA	Artist	0	1	0	0	0	1
ISCP New York, USA	Curator	0	1	0	0	0	1
Wiels Contemporary Art center, Brussels, Belgium	Artist	0	1	0	0	0	1
<b>SUM</b>		<b>0</b>	<b>4</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>4</b>

The allocation between men (M) en women (F)

Name	Artist/ Curator	Applicants		Granted	
		M	F	M	F
Bethanien, Berlin, Germany	Artist	27	37	1	0
ISCP New York, USA	Artist	25	24	0	1
ISCP New York, USA	Curator	2	8	0	1
Wiels Contemporary Art center, Brussels, Belgium	Artist	9	25	0	1
<b>TOTAL NUMBER OF APPLICANTS</b>	<b>157</b>	<b>63</b>	<b>94</b>	<b>1</b>	<b>3</b>
<b>TOTAL NUMBER OF PEOPLE GRANTED</b>	<b>4</b>				

**Audience Numbers**

**EXHIBITIONS AND OTHER ACTIVITIES AT OCA, OSLO**

**Staging Three. Incidental Insurgents  
09.04–24.05**

Total number of visitors: 450  
Number of days with open exhibition: 27

**Staging Two. They Went Away to Stay  
19.08–01.11**

Total number of visitors: 586  
Number of days with open exhibition: 37

**Lecture Elizabeth Povinelli**  
Total number of visitors: 92

**'Rapture' performance in collaboration with Ultima**  
Total number of visitors: 119

**ISGIES information meeting**  
Total number of visitors: 72

**Total number of visitors at OCA in 2015: 1.319**

**VENICE BIENNALE 2015**

**'Rapture' A project by Camille Norment in the Nordic Pavilion  
09.05–22.11**

Professional visitors the opening days (06–08.05): 6.000  
Total number of visitors: 299.755

**WEB STATISTICS**

		Pages visited a month	Average number of pages visited per day
2015	January	16.233	541
	February	12.624	421
	March	16.539	551
	April	15.538	518
	May	14.317	477
	June	8.900	297
	July	7.829	261
	August	11.873	396
	September	15.233	508
	October	10.970	366
	November	10.694	356
	December	8.476	283
	<b>Total</b>	<b>183.288</b>	
2014	January	16.238	541
	February	12.957	432
	March	14.080	469
	April	15.242	508
	May	13.036	435
	June	12.581	419
	July	5.657	189
	August	13.884	463
	September	14.258	475
	October	17.999	600
	November	14.189	473
	December	9.330	311
	<b>Total</b>	<b>159.451</b>	

# Organisation and the Board

## OCA Board

Marit Reutz Chair (Economist,  
Director of Strategy and HR  
Development, Telenor)

Per Gunnar Eeg-Tverbakk  
(Freelance Curator, Oslo)  
– *Deputy*: Petter Snare (Treasurer,  
Collector and Food writer, Oslo)

Thomas Gunnerud  
(Curator, OSLO PILOT)  
– *Deputy*: Astrid Aksnessæther  
(Head of Administration  
Department, The National  
Museum of Art, Architecture  
and Design in Oslo)

Marianne F.S. Heier  
(Visual artist)  
– *Deputy*: Lars Finborud (Curator,  
Henie Onstad Kunstsenter,  
Høvikodden)

Mari Lending  
(Professor at the Oslo School of  
Architecture and Design and  
editor-in-chief of the *Nordic  
Journal of Architecture*)  
– *Deputy*: Aashild Grana  
(Dean, Bergen Academy of Art  
and Design)

## OCA Staff

Katya García-Antón, Director  
Toril Fjelde Høye, Head of Finance  
and Administration  
Antonio Cataldo, Senior  
Programme Coordinator  
Tara Ishizuka Hassel,  
Communication Manager  
Anne Charlotte Hauen, Grant and  
Administration Officer  
Aurora Aspen, External Relations  
Officer  
Valeria Calzolari, Intern (January-  
June)

### OCA hosts for events in OCA's Public Space

Yumi T. Alsaker  
Mats Fagerberg  
Monika Mørck Hauge  
Silje Høgevold  
Anders Fjelde Høye  
Lars Nordby  
Mikael Lo Presti  
Calle Segelberg  
Lin Stensrud  
Emma Ilija Wyller

**INTERNATIONAL JURY**

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015
Ute Meta Bauer	x	x	x	x										
Hans Hamid Rasmussen	x													
Ellen Sæthre	x													
Solveig Øvstebø	x				x	x								
Bente Stokke		x	x											
Harald Solberg		x	x											
Per Gunnar Eeg-Tverbakk		x	x	x	x	x	x							
Susanne Ghez			x	x										
Sarat Maharaj			x	x										
Sune Nordgren			x	x										
Marta Kuzma				x	x	x	x	x	x	x	x			
Christiane Erharter				x										
Ann Demeester						x	x	x	x	x		x		
Frank Falck				x	x	x	x	x	x	x	x	x		
Tiril Schrøder					x	x	x	x						
Elise Storsveen					x	x	x							
Solveig Øvstebø					x	x								
Dirk Snauwaert							x	x	x	x	x			
Hege E. Nyborg								x	x	x				
Roger M. Buerger										x	x		x	
Angela Vettese										x	x			
Annie Ratti									x		x			
Giovanni Carmine												x		
Mark Sladen												x		
Katya García-Antón													x	x
Livia Páldi												x	x	
Grant Watson												x		
Caroline S. Ugelstad													x	x
Sissel Lillebostad													x	x
Philippe Pirotte													x	x
Eva González-Sancho													x	x



'Critical Writing Ensembles' at the Dhaka Art Summit 3-8 February 2016. Photo: Noor Photoface





Installation views from  
'Of Love, Departures and  
Countering Defeats in  
Choleric Times. Three  
Stagings: Staging Three.  
Incidental Insurgents' at  
OCA, 9 April-24 May 2015.  
Photo: OCA / Herman Dreyer



Installation views from 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings: Staging Three. Incidental Insurgents' at OCA, 9 April-24 May 2015. Photo: OCA / Herman Dreyer



Installation views from 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings: Staging Three. They Went Away to Stay' at OCA, 20 August-1 November 2015. Photo: OCA / Herman Dreyer





Installation views from  
'Of Love, Departures and  
Countering Defeats in  
Choleric Times. Three  
Stagings: Staging Three.  
They Went Away to Stay'  
at  
OCA, 20 August-1 November  
2015. Photo: OCA / Herman  
Dreyer



Installation views from 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings: Staging Three. They Went Away to Stay' at OCA, 20 August-1 November 2015. Photo: OCA / Herman Dreyer



From the opening of 'Of Love, Departures and Countering Defeats in Choleric Times. Three Stagings : Staging Three. They Went Away to Stay' on 19 August 2015. Photo: OCA / Magne Risnes





Performance by Camille Norment and David Toop in the Nordic Pavilion on 8 May 2015. Photo: OCA / Marta Buso



Performance by the Camille Norment Trio at the official inauguration of 'Rapture' in the Nordic Pavilion on 6 May 2015. Photo: OCA / Marta Buso



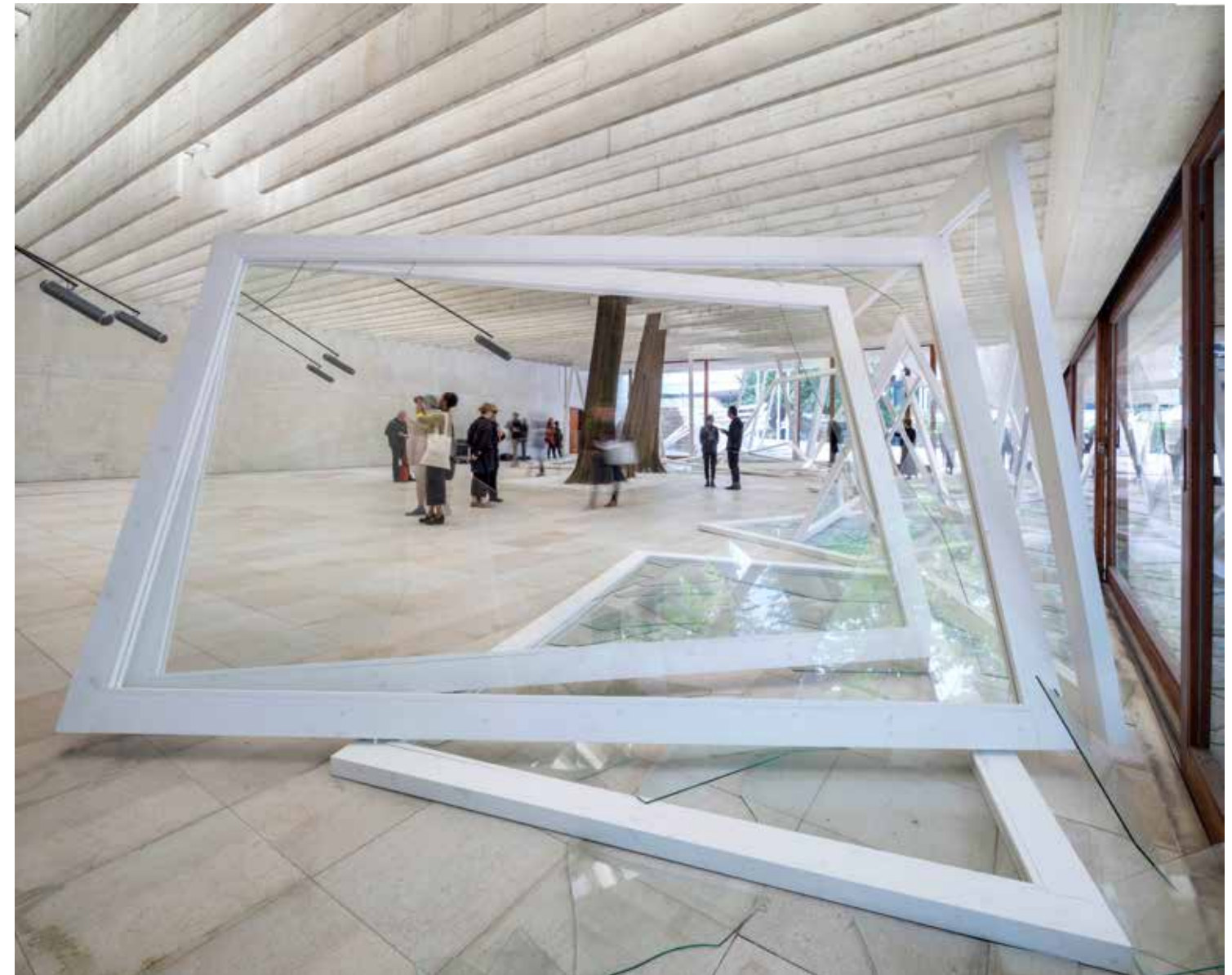
Performance by Camille Norment Trio and Sofia Jernberg in the Nordic Pavilion on 22 November 2015. Photo: OCA / Marta Buso



The official inauguration of 'Rapture' in the Nordic Pavilion on 6 May 2015. Photo: OCA / Marta Buso







Installation shot of  
Camille Norment's  
'Rapture' in the Nordic  
Pavilion within the  
56th International Art  
Exhibition, la Biennale di  
Venezia, 9 May-22 November  
2015. Photo: OCA / Matteo  
De Fina





Installation shot of  
Camille Norment's  
'Rapture' in the Nordic  
Pavilion within the  
56th International Art  
Exhibition, la Biennale di  
Venezia, 9 May-22 November  
2015. Photo: OCA / Matteo  
De Fina

Office for Contemporary Art Norway  
Annual Report 2015

Publisher: OCA  
Editor: Antonio Cataldo  
Editorial Support: Vilde M. Horvei and Ida Marie Ellinggard  
Layout and design: Hans Gremmen  
Picture editors: Tara Hassel

Oslo, 2016 © Office for Contemporary Art Norway

**Office for  
Contemporary Art  
Norway**

**2015**