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**Office for
Contemporary Art
Norway**

Statement of the Board

The nature and activity of the organization

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. The foundation works to invite directors and curators from important art institutions in 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 2016, OCA had 10 visiting curators who overall had 23 meetings with Norwegian artists. The foundation administers on behalf of the Minister of Culture an application based support scheme for commercial galleries and independent exhibition spaces for participation at international art fairs and temporary exhibition arenas.

An international jury evaluates and makes the final decision on all applications for grants and residencies.

In 2016 the jury comprised Caroline S. Ugelstad, Sissel Lillebostad, Heike Munder, Nadia Schneider Willen, Eva Gonzalez-Sancho and Katya García-Antón and assessed 230 applications applying for a total of NOK 9.646.199 for travel support within 02 countries. They provided aid to 87 projects with a total NOK 1.412.305. The jury also selected three artists and one curator to take part in residencies in 2016. For travel support within 03 countries the jury assessed 44 applications totalling NOK 1.650.992 and provided support to 19 projects with a total of NOK 220.000. In the ISGIES support category (The International Support for Galleries and Independent Exhibition Spaces) the jury granted a total of NOK 3.201.013 to 34 applicants.

In 2016 the foundation launched a two-year programme focussing on the North of Norway entitled 'Thinking at the Edge of the World'. Perspectives from the North. The programme started with the launch of a temporary office in Tromsø under the auspices of KulturNæringsstiftelsen Sparebank1 Nord-Norge, with its first opening event on the 29 February 2016 which was attended by 85 people. In June, in collaboration with the Northern Norway Art Museum, OCA curated an international

conference in Longyearbyen (Svalbard Archipelago) including speakers coming from Norway and abroad within the field of art, architecture, psychology, history and science, who were all invited to reflect together on how environment, aesthetics, architecture, economy, politics and science form an understanding of Northern Norway in relation to the rest of the world. The conference had approximately 100 participants during the days of 12 and 13 June.

On 31 May OCA's ISP guests Julia Rometti and Victor Costales held a public artist-talk in Kabelvåg (Lofoten Archipelago) at Nordland kunst- og filmskole, with 30 visitors.

In Tromsø OCA arranged a public talk with curator Candice Hopkins on the 14 June; and a conversation between artists Oddvar I.N. Daren and Lars Paalgard and curator Ingvild Krogvig on the 15 September with 35 visitors.

The foundation focussed on hosting documenta, one of the world's biggest and most important art exhibitions in Kassel, Germany, to potentially include artists from the North of Norway in their programmes for 2017. OCA invited the Artistic Director Adam Szymczyk and parts of his documenta 14 team to Kárášjohka on 27 August to launch the second issue of their magazines *South*. OCA also arranged together with d14, the Sami Parliament and the Sami Center for Contemporary Art, a public programme of lectures, talks, music including Sami artists and activists, to address decisive moments in Sami recent history and challenges in the region. The event gathered 100 visitors and was held in the Sami Parliament.

In 2016, OCA produced seven films, two dedicated to the gathering in Svalbard and five portraits with Sami artists and practitioners. This overall effort has resulted in an invitation from documenta 14 to 11 Norwegian artists (whereof 9 are Sami artists), to exhibit in both Athens and Kassel. In addition, two academics from the university of Tromsø and the director of OCA have been invited to write a text for the documenta 14 exhibition guide.

During the Dhaka Art Summit on 3–4 and 7–8 February 2016 OCA curated a four-day platform entitled 'Critical Writing Ensembles' with presentations, lectures, group discussions and readings. 500 people participated in the sessions.

The foundation presented the exhibition 'The Missing One' in its project space in Nedre gate 7, Oslo, with works from Pakistan, India, Bangladesh and Sri Lanka. The exhibition was visited by

821 people during the period of 26 October–31 December 2016.

The foundation has its base at Nedre gate 7, in the centre of Oslo, with offices, studios and a project space where OCA hosts lectures, film screenings, workshops and OCA's exhibitions. The three studios, part of the OCA complex, have been rented in 2016 to facilitate the economy of the foundation and increase activities.

On the 7 January, OCA arranged a public gathering in Nedre gate 7 with 523 visitors from the local art community.

On 29 February and 1 March, in collaboration with The Academy of Fine Art at KHiO (Oslo National Academy of the Arts), the foundation arranged, a two-day programme with reading groups and lectures dedicated to the seminal theorist Walter Benjamin. Entitled 'The Promise and Compromise of Translation', the part of the programme held at OCA counted 107 visitors.

The 31 August OCA arranged a public talk between artist and OCA's ISP Saodat Ismailova and Leif Magne Tangen with 26 visitors, and on 10 September a public talk between artist and OCA's ISP James Bridle and Thomas Keenan with 78 visitors. The visitor number in the foundation's project space in Oslo was totalling 1.555 visitors in 2016 against 1.319 in 2015.

The foundation arranged pop-up information meetings in Stavanger on 4 April with 35 visitors, and in Bodø on 7 September with 20 visitors.

The visitors' number for other arrangements in Norway, outside Oslo, was altogether 470.

A book entitled *Critical Writing Ensembles* was published in connection with the OCA's participation at the Dhaka Art Summit 2016.

The Board and management

Four board meetings were conducted in 2016.

Economy

The results for 2016 show a loss of NOK 283.892 and total equity as of 31 December 2016 was NOK 3.612.697, 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 two temporary employee, six women and one man. There is one more person (woman) compared to 2015. 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.

International Support

Oslo, 15 February 2017

The board of directors of Office for Contemporary Art Norway

 Marit Reutz styreleder	 Lars Mørch Finborud styremedlem	 Mari Lending styremedlem
 Thomas Gunnerud styremedlem	 Per-Gunnar Eek-Tverbakk styremedlem	 Katya Garcia-Antón direktør

02–FUNDING

The Office for Contemporary Art Norway provides financial support to applicants on three designated deadlines throughout the year toward international projects that include Norwegian artists and cultural producers. Support is provided 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. OCA's International Support is designed to foster artistic production and international interchange and dialogue and to professionalise Norwegian artists for international collaborations. 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 2016, OCA received 230 applications requesting support from OCA's International Support in the area of 02-funding. As a consequence of three juried meetings, the year's annual support in relation to 02-funding amounted to 1.412.305 NOK, which constitutes earmarked support provided to OCA from the Norwegian Ministry of Foreign Affairs for that allocation. A total of 87 applications (38 % of total applications) were supported. It should be noted that the overall request for funding from the applicants amounted to 9.631.199 NOK.

Recipients during 2016 1st Round

Grants allocated towards International Biennials and Institutional Grants for Solo Exhibitions

Applicant: Saman Kamyab

Project: Support is provided to artist Saman Kamyab (b.1981, lives and works in Oslo, Norway) for his solo exhibition 'takeaway' at the Wiels, Contemporary Art Center, Brussels, Belgium.

Curator: Caroline Dumalin, Curator and Residency Programme Coordinator, Wiels, Contemporary Art Center, Brussels, Belgium.

Dates: 15 – 24 April 2016

Amount: NOK 8 153

Applicant: Stian Eide Kluge

Project: Support is provided to artist Stian Eide Kluge (b.1977 in Oslo, Norway, lives and works in Oslo, Norway) for his solo exhibition titled 'Sexagesimal drum & small raised zeros' at the project space Frankfurt am Main in Neukölln, Berlin, Germany.

Curator: Emiliano Pistacchi / Anthony Salvador, Founders and directors, project space Frankfurt am Main in Neukölln, Berlin, Germany

Dates: 1 – 29 May 2016

Amount: NOK 15 000

Applicant: Kunsthalle Basel / Basler Kunstverein

Project: Support is provided to artist Yngve Holen (b.1982 in Braunschweig, Germany, lives and works in Stavanger, Norway and Berlin, Germany) to his solo exhibition at Kunsthalle Basel/Basler Kunstverein, Basel, Switzerland, which included a collaboration with artist Lars Holdhus aka Aedrhlsomrs Othryutupt Lauecehrofn (b.1986 in Hosle, Norway, lives and works in Holsen, Norway and Berlin, Germany).

Curator: Elena Filipovic, Director, Kunsthalle Basel/Basler

Kunstverein, Basel, Switzerland

Dates: 12 May – 7 August 2016

Amount: NOK 25 000

Applicant: Eirik Sæther

Project: Support is provided to artist Eirik Sæther (b.1983 in Oslo, Norway, lives and works in Oslo, Norway) for his participation in the 9th Berlin Biennial, 2016.

Curator: DIS, with co-curator Centre for Style (Matthew Linde), 9th Berlin Biennial 2016, Berlin, Germany

Dates: 4 June –

18 September 2016

Amount: NOK 15 000

Applicant: Manifesta 11

Project: Support is provided to Manifesta 11, Zurich, Switzerland, titled 'What People do For Money: Some Joint Ventures' for the participation of artist Torbjørn Rødland (b.1970 in Stavanger, Norway, lives and works in Oslo, Norway).

Curator: Christian Jankowski, Chief curator, Manifesta 11, Zurich, Switzerland

Dates: 10 June – 18 September 2016

Amount: NOK 23 191

Applicant: Alan Armstrong & Felix Gmelin

Project: Support is provided to the artist group Alan Armstrong (b.1986 in North Yorkshire, England, UK, lives and works in Oslo, Norway) & Felix Gmelin (b.1962 in Heidelberg, Germany, lives and works in Oslo, Norway) for participating in the project 'Art for the people' within Cash, the 9th Shiryaevo Biennale, Shiryaevo, Russia.

Curator: Roman Korzhov, Director, and Nelya Korzhova, Biennale

Curator, 9th Shiryaevo Biennale, Shiryaevo, Russia.
Dates: 12 August – 27 September 2016
Amount: NOK 15 000

Applicant: Ane Hjort Guttu

Project: Support is provided to artist Ane Hjort Guttu (b.1971 in Oslo, Norway, lives and works in Oslo) towards her participation within the Gwangju Biennale for Contemporary Art, Gwangju, South Korea.

Curator: Maria Lind, Artistic Director, Gwangju Biennale for Contemporary Art, Gwangju, South Korea

Dates: 2 September – 6 November 2016
Amount: NOK 30 000

Applicant: Gwangju Biennale Foundation

Project: Support is provided to the Gwangju Biennale Foundation for the participation of the artists Ane Graff (b.1974 in Bodø, Norway, lives and works in Oslo, Norway), Azar Al-Sharif (b.1984 in Bushehr, Iran, lives and works in Bergen, Norway) and Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) in the 11th edition of the Gwangju Biennale 2016, Gwangju, South Korea.

Curator: Maria Lind, Artistic Director, the Gwangju Biennale 2016, Gwangju, South Korea

Dates: 2 September – 6 November 2016
Amount: NOK 50 000

Applicant: Fundação Bienal de São Paulo

Project: Support is provided to the 32nd Bienal de São Paulo, Sao Paulo, Brazil, titled 'Incerteza Viva' (Live Uncertainty) for the

participation of artist Anawana Haloba (b.1978 in Livingstone, Zambia, lives and works in Oslo, Norway) within the exhibition.

Curator: Jochen Volz, Curator, 332nd Bienal de São Paulo, Sao Paulo, Brazil

Dates: 7 September – 11 December 2016

Amount: NOK 50 000

Applicant: Morten Andersen

Project: Support is provided to artist Morten Andersen (b.1965 in Lørenskog, Norway, lives and works in Oslo, Norway) for his solo exhibition 'Untitled.Cities' at the Fotohof, Salzburg, Austria.

Curator: Rainer Iglar, Board of Directors, Fotohof, Salzburg, Austria

Dates: 30 September – 19 November 2016

Amount: NOK 3 000

Applicant: La Biennale de Montréal

Project: Support is provided to the 2016 edition of La Biennale de Montréal, Montréal, Canada, for the participation of artists Camille Norment (b.1970 in Silver Spring, Maryland, USA, lives and works in Oslo, Norway) and Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) within the exhibition.

Curator: Philippe Pirotte, Artistic Director, the 2016 edition of La Biennale de Montréal, Montréal, Canada

Dates: 19 October 2016 – 15 January 2017

Amount: NOK 25 756

Applicant: Jannicke Låker

Project: Support is provided to artist Jannicke Låker (b.1968 in Drammen, Norway, lives and works in Oslo, Norway) for her solo exhibition in the Beta Gallery at Museum of Contemporary Art Krakow (MOC AK), Krakow, Hungary.

Curator: Delfina Jalowik, Head of the Exhibitions and Curator, MOC AK, Krakow, Hungary

Dates: 21 October 2016 – 19 March 2017

Amount: NOK 20 000

Recipients during 2016 1st Round

Grants allocated for International Support

Applicant: Marianne Heier

Project: Support is provided to artist Marianne Heier (b.1969 in Oslo, Norway, lives and works in Oslo) for her participation within the cross-disciplinary project 'Abitare il minerale' (Inhabiting the Mineral), Castello di Rivoli, Torino, Italy, with the performance 'This is what creates the seasons and the passing of the year, and that rules over all visible things'.

Curator: Francesca Comisso/a. titolo, curator, Abitare il minerale (Inhbiting the Mineral) for Castello di Rivoli, Torino, Italy

Dates: 6 May 2016

Amount: NOK 21 500

Applicant: Tor Erik Bøe

Project: Support is provided to the artist group TROLLKREM (consisting of Tor Erik Bøe (b.1986 in Stavanger, Norway, lives and works in Oslo, Norway) and Jennie Hagevik Bringaker (b.1978 in Oslo, Norway, lives and works in Copenhagen, Denmark/Oslo, Norway), and artist Marthe Elise Stramrud (b.1984 in Kristiansand, Norway, lives and works in Oslo, Norway) for their participation within the LA Art Book Fair, Los Angeles, USA.

Curator: Printed Matter/Jordan Nassar, Curator, LA Art Book Fair, Los Angeles, USA

Dates: 10 – 14 February 2016

Amount: NOK 10 000

Applicant: Sara Eliassen

Project: Support is provided to artist Sara Eliassen (b.1977 in Oslo, Norway, lives and works in Oslo, Norway) for the screening of her film *A Blank Slate* at the KADIST Art Foundation, San Francisco, CA, USA, which included an artist talk at the San

Francisco Art Institute.
Curator: Pete Belkin, Curator, Artnow, KADIST Art Foundation, San Francisco, USA

Dates: 15 – 17 February 2016

Amount: NOK 5 000

Applicant: Anne Szefer Karlsen

Project: Support is provided to curator Anne Szefer Karlsen (b.1976 in Halden, Norway, lives and works in Bergen, Norway) for her lectures and tutorials at the Wits School of Arts, Johannesburg, South Africa.

Curator: Gabi Ngcobo, lecturer, Wits School of Arts, Johannesburg, South Africa

Dates: 17 – 23 February 2016

Amount: NOK 10 000

Applicant: Jesper Alvær

Project: Support is provided to artist Jesper Alvær (b.1973 in Copenhagen, Denmark, lives and works in Oslo, Norway) for his participation within the exhibition 'Making Use: Life in Postartistic Times', Museum of Modern Art in Warsaw, Poland.

Curator: Sebastian Cichocki, Chief Curator, Museum of Modern Art, Warsaw, Poland, and Kuba Szreder and Stephen Wright, curators for Museum of Modern Art in Warsaw, Poland

Dates: 19 February – 1 May 2016

Amount: NOK 9 000

Applicant: Anne Katrine Senstad

Project: Support is provided to artist Anne Katrine Senstad (b.1967 in Oslo, Norway, lives and works in New York, NY, USA) for her participation within the project 'CULTURUNNERS', Edge of Arabia, Abha, Saudi Arabia.

Curator: Stephen Stapleton,

Founder, CULTURUNNERS, Edge of Arabia, Abha, Saudi Arabia

Dates: 20 February – 10 March 2016

Amount: NOK 15 000

Applicant: Natalie Price Hafslund

Project: Support is provided to artist Natalie Price Hafslund (b.1987 in Barnstable, UK, lives and works in London, UK) for her participation at the Mountain School of Arts, Los Angeles, USA.

Curator: Piero Golia and Eric Wesley, curators, Mountain School of Arts, Los Angeles, USA.

Dates: 20 – 29 February 2016

Amount: NOK 18 807

Applicant: Beate Petersen

Project: Support is provided to artist Beate Petersen (b.1962 in Oslo, Norway, lives and works in Oslo) for her presentation and screening of two animated documentary films, *Nasseredin Shah and 84 Wives*, and *Kabul Ping Pong* at the IMARES, European University of St. Petersburg, Russia

Curator: Gevorg Avetikyan, IMARES Programme Associate Director, European University, St. Petersburg, Russia

Dates: 2 – 12 March 2016

Amount: NOK 8 055

Applicant: Maia Urstad

Project: Support is provided to artist Maia Urstad (b.1954 in Kristiansand, Norway, lives and works in Bergen, Norway) to exhibit her piece 'Radio Taxi Buenos Aires' at the Fundación PROA, Buenos Aires, Argentina.

Curator: Javier Aparicio, Curator,

'Radio Taxi Buenos Aires', Fundación PROA, Buenos Aires, Argentina

Dates: 1 April – 10 May 2016

Amount: NOK 12 000

Applicant: Ana Rita Antonio

Project: Support is provided to artist Ana Rita Antonio (b.1980 in Leira, Portugal, lives and works in Bergen, Norway) for her participation in a residency at the Residencias Da Boavista, Lisbon, Portugal.

Curator: Manuel Veiga, Director, Municipal de Cultura, Residencias Da Boavista, Lisbon, Portugal

Dates: 4 – 30 April 2016

Amount: NOK 12 250

Applicant: La Loge

Project: Support is provided to La Loge, Brussels, Belgium, for the participation of artist Steinar Haga Christensen (b.1980 in Oslo, Norway, lives and works in Oslo) within the exhibition 'Pastoral Myths'.

Curator: Anne-Claire Schmitz, Director, La Loge, Brussels, Belgium

Dates: 14 April – 25 July 2016

Amount: NOK 20 000

Applicant: Kaja Leijon

Project: Support is provided to artist Kaja Leijon (b.1985 in Tromsø, Norway, lives and works in Oslo, Norway) for her participation within the project 'Grosses Treffen', the Nordic Embassies, Berlin, Germany, a yearly professional network meeting between artists and curators.

Curator: Solvej Helweg Ovesen, Artistic Director, 'GROSSES TREFFEN', the Nordic Embassies, Berlin, Germany

Dates: 16 April 2016

Amount: NOK 2 500

Applicant: Lavasir Nordrum

Project: Support is provided to artist Lavasir Nordrum (b.1951 in Oslo, Norway, lives and works in Oslo) for her participation in the Grosses Treffen, the Nordic Embassies, Berlin, Germany, a yearly professional network event between artists and curators.

Curator: Solvej Helweg Ovesen, Artistic Director, GROSSES TREFFEN, the Nordic Embassies, Berlin, Germany

Dates: 16 April 2016

Amount: NOK 2 500

Applicant: Siren Elise

Dversnes Dahle

Project: Support is provided to artist Siren Elise Dversnes Dahle (b.1986 in Egersund, Norway, lives and works in Oslo, Norway) for her participation in the Grosses Treffen, the Nordic Embassies, Berlin, Germany, a yearly professional network event between artists and curators.

Curator: Solvej Helweg Ovesen, Artistic Director, GROSSES TREFFEN, the Nordic Embassies, Berlin, Germany

Dates: 16 April 2016

Amount: NOK 2 500

Applicant: Shanghai 21st Century Minsheng Art Museum

Project: Support is provided to Shanghai 21st Century Minsheng Art Museum, Shanghai, China, for the participation of artist Anne Katrine Dolven (b.1953 in Oslo, Norway, lives and works in Lofoten, Norway) within the exhibition 'The Shadow Never Lies'.

Curator: Jiang Jiehong and Mark

Nash, curators, 'The Shadow Never Lies', Shanghai 21st Century Minsheng Art Museum, Shanghai, China

Dates: 29 April – 31 July 2016

Amount: NOK 23 500

Applicant: David Thorp

Project: Support is provided to curator David Thorp for the participation of Norwegian artists Marita Isobel Solberg (b.1977 in Tromsø, Norway, lives and works in Tromsø), Agnes Nedregård (b.1975 in Bergen, Norway, lives and works in Bergen) and Branko Imwinkelried (b.1965 in Argentina, lives and works in Bergen, Norway) from the collective Alt Går Bra in the Performance Studio's 2016 Season at The Project Studio, The Nines, London, UK.

Curator: David Thorp, Director and Curator, The Project Studio, The Nines, London, UK.

Dates: 3 May – 23 November 2016

Amount: NOK 10 000

Applicant: Joakim Blattmann Moldestad

Project: Support is provided to artist Joakim Blattmann Moldestad (b.1978 in Drammen, Norway, lives and works in Oslo, Norway) for his participation within the exhibition 'Behind the Smart World', KunstRaum Goethestrasse, Linz, Austria.

Curator: Andreas Zingerle and Linda Kronman, Curators, 'Behind the Smart World', KunstRaum Goethestrasse, Linz, Austria

Dates: 25 May – 14 June 2016

Amount: NOK 6 700

Applicant: Martinka Bobrikova and Oscar de Carmen

Project: Support is provided to the artist group Martinka Bobrikova (b.1981 in Bratislava, Slovakia, lives and works in Oslo, Norway) & Oscar de Carmen (b.1976 in Linares, Spain, lives and works in Oslo, Norway) for their participation in 'Kitchen Dialogues' within the exhibition 'small/big world' at Tranzit.sk, Bratislava, Slovakia.

Curator: Judith Angel, Director and curator, Tranzit.sk, Bratislava, Slovakia

Dates: 27 May – 9 July 2016

Amount: NOK 10 000

Applicant: Kunsthal 44 Møen

Project: Support is provided to Kunsthal 44 Møen, Askeby, Denmark, for the participation of artist Toril Johannessen (b.1978 in Harstad, Norway, lives and works in Bergen, Norway) within the exhibition 'Random Walks' at Kunsthal 44 Møen, Askeby, Denmark.

Curator: Eva Scharrer, Curator, Kunsthal 44 Møen, Askeby, Denmark

Dates: 28 May – 18 September 2016

Amount: NOK 19 000

Applicant: Åsa Cecilia Sonjasdotter

Project: Support is provided to artist Åsa Cecilia Sonjasdotter (b.1966 in Helsingborg, Sweden, lives and works in Tromsø, Norway) for her participation within the exhibition 'Kraevedenie, Natural, Architectural', Archaeological Museum-Reserve Divnogorye, Voronezh, Russia.

Curator: Mikhail Lylov, curator, Kraevedenie, Natural, Architectural, Archaeological Museum-Reserve Divnogorye, Voronezh, Russia

Dates: 12 – 30 June 2016

Granted amount: NOK 7 000

Applicant: Marthe Ramm Fortun

Project: Support is provided to artist Marthe Ramm Fortun (b.1978 in Oslo, Norway, lives and works in Oslo) for her participation within the exhibition 'Thinkers and Feelers' at FUTURA – Centre for Contemporary Art, Prague, Czech Republic.

Curator: Jo-ey Tang, Curator, 'Thinkers and Feelers', FUTURA – Centre for Contemporary Art, Prague, Czech Republic

Dates: 18 June – 18 September 2016

Amount: NOK 5 000

Applicant: Anne-Liis Kogan

Project: Support is provided to artist Anne-Liis Kogan (b.1984 in Tartu, Estonia, lives and works in Oslo, Norway) for her participation in a residency by Arkhangelsk Artist Residency run by Arkhangelsk Regional Artists' Union.

Curator: Ekaterina Sharova, Artist Residency run by Arkhangelsk Regional Artist's Union, Arkhangelsk, Russia

Dates: 1 – 30 October 2016

Amount: NOK 3 908

Applicant: Morten Norbye Halvorsen

Project: Support is provided to artist Morten Norbye Halvorsen (b.1980 in Stavanger, Norway, lives and works in Berlin, Germany) for his participation within a performance and soundtrack in the context of the film *Hill of Dreams* screened in Jessica Warboys' eponymous solo exhibition at Tate St Ives, St Ives, UK.

Curator: Sara Matson, Curator, 'Jessica Warboys', Tate St Ives, St Ives, UK

Dates: 31 March – 1 October 2017

Amount: NOK 10 680

**Recipients during 2016
2nd Round**

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

Applicant: Eirik Sæther

Project: Support is provided to artist Eirik Sæther (b.1983 in Halden, Norway, lives and works in Oslo, Norway) for the participation in the 'Centre for Style' section, within the 9th Berlin Biennale in Berlin, Germany.

Curators: DIS, Curatorial team, 9th Berlin Biennale, Berlin, Germany

Dates: 3 June – 18 September 2016

Amount: NOK 20 000

Applicant: Liverpool Biennial of Contemporary Art

Project: Support is provided to the Liverpool Biennial of Contemporary Art in Liverpool, United Kingdom, for the participation of Andreas Angelidakis (b.1968 in Athens, Greece, lives and works in Oslo, Norway and Athens) in the Liverpool Biennial 2016.

Curators: Sally Tallant, Dominic Willsdon, Francesco Manacorda, Raimundas Malasauskas, Curatorial team, Liverpool Biennial 2016, Liverpool, United Kingdom

Dates: 9 June – 16 October 2016
Amount: NOK 19 926

Applicant: 1857

Project: Support is provided to the artist-run project space 1857 for the participation in Manifesta 11 in Zurich, Switzerland.

Curators: Christian Jankowski, Curator, Manifesta 11 and Manuel Scheiwiller, Guild Master of Cabaret der Künstler, Manifesta 11, Zurich, Switzerland

Dates: 11 June – 18 September 2016

Amount: NOK 10 000

Applicant: Anna Daniell

Project: Support is provided to artist Anna Daniell (b.1978 in Oslo, Norway, lives and works in Oslo) for the participation in Manifesta 11 in Zurich, Switzerland.

Curators: Christian Jankowski, Curator, Manifesta 11 and Manuel Scheiwiller, Guild Master of Cabaret der Künstler, Manifesta 11, Zurich, Switzerland

Dates: 11 June – 18 September 2016

Amount: NOK 5 000

Applicant: Ignas Krunglevicius

Project: Support is provided to artist Ignas Krunglevicius (b.1979 in Kaunas, Lithuania, lives and works in Oslo, Norway) for the participation in Aichi Triennale 2016 'Homo Faber: A Rainbow Caravan' in Nagoya, Japan.

Curator: Chihiro Minato, Artistic Director, Aichi Triennale, Nagoya, Japan

Dates: 11 August – 23 October 2016

Amount: NOK 33 000

Applicant: Endre Aalrust

Project: Support is provided to artist Endre Aalrust (b.1973 in Hamar, Norway, lives and works in Berlin, Germany) for the presentation of the solo exhibition 'But the delivery was kind' at Meat & Marble and a screening of his two films *Portrait of Man – Invasion of the Herbivores* (2015) and *Death in the Afternoon* (2016) at The Royal Norwegian Embassy, both in Havana, Cuba.

Curator: Ole Martin Lund Bø, Director, Meat & Marble, Havana, Cuba

Dates: 15 – 30 October 2016
Amount: NOK 12 000

Applicant: Anawana Haloba

Project: Support is provided to artist Anawana Haloba (b.1978 in Livinstone, Zambia, lives and works in Oslo, Norway) for the presentation of 'A Dragon King in sleepy Pride Rock' at the 11th Shanghai Biennale 2016 in Shanghai, China.

Curators: Raqs Media Collective, Chief Curators, 11th Shanghai Biennale, Shanghai, China

Dates: 11 November 2016 – 12 March 2017

Amount: NOK 26 600

Applicant: Juan Andres Milanes Benito

Project: Support is provided to Juan Andres Milanes Benito (b.1978, Isla de la Juventud, Cuba, lives and works in Oslo, Norway) for the presentation of a solo exhibition at Neues Kunstforum in Cologne, Germany.

Curator: Peter Sörries, Board of Directors, Neues Kunstforum, Cologne, Germany

Dates: 17 November – 18 December 2016

Amount: NOK 12 000

Applicant: Le Consortium

Project: Support is provided to Le Consortium in Dijon, France, for a solo exhibition by artist Fredrik Værsløv (b.1979 in Moss, Norway, lives and works in Drammen, Norway).

Curator: Anne Pontégnie, Curator, Le Consortium, Dijon, France

Dates: 17 November 2016 – 19 February 2017

Amount: NOK 10 000

Applicant: Erik Friis Reitan and Suvi Nieminen

Project: Support is provided to artists Erik Friis Reitan (b.1979 in Bergen, Norway, lives and works in Bergen) and Suvi Nieminen (b.1958 in Turku, Finland, lives and works in Askøy, Norway) for their participation within the Kochi Muziris Biennale 2016 in Kerala, India.

Curator: Sudarshan Shetty, Curator, Kochi Muziris Biennale 2016, Kerala, India

Dates: 12 December 2016 – 29 March 2017

Amount: NOK 20 000

**Recipients during 2016
2nd Round**

**Grants allocated for
International Support**

Applicant: Marius Moldvær

Project: Support is provided to artist Marius Moldvær (b.1985 in Aurland, Norway, lives and works in Oslo, Norway) for the presentation of two lectures at the Pa-ta-ta photo festival in Granada, Spain.

Curators: Hedvig Biong and Pablo Castilla Heredia, Curators, Pa-ta-ta Festival 2016, Granada, Spain

Dates: 10 – 20 June 2016

Amount: NOK 5 500

Applicant: Wiels Contemporary Art Centre

Project: Support is provided to Wiels Contemporary Art Centre in Brussels, Belgium, for presenting artists Toril Johannessen (b.1978 in Harstad, Norway, lives and works in Bergen, Norway), Ida Falck Øien (b.1979 in Oslo, Norway, lives and works in Oslo) and Harald Lunde Helgesen (b.1985 in Oslo, Norway, lives and works in Oslo) within the exhibition project 'Foreign Places'.

Curators: Grégory Castéra and Caroline Dumalin, Curators, 'Foreign Places', Wiels Contemporary Art Centre, Brussels, Belgium

Dates: 18 June – 14 August 2016

Granted amount: NOK 20 000

Applicant: Mattias Cantzler

Project: Support is provided to artist Mattias Cantzler (b.1976 in Mjölby, Sweden, lives and works in Oslo, Norway) for the participation in the International Sokolovsko Festival of Ephemeral Art – Contexts 2016 in Sokolovsko, Poland.

Curator: Magorzata Sady, Curator, In Situ Contemporary Art Foundation, Sokolovsko, Poland

Dates: 1 – 5 July 2016
Amount: NOK 5 000

Applicant: Grazer Kunstverein

Project: Support is provided to Grazer Kunstverein in Graz, Austria, for the presentation of the performance 'Pick a song with Nils Bech by heart' by artist Nils Bech (b.1981 in Oslo, Norway, lives and works in Oslo).

Curator: Krist Gruijthuisen, Artistic Director, Grazer Kunstverein in Graz, Austria

Dates: 1 July 2016

Amount: NOK 5 500

Applicant: Marieke Verbiesen

Project: Support is provided to artist Marieke Verbiesen (b.1978 in Eindhoven, Netherland, lives and works in Bergen, Norway) for the presentation of her work 'Instruments of the future' at the 2016 edition of NIME, New Instruments for Musical Expression in Brisbane, Australia.

Curators: Dereck Estrencko and Frank Behrendt, Curators, NIME 2016, Brisbane, Australia

Dates: 10 July – 26 August 2016

Amount: NOK 15 000

Applicant: Hilde Methi

Project: Support is provided to curator Hilde Methi (b.1970 in Kirkenes, Norway, lives and works in Kirkenes) for her participation within the Interferenze Festival in Fortore, Italy; and in the symposium, festival and exhibition 'Poor and Needy' at The Poor Farm in Wisconsin, USA.

Curators: Leandro Pisano, Director, Interferenze Festival, Fortore, Italy; and Brad Killam and Michelle Grabner, The Poor Farm, Wisconsin, USA

Dates: 14 – 23 July 2016

Amount: NOK 20 000

Applicant: Simona Barbera

Project: Support is provided to artist Simona Barbera (b.1971 in Genoa, Italy, lives and works in Moss, Norway) for her participation in the festival of audio works Helicotrema in Turin and Venice, Italy.

Curators: Blauer Hase and Giulia Morucchio, Curators, Helicotrema in Turin and Venice, Italy.

Dates: 28 – 30 July 2016

Amount: NOK 9 000

Applicant: Tori Wrånes

Project: Support is provided to artist Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo, Norway) for her participation within the exhibition 'A Sieve Is A Thing That Sifts' at Shanaynay gallery in Paris, France.

Curators: Jenni Crain and Lydia Glenn-Murray, Curators, 'A Sieve Is A Thing That Sifts', Shanaynay gallery, Paris, France

Dates: 28 July – 8 September 2016

Amount: NOK 19 812

Applicant: Greg Pope

Project: Support is provided to artist Greg Pope (b.1960 in London, United Kingdom, lives and works in Nesodden, Norway) for the presentation of the projection performance *Skeleton* (2014) at the San Francisco Cinematheque in San Francisco, CA, USA, within their 2016 series 'Perpetual Motion'.

Curator: Steve Polta, Artistic Director, San Francisco Cinematheque, CA, USA

Dates: 1 August – 30 November 2016

Amount: NOK 12 000

Applicant: Pikkel Produksjoner

Project: Support is provided to Pikkel Produksjoner –

consisting of Gisle Frøysland (b.1961 in Bergen, Norway, lives and works in Bergen), John Hegre (b.1967 in Bergen, Norway, lives and works in Bergen) and Egil Paulsen (b.1986 in Oslo, Norway, lives and works in Oslo) – for organising TransPikkel, a South American tour of their work comprising four countries Mexico, Perú, Colombia and Ecuador, and partnering with museums, artist-run organisations and other non-profit cultural institutions.

Curators: Gisle Frøysland and Maite Cajaraville, Curators, TransPikkel, Mexico, Perú, Colombia and Ecuador

Dates: 8 August – 18 September 2016

Amount: NOK 25 000

Applicant: FELT

Project: Support is provided to the Bergen-based artist-run space FELT gallery for presenting the artists Mathjis Van Geest (b.1985 in Leiden, Netherland, lives and works in Bergen, Norway), Kim Kvello (b.1987 in Trondheim, Norway, lives and works in Bergen, Norway), Bjørn Mortensen (b.1977 in Bergen, Norway, lives and works in Bergen), Kristin Austreid (b.1985 in Bergen, Norway, lives and works in Bergen), Jon Benjamin Tallerås (b.1984 in Oslo, Norway, lives and works in Oslo) and Anne Marthe Dyvi (b.1979 in Bærum, Norway, lives and works in Bergen, Norway) within the exhibition FELT x KVVIT in the gallery and artist workspace KVVIT in Copenhagen, Denmark.

Curators: FELT Gallery Team, Bergen, Norway

Dates: 12 – 21 August 2016

Amount: NOK 8 000

Applicant: Swimming Pool Projects

Project: Support is provided to the art space Swimming Pool Projects in Sofia, Bulgaria, for presenting artists Tiril Hasselknippe (b.1984 in Arendal, Norway, lives and works in Oslo, Norway) and Hanne Lippard (b.1984 in Milton Keynes, United Kingdom, lives and works in Berlin, Germany) in the project 'States of Flux' comprising several exhibitions and events in four different locations in Sofia, Bulgaria.

Curators: Viktoria Draganova and Gergana Todorova, Curators, Swimming Pool Projects, Sofia, Bulgaria

Dates: 20 August – 31 October 2016

Amount: NOK 15 000

Applicant: Ida Grimsgaard

Project: Support is provided to artist Ida Grimsgaard (b.1988 in Oslo, Norway, lives and works in Oslo) for the presentation of a performance in collaboration with Swiss artist Björn Neukom at the 'PERFORM PERFORM', Performance Festival in Düringen, Switzerland.

Curator: Nathalie Stirnimann, Director, 'PERFORM PERFORM', Performance Festival, Düringen, Switzerland

Dates: 27 – 28 August 2016

Amount: NOK 3 000

Applicant: Karl Ingar Røys

Project: Support is provided to artist Karl Ingar Røys (b.1967 in Volda, Norway, lives and works in Oslo, Norway) for the presentation of the videos *Caminata Nocturna* (2013) and *Burmese Days* (2014) at the 7th annual conference for the International Initiative for the Promotion of Political Economy (IIPPE), hosted by the School of Economics and Management, (Instituto Superior de Economia e Gestão), University of Lisbon, Portugal.

Curator: Niels Hahn, Scientific Committee, 7th annual conference for the International Initiative for the Promotion of Political Economy (IIPPE), Lisbon, Portugal

Dates: 7 – 9 September 2016

Amount: 7 000

Applicant: Elin Høyland

Project: Support is provided to artist Elin Høyland (b.1959 in Mandal, Norway, lives and works in Oslo, Norway) for her participation within the Guernsey Photography Festival 2016 in Guernsey, United Kingdom.

Curator: Jean-Christophe Godet, Founder and Artistic Director, Guernsey Photography Festival, Guernsey, United Kingdom

Dates: 8 – 11 September 2016

Amount: NOK 10 000

Applicant: Helge Skodvin

Project: Support is provided to artist Helge Skodvin (b.1968 in Bergen, Norway, lives and works in Bergen) for his participation within the Guernsey Photography Festival 2016 in Guernsey, United Kingdom.

Curator: Jean-Christophe Godet, Founder and Artistic Director, Guernsey Photography Festival, Guernsey, United Kingdom

Dates: 8 – 11 September 2016

Amount: NOK 4 800

Applicant: Marte Johnslie

Project: Support is provided to artist Marte Johnslie (b.1977 in Lillehammer, Norway, lives and works in Oslo, Norway) for her participation within the international contemporary arts festival 'Survival Kit 8: Acupuncture of Society', organised by the Latvian Centre for Contemporary Art in Riga, Latvia.

Curator: Solvita Krese, Curator, Survival Kit festival, Riga, Latvia

Dates: 8 – 25 September 2016

Amount: NOK 13 863

Applicant: Thomas Paltiel

Project: Support is provided to artist Thomas Paltiel / studio näv (b.1985 in Trondheim, Norway, lives and works in Stockholm, Sweden) for a public exhibition of the work resulting from his participation in the MAK Schindler Scholarship Program at the MAK Center for Art and Architecture in California, LA, USA.

Curator: Kimberli Meyer, Director, MAK Center for Art and Architecture, California, LA, USA

Dates: 9 – 11 September 2016

Amount: NOK 18 000

Applicant: Kunstverein Nürnberg – Albrecht Dürer Gesellschaft

Project: Support is provided to the Kunstverein Nürnberg – Albrecht Dürer Gesellschaft in Nuremberg, Germany, for the presentation of artist

Sandra Vaka Olsen (b.1980 in Stavanger, Norway, lives and works in Stavanger and Berlin, Germany) within the exhibition 'Gestures of Tomorrow'.

Curator: Judith Grobe, Curator, Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg, Germany

Dates: 9 September – 20 November 2016

Amount: NOK 5 000

Applicant: Künstlerhaus Stuttgart

Project: Support is provided to Künstlerhaus Stuttgart in Stuttgart, Germany, for presenting the artists Inger Lise Hansen (b.1963 in Trondheim, Norway, lives and works in Oslo, Norway), Matias Faldbakken (b.1973 in Hobro, Denmark, lives and works in Oslo, Norway) and Stine Midsæter (b.1985 in Oslo, Norway, lives and works in Berlin, Germany) within the exhibition 'Force and Circumstance'.

Curator: Fatima Hellberg, Artistic Director, Künstlerhaus Stuttgart, Stuttgart, Germany

Dates: 15 September – 27 November 2016

Amount: NOK 20 000

Applicant: Corax e.V.

Project: Support is provided to Radio Corax for presenting artist Maia Urstad (b.1954 in Kristiansand, Norway, lives and works in Bergen, Norway) within the international radio art festival Radio Revolten 2 in Halle, Germany.

Curator: Knut Aufermann, Curator, Radio Revolten 2, Halle, Germany

Dates: 19 September –
4 October 2016
Amount: NOK 6 475

Applicant: Karianne Stensland

Project: Support is provided to artist Karianne Stensland (b.1969 in Bodø, Norway, lives and works in Trondheim, Norway) for her participation within the 5th Art Prospect Festival of public art organised by CEC ArtsLink in St.Petersburg, Russia.

Curator: Lizaveta Matveeva,
Curator, CEC ArtsLink,
St.Petersburg, Russia

Dates: 25 September 2016
Amount: NOK 16 000

Applicant: Farhad Kalantary

Project: Support is provided to artist Farhad Kalantary (b.1962 in Tabriz, Iran, lives and works in Oslo, Norway) and Linn Lervik (b.1976 in Tønsberg, Norway, lives and works in Oslo, Norway) for their participation within the screening programme of video art in public space OOro 12gil in Seoul, Korea.

Curators: Seihee Shon and Farhad Kalantary, Curators of the screening programme of video art in public space OOro 12gil, Seoul, Korea

Dates: 6 – 15 October 2016
Amount: NOK 20 000

Applicant: Anne Guro Larsmon

Project: Support is provided to artist Anne Guro Larsmon (b.1981 in Finnskogen, Norway, lives and works in Oslo, Norway and Los Angeles, CA, USA) for her participation within the exhibition 'Concrete Plastic' in LAM Gallery, Los Angeles, CA, USA.

Curators: Ann Harezlak & Kirsten Cook, Curators, 'Concrete

Plastic', LA Archives, Los Angeles, CA, USA
Dates: 15 October – 2 November 2016
Amount: NOK 10 400

Applicant: LUXELAKES•A4 Art Museum

Project: Support is provided to the LUXELAKES•A4 Art Museum in Chengdu, China, for the presentation of artist Marianne Heske (b.1946 in Ålesund, Norway, lives and works in Oslo, Norway) within the exhibition 'Create Spaces'.

Curators: Li Zhenhua, Sunny Sun, Richard Castelli, Li Jie and Cai Liyuan, Curators, 'Create Spaces', LUXELAKES•A4 Art Museum, Chengdu, China

Dates: 29 October 2016 – 14

March 2017
Amount: NOK 15 000

Applicant: Hanne Friis

Project: Support is provided to artists Javier Barrios (b.1979 in San Luis Potosi, Mexico, lives in Vestfossen, Norway), Hanne Friis (b.1972 in Oslo, Norway, lives and works in Oslo), Ane Graff (b.1974 in Bodø, Norway, lives and works in Oslo), Camilla Skibrek (b.1984 in Krøderen, Norway, lives and works in Oslo, Norway), and Anders Sletvold Moe (b.1978 in Steinkjer, Norway, lives and works in Oslo, Norway) for their participation within the exhibition 'The Forgetfulness is Full of Memories' at Museo de los pintores oaxaques in Oaxaca, Mexico.

Curators: Monica Holmen and Rikke Komissar, Curators, 'The Forgetfulness is Full of Memories', Museo de los pintores oaxaques, Oaxaca, Mexico

Dates: 10 – 31 January 2017
Amount: NOK 50 000

**Recipients during 2016
3rd Round**

Grants allocated for International Biennials and Institutional Grants for Solo Exhibitions

Application: Lars Laumann

Project: Support is provided to artist Lars Laumann (b.1975 in Brønnøysund, Norway, lives and works in Berlin, Norway) for his participation within the 9th Berlin Biennial, Germany.

Curators: DIS, Curatorial team, 9th Berlin Biennale, Berlin, Germany

Dates: 4 June – 18 September 2016

Amount: NOK 7 000

Applicant: Camille Norment

Project: Support is provided to artist Camille Norment (b.1970, Silver Spring, Maryland, USA lives and works in Oslo, Norway) for her participation within the Biennale de Montréal 2016 'Le Grand Balcon', Canada.

Curator: Philippe Pirotte, Curator, Biennale de Montréal 2016 'Le Grand Balcon', Canada

Date: 10 October 2016 – 15 January 2017

Amount: NOK 25 000

Applicant: Knut Åsdam

Project: Support is provided to artist Knut Åsdam (b.1968 in Trondheim, Norway, lives and works in Oslo, Norway) for his participation within the Biennale de Montréal 2016 'Le Grand Balcon', Canada.

Curator: Philippe Pirotte, Curator, Biennale de Montréal 2016 'Le Grand Balcon', Canada

Date: 10 October 2016 – 15 January 2017

Amount: NOK 20 000

Applicant: Pedro Gomez-Egana

Project: Support is provided to artist Pedro Gomez-Egana (b.1976 in Bucaramanga, Colombia, lives and works in Bergen, Norway) for his participation within the 3rd edition of the Kochi-Muziris Biennale 2016, Kochi, India.

Curator: Sudarshan Shetty, Artistic Director and Curator, Kochi-Muziris Biennale 2016, Kochi, India

Date: 12 December 2016 – 29 March 2017

Amount: NOK 13 500

Applicant: Kochi Biennale Foundation

Project: Support is provided to the Kochi Biennale Foundation for the presentation of artist Camille Norment (b.1970, Silver Spring, Maryland, USA lives and works in Oslo, Norway) within the 3rd edition of the Kochi-Muziris Biennale in Kochi, India.

Curator: Sudarshan Shetty, Artistic Director and Curator, Kochi-Muziris Biennale 2016, Kochi, India

Date: 12 December 2016 – 29 March 2017

Amount: NOK 39 000

Applicant: Contour Mechelen

Project: Support is provided to Contour Mechelen for the participation of artist Pedro Gómez-Egana (b.1976 in Bucaramanga, Colombia, lives and works in Bergen, Norway) within the Contour Biennale 8 in Mechelen, Belgium.

Curator: Natasha Ginwala, Curator, Contour Biennale 8, Mechelen, Belgium

Date: 10 March – 21 May 2017
Amount: NOK 15 269

Applicant: documenta und Museum Fridericianum gGmbH

Project: Support is provided to documenta and Museum Fridericianum gGmbH for the participation of Andreas Angelidakis (b.1968 in Athens, Greece, lives and works in Oslo, Norway and Athens), Keviselie/ Hans Ragnar Mathisen (b.1945, Narvik, Norway, lives and works in Tromsdalen, Norway), Synnøve Persen (b.1950, Finnmark, Norway, lives and works in Karasjok, Norway), Joar Nango (b.1979 in Alta, Norway, lives and works in Tromsø, Norway) and Máret Anne Sara (b.1983 in Kautokeino, Norway, lives and works in Kautokeino) within documenta 14's various locations including Kassel, Germany, and Athens, Greece.
Curator: Adam Szymczyk, Artistic Director, documenta 14, Kassel, Germany, and Athens, Greece
Date: 8 April – 17 September 2017
Amount: NOK 79 880

Applicant: Passerelle, Centre d'art contemporain

Project: Support is provided to Passerelle, Centre d'art contemporain in Brest, France, for the presentation of a solo exhibition by artist Steinar Haga Christensen (b.1980 in Oslo, Norway, lives and works in Oslo).
Curator: Etienne Bernard, Director, Passerelle, Centre d'art contemporain, Brest, France
Dates: 2 June – 25 August 2017
Amount: NOK 20 000

Applicant: Istanbul Biennial – Istanbul Foundation for Culture

Project: Support is provided to Istanbul Foundation for Culture for the participation of artists

Pedro Gómez-Egaña (b. 1976 in Bogota, Colombia, lives and works in Bergen, Norway) and Mahmoud Khaled (b.1982 in Alexandria, Egypt, lives and works in Trondheim, Norway) in the 15th Istanbul Biennial in Turkey.

Curators: Michael Elmgreen and Ingar Dragset, curators, 15th Istanbul Biennial, Turkey
Date: 19 September – 12 November 2017
Amount: NOK 40 000

Recipients during 2016 3rd Round

Grants allocated towards International Support

Applicant: The Latin American Art Museum of Buenos Aires (MALBA)

Project: Support is provided to Malba – Fundación Costantini in Buenos Aires, Argentina, for the presentation of artist Linn Marie Tonstad (b.1978 in Cordoba, Argentina, lives and works in New Haven, CT, USA) within the exhibition 'Carlos Motta Requiem'.
Curator: Agustín Pérez Rubio, Artistic Director, Malba – Fundación Costantini, Buenos Aires, Argentina
Dates: 13 October 2016 – 6 February 2017
Amount: NOK 24 893

Applicant: Natalie Price Hafslund

Project: Support is provided to artist Natalie Price Hafslund (b.1987 in Barnstable, UK, lives and works in London, UK) for her participation within the experimental residency 'Encampment' organised by A-Z West, Joshua Tree, CA, USA.
Curator: Andrea Zitel, Curator, 'Encampment', A -Z West, Joshua Tree, CA, USA
Dates: 28 October – 8 November 2016
Amount: NOK 9 887

Applicant: Turner Contemporary

Project: Support is provided to Turner Contemporary in Margate, UK, for the presentation of artists Brit Fuglevaag (b.1939 in Kirkenes, Norway, lives and works in Paris, France, and Oslo, Norway) and Ann Cathrin November Høibo (b.1979 in Kristiansand, Norway, lives and works in Oslo, Norway) within the exhibition 'Entangled: Threads and Making'.

Curator: Karen Wright, Curator, 'Entangled: Threads and Making', Turner Contemporary, Margate, UK
Dates: 17 January – 7 May 2017
Amount: NOK 20 000

Applicant: Elin Már Øyen Vister

Project: Support is provided to artist Elin Már Øyen Vister (b.1976 in Oslo, Norway, lives and works in Røst, Norway) for a presentation within the group exhibition 'The Extinct Jukebox', in New Dehli, India.
Curator: Bhavna Kakar, Editor-in-Chief, TAKE on Art magazine, New Delhi, India
Dates: 1 – 28 February 2017
Amount: NOK 8 000

Applicant: Elin Már Øyen Vister

Project: Support is provided to artist Elin Már Øyen Vister (b.1976 in Oslo, Norway, lives and works in Røst, Norway) for participation within 'G/rove', the first exhibition in a planned 'Tree of Life' series, at Gallery Latitude 28 in New Delhi, India. Gallery Latitude is also planning a range of collateral events and talks that will run parallel to the length of the exhibition. Øyen Vister will also contributing text to TAKE on Art magazine.
Curator: Bhavna Kakar, Director, Gallery Latitude 28, New Delhi, India, and Editor-in-Chief and Publisher of TAKE on Art magazine
Dates: 1 February – 15 March 2017
Granted amount: NOK 8 000

Applicant: Tori Wrånes

Project: Support is provided to artist Tori Wrånes (b.1978 in Kristiansand, Norway, lives and works in Oslo) for participation

within the performance festival 'Do Disturb' at Palais de Tokyo in Paris, France.

Curator: Vittoria Matarrese, Head of Cultural Programme and Special Projects, Palais de Tokyo, Paris, France

Dates: 21 – 23 April 2017

Amount: NOK 10 000

Applicant: Locus

Project: Support is provided to the artist group Locus for the presentation of artists Amelia Beavis-Harrison (b.1986 in UK, lives and works in Oslo, Norway), Marianne Darlèn Solhaugstrand (b.1975 in Tromsø, Norway, lives and works in Oslo), Tanja Thorjussen (b.1970 in Oslo, Norway, lives and works in Oslo) and Thale Fastvold (b.1978 in Oslo, Norway, lives and works in Oslo) for the presentation of the exhibition 'Arctic Hysteria' at the Museum for nonconformist art in St Petersburg, Russia.

Curator: Anastasia Patsey, Director, Museum for nonconformist art, St Petersburg, Russia

Dates: 10 October – 20 November 2017

Amount: NOK 18 000

Applicant: Ayatgali Tuleubek

Project: Support is provided to artist Ayatgali Tuleubek (b.1985 in Zhambyl, Kazakhstan, lives and works in Oslo, Norway) for his participation within the 10th edition of Cyberfest art festival in Saint Petersburg, Russia.

Curator: Elena Gubanova, Curator, Cyberfest 10, Saint Petersburg, Russia.

Dates: 25 January – 3 February 2017

Amount: NOK 9 000

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 an international jury appointed by OCA.

In 2016, the amount of 220.000 NOK was allocated toward 19 projects, residencies, and exchanges associated with developing countries as 03 from a total amount of 44 applications received by OCA. Following three juried meetings the overall request for funding from the applicants amounted to 1.650.992 NOK.

**Recipients during 2016
1st Round**

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

Applicant: Pedro Gomez-Egana

Project: Support is provided to artist Pedro Gomez-Egana (b.1976 in Bucaramanga, Colombia, lives and works in Bergen, Norway) for his participation in the 3rd edition of the Kochi-Muziris Biennale 2016, Kochi, India. The artist is both participating in the biennale with an art project, and conducting a pre-talk with the title 'The Crash of George' on 27 June 2016.

Curator: Sudarshan Shetty, Artistic Director and Curator, Kochi-Muziris Biennale 2016, Kochi, India.

Dates: 12 December 2016 – 20 March 2017

Amount: NOK 15.000

**Recipients during 2016
1st Round**

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

Applicant: Anawana Haloba

Project: Support is provided to artist Anawana Haloba (b.1978 in Livingstone, Zambia, lives and works in Oslo, Norway) for her participation within the exhibition 'Kabbo Ka Muwala – The Girl's Basket', in addition to giving an artist talk and conduct a workshop at the National Gallery of Zimbabwe, Harare, Zimbabwe.

Curator: Raphael Chikukwa, Curator, National Gallery of Zimbabwe, Zimbabwe, Katrin Peters-Klaphake, Curator, Makerere Art Gallery, Uganda and Ingmar Lähnemann, Curator, Städtische Galerie Bremen, Germany.

Dates: 4 February – 25 April 2016

Amount: NOK 10 500

Applicant: Bodil Furu

Project: Support is provided to artist Bodil Furu (b.1976 in Askim, Norway, lives and works in Oslo, Norway) for the screening of her film *Les Mangeurs de Cuivre* at the Cap – centre d'Art picha, Lubumbashi, Democratic Republic of Congo. The artist is also collaborating with two local writers to explore ancient copper myths and culture.

Curator: Patrick Mudekereza, Executive Director, Cap – centre d'Art picha, Lubumbashi, Democratic Republic of Congo

Dates: 15 March 2016 - 29 January 2017

Amount: NOK 15 000

Applicant: Maria Brinch

Project: Support is provided to artist Maria Brinch (b.1984 in Fredrikstad, Norway, lives and works in Oslo, Norway) for her participation within the exhibition 'Folding Future' at TS1 Yangon, Hlaing Township, Yangon, Myanmar. The artist was also scheduled to conduct workshops and host an open studio.

Curator: Nathalie Johnston, Director of Exhibitions, TS1 Yangon, Hlaing Township, Yangon, Myanmar

Dates: 9 January – 6 March 2017

Amount: NOK 15 000

Recipients during 2016
2nd Round

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

Recipients during 2016
2nd Round

Grants allocated for
International Support with
03–funding

**Applicant: Hordaland
kunstsenter**

Project: Support is provided to Hordaland kunstsenter in Bergen, Norway, for inviting Ghanese artist Ibrahim Mahama to give an artist talk at Hordaland kunstsenter, and have studio talks with the MA students at the Bergen Academy of Art and Design.
Curator: Anthea Buys, Director, Hordaland kunstsenter, Bergen, Norway
Dates: 5 - 6 May 2016
Amount: NOK 5 000

Applicant: Lise Bjørne Linnert

Project: Support is provided to artist Lise Bjørne Linnert (b.1964 in Oslo, Norway, lives and works in Oslo) to present her art project 'Desconocida Unknown Ukjent' in El Paso, Texas; Juarez, Chihuahua; and Mexico City, Mexico.
Curator: Lise Bjørne Linnert, 'Desconocida Unknown Ukjent', El Paso, Texas; Juarez, Chihuahua; and Mexico City, Mexico.
Dates: 21 May – 5 June 2016
Amount: NOK 9 000

Applicant: Small Projects

Project: Support is provided to Small Projects in Tromsø, Norway, for inviting the Philippine filmmaker Roberth Fuentes and Philippine artist and filmmaker Martha Atienza to Tromsø. Fuentes will also attend the Nordic Youth Film Festival (NUFF).
Curator: Hermann Greuel, General Manager, NUFF, Tromsø, Norway
Dates: 17 – 26 June 2016
Amount: NOK 6 000

Applicant: Marianne Hultman

Project: Support is provided to curator Marianne Hultman (b.1970 in Eriksfält, Sweden, lives and works in Oslo, Norway) to participate as a faculty member in the 6th edition of Asiko at the Centre for Contemporary Art, Lagos, Nigeria.
Curator: Bisi Silva, Director, Centre for Contemporary Art, Lagos, Nigeria
Dates: 24 June – 30 July 2016
Amount: NOK 15 000

Applicant: Karl Ingar Røys

Project: Support is provided to Karl Ingar Røys (b.1966 in Volda, Norway, lives and works in Oslo, Norway) for inviting Myanmar-based artists San Zaw Htway and Ma Ei to take part in the site-specific art festival Le Bateau Ivre organised by Karl Ingar Røys and Lill Anita O Svendsen at Kunstkvarteret Lofoten in the Lofoten archipelago of Norway. In connection to the festival the artists are being hosted as residents of Kunstkvarteret Lofoten for a period of three weeks.
Curator: Karl Ingar Røys, Curator, Le Bateau Ivre, Kunstkvarteret Lofoten, Lofoten, Norway
Dates: Foreseen for summer 2016. Postponed.
Amount: NOK 10 000

Applicant: Foreninga Røst AIR

Project: Support is provided to Røst AIR for inviting Indian-American artist Anuj Vaidya for a one-month residency at Skomvær Lighthouse station in the Røst archipelago, Norway.
Curator: Elin Mår Øyen Vister, Røst AiR, Røst, Norway
Dates: 31 July – 30 August 2016
Amount: NOK 5 000

Applicant: Joakim Borda-Pedreira

Project: Support is provided to curator Joakim Borda-Pedreira (b.1977 in Malmö, Sweden, lives and works in Oslo, Norway) for inviting artists Tanya Busse (b.1982 in Moncton Canada, lives and works in Tromsø, Norway) and Joar Nango (b.1979 in Alta, Norway, lives and works in Tromsø, Norway) to take part in 'After Indigenism', a programme that reflects on contemporary Indigenism in Norwegian and Latin American art at SIART (International Biennial of Art Bolivia) in La Paz, Bolivia.

Curator: Joakim Borda-Pedreira, Curator, 'After Indigenism', SIART (International Biennial of Art Bolivia), La Paz, Bolivia.

Dates: 10 October – 11 November 2016

Amount: NOK 7 000

Applicant: Marit Tunestveit Dyre and Pavana Reid

Project: Support is provided to artists Marit Tunestveit Dyre (b.1983 in Porsgrunn, Norway, lives and works in Bergen) and Pavana Reid (b.1963 in Khon Kaen, Thailand, lives and works in Bergen, Norway) for the presentation of the performance event 'Its personal' in different locations in Thailand, together with fellow artists Therese Longva (b.1976 in Skuløy, Norway, lives and works in Bergen) and Rita Marhaug (b.1965 in Bergen, Norway, lives and works in Bergen).

Curator: Pavana Reid, Curator, 'Its personal', Thailand

Dates: 1 - 30 November 2016

Amount: NOK 12 000

Applicant: Kurt Johannessen

Project: Support is provided to artist Kurt Johannessen (b.1960 in Dale, Norway, lives and works in Bergen, Norway) for the participation in 'Artists talk/ Its personal' within the Arts exhibition programme organised by the Faculty of Fine and Applied Arts, Khonkaen University, in Khonkaen, Thailand, together with fellow artists Marit Tunestveit Dyre (b.1983 in Porsgrunn, Norway, lives and works in Bergen), Therese Longva (b.1976 in Skuløy, Norway, lives and works in Bergen), Rita Marhaug (b.1965 in Bergen, Norway, lives and works in Bergen) and Pavana Reid (1963 in Khon Kaen, Thailand, lives and works in Bergen, Norway).

Curator: Pavana Reid, Curator, 'Its personal', Faculty of Fine and Applied Arts, Khonkaen University, Khonkaen, Thailand

Dates: 15 – 30 November 2016

Amount: NOK 4 000

**Recipients during 2016
3rd Round**

International Biennials and Institutional Grant for Solo Exhibitions with 03-funding

Applicant: Ingeborg Annie Lindahl

Project: Support is provided to artist Ingeborg Annie Lindahl (b.1981 in Harstad, Norway, lives and works in Harstad) for the participation within the South-East Asia Plus (SEA+) Triennale 2016 at the National Gallery of Indonesia, Jakarta, Indonesia.

Curators: Rizki A. Zaelani, Asikin Hasan, A. Rikrik Kusmara and Badrolhisam M. Tahir, Curators, SEA+ Triennale 2016, National Gallery of Indonesia, Jakarta, Indonesia

Dates: 18 October – 10 November 2016

Amount: NOK 7 000

Recipients during 2016
3rd Round

Grants allocated for
International Support with
03-funding

Applicant: Yamile Calderon Bermudez

Project: Support is provided to artist Yamile Calderon Bermudez (b.1974 in Bogotá, Colombia, lives and works in Oslo, Norway) for her participation within 'POST.COM' at Espacio de Arte Contemporaneo in Montevideo, Uruguay.

Curator: Carolina Lio, Curator, 'POST.COM', Espacio de Arte Contemporaneo, Montevideo, Uruguay

Dates: 1 December 2016 – 31 March 2017

Amount: NOK 20 000

Applicant: Karl Ingar Røys

Project: Support is provided to artist Karl Ingar Røys (b.1967 in Volda, Norway, lives and works in Oslo, Norway) to screen the films *Erna's Video* and *Burmese Days* and to research activities related to cultural activism on the Isle of Chiloe, Chile.

Curator: Maria Ignacia Fernandez Gatica, Executive Director, RIMISP – Latin American Centre for Rural Development, Chile, Colombia, Ecuador and Mexico

Dates: 4 January – 4 February 2017

Amount: NOK 15 000

Applicant: Tromsø Kunstforening

Project: Support is provided to Tromsø Kunstforening for a solo exhibition by artist Saodat Ismailova at Tromsø Kunstforening in Tromsø, Norway.

Curator: Leif Magne Tangen, Intedant, Tromsø Kunstforening, Tromsø, Norway

Dates: 22 January – 17 March 2017

Amount: NOK 29 500

Applicant: Ane Krogseth

Project: Support is provided to artist Ane Krogseth (b.1989 in Tønsberg, Norway, lives and works in Kabelvåg, Norway, and Oslo, Norway) for participation within the artist residency at La Wayaka Current in Guna Yala, Panama.

Curators: Victor Fernandez and Sofie Iversen, Directors, La Wayaka Current, Guna Yala, Panama

Dates: 16 May – 6 June 2017

Amount: NOK 10 000

Applicant: Katarina Skjøsberg

Project: Support is provided to artist Katarina Skjøsberg (b.1987 in Tønsberg, Norway, lives and works in Oslo, Norway) for the launch of her book *Be good to yourself* at Khalil Sakakini Cultural Center, Ramallah, Palestine.

Curator: Yazan Khalili, Chairman, Khalil Sakakini Cultural Center, Ramallah, Palestine

Dates: 1 October 2017

Amount: NOK 10 000

ISGIES

The Office for Contemporary Art Norway provides financial support to applicants on three designated deadlines throughout the year toward international projects that include Norwegian artists. The purpose of the International Support for Galleries and Independent Exhibition Spaces (ISGIES) is to contribute to increased demand and internationalisation of Norwegian contemporary art, including visual arts and crafts. OCA's ISGIES is provided to stimulate international efforts for galleries and independent exhibition spaces who work in Norway to promote Norwegian contemporary art abroad, particularly with respect to participation in renowned international art fairs, as well as in temporary exhibition arenas. The International Support for Galleries and Independent Exhibition Spaces (ISGIES) is initiated and funded by the Norwegian Ministry of Culture and administered by the Office for Contemporary Art Norway (OCA). The allocation is decided upon by an independent jury of Norwegian and international art professionals designated by OCA.

ISGIES was made available for applications for the first time in 2015.

In 2016, OCA received 34 applications that met with the criteria set by the Norwegian Ministry of Culture. The overall request for funding from the applicants amounted to NOK 5.561.418. As a consequence of three juried meetings, for the year's annual support to ISGIES OCA granted NOK 3.195.991 to 33 of the 34 applications which in turn gave an international promotion to 120 Norwegian artists and their art production abroad. Of the 120 professionals 53 were working within the visual art field, 14 within arts & crafts, 11 with art books, and 42 in art publications.

Of the total annual amount granted to ISGIES' applicants, NOK 2.615.957 was granted for presentation of visual art, NOK 378.044 for presentation of arts & crafts and NOK 201.990 for presentations of art books and art publications. Of the same total annual amount granted to ISGIES' applicants, NOK 2.470.583 was allocated to support of fair or booth fee, NOK 468.625 for transportation of art, NOK 199.272 for printed matter, NOK 4.000 for other and NOK 53.511 for insurance of artworks.

The applicants were 7 commercial galleries situated in Oslo, which received 16 grants for a total of NOK 2.404.003; and 18 independent actors from across the country which were granted a total of NOK 791.988.

Recipients during 2016
1st Round

Grants allocated for International Support for Galleries and Independent Exhibition Spaces (ISGIES)

Applicant: Gerhardsen Gerner
Project: Support is provided to Gerhardsen Gerner, Oslo, Norway for their participation in Art Basel Hong Kong, China.
Dates: 22 – 26 March 2016
Amount: NOK 150 000

Applicant: VI, VII
Project: Support is provided to VI, VII, Oslo, Norway for their participation in Miart, Milan, Italy.
Dates: 5 – 10 April 2016
Amount: NOK 99 500

Applicant: VI, VII
Project: Support is provided to VI, VII, Oslo, Norway for their participation in Brussels Edition of Independent, Brussels, Belgium.
Dates: 20 – 23 April 2016
Amount: NOK 134 500

Applicant: 1857
Project: Support is provided to 1857, Oslo, Norway for their participation in Independent Brussels, Belgium.
Dates: 20 – 23 April 2016
Amount: NOK 95 000

Applicant: Small Projects
Project: Support is provided to Small Projects, Tromsø, Norway for their participation in Supermarket Art Fair, Stockholm, Sweden.
Dates: 21 – 24 April 2016
Amount: NOK 20 000

Applicant: RAM galleri
Project: Support is provided to RAM galleri, Oslo, Norway for their participation in Supermarket Art Fair 2016, Stockholm, Sweden.
Dates: 21 – 24 April 2016
Amount: NOK 20 000

Applicant: Kunstplass
Project: Support is provided to Kunstplass, Oslo, Norway for their participation in Supermarket Art Fair, Stockholm, Sweden.
Dates: 21 – 24 April 2016
Amount: NOK 60 000

Applicant: OSL contemporary
Project: Support is provided to OSL contemporary, Oslo, Norway for their participation in Art Brussels 2016, Brussels, Belgium.
Dates: 22 – 24 April 2016
Amount: NOK 150 000

Applicant: VI, VII
Project: Support is provided to VI, VII, Oslo, Norway for their participation in LISTE, Basel 2016, Switzerland.
Dates: 14 – 19 June 2016
Amount: NOK 171 500

**Recipients during 2016
2nd Round**

**Grants allocated for International
Support for Galleries and
Independent Exhibition Spaces
(ISGIES)**

Applicant: Grafters' Quarterly
Project: Support is provided to Grafters' Quarterly, Oslo, Norway, for their participation in MISS READ 2016, the Berlin Art Book Fair, Berlin, Germany.
Dates: 10 – 12 June 2016
Amount: NOK 11 489

Applicant: Gerhardsen Gerner
Project: Support is provided to Gerhardsen Gerner Oslo AS, Oslo, Norway, for their participation in Art Basel 2016, Basel, Switzerland.
Dates: 13 – 19 June 2016
Amount: NOK 498 420

Applicant: Galleri Format
Project: Support is provided to Galleri Format, Oslo, Norway, for their participation at COLLECT London 2017, London, UK.
Dates: 7 September 2016 – 6 February 2017
Amount: NOK 265 500

Applicant: LOCUS
Project: Support is provided to LOCUS, Oslo, Norway, for their participation in the New York Art Book Fair, New York City, USA.
Dates: 18 – 20 September 2016
Amount: NOK 60 000

Applicant: Teknisk Industri AS
Project: Support is provided to Teknisk Industri AS, Oslo, Norway, for their participation in the New York Art Book Fair, New York, NY, USA.
Dates: 18 – 20 September 2016
Amount: NOK 57 000

Applicant: The Museum of Longing and Failure
Project: Support is provided to The Museum of Longing and Failure, Bergen, Norway, for their participation in Friends with Books, Berlin, Germany.
Dates: 9 – 11 December 2016
Amount: NOK 20 000

Applicant: Prosjektrom Normanns
Project: Support is provided to Prosjektrom Normanns, Stavanger, Norway, for their participation in Untitled Art Fair, San Francisco, CA, USA.
Dates: 12 – 15 January 2017
Amount: NOK 177 000

**Recipients during 2016
3rd Round**

**Grants allocated for International
Support for Galleries and
Independent Exhibition Spaces
(ISGIES)**

Applicant: OSL Contemporary
Project: Support is provided to OSL Contemporary, Oslo, Norway, for their participation in CHART Art fair 2016, Copenhagen, Denmark.
Dates: 26 – 28 August 2016
Amount: NOK 75 615

Applicant: VI, VII
Project: Support is provided to VI, VII, Oslo, Norway, for their participation in the Frieze London, London, UK.
Dates: 5 – 9 October 2016
Amount: NOK 67 491

Applicant: Lloyd Corporation
Project: Support is provided to Lloyd Corporation, Oslo, Norway/London, UK, for their participation within the Live section programme of Frieze London, London, UK.
Dates: 5 – 9 October 2016
Amount: NOK 7 034

Applicant: 1857
Project: Support is provided to 1857, Oslo, Norway, for their participation in the Paris Internationale, Paris, France.
Dates: 18 – 23 October 2016
Amount: NOK 30 246

Applicant: Mondo Books
Project: Support is provided to Mondo Books, Tromsø, Norway, for their participation in the Toronto Art Book Fair, Toronto, Canada.
Dates: 28 – 31 October 2016
Amount: NOK 5 275

Applicant: Galleri Brandstrup
Project: Support is provided to Galleri Brandstrup, Oslo, Norway, for their participation in the The Armory 2017, New York, NY, USA.

Dates: 23 November 2016
Amount: NOK 158 265

Applicant: VI, VII
Project: Support is provided to VI, VII, Oslo, Norway, for their participation in the Paris Internationale, Paris, France.
Dates: 18 - 23 October 2016
Amount: NOK 42 028

Applicant: Multinational Enterprises
Project: Support is provided to Multinational Enterprises, Oslo, Norway, for their participation in Friends with Books - Art Book Fair Berlin at Hamburger Bahnhof, Berlin, Germany.
Dates: 9 – 11 December 2016
Amount: NOK 4 220

Applicant: Stiftelsen 3,14
Project: Support is provided to Stiftelsen 3,14, Bergen, Norway, for their participation in a collateral project Kochi-Muziris Biennial, at the Yosuf Art Gallery, Kouchi, India.
Dates: 13 December 2016 – 30 March 2017
Amount: NOK 21 102

Applicant: SCHLOSS
Project: Support is provided to SCHLOSS, Oslo, Norway, for their participation in Untitled Art Fair 2017, San Fransisco, USA.
Dates: 11 – 17 January 2017
Amount: NOK 24 619

Applicant: HEAVY Books and Cornerkiosk press
Project: Support is provided to HEAVY Books and Cornerkiosk press, Oslo, Norway, for their participation in Los Angeles Art Book Fair, Los Angeles, USA.
Dates: 23 – 26 February 2017
Amount: NOK 7 984

Applicant: Teknisk Industri AS

Project: Support is provided to Teknisk Industri AS, Oslo, Norway, for their participation in Los Angeles Art Book Fair, Los Angeles, USA.

Dates: 23 – 26 February 2017

Amount: NOK 34 010

Applicant: FUKT Magazine

Project: Support is provided to FUKT Magazine for contemporary drawing, Trondheim, Norway/Berlin, Germany, for their participation in Los Angeles Art Book Fair, Los Angeles, USA.

Dates: 23 – 26 February 2017

Amount: NOK 7 034

Applicant: OSL contemporary

Project: Support is provided to OSL Contemporary, Oslo, Norway, for their participation at The Armory Show 2017, New York, USA.

Dates: 2 – 5 March 2017

Amount: NOK 174 091

Applicant: Entrée

Project: Support is provided to Entrée, Bergen, Norway, for their participation in the Independent Fifth Avenue's Gallery Residency Pilot Program, New York, NY, USA.

Dates: 15 March – 15 April 2017

Amount: NOK 175 850

Applicant: Gerhardsen Gerner

Project: Support is provided to Gerhardsen Gerner Oslo, Oslo, Norway, for their participation in Art Basel Hong Kong 2017, Hong Kong, China.

Dates: 21 – 25 March 2017

Amount: NOK 239 930

The OCA Pop-Ups have been designed in order to connect with local art communities, present OCA's activities, facilitate the use of OCA as a tool for art professionals in their internationalisation process, as well as further the transmission of information on the dynamics of the international art world. The aim of OCA Pop-Up is to strengthen the position of OCA as a discussion partner with art communities nationwide. The series was inaugurated in May 2014 at Trondheim Kunstmuseum. The second and third meetings were held in collaboration with Pikene på Broen in Kirkenes, and Northern Norway Art Museum in Tromsø, both in October 2014. The fourth meeting was held at Bergen Kunsthall in November 2014.)

During the year 2016 there were two OCA Pop-Ups organised with local institutions in Stavanger and Bodø.

Stavanger Pop-Up 4 April 2016

OCA presented the fifth edition in the OCA Pop-Up series, in collaboration with Rogaland Kunstsenter in Stavanger on Monday, 4 April 2016. Guest speaker Bridget Donahue talked about the connection between the non-profit and the commercial arenas by presenting her non-profit art space Cleopatra's in Brooklyn and the commercial gallery Bridget Donahue on Manhattan, both in New York, NY, USA.

Bridget Donahue
Bridget Donahue has worked with artists at Gladstone Gallery, D'Amelio Terras, Gavin Brown's enterprise and most currently as the owner of her eponymous gallery on the Bowery in New York. In 2008, she co-founded Cleopatra's, a curatorial art project with storefront spaces in Brooklyn, NY, USA, and Berlin, Germany. Donahue has taught at The City College of New York and has been invited for public lecture at Hunter College, Columbia University, Savannah College of Art and Design, School of Visual Arts and Rhode Island School of Design to discuss collaboration and professional practice to art students at the graduate level.

She serves on New Art Dealers Alliance's Board of Directors and consults for Creative Capital. She holds a Master of Arts degree in Contemporary Textile Culture from Norwich University College of the Arts, UK, and a BA in Anthropology and Journalism from Boston University, MA, USA.

Bodø Pop-Up 7 September 2016

OCA had the pleasure of presenting the sixth OCA Pop-Up in collaboration with Nordland County Council in Bodø on Wednesday, 7 September 2016. Guest-speaker Heather Jones shared some of her experiences as a writer and international art curator.

Heather Jones
Heather Jones is an American curator and writer, co-founder and Editor of Contemporary Art Stavanger (CAS), and Exhibitions Manager at Kunsthall Stavanger, Norway. She was previously the Exhibitions Coordinator at Independent Curators International (ICI), New York, a Master Apprentice at the studio of Sol Lewitt and Studio Manager for the artist Swoon. She was the recipient of a 2014 Curatorial Fellowship from the Stavanger Municipality Culture Department. Recent projects include the exhibitions 'Sans Tête Au Monde, Sascha Braunig: Torsion', and the first institutional retrospective of 'Judith Bernstein', all at Kunsthall Stavanger, Norway. Jones holds an MA in Curatorial Studies from Stockholm University and a certificate in Architectural History and Theory from the Royal Institute of Art, Stockholm.

Visitors

International Studio Programme

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.

February – May

Adam Kleinman
Curator and Critic

Adam Kleinman is a writer, editor, curator, lecturer, sometime performer, and former dOCUMENTA (13) Agent for Public Programming. He was Curator at Lower Manhattan Cultural Council (LMCC), where he created the interpretative humanities program 'Access Restricted'. At LMCC, Kleinman developed LentSpace, a cultural venue and garden design by Interboro Partners, which repurposed an entire vacant Manhattan block. There, he curated the exhibitions 'Avenue of the Americas' (2010), and 'Points & Lines' (2009). Kleinman is also a frequent guest tutor at numerous educational institutions internationally as well as a contributor to multiple exhibition catalogues, monographs, anthologies, and magazines including Art-agenda, Artforum, e-flux journal, frieze, Mousse, Texte zur Kunst, and The White Review. Kleinman is currently Editor-in-Chief & Adjunct Curator at Witte de With Center for Contemporary Art (Rotterdam) where he and the team launched WdW Review, a multi-disciplinary arts, culture & politics journal. In addition to these activities, Kleinman often curates thematic exhibitions at Witte de With and likewise programs symposia and other events at the center.

March

James Bridle
Artist and Writer

James Bridle is a British artist and writer based in Athens, Greece. His artworks have been commissioned by galleries and institutions and exhibited worldwide and on the internet. His writing on literature, culture and networks has appeared in magazines and newspapers including Wired, Domus, Cabinet, the Atlantic, the New Statesman, the Guardian, the Observer and many others, in print and online. He lectures regularly at conferences, universities, and other events. His formulation of the New Aesthetic research project has spurred debate and creative work across multiple disciplines.

Bridle's residency as part of OCA's Studio Programme in March 2016 was organised in conjunction with his participation in the Oslo Architecture Triennale 2016.

May - June

Julia Rometti and Victor Costales
Artist Duo

Julia Rometti and Victor Costales The artist duo Rometti Costales have been working together since 2007. The duo consists of Julia Rometti, born in Nice in 1975, and Victor Costales, of Ecuadorian and Belarusian extraction, born in Minsk in 1974. They currently live and work in Mexico City. Their work has been the subject of several solo exhibitions including: Kunsthalle Basel, Switzerland; La Casa del Lago in Mexico City, Mexico (2014); L'Appartement 22 in Rabat, Morocco; La Central in Bogota, Colombia; Jousse Entreprise gallery in Paris; Midway Contemporary Art in Minneapolis, United States (2013); Project Room Arte Actual in Quito, Ecuador (2011). They have also presented their work at Proyecto Siqueiros - La Tallera, Cuernavaca, Mexico (2015); in the context of the Cuenca Biennial in Ecuador (2014); at the Frac Nord Pas-de-Calais, at Pilar Corrias Gallery in London, at the SALTS art centre in Basel, at the CRAC Alsace in Altkirch, at Fondation Gulbenkian in Paris (2013), at the Kunsthalle Zürich, at the Qalandiya International Biennial, Jerusalem and Ramallah (2012), at the David Roberts Art Foundation in London, at the Royal Institute of Art in Stockholm (2011); at the 29th Sao Paulo Biennial and at CAPACETE (2010). They are currently preparing a public commission for the Bordeaux Urban Community at

June

Mikkel Bolt Rasmussen
Art historian and Cultural critic

Mikkel Bolt Rasmussen is an art historian and cultural critic. He is Associate Professor at the Department of Arts and Cultural Studies, University of Copenhagen, Denmark. He is co-editor of the journals K&K: Kultur & Klasse and Mr Antipyrine. He has published a number of books, including *Crisis to Insurrection: Notes on the Ongoing Breakdown* (Minor Compositions, 2015) and *Playmates and Playboys on a Higher Level* (Sternberg Press, 2015), as well as articles in journals such as *e-flux journal*, *Rethinking Marxism*, *Texte zur Kunst* and *Third Text*.

Rasmussen's residency as part of OCA's Studio Programme in June 2016 was organised in conjunction with his participation in The First Supper Symposium.

Juan Puentes
Founder, curator and artistic director of WhiteBox

Juan Puentes is the founder, curator and artistic director of WhiteBox, a New York-centric, international non-profit alternative art space, founded with the support of a small group of artists, intellectual thinkers, and curators in 1998 in the Chelsea art district of Manhattan. WhiteBox has ever since been dedicated to presenting a continuous stream of original in-house and guest-curated cross-disciplinary contemporary projects focusing on a wide variety of art practices encompassing fine art, new media, installation art, electronic music, sound and performance laboratories, including opera, and politically activist exhibitions.

WhiteBox has relocated to the grittier Lower East Side of Manhattan, and works continuously in conjunction with neighboring non-profits, schools, public institutions and grassroots organisations to promote art projects rooted in and relevant to the real world. WhiteBox is currently in the process of dramatically transforming its gallery space with a radical design by architect Steven Holl and artist Lawrence Weiner aiming to remain architecturally as well, at the forefront of the Manhattan art scene; and continuing to partner with cutting-edge local, regional, national and international arts organisations.

July - September

Saodat Ismailova
Artist

Saodat Ismailova is born in Uzbekistan and has studied filmmaking at the Tashkent State Institute of Art. Subsequently she joined the cinema department of Fabbrica, Benetton's research centre, Treviso, Italy, where she directed the short film *Zulfiya* and co-directed *Aral, Fishing In An Invisible Sea* (with Carlos Casas), awarded Best Documentary film of the 2004 Torino Film Festival. Her first award-winning feature film *40 Days of Silence* premiered at the Berlin Film Festival in 2014 and has since been presented in more than 30 countries around the world. She is presently working on directing her next feature-length film *Barzagh*, which has received support from the Hubert Bals Fund, The Netherlands, and the Asian Cinema Fund, South Korea. Saodat's video and sound installations have been presented in numerous international exhibition and festivals including most recently the 2013 Venice Biennale (Central Asian Pavilion) and 'Lost to the Future', the 2014 Singapore Biennale. Titled 'Celestial Circles', her first solo exhibition was presented at the Kunstsammlungen und Museen Augsburg, Germany in 2015.

Currently Ismailova is a guest artist at Le Fresnoy, National Center of Contemporary Arts, Tourcoing, France, where she is working on the three-screen film installation *Stains of Oxus* – featuring the Amu

Dariya, a major river in Central Asia and collecting the dreams of its inhabitants alongside the river's shores – and the 'choreographic film' *Two Horizons*, which reflects on dance heritage in Central Asia and the disappearance of these dances.

During her OCA residency, Saodat Ismailova worked on archives of silent Uzbek films from early 1930s and film journals from the region to create a work dedicated to the female body in relation to its public representation. Furthermore, as part of the OCA ISP programme Ismailova travelled to Tromsø to develop her first solo exhibition in Northern Europe at the Tromsø Kunstforening (TKF), which is scheduled to open in January 2017.

September

Bhavna Kakar
Editor-in-Chief and Publisher
of TAKE on art magazine and the
Founding Director of Latitude 28

has participated extensively in various international curated forums and fairs including Art Basel, Art Basel Hong Kong, Art Dubai, the Asia Triennial Manchester, Dhaka Art Summit and Videobrasil. A post-graduate in Art History from MS University Baroda, Kakar is a JRF-UGC grantee with a research fellowship on her ongoing thesis on pre-modern art focusing on sculpture from the Vidarbha region. Kakar is currently developing a volume of selected essays on the eminent Indian critic K B Goel and co-curating a travelling exhibition and book titled Planet Sharing; or How to Live Nonanthropocentrically with Plants and the next edition of TAKE on Writing: The Book scheduled for December 2016.

Bhavna Kakar is the Editor-in-Chief and Publisher of TAKE on art magazine and the Founding Director of Latitude 28, a contemporary art gallery located in New Delhi. With several years of experience in arts management, writing, editing and curating Bhavna founded TAKE magazine in 2010 and has nurtured it to become one of the leading arts journals within the South Asian region which, through its diverse contributions and guest edited issues, now occupies a global platform. Her commitment to fostering art writing practices is one of the driving forces behind TAKE's continued effort to establish a space for independent art writers by supporting both emerging and established critics through writers' awards, workshops, panel discussions and seminars. Significant projects in this direction include TAKE on Residency, IFA and 1 Shanthi Road in 2013, TAKE on Writing, Critic-Community: Contemporary Art Writing in India in Goa in 2014 and more recently Take on Writing | Critical Writing Ensemble's Baroda Chapter, MS University of Baroda in December 2015, as well as the Dhaka Chapter of CWE, conceptualised by Katya Garcia-Anton that was held in collaboration with OCA, Norway, at the Dhaka Art Summit in 2016. Under Kakar's leadership, TAKE

September - October

Eliza Naranjo Morse
Artist

Eliza Naranjo Morse studied drawing at Parsons School of Design and at the Institute for American Indian Arts, and ultimately graduated from Skidmore College with a B.S. in art in 2003. Through simple studies that are uncomplicated interactions with the nature of materials she brings to the fore her history, with indigenous background knowledge, and a personal aesthetic. Naranjo Morse has shown her work in a number of international venues including, among others, at Cumbre de el Tajin, Veracruz, Mexico; Ekaterinburg Museum of Fine Arts, Ekaterinburg, Russia; Chelsea Art Museum, New York, NY, USA; SITE Santa Fe, Santa Fe, NM, USA; Axle Contemporary, Santa Fe; Heard Museum, Phoenix, AZ, USA; Berlin Gallery Phoenix; School for Advanced Research, Santa Fe. A participating artist of the Site Santa Fe Biennial in 2008 she is also a 2007 awardee of the King Artist Fellowship at the School for Advanced Research, Santa Fe. Naranjo Morse currently works in Chimayo, NM.

Eliza Naranjo Morse's participation within OCA's ISP residency in Ekely, Oslo, was held in collaboration with PRAKSIS with whom Naranjo Morse brought together a residency community and developed a series of initiatives under the title 'In time, we too will become ancestors...!'

December

Magali Daniaux & Cedric Pigot
Artists

Since they met in 2001, their joint work bears the dual hallmark of experimentation and performance. Their pieces bring together various media, associating elements from opposite ranges, with a taste for connections between Sci-Fi and documentary forms, high-tech engineering and fantasy tales, heavyweight materials and fleeting sensations. Starting with installations and objects, their work soon included experimental actions and more immaterial artistic gestures. Videos, sound art, music, poetry, olfactive research, virtual works bordering the digital arts have formed, over the past years, a cycle of works dealing with climate change, economic, political and geo-strategic issues, urban development and food management. They are currently working in Alaska on land art projects dealing with time, archaeology, geology and climate change. Their work was shown in leading institutions: Musée du Jeu de Paume in Paris in 2014, Venice Biennial of Architecture in Italy in 2014, Barents Spektakel in 2013 in Norway, Ultima Festival, at Oslo Opera in 2011, Palais de Tokyo in Paris in 2011, Qui Vive International Biennial in Moscow in 2010 and Dashanzi Art Festival in Beijing in 2004. They were laureates of a Villa Medici hors-les-murs residency in 2003, fellows at the Cité Siam in Bangkok in 2005, at Dar Batha in Fez, Morocco in 2013 and at Akademie Schloss Solitude,

Germany in 2015 and 2016. They were finalists of the COAL Prize Art and Environment in 2010.

Magali Daniaux & Cedric Pigot participation within OCA's ISP residency in Ekely, Oslo, was held in collaboration with Vandeler Forening, where they were invited by Vandeler Forening to participate in The Winter Solstice, a night exhibition and cross-disciplinary event in Oslo during the longest night of the year. Initiated in 2012 and gathering the local audience around various practices of both emerging and established artists, offering a unique opportunity to experience art works through the night combined with performances, concerts, poetry readings, plays and even yoga sessions. the organiser of the event. They especially put an effort in highlighting experimental and time-based practices.

This event is inspired by the Annual Avant Garde Festival of New York, initiated in 1963 by the cellist and performance artist Charlotte Moorman, as well as pre-Christian pagan traditions such as Yule and Modranicht. More than focusing on darkness, it celebrates the return of the light.

Occasionally, OCA makes the Ekely artist house available for international guests to other art institutions and to representatives from other Norwegian art institutions to facilitate their work with international co-operations. London-based artist Smadar Dreyfus and Toronto-based Jeremy Bailey were guests of the Ekely house in a collaboration with PRAKSIS. Cornelius Stiefenhofer was a guest through Pikene på Broen, Kirkenes.

Visitors

International Visitor Programme

The International Visitor Programme (IVP), as initiated by the Office for Contemporary Art, serves as the primary research mechanism by which international curators are provided the opportunity to become familiar with individual artist production by artists working within Norway and by Norwegian artists working internationally. In 2016, the IVP hosted 10 curators from international museums, kunsthalls, project spaces, and non-for-profit initiatives and they had 23 meetings with Norwegian artists at OCA or in the artists' studio.

March 2016

KATHARINE STOUT

Head of Programme at the Institute of Contemporary Arts, London, United Kingdom

Katharine Stout has been Head of Programme at the Institute of Contemporary Arts since 2013. Previously she was Curator of Contemporary Art at Tate Britain from 1999 to 2013, where she curated numerous commissions, exhibitions and collections displays. In 2001, she co-founded the Drawing Room with Mary Doyle and Kate MacFarlane, now internationally recognised as the major European non-profit organisation for contemporary drawing. Prior to Tate she was the contemporary art consultant at the National Maritime Museum, Greenwich, where she inaugurated the contemporary art programme. She was also the Director of The Tannery, London in the late 1990s. She studied at the Courtauld Institute, University of London, and the Royal College of Art, London. She has written numerous texts on contemporary British and international art. Her book, *Contemporary Drawing: 1960s to now* was published by Tate in Autumn 2014.

CATHERINE MORRIS

Sackler Family Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, New York, United States.

Catherine Morris is the Sackler Family Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum where, since 2009, she has curated numerous exhibitions including 'Materializing Six Years: Lucy R. Lippard and the Emergence of Conceptual Art' (co-curated with Vincent Bonin); and 'Judith Scott-Bound and Unbound' (co-curated with Matthew Higgs). She has worked on curatorial projects with Judy Chicago, Zanele Muholi, Suzanne Lacy, Matthew Buckingham, Lorna Simpson, Kiki Smith and Rachel Kneebone. Previously an independent curator, Morris organised, among other projects, 'Decoys, Complexes and Triggers: Women and Land Art in the 1970s' at SculptureCenter, Long Island City, NY, USA; '9 Evenings Reconsidered: Art, Theatre and Engineering, 1966' for the List Visual Arts Center, MIT, Cambridge, MA; and two exhibitions, 'Gloria: Another Look at Feminist Art of the 1970s' and 'Food' at White Columns, New York, NY.

April 2016

FANNI FETZER

Director of Kunstmuseum Luzern, Switzerland

Fanni Fetzer has been the director of Kunstmuseum Luzern since 2011. Prior to that she held positions at the cultural journal Du, Kunstmuseum Thun and Kunsthau Langenthal. Her publications and exhibitions have focused on the work of Dias & Riedweg, Candida Hofer, Sharon Lockhart, Jorge Macchi, Thomas Schuette, Katerina Seda, and Rosemarie Trockel, among others. She has received four Swiss Art Awards for her curatorial activities.

June 2016

BRITT GALLPEN

Writer, curator and arts administrator.

Britt Gallpen is a writer, curator and arts administrator based in Toronto, Canada. She is co-curator of 'iNuit Blanche', an all-night, city-wide circumpolar art project (St. John's, NL, October 2016) as well as the project coordinator on 'Sak-kijâjuk', the first major nationally touring exhibition of fine art from Nunatsiavut. Recent curatorial projects include: 'Titigi' (Toronto) and 'ARCTICNOISE' (Vancouver, Toronto, Saskatoon). Her writing has appeared in *Canadian Art*, *Prefix Photo*, *esse art + opinions* and *KAPSULA* among others. She is the editor of the *Inuit Art Quarterly*.

August 2016

ADAM SZYMCZYK

Artistic Director of documenta 14, Kassel, Germany and Athens, Greece

Adam Szymczyk is Artistic Director of documenta 14. He was a co-founder of the Foksal Gallery Foundation in Warsaw, at which he worked as Curator from 1997 till 2003, when he assumed his new post as Director at Kunsthalle Basel, Switzerland. In Basel, he organised exhibitions including 'Piotr Uklanski: Earth, Wind and Fire' (2004); 'Tomma Abts' (2005); 'Gustav Metzger: In Memoriam' and 'Lee Lozano: Win First Don't Last Win Last Don't Care' (both 2006); 'Micol Assaël: Chizhevsky Lessons' (2007); 'Danh Vo: Where the Lions Are' (2009); 'Moyra Davey: Speaker Receiver' (2010); 'Sung Hwan Kim: Line Wall' (2011); 'Paul Sietsema and Adriana Lara: S.S.O.R.' (both 2012), as well as group shows including 'Strange Comfort (Afforded by the Profession)' (with Salvatore Lacagnina, 2010), 'How to Work/How to Work (More for) Less' (both in 2011); 'Michel Auder: Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder' (2013) and 'Naeem Mohaiemen: Prisoners of Shothik Itihash' (2014).

In 2008 he co-curated with Elena Filipovic the 5th Berlin Biennial for Contemporary Art under the title 'When Things Cast No Shadow' and in 2012 he curated 'Olinka, or Where Movement Is Created' at Museo Tamayo in Mexico City. He is a Member of the Board of the Museum of Modern Art in Warsaw. In 2011, he was recipient of the Walter Hopps Award for Curatorial

Achievement at the Menil Foundation in Houston.

Szymczyk's visit in August 2016 coincided the presentation of documenta 14's journal *South in Kárášjohka, Sápmi* (Karasjok, Norway), allowing the documenta 14 team to encounter current artistic practices and conduct research regarding recent history and developments within communities in Sápmi and northern Norway.

QUINN LATIMER

Poet, critic, and editor.

Quinn Latimer is a poet, critic, and editor based in Basel. She is the author of *Rumored Animals* (2012); *Sarah Lucas: Describe This Distance* (2013); and *Film as a Form of Writing: Quinn Latimer Talks to Akram Zaatari* (2014). A regular contributor to *Artforum* and a contributing editor to *Frieze*, her essays and poems appear in many artist monographs and critical anthologies. Her lectures and readings have also been held widely, including at Chisenhale Gallery, London; Whitechapel Gallery, London; Kunsthalle Zurich; and Astrup Fearnley Museet, Oslo; and her work has been featured at the Serpentine Gallery, London; CRAC Alsace, France; the German Pavilion, Venice Architecture Biennale, Italy; and Qalandia International, Ramallah/Jerusalem. She is the co-editor, with Adam Szymczyk, of *Stories, Myths, Ironies, and Other Songs: Conceived, Directed, Edited, and Produced by M. Auder* (2014); *Paul Sietsema: Interviews on Films and Works* (2012); and *Olinka, or Where Movement Is Created* (2013); and the co-editor of *No Core: Pamela Rosenkranz* (2012). In 2012, she was a Pushcart Prize finalist and an Arts Writers Grant recipient through the Creative Capital | Warhol Foundation programme. Latimer studied at Sarah Lawrence College and Columbia University in New York, and teaches at Haute école d'art et de design (HEAD), Geneva.

Latimer's visit in August 2016 coincided the presentation of documenta 14's journal *South in Kárášjohka, Sápmi* (Karasjok, Norway), allowing the documenta 14 team to encounter current artistic practices and conduct research regarding recent history and developments within communities in Sápmi and northern Norway.

CANDICE HOPKINS

Curator, writer, and curatorial advisor for documenta 14, Kassel, Germany and Athens, Greece.

Candice Hopkins is a curator, writer, and curatorial advisor for documenta 14 based in Albuquerque, New Mexico. She has held curatorial positions at the IAIA Museum of Contemporary Native Arts, National Gallery of Canada, the Western Front and the Walter Phillips Gallery at the Banff Centre. Her writings on history, art, and vernacular architecture have been published by MIT Press, BlackDog Publishing, Revolver Press, New York University, the *Fillip Review* and the National Museum of the American Indian, among others. Hopkins has lectured widely including at the Witte de With, Tate Modern, Dakar Biennale, Tate Britain and the University of British Columbia. In 2012 Hopkins was invited to present a keynote lecture on the topic of the 'sovereign imagination' for Documenta 13. 'Sakahàn: International Indigenous Art', co-curated with Greg Hill and Christine Lalonde, was the National Gallery of Canada's largest survey of recent Indigenous art. Hopkins was co-curator of the 2014 SITE Santa Fe biennial exhibition, 'Unsettled Landscapes'. In 2014 she received the Joan Lowndes award from the Canada Council for the Arts for excellence in critical and curatorial writing.

September 2016

JULIA DRAGANOVI

Curator for Contemporary Art.

Hopkins' visit in August 2016 coincided the presentation of documenta 14's journal South in Kárášjohka, Sápmi (Karasjok, Norway), allowing the documenta 14 team to encounter current artistic practices and conduct research regarding recent history and developments within communities in Sápmi and northern Norway.

Julia Draganovi is a curator for contemporary art whose interest lies in time based arts, collaborative practices and new artistic strategies, as much as she conceives and works with more classically installed exhibitions. Since November 2013 Draganovi is Director of Kunsthalle Osnabrück, Germany. Draganovi is the President of IKT – International Association of Curators of Contemporary Art, since 2014, member of the committee of the Outdoor Gallery in Gdansk, Poland, since 2008 and board member of No Longer Empty, New York since 2009. From 2009 to 2015 she served as member of the Scientific Committee of MUDAM – Musée d'Art Moderne du Grand Duc Jean, Luxembourg. Draganovi has curated exhibitions in Germany, Italy, Poland, Spain, the USA and Taiwan. Her thematic exhibitions include 'The Enterprise of Art' at PAN Palazzo delle Arti Napoli, Italy, 2008; 'Footsteps into the Future' at Kaohsiung Museum of Fine Art, Taiwan, 2008, and 'In What We Trust?' at Art Miami, FL, USA, in 2010.

She has held various institutional positions, including Curator of the European Studio Programme of the ACC Galerie and the City of Weimar, Germany (1999–2003), Artistic Director of the Chelsea Art Museum, New York, NY, USA (2005–2006) and of PAN – Palazzo delle Arti Napoli (2007–2009), Curator of the International Award of Participatory Art for the Region Emilia-Romagna, Italy (2009–

2013), Curator for curatorial projects at Arte Fiera / Art First Bologna (2010–2012), Curator for the curatorial projects of Art Miami (2009–2014) and of Context Art Miami (2013 to 2014).

Together with Claudia Löffelholz Draganovi is founding member of the collective LaRete Art Projects. Draganovi has lectured widely in Europe, Latin America and the USA.

October 2016

AMANDA HUNT

Assistant Curator and Artist-in-Residence programme manager at The Studio Museum, Harlem, New York, Unites States.

Amanda Hunt is an Assistant Curator at The Studio Museum in Harlem where she manages the Artist-in-Residence programme. Her exhibitions at the Museum include 'Tenses: Artists in Residence 2015-16', 'Rashaad Newsome: THIS IS WHAT I WANT TO SEE', 'Lorraine O'Grady: Art Is...', 'In Profile: Portraits from the Permanent Collection' and the group exhibition 'A Constellation'. Hunt is the curator of 'inHarlem: Kevin Beasley, Simone Leigh, Kori Newkirk, Rudy Shepherd', a multi-site public art initiative to be in four Historic Harlem Parks. Hunt curated 'Portland2014: A Biennial of Contemporary Art', presented by Disjecta Contemporary Art Center in Oregon, and was a curator at the non-profit art space LA ART from 2011–2014. Hunt helped to produce two major initiatives in Los Angeles, including the Pacific Standard Time Performance and Public Art Festival, co-produced by LA ART and the Getty Research Institute, and Made in LA 2012, the first Los Angeles biennial organised by the Hammer Museum in collaboration with LA ART. Hunt also served as Curatorial Assistant for the Los Angeles City Pavilion for the 9th Shanghai Biennale in

2012. She has worked at various galleries and institutions including Whitechapel Gallery, London, UK; Friedrich Petzel Gallery, New York, NY, USA; the Wattis Institute for

Contemporary Arts, San Francisco, CA, USA and the Philadelphia Museum of Art, PA, USA. Hunt holds her MA in Curatorial Practice from California College of the Arts in San Francisco.

December 2016

MAGNUS KASLOV

Developer of Public Programme at Statens Museum or Kunst.

Magnus Kaslov is a developer of Public Programme at Statens Museum for Kunst in Copenhagen, Denmark. He curates the series of late night museum events SMK Fridays, that fuses performance programme, artist talks, film screenings, drinks, food and music to a social museum experience. Under the headline SMK² Kaslov also curates an ongoing series of collaborations with artist and other professions to make temporary intervention into the SMK's permanent collections. Kaslov has previously written and reviewed art for a Danish newspaper and continues to write as a freelancer.

International Residencies

In 2016, the Office for Contemporary Art Norway offered four 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.

International Studio and Curatorial Programme (ISCP), New York, NY, USA

OCA offers two studio grants at the International Studio and Curatorial Program (ISCP) in New York City.

One for a Norwegian artist of 11,5 months starting 1 September to 15 August.

One for a Norwegian curator of three months starting 1 September to 30 November.

**1 September 2015 –
15 August 2016**

SARA ELIASSEN

Artist

b.1977 in Oslo, lives and works in Oslo

Sara Eliassen works with 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 Programme 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 2016 –
15 August 2017**

DAMIR AVDAGIC

Artist

b.1987 in Banja Luka, Bosnia and Herzegovina, lives and works in Los Angeles, CA, USA

Damir Avdagic is an interdisciplinary artist whose artistic practice is based in performance, text and video. His works are often rooted in psychoanalytical theory in their investigation into historical memory and identity including inter-generational transmission of war related trauma. By collecting and performing everyday dialogues which are circumscribed by the same historical event, Avdagic reflects on how this history is passed (consciously or unconsciously) to the next generation and the effects it bears on cultural identity, nationality and the self. The historical background for the work is the civil war in Ex-Yugoslavia (1991–95) from which the artist's family fled to Norway in 1993.

Damir Avdagic is educated from The Royal Danish Academy of Fine Arts, Copenhagen, and holds an MFA from The University of California, Los Angeles (UCLA). He has exhibited extensively, including at Another Space Copenhagen, KALA Art Institute Berkeley, Fotogalleriet Oslo, Entree

Galleri Bergen, among others. He is the recipient of several grants and prizes, including The Fulbright Scholarship, NORAM scholarship (Norway-America Foundation) and BKH's Photo Art Prize.

**1 September –
30 November 2016**

ANNE SZEFER KARLSEN

Curator

b. 1975 in Halden, Norway, lives and works in Bergen

entitled 'Just what is it that makes today so familiar, so uneasy?' and Associate Curator for Research and Encounters for Biennale Bénin 2012: 'Inventer le monde: l'artiste citoyen' (artistic director: Abdellah Karroum).

Szefer Karlsen's writing has appeared in journals such as *Afterall*, *A Journal of Art*, *Context and Enquiry*, *Billedkunst*, *Kunstjournalen B-post*, *kunstkritikk.no*, as well as in anthologies such as *Condition Report* (ed. Koyo Kouoh, Hatje Cantz, 2013) and *Making Biennials in Contemporary Times* (eds. Galit Eilat, et. al., Biennial Foundation/ICCo Instituto de Cultura Contemporânea, 2015). She is series editor for *ØDublett*, a book series featuring artists' works through anthologies and artists books (Hordaland Art Centre, 2012-2016). She was co-editor of *Self-Organised* (with Stine Hebert, Open Editions/Hordaland Art Centre, 2013) and *Localisert/Localised* (with Arne Skaug Olsen and Morten Kvamme, Ctrl+Z Publishing, 2009).

Anne Szefer Karlsen is a curator, writer and editor. She has conceived several exhibitions, publications, seminars and lecture series, and her interests are in artistic and curatorial collaborations as well as developing the language that surrounds art productions of today, linguistically, spatially and structurally. Exhibitions curated and publication projects edited by Szefer Karlsen will generally host an international roster of artists and other contributors. She has taken on a number of positions of trust within the Norwegian art context and is increasingly invited to speak on contemporary art at home as well as internationally. She is teaching and lecturing in formal and informal education platforms, and is currently Associate Professor for MA Curatorial Practice at Bergen Academy of Art and Design (2015-2021). She was Director of Hordaland Art Centre in Bergen, Norway (2008-2014). Szefer Karlsen was curator for The Norwegian Sculpture Biennale 2015 entitled 'Art Belongs to Those Who See it' at the Vigeland Museum in Oslo; curator for Lofoten International Art Festival LIAF 2013 (with Bassam el Baroni and Eva González-Sancho)

KÜNSTLERHAUS BETHANIEN, BERLIN, GERMANY

OCA offers a residency programme for an artist at the International Studio Program Künstlerhaus Bethanien, Berlin of 11,5 months, starting 1 December and concluding 15 November. During the residency, the artist is offered an exhibition at Künstlerhaus Bethanien, directed by Christoph Tannert.

**1 December 2015–
15 November 2016**

**SVEINN FANNAR
JÓHANSSON**

Artist

b.1977 in Reykjavik, Iceland, lives and works in Oslo

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; Fotogalleriet, Oslo; Kunstraum D21, Leipzig, Germany; Chicago Cultural Center, Chicago, IL, USA; the Vigeland Museum Oslo; and New Shelter Plan, Copenhagen, Denmark.

**1 December 2016–
15 November 2017**

EMILIJA SKARNULYTE

Artist

b.1987 in Vilnius, Lithuania, lives and works in Tromsø

Her work consists of a series of politically active visions, in which she investigates reality with a poetic approach. Her films look into geological ungrounding processes, invisible architectures and larger systems of power. Škarnulyte holds BA from the Brera Academy of Fine Arts in Milan, Italy, and an MA from Tromsø Academy of Contemporary Art in Tromsø, Norway. Her films have been screened in various International Art events and Film festivals such as La Biennale di Venezia – 15th International Architecture Exhibition (2016, Italy); International Rotterdam Film Festival (The Netherlands, 2015); Manifesta 10 (Russia, 2014), 31st Sao Paulo Biennial (Brazil, 2014); Pompidou Film Festival Hors Pistes (France, 2014); and International Short Film Festival Oberhausen (Germany, 2013).

International Residency Programme at Wiels Contemporary Art Centre, Brussels, Belgium

OCA offers a residency programme for an artist at WIELS Contemporary Art Centre, Brussels of nine months starting 1 April to 31 December. In addition to developing their own projects, the residents are welcome to take part in the core activities of WIELS (exhibitions, research, meetings, educational programs and socio-cultural exchanges). At the end of the residency, the recipient is welcome to present their work in the Project Room of WIELS and an archive of the artist's work will be included in the residency files and/or pages of the WIELS website.

1 April–31 December 2016

ANE METTE HOL

Artist

b. 1979 in Bodø, Norway,
lives and works in Oslo.

Ane Mette Hol studied at the Oslo National Academy of the Arts, and the Stockholm University College of Arts, Crafts and Design in the period 2001–2006, and has exhibited widely in Norway and internationally. In 2011, she was awarded the prestigious Statoil Art Award. Her work is represented at the public collections of the Norwegian National Museum for Art, Architecture and Design, SKMU Sørlandets Kunstmuseum, Trondheim Kunstmuseum and at the Centre Pompidou in Paris among others. Hol's work focuses on the relationship between original and reproduction. She works conceptually with drawing, and it results in two- and three-dimensional drawings, animations and sound installation. Her reproductions are often materials or waste after the production of art works and exhibitions that infiltrates the context of the exhibition.

Programme

ABOUT OCA'S NOTATIONS

OCA Notations unfolds 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.

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.

Unless otherwise noted, all events occurred in OCA's public space in Oslo.

The main programmatic framing structure of the 2016 OCA Notations were the 'Critical Writing Ensembles,'* 'The Promise and Compromise of Translation,' 'The Missing One' and the ongoing programme 'Thinking at the Edge of the World. Perspectives from the North'.**

* this event took place in conjunction with and as part of the Dhaka Art Summit

** during the year activities were held in Tromsø, the Svalbard Arcipelago, Tromsø and Káraġjohka

Project: CRITICAL WRITING ENSEMBLES

OCA curated the 'Critical Writing Ensembles' (CWE): a four-day platform of panel discussions, lecture performances, group debates and readings, within the context of the Dhaka Art Summit 2016. It is on the wings of this impulse that Diana Campbell Betancourt, Artistic Director of the Dhaka Art Summit, together with Katya García-Antón, Director and Curator of OCA, Office of Contemporary Art Norway, and Chandrika Grover, Head of Liaison Office India of the Swiss Arts Council Pro Helvetia, are launching the 'Critical Writing Ensembles' as part of the Dhaka Art Summit 2016. The project is curated by Katya García-Antón, Director and Curator of OCA, with the collaboration of Antonio Cataldo, Senior Programmer of OCA.

CWE brought together peers from the South Asia region and beyond including artist, writer, researcher and lecturer at The Cass School of Architecture at London Metropolitan, Nabil Ahmed; writer, novelist and Visiting Professor at the Literary Arts programme of Ambedkar University Delhi, Belinder Dhanoa; curator, art historian and Faculty Member of the Art History department in Kalabhavan, Sāntiniketan, Anshuman Das Gupta; art critic Rosalyn D'Mello; curator, writer and Director of YAMA screen in Istanbul, Ovul O. Durmusoglu; artist and writer Mariam Ghani; writer, curator and Director of Mumbai Art Room, Nida Ghouse; artist, curator, contemporary art historian and founding Dean of the School of Visual Art and Design at Beaconhouse National University, Lahore, Salima Hashmi; India's foremost art critic and curator Geeta Kapur; curator, writer, translator and lecturer at Nanyang Technological University in Singapore, Yin Ker; writer, poet and Editor in Chief of Publications, documenta 14, Quinn Latimer; Director of the Tensta Konsthall in Stockholm, Curator of the 2016 Gwangju Biennale, and independent writer and critic, Maria Lind; Professor and Head of the Institute of Art at the FHNW Academy of Art and Design, Basel, Chus Martínez; curator, writer and 51st La Biennale di Venezia co-curator Rosa Martínez; writer and editor at Himal Southasian Aunohita Mojumdar; curator, critic and CEO-Director of the Museum of Contemporary Art, Toronto, Chantal Pontbriand; writer, author and Curator of Public Programmes for documenta 14, Paul B. Preciado; independent curator and publisher and Director and Founder of the publishing house Raking Leaves, Jaffna and New York City, Sharmini Pereira; Editor

in Chief of art-agenda Filipa Ramos; Director of the Postgraduate Programme in Curating at the School of Art and Design Zurich (HGKZ), Dorothee Richter; artist and Associate Professor of Visual Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, Shukla Sawant; critic, art historian and University of Cambridge Research Fellow Devika Singh; Professor of Writing and Theory at Oslo National Academy of the Arts, Mike Sperlinger; and Editor of Depart magazine Mustafa Zaman.

The launch of the 'Critical Writing Ensembles' was the result of a collaboration between OCA Director Katya García-Antón, Dhaka Art Summit Artistic Director Diana Campbell Betancourt, the Swiss Arts Council Pro Helvetia Marianne Burki (Director of Visual Arts), the Swiss Arts Council Pro Helvetia Chandrika Grover (Head of Liaison Office India) and Bhavna Kakar (Director, Take on Art Magazine).

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

In the lead up to the Dhaka Art Summit 2016, Safina Radio Project, the Summit official broadcasting platform, released a series of readings from writers who have been invited to take part in the Critical Writing Ensembles. Safina Radio Project also provided during the days of the Summit excerpts of CWE presentations and discussions, and a number of on-site interviews addressing both speakers' practice and their engagement with the Critical Writing Ensembles.

About Dhaka Art Summit (DAS)

The Dhaka Art Summit (DAS) is the world's largest non-commercial platform for South Asian art. The third edition was held from February 5–8 2016 in the Bangladesh Shilpakala Academy in partnership with the country's National Academy of Fine and Performing Arts. Inviting multiple artists, curators and thinkers who have built exhibitions based on commissioned research and experience within the region, DAS provokes reflections on transnationalism, selfhood and time without being prescriptive or directive. DAS is accepted as the main meeting point for art professionals from the region: coming mostly from Bangladesh over 300 artists, curators, writers and many other art professionals have been invited to participate in the different aspects of the DAS programme, which includes new commissions, curated group exhibitions, talks, performance and film programme, book launches and the Summit's first historical exhibition, 'Rewind'. Through the unique format of the Summit, which is not a biennial, not a symposium, not a festival – but rather somewhere in-between and removed from the pressures of the art market – the Bangladesh Shilpakala Academy transforms into a generative space to reconsider the past and future of art and exchange within South Asia and the rest of the world.

Project: “The Promise and Compromise of Translation”

The Office for Contemporary Art Norway (OCA), in collaboration with the Academy of Fine Art of the Oslo National Academy of the Arts (KHiO), held ‘The Promise and Compromise of Translation’, a two-day platform of reading groups and lectures taking place in Oslo on 29 February and 1 March. The programme was dedicated to the seminal theorist Walter Benjamin (1892–1940) who championed a new language within philosophy, interlocking his writings on language, history and the arts with the partisan perspective of the ‘tradition of the oppressed’. Against the conformism of his contemporaries, his ‘untimely’ political aesthetics and materialist concept of history aimed at a redemptive interruption of modernity’s idea of progress.

Despite his belated reception, today Benjamin has arrived in the pantheon of global humanities. His writings belong to the canon of Modern European philosophy, art theory and literary criticism. But can this academic appropriation of Benjamin’s thought do justice to his ‘critical life’ and to the ‘tradition of the oppressed’ that his writings invoke? Given the new spinning role of the humanities in today’s neo-liberal capitalism, a merely academic discourse on Benjamin does violence to his thought.

With painful prescience, Benjamin, the essayist, philosopher and translator, authored the landmark essay ‘Critique of Violence’ (1921), in which he vigorously exposed the violence of the modern state and its jurisdiction, legislation, and executive forces undeniably projecting so relevantly in today’s belligerence of war across the globe with the expounding role played by the statehood formation derived from the mid-nineteenth and mid-twentieth centuries. For the early Benjamin, it was clear that there was ‘something rotten in the law’ – be it the law of monarchy, ‘normal’ democracy or autocratic regimes. From Benjamin’s perspective a radical critique of violence, justice and the law of the state remain irreconcilable.

Spanning sessions over two days, ‘The Promise and Compromise of Translation’ aimed at discussing translatability and to traverse core Benjaminian themes of language, violence and history by focusing on pure language (from ‘The Task of the Translator’, 1923) and the ‘Tradition of the Oppressed’ (from the ‘Theses on the Concept of History’, 1940). ‘The Promise and Compromise of Translation’ is a project led by German-Palestinian philosopher Sami Khatib, together with Lara Khaldi and Yazan Khalili, initiated through the Office for Contemporary Art Norway (OCA), in collaboration with the Academy of Fine Art (KHiO). This workshop, which was articulated through two interrelated sessions in Oslo during winter and autumn 2016, is inspired by a larger project dedicated to Benjamin and the politics of translation. The international workshop and conference ‘Benjamin in Palestine: On the Place and Non-Place of Radical Thought’, took place in December 2015 in Ramallah at the International Academy of Art Palestine and Birzeit University. It was organised and attended by a number of highly reputed Benjamin scholars, critical theorists, activists and artists from the Middle East, Europe and North America. The event in Oslo focused on questions related to translations of Benjamin’s writings in Sami, Norwegian and Arabic.

Sami Khatib noted that ‘The constellation of Benjamin, Palestine and Oslo is not arbitrarily chosen. For the legibility of Benjamin’s oeuvre is not a given – it is bound to the time and place of both the text and its reader. Revisiting the debates from Ramallah in Oslo also means to acknowledge a (post)historical deadlock that connects Benjamin’s belated readers with the untranslatability of struggles in the Middle East and Europe.’ The programme included lectures by professors Rebecca Comay and Jeffrey Sacks; and the sessions were moderated by professors Mike Sperlinger and Rike Frank.

About the speakers and moderators

Rebecca Comay is Professor of Philosophy and Comparative Literature and the Director of the Program in Literary Studies at the Department of Philosophy at the University of Toronto, Canada. Rike Frank is a curator and researcher based in Berlin and Oslo, and Associate Professor of Exhibition Studies at the Academy of Fine Art in Oslo.

Sami R. Khatib is a philosopher, critical theory scholar and currently Postdoctoral Fellow at the American University of Beirut, Lebanon.

Jeffrey Sacks is Associate Professor in Comparative Literature and Foreign Languages at the University of California, Riverside, CA, USA.

Mike Sperlinger is Professor of Writing and Theory at the Academy of Fine Art in Oslo and previously co-director of Lux, an organisation for artists working with the moving image.

About 'Benjamin in Palestine: On the Place and Non-Place of Radical Thought'

Organised by Benjamin scholars, critical theorists, activists and artists from the Middle East, Europe and North America 'Benjamin in Palestine' was an event with three main components, all taking place in Ramallah in December 2015: an opening event on 6 December at the Khalil Sakakini Cultural Center; a three day reading workshop on Benjamin's writings at the International Academy of Art from 7–9 December; and an international conference from 9–11 December at Birzeit University and Khalil Sakakini Cultural Center. The conference programme included lectures and presentations by distinguished international scholars from the fields of Benjamin studies and critical theory, among others Susan Buck-Morss, Rebecca Comay, Slavoj Žižek and Judith Butler.

As the organisers have stated, 'The international conference and workshop in 2015 was part of the attempt to break the de facto cultural and academic boycott of Palestine, implemented and enforced by the occupation regime and its multi-layered web of checkpoints, territorial zones and other juridical-administrative measures. It was an intervention into ongoing debates on occupation, statehood, theocracy, binationalism, and anti-colonial struggles for liberation. If in Benjamin's heterodox Marxism the different strands of Jewish messianic and libertarian-utopian thought form a relationship of 'elective affinity' (Michael Löwy),

his name and legacy invoke a constant appeal against the arrogance of any state power and representations of victors' history. In this vein, Benjamin's texts not only speak to the international community of Benjamin scholars and critical theorists but also to political struggles in Palestine.'

Project: “Thinking at the Edge of the World. Perspectives from the North”

'Thinking at the Edge of the World. Perspectives from the North' is an ongoing project initiated in 2015 within the OCA's 'Notations' series, researching the cultural history of Northern Norway, and developed in collaboration with local protagonists during 2016 and 2017. The project manifests itself in various forms and locations across Norway (notably Svalbard, Kárásjohka and Oslo) and beyond – including international conferences and artist residencies across Northern Norway, as well as new art, exhibitions, various forms of documentations and writing commissioning.

Highlights in this project included establishing a temporary OCA office in Tromsø during 2016, under the auspices of The Cultural Business Development Foundation SpareBank 1 Nord-Norge.

'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 the North of Norway and its relationship to the world. The Arctic region, in particular that of Norway, sits at the heart of heated as well as inspiring discussions of scenarios for possible futures. Scientists tell us that the latent forces released by melting ice into the frozen North would be enough to power the world's cities for many generations; that global warming is forming navigation channels across the so-called Arctic Highway; and that the geography of India, Bangladesh and China, among other nations, will be affected with dramatic force resulting in harsh consequences upon their social and economic framework.

'Thinking at the Edge of the World' 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 century – 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' explores therefore 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 focuses 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 explores their relationship to indigenous communities, their environments, culture and contemporary perspectives – in particular the history and present of the Sami communities inhabiting Northern Norway, but also Sweden, Finland and Russia. From this vantage point, 'Thinking at the Edge of the World' seeks to contextualise these questions in order to shift them beyond a purely local understanding, linking them with synergic issues found in diverse geographies and communities around the globe.

ARTIST TALK BY OCA ISP RESIDENTS ROMETTI COSTALES

Date: Tuesday 31 May 2016

Time: 15:30
Venue: Nordland kunst- og
filmfagskole
Tore Hjortsgate 24
8310 Kabelvåg

OCA ISP residents Rometti Costales held an artist-talk taking place at the Nordland kunst- og filmfagskole in the Lofoten archipelago, on Tuesday 31 May 2016.

Rometti Costales's artists-in-residency was the first residential programme forming part of the OCA project 'Thinking at the Edge of the World. Perspectives from the North' and it was structured together with the artists as a light and a dark period of visitation and research. The light period residency took place in May and June 2016 in Nordland and the Svalbard archipelago and it was possible through the kind support and collaboration of Nordland County Council, Bodø; The Hamsun Centre, Hamarøy; Árran Lule Sámi Center, Tysfjord; and The North Norwegian Art Center, Vågan. The dark period residency will take place in February 2017 and it is made possible through the kind collaboration and support of Pikene på Broen, Kirkenes.

About the artists

Rometti Costales have been working together since 2007. The duo consists of Julia Rometti, born in Nice in 1975, and Victor Costales, of Ecuadorian and Belarusian extraction, born in Minsk in 1974. They currently live and work in Mexico City. Their work has been the subject of several solo exhibitions including: Kunsthalle Basel, Switzerland; La Casa del Lago in Mexico City, Mexico (2014); L'Appartement 22 in Rabat, Morocco; La Central in Bogota, Colombia; Jousse Entreprise gallery in Paris; Midway Contemporary Art in MN, USA (2013); and Project Room Arte Actual in Quito, Ecuador (2011). They have also presented their work at Proyecto Siqueiros – La Tallera, Cuernavaca, Mexico (2015); in the context of the Cuenca Biennial in Ecuador (2014); at the Frac Nord Pas-de-Calais, at Pilar Corrias Gallery in London, at the SALTS art centre in Basel, at the CRAC Alsace in Altkirch, at Fondation Gulbenkian in Paris (2013), at the Kunsthalle Zürich, at the Qalandiya International Biennial, Jerusalem and Ramallah (2012), at the David Roberts Art Foundation in London, at the Royal Institute of Art in Stockholm (2011); at the 29th Sao Paulo Biennial and at CAPACETE (2010). They are currently preparing a public commission for the Bordeaux Urban Community at the invitation of Centre Pompidou's Deputy Director Catherine David. Their work will be presented soon at Tenderpixel in London, and at the 12th Bienal Monterrey FEMSA in Mexico.

About the Nordland kunst-og filmfagskole

Nordland kunst- og filmfagskole offers specialised studies for students wanting to work with moving images and with the ambition of becoming an artist and a filmmaker. The school's aim is to inspire the student's individual voice, and to provide students with a greater understanding and knowledge of the complexity and the importance that moving images play in our society today.

'THINKING AT THE EDGE OF THE WORLD'

Longyearbyen, Svalbard archipelago

June 12–13, 2016

The Office for Contemporary Art Norway (OCA) and the Northern Norway Art Museum (NNKM) organised a cross-disciplinary international conference initiated and developed by OCA and NNKM which was held on the Svalbard archipelago from 12-13 June 2016.

The event brought together figures from the fields of art, architecture, psychology, philosophy, history and science, who were invited to visit and think about the region, considering it as a unique vantage point from which to reflect upon the environmental, aesthetic, architectural, economic, political and scientific forces that are shaping the North of Norway and its relationship to the world.

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 century – often led by artists and intellectuals from Norway and its indigenous communities – be sought again to enlighten this debate?

The conference coincided with the opening of a solo exhibition by the Norwegian contemporary artist Olav Christopher Jenssen at Northern Norway Art Museum's Kunsthall Svalbard

in Longyearbyen. The exhibition featured new work inspired by Jenssen's recent residency project with Kunsthall Svalbard.

Highlights included a conversation between Candice Hopkins, Chief Curator at The IAIA Museum of Contemporary Native Arts in Santa Fe, and legendary journalist and Sami political rights activist Niillas Somby, as well as Lisa Philips, Director of New Museum in New York; Robert Templer, Director of The Center for Conflict, Negotiation and Recovery, Central European University, Budapest, Hungary; Elena Isayev, Professor of Ancient History at the University of Exeter, UK; Ute Meta Bauer, Founding Director of NTU Centre for Contemporary Art, Singapore; Luba Kuzovnikova, Director of Pikene på Broen, Kirkenes; Julie Decker, CEO and Director of Anchorage Museum, AK, USA; Sami poet and visual artist Synnøve Persen; and AK Dolven, one of Norway's foremost visual artists. A panel discussion on the future of the oceans was complemented by a special screening of *Leviathan*, an experimental work about the North American fishing industry by Lucien Castaing-Taylor and Véréna Paravel, and Kim Holmén, International Director of the Norwegian Polar Institute, led a boat trip to the glacier front.

Other elements of the diverse programme included a 24-hour sensory intervention and scent workshop devised by design historian, writer and curator Emily King with leading perfumer Nadjib Achaibou.

About Northern Norway Art Museum (NNKM)

Established in 1985, Northern Norway Art Museum is today a central actor within the visual arts in Norway and, increasingly, the international circumpolar North. From its base in Tromsø, the Museum serves Norway's three northernmost counties (Nordland, Troms, Finnmark) and Svalbard through exhibitions, research and related arts programming. The Museum's core portfolio includes an exhibition of its permanent collections and a rolling calendar of temporary exhibitions of high international and national quality at its seat in Tromsø. A range of public outreach and educational offerings complement these exhibition activities, as well as a series of touring exhibitions within Norway and abroad. In addition, the museum founded in 2015 a satellite exhibition and project space in Longyearbyen on Svalbard – the Kunsthall Svalbard and its attendant Artist in Residence programme – dedicated to international contemporary art of the highest calibre.

'SOUNDING THE MARGINS: A CHOIR OF MINOR VOICES' A TALK BY OCA IVP, CURATOR CANDICE HOPKINS

with a music performance by Sara Marielle Gaup and Risten Anine Gaup

Date: Tuesday 14 June 2016
Time: 19:00

Small Projects
Grønnegata 23
9008, Tromsø
Norway

The Office for Contemporary Art Norway (OCA), The Norwegian Association of Curators and Small Projects held an evening event with a presentation by OCA IVP curator Candice Hopkins and a music performance by Sara Marielle Gaup and Risten Anine Gaup taking place at Small Projects, Tromsø, on Tuesday 14 June 2016.

Canadian curator Candice Hopkins, part of the curatorial team for the upcoming documenta 14, which opens in Athens and Kassel in June 2017, held a presentation titled 'Sounding the Margins: A Choir of Minor Voices' including her reflections on protest, indigenous artists and sound-based work. The practice of musicians Sara Marielle Gaup and Risten Anine Gaup explore traditional and contemporary forms of music. They presented a vocal performance combining yoik – Sámi songs – with the spoken word.

About Candice Hopkins

Candice Hopkins is a curator and writer based in Albuquerque, New Mexico. She has held curatorial positions at the IAIA Museum of Contemporary Native Arts, National Gallery of Canada, the Western Front and the Walter Phillips Gallery at the Banff Centre. Her writings on history, art, and vernacular architecture have been published by MIT Press, BlackDog Publishing, Revolver Press, New York University, the Phillip Review and the National Museum of the American Indian, among others. Hopkins has lectured widely including at the Witte de With, Tate Modern, Dakar Biennale, Tate Britain and the University of British Columbia. In 2012 Hopkins was invited to present a keynote lecture on the topic of the 'sovereign imagination' for documenta 13. 'Sakahàn: International Indigenous Art,' co-curated with Greg Hill and Christine Lalonde, was the National Gallery of Canada's largest survey of recent Indigenous art. Hopkins was co-curator of the 2014 SITE Santa Fe biennial exhibition, 'Unsettled Landscapes.' In 2014 she received the Joan Lowndes award from the Canada Council for the Arts for excellence in critical and curatorial writing. She is a curatorial advisor for documenta 14, opening in 2017.

About Sara Marielle Gaup and Risten Anine Gaup

Sara Marielle Gaup and Risten Anine Gaup are sisters and Sámi yoikers from the reindeer-herding community of Guovdageaidnu in the Finnmark county, northern Norway. They are born into a family of skillful yoikers and have been singing on stage since childhood. Sara Marielle Gaup is best known for her work with Adjágas, the acclaimed Sámi band who blends yoik with various contemporary influences. Besides being a traditional yoiker, Risten Anine Gaup is a songwriter, with her own unique vocal style.

About the Norwegian Association of Curators

The Norwegian Association of Curators was founded in 2011 as an independent organisation to enhance the understanding of curatorial practice in Norway and to promote the legal and economic conditions of its members vis-à-vis public policymakers and cultural institutions. To this end, the Association will initiate professional forums for discussions around contemporary curatorial practices, document the history of the profession, and contribute to discourses relevant to the field. The Norwegian Association of Curators collaborates with other arts organisations, institutions and groups in Norway and internationally.

About Small Projects

Small Projects began as a nomadic artist initiative in Manila in 2001 involving a small multicultural community of visual artists, political activists, poets, writers, musicians, filmmakers and performance artists. It manifested in many different forms, always making itself relevant to the community surrounding it. From art exhibitions, concerts, performance art to community work such as workshops with street children and fundraising for communities in need of assistance. Since then it has hosted and organised exhibitions and performances internationally. Small Projects promotes works and initiatives which challenge boundaries and encourage critical discussion, and provide space for emerging and mid-career artists. Based in Tromsø, Norway, for the past 6 years Small Projects aim to assist locally based artists, by providing them with a venue to exhibit or the opportunity to test works in progress, and by giving them access to experience works by internationally recognised artists and curators.

A DAY-LONG PUBLIC PROGRAMME IN KÁRÁŠJOHKA, SÁPMI (KARASJOK, NORWAY) AND THE FIRST PRESENTATION OF SOUTH AS A STATE OF MIND #7 [DOCUMENTA 14 #2]

With d14 Artistic Director Adam Szymczyk and d14 Editor-in-Chief of Publications Quinn Latimer and d14 Curator Candice Hopkins

**Saturday 27 August 2016, 10:00–until late
The Sami Parliament / Sámediggi (and other venues)
Avjovargeaidnu 50
Kárášjohka, Sápmi
9730 Karasjok, Norway**

The Office for Contemporary Art Norway hosted a presentation of the second volume of documenta 14's journal South as a State of Mind in Kárášjohka, Sápmi (Karasjok, Norway), together with documenta 14's Artistic Director Adam Szymczyk, Curator Candice Hopkins and Editor-in-Chief of Publications Quinn Latimer who introduced one of the world's largest exhibitions and conducted short readings from the journal on Saturday 27 August 2016.

The public presentation of d14 #2 volume was part of an intense day of public programming which included lectures, conversations and music, together with Sami artists and activists speaking about crucial moments in their recent history and today's challenges within the region. Among the contributors were curator and former director of the Sami Center for Contemporary Art Jan-

Erik Lundstrøm in conversation with Hans Ragnar Mathisen, Britta Marakatt Labba and Synnøve Persen, focussing on their commitment as founding members of Sami Artist Group 1978–1983 / Mázejoavku: sámí dáidojoavku; presentations by Associate Professor of Sami Literature at UiT – The Arctic University of Norway Harald Gaski and film-maker Gunilla Bresky on the work and life of Nils-Aslak Valkeapää; an address on the rhetorics of Western law and indigenous philosophies of justice by writer, yoiker and Associate Professor of Law at UiT Ánde Somby; Associate Professor Hanna Horsberg Hansen from Tromsø Academy of Contemporary Art and Creative Writing of UiT engaging in a debate about today's art production, activism as well as territorial and environmental issues with Dáiddadállu/ Artists Collective Kautokeino (a group of practitioners which includes, among others, Elle-Marja Eira, Rawdna-Carita Eira, Elle-Sofe Henriksen and Máret-Ánne Sara).

The presentation of documenta 14's journal South in Sápmi coincided with Adam Szymczyk, Quinn Latimer and Candice Hopkins's participation within OCA's IVP (International Visitor Programme). It allowed the documenta 14 team to encounter current artistic practices and conduct research regarding recent history and developments within communities in Sápmi and northern Norway. The event was curated by OCA in collaboration with documenta 14 and the Sami Center for Contemporary Art, and co-organised with The Sami Parliament.

About documenta 14

documenta 14 is organised by Artistic Director Adam Szymczyk together with a team whose first members were appointed in 2014. documenta 14 begins in Athens on 8 April 2017 and will continue in Kassel from 10 June to the end of September 2017. Documenta is a periodic exhibition, which began in 1955 as an attempt to re-establish culture and the visual arts as a primary focus of society, and to reconnect Germany with the field of international art at the time, after the trauma of World War II. Since then, every four and later five years, it has become both an exhibition of contemporary art worldwide and a moment of reflection on the relation between art and society. The last edition of documenta drew over 860,000 visitors from all over the world. For more info please visit documenta14.de.

About South as a State of Mind

South as a State of Mind is a magazine founded by Marina Fokidis in Athens in 2012. Beginning in 2015, the magazine temporarily became the documenta 14 journal and will publish four semi-annual special issues until the opening of the exhibition in Athens and Kassel in 2017. These special issues are edited by Quinn Latimer and Adam Szymczyk. The documenta 14 South is conceived as a medium for research, criticism, art, and literature that parallels the years of work on the d14 exhibition overall, one that helps define and frame its concerns and aims. As such, the journal is a manifestation of documenta 14 rather than a discursive lens through which to merely presage the topics to be addressed in the eventual exhibition. Writing and publishing, in all their forms, are an integral part of documenta 14, and the journal heralds that process.

About the Sami Center for Contemporary Art

The Sami Center for Contemporary Art / Sámi Dáiddaguovddáš is a centre for Sámi visual art and a profiled arena of contemporary expression, presenting a year-round programme of temporary exhibitions of international contemporary art with a particular focus on Sámi visual art. Under the heading SDG c/o they carry out various external projects, national and international, in collaboration with others in the art field.

OCA ISP RESIDENT ARTIST SAODAT ISMAILOVA, IN CONVERSATION WITH TROMSØ KUNSTFORENING DIRECTOR LEIF MAGNE TANGEN

**Wednesday 31 August 2016,
19:00**

**Office for Contemporary Art
Norway
Nedre gate 7, 0551 Oslo
www.oca.no | info@oca.no**

OCA hosted a talk with OCA ISP resident artist, Saodat Ismailova, who was in conversation with Tromsø Kunstforening Director, Leif Magne Tangen on Wednesday, 31 August 2016.

Saodat Ismailova gave an overview of her work as a filmmaker, which deals with a sensory meditation on the realities of womanhood, through the filter of society and the history of representation in her home country, Uzbekistan. The presentation unravelled issues of silence and secrecy coming from *40 Days of Silence* (2014), a film in which a young girl's vow is a search for intergenerational answers of gender, religion, and ritual performances. *Zukhra* (2013) connects this secrecy to wishes through an oneiric untraditional narration.

Acceptance, transformation and mutation are returning themes in Ismailova's work as in her on-going project *Qyryq qyz* ("40 Women") which looks at the spiritual world, the collective unconscious of a society beyond a given time and obligations of religious and political systems. Ismailova says 'The present is a search for yourself

which is hidden in your history (memory)'. She considers films as historical documents which 'cannot lie', 'they bear witness of a specific moment in time independently of their being categorised as "fiction" or "documentary" material'. This search for an historical truth has been part of her recent research on archives of silent Uzbek films from the early 1930s and film journals from the region, which she has been working on more closely during her OCA residency in the Ekely housing complex. How the female body has been represented in the public realm, and how we can think and question active emancipatory forms within society is part of an aesthetic question that Ismailova opened up during her presentation.

Ismailova's ISP programme at OCA included travel and research to Tromsø, where she developed her first solo exhibition in Northern Europe at the Tromsø Kunstforening (TKF), scheduled to open in January 2017.

About Saodat Ismailova

Born in Uzbekistan, Saodat Ismailova studied filmmaking at the Tashkent State Institute of Art. Subsequently she joined the cinema department of Fabrica, Benetton's research centre, in Treviso, Italy. Her first award-winning feature film, *40 Days of Silence*, premiered at the Berlin Film Festival in 2014 and has since been presented in more than 30 countries around the world. Ismailova is currently working on directing her next feature-length film, *Barzagh*. Her video and sound installations have been presented at numerous international exhibitions and festivals, including most recently the 2013 Venice Biennale (Central Asian Pavilion) and 'Lost to the Future', the 2014 Singapore Biennale. Titled 'Celestial Circles', her first solo exhibition was presented at the Kunstsammlungen und Museen Augsburg, Germany in 2015. Currently Ismailova is a guest artist at Le Fresnoy, National Center of Contemporary Arts, Tourcoing, France, where she realised a three-screen film installation - *Stains of Oxus* – featuring the Amu Dariya, a major river in Central Asia where she collected the dreams of inhabitants living alongside the river's shores.

About Leif Magne Tangen

Leif Magne Tangen, who grew up in Reine, in the Lofoten archipelago, has worked as a freelance curator, writer and producer with a key focus on experimental films, and he is currently the Director of the Tromsø Kunstforening. He has been artistic director of Fotogalleriet, the Norwegian Foundation for Photography and director of PIEROGI Gallery. In 2006 he established D21 Kunstraum Leipzig where he was artistic director and in 2007 he wrote along with Mark Aerial Waller, Cosmin Costinas, Rosemary Heather, Francis McKee, David Reinfurt, Steve Rushton and Heman Chong, the science fiction novel PHILIP. He is also co-curator of Reihe Experimental film. Tangen, lives between Tromsø and Leipzig, and co-founded Vitakuben, a production company for artists working primarily with artists' films. Vitakuben has produced films by Knut Åsdam, Loretta Fahrenholz, Declan Clarke and Benjamin Naishtat, among others.

**A CONVERSATION BETWEEN
NATIONAL MUSEUM'S
CURATOR INGVLID KROGVIG
AND ARTISTS ODDVAR
I.N. DAREN AND LARS
PAALGARD**

**Thursday 15 September 2016,
19:00**

**The Polar Museum
UiT – The Arctic University of
Norway
Søndre Tollbodgate 11
9008 Tromsø, Norway**

As part of the ongoing programme 'Thinking at the Edge of the World. Perspectives from the North', OCA hosted a conversation between The National Museum's curator of contemporary art Ingvild Krogvig and artists Oddvar I.N. Daren and Lars Paalgard on Thursday 15 September at 19:00 at the Polar Museum in Tromsø. The discussion departed from Oddvar I.N. Daren and Lars Paalgard's Humus Line (1984) which was included in the exhibition 'Silent Revolt: Norwegian Process Art and Conceptual Art in the 1970s and 80s' curated by Krogvig on view at The Museum of Contemporary Art (The National Museum of Art, Architecture and Design, Oslo) from 4 March to 18 September 2016.

The Humus Line was created when Daren and Paalgard were studying at the Jan van Eyck Academie in Maastricht, the Netherlands. One day they found an abandoned old rubber recycling factory of about 5000 m². After inspecting the compound left in the hall, they felt a need to organise the material in a long trail of rubber scraps, glass shards, wood, straw, sand, stones and dust, which Daren and

Paalgard had swept together in a run-off trough in the middle of the 100-meter long factory floor. They also composed their first Manifesto Ars Situare. Ars Situare, described as 'a philosophy of perception whose aim is to abolish a one-sided definition of phenomena, thereby permitting active communication between subject and object – on an imaginative and creative level'. Ars Situare (art in-situ) also alludes to what is left behind, a left-behind art.

When the Humus Line was firstly shown in an exhibition space for the diploma exam at the van Eyck Academie, the scrap material was placed together with photographs of the original humus line. The work was accompanied by a concrete poem in which the artists listed and analysed the contents of every meter of the work. The artwork Humus Line poetically addresses issues of industrialisation, detritus, pollution, and the world's interconnection of waters and currents. Part of the artists' concern and experimentation was to reach the northernmost archipelago under Norwegian sovereignty, Svalbard, and open up current and historical questions around the term and practice of conceptual art in Norway and globally.

This discussion was curated by OCA in collaboration with The Museum of Contemporary Art (The National Museum of Art, Architecture and Design, Oslo), and co-organised with The Polar Museum, Tromsø Museum and UiT – The Arctic University of Tromsø. This event also coincided with and marked the first OCA Board meeting being held in the OCA offices in Tromsø.

About the Speakers

Oddvar I.N. Daren is an artist working across genres with paintings, objects, sculptures and land art. He received his education from the Trondheim Academy of Fine Art, Norway (1977–81) and the Jan van Eyck Academie, Maastricht, The Netherlands (1982–84). He has held solo exhibitions at Bodø Kunstforening, Norway (2015); Trondheims Kunstforening, Trondheim (2013); Galleri F15, Moss, Norway (1986) and Henie Onstad Kunstsenter, Bærum, Norway (1985). He was selected as the 1995 festival artist of the Arctic Arts Festival in Harstad, Norway. His artworks are part of public and private collections across Norway, and he has produced works of public art for schools and sites across Norway.

Lars Paalgard studied at the Trondheim Academy of Fine Art, Trondheim, Norway (1978–82) and the Jan van Eyck Academie, Maastricht, The Netherlands (1983–85). He has been part of exhibitions in Norway and abroad, and his works is included in public collections such as the Arts Council Norway and the Trondheim kommune (Trondheim municipality).

Ingvild Krogvig is a curator of contemporary art at the The National Museum of Art, Architecture and Design in Oslo where her first exhibition, 'Silent Revolt: Norwegian Process Art and Conceptual Art in the 1970s and 80s', is currently on view. She received her Master's degree in 2009 from the University in Oslo, where she wrote her dissertation on Norwegian conceptual art in the 1970s. Krogvig has been the editor in chief of *Kunstkritikk*, and a critic and commentator for *Morgenbladet*, *Kunstkritikk*, *Billedkunst*, *Vagant* and *Vinduet* as well as she has written several catalogue essays and research articles.

Project: “The Missing One”

Specially produced by OCA for this presentation in Oslo, the exhibition is part of an institutional concern to bring to Norway the plurality of practices and histories at the forefront of international artistic debates around the world. As such, ‘The Missing One’ stands within a wider impetus to focus on the South Asia region and beyond, which was initiated through The Critical Writing Ensembles, a project to commission, debate and publish critical writing. Launched in Baroda, India, in 2015, and in Dhaka, Bangladesh, in 2016, the Ensembles invited art writing peers from the region and beyond (including Norway) to discuss comparative art histories and writing practices. In 2018 this focus on South Asia will be followed by a solo exhibition of the seminal Indian artist Vivan Sundaram.

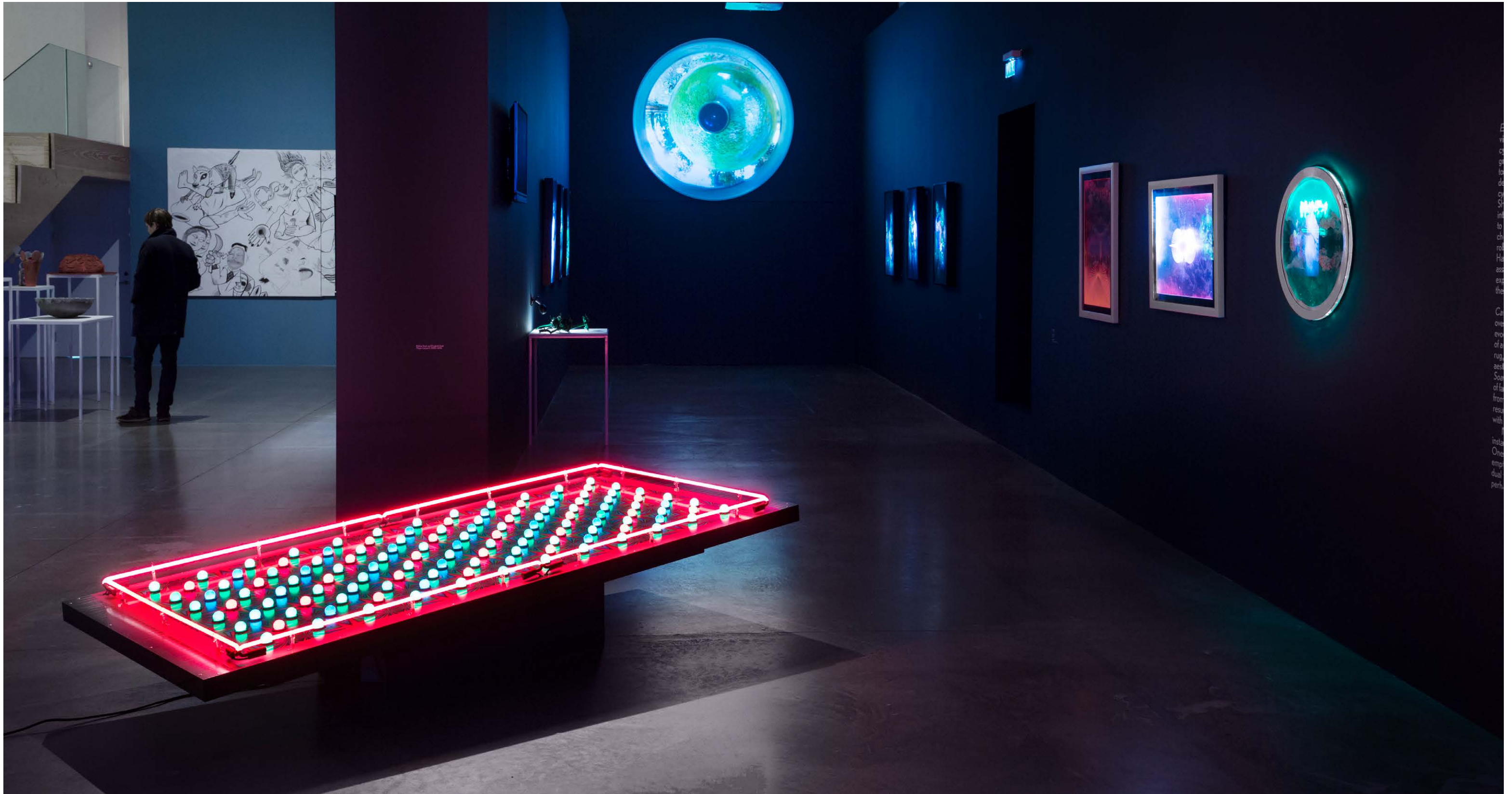
The exhibition’s perspectives are guided by a 1920s painting by Gaganendranath Tagore referencing the science fiction short novel *The Story of The Missing One* by J.C. Bose. *The Missing One* was published in 1896, and is thought to be one of the first science fiction stories in the Bengali language. A research scientist, Bose pioneered wireless communication and a crater on the moon bears his name. Tagore’s *Resurrection*, from which the exhibition departs, looks skyward to imagine a cosmological vortex in the heavens.

In the 20th century, speculative fiction and cinema allowed expression for the wonder and anxieties of the encounter with an ever-accelerating modernity. Future worlds became possible even as hostile aliens, dystopian planets and galactic conflict echoed the real schisms of earthbound life. Exotic references added esoteric appeal – for Arthur C Clarke, the ancient palace complex of Sigiriya in Sri Lanka became a portal and Rama lent his name to a spaceship. The extra-terrestrial or non-human, even in popular film and TV, became a composite of non-western traits.

Re-territorialising these memes, the exhibition speculates whether a South Asian view can be articulated by assembling and repositioning works that speak to the themes and aesthetics of the genre. It troubles the modern view that science and spirituality must remain at odds. The exhibition hopes to connect with counter narratives, such as Afro-futurism; and present opportunities for the reappraisal of the global encounter with the modern and the concept of alienation. Astral journeys, cosmological quests, astronomical explorations, alien encounters, nihilistic visions, retro-futurist experiments and a need to reimagine the future are all addressed by artists who have experienced the wonder, the hubris and excesses of the space age from a slightly different tilt on the universe.

Participating artists included Ronni Ahmmed, David Chalmers Alesworth, Shishir Bhattacharjee, Fahd Burki, Neha Choksi, Iftikhar Dadi and Elizabeth Dadi, Rohini Devasher, Marzia Farhana, Aamir Habib, Zihan Karim, Ali Kazim, Sanjeewa Kumara, Firoz Mahmud, Mehreen Murtaza, Saskia Pintelon, Sahej Rahal, Tejal Shah, Himali Singh Soin, Mariam Suhail and Hajra Waheed.

The first iteration of ‘The Missing One’ was presented within the Dhaka Art Summit in 2016, with the support of the Samdani Art Foundation.



'The Missing One'
installation view.

Photo: OCA /
Herman Dreyer



Top:
Sanjeewa Kumara, *Uncanny Personality* (1998-99) (top) and *Dots* (1999) (bottom).
Courtesy of the artist

Mehreen Murtaza, *Comet Bennet over Delhi, Humayun's Tomb March 1970* (2013).
Courtesy of the artist and Grey Noise, Dubai, UAE.

Photo: OCA / Herman Dreyer



Hajra Waheed, *Still Against the Sky* (2015).
Courtesy of the artist.

Photo: OCA / Herman Dreyer

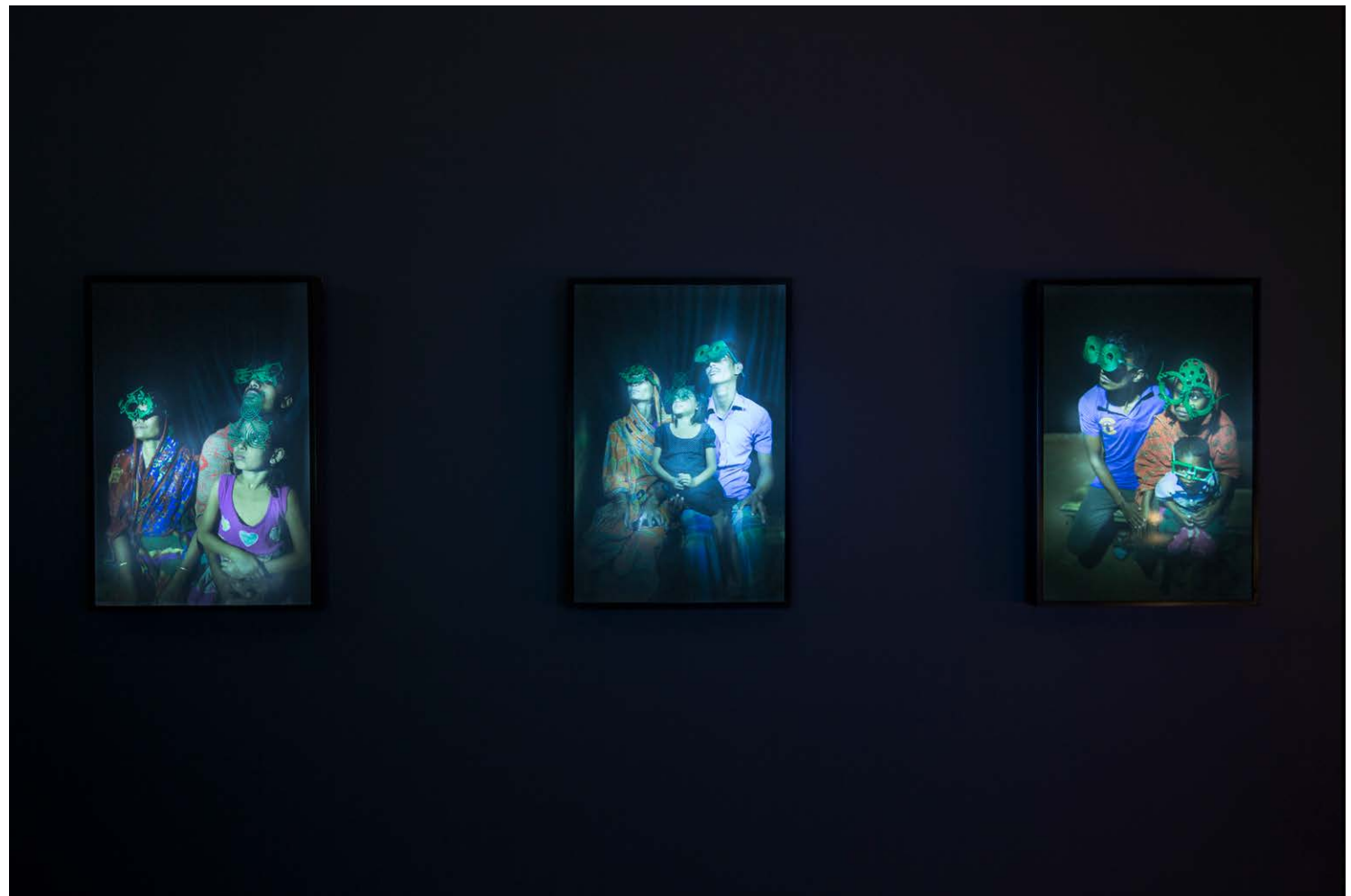


'The Missing One' installation view.

Photo: OCA / Herman Dreyer



Firoz Mahmud, *Flight of the desire of castle in the air, a figment is not far that will be very near* (a selection from *Soaked Dream and Future Families series*, 2016).
 Courtesy of the artist and Exhibit 320, New Delhi, India



'The Missing One' installation views.
 Photo: OCA / Herman Dreyer

Publications

OCA's Verksted is a series of publications launched by Office for Contemporary Art Norway in 2003 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 not only the most recent tendencies in art production but to review particular points of philosophical, aesthetical and political radicality throughout the Modernist period, and beyond.

**Verksted #22:
Critical Writing Ensembles**

The anthology Critical Writing Ensembles brings together essays, presentations, thoughts, poems, and various writing forms mirroring the 4-day session held during the Dhaka Art Summit in February 2016. The Critical Writing Ensembles publication, as the Dhaka encounters, brought together peers from the South Asia region and beyond including artist, writer, researcher and lecturer at The Cass School of Architecture at London Metropolitan, Nabil Ahmed; writer, novelist and Visiting Professor at the Literary Arts programme of Ambedkar University Delhi, Belinder Dhanoa; curator, art historian and Faculty Member of the Art History department in Kalabhavan, ntiniketan, Anshuman Das Gupta; art critic Rosalyn D'Mello; curator, writer and Director of YAMA screen in Istanbul, Ovul O. Durmusoglu; artist and writer Mariam Ghani; writer, curator and Director of Mumbai Art Room, Nida Ghouse; artist, curator, contemporary art historian and founding Dean of the School of Visual Art and Design at Beaconhouse National University, Lahore, Salima Hashmi; India's foremost art critic and curator Geeta Kapur; curator, writer, translator and lecturer at Nanyang Technological University in Singapore, Yin Ker; writer, poet and Editor in Chief of Publications, documenta 14, Quinn Latimer; Director of the Tensta Konsthall in Stockholm, Curator of the 2016 Gwangju Biennale, and independent writer and critic, Maria Lind; Professor and Head of the Institute of Art at the FHNW Academy of Art and Design,

Basel, Chus Martínez; writer and editor at Himal Southasian Aunohita Mojumdar; independent curator and publisher and Director and Founder of the publishing house Raking Leaves, Jaffna and New York City, Sharmini Pereira; Editor in Chief of art-agenda Filipa Ramos; Director of the Postgraduate Programme in Curating at the School of Art and Design Zurich (HGKZ), Dorothee Richter; artist and Associate Professor of Visual Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, Shukla Sawant; critic, art historian and University of Cambridge Research Fellow Devika Singh; Professor of Writing and Theory at Oslo National Academy of the Arts, Mike Sperlinger; and Editor of Depart magazine Mustafa Zaman.

The publication is edited by Katya García-Antón, Director of OCA, with the collaboration of Antonio Cataldo, Senior Programmer of OCA.

The Critical Writing Ensembles is paired with a book on the Dhaka Art Summit 2016 edited by Diana Campbell Betancourt, Artistic Director of the Dhaka Art Summit.

'The Critical Writing Ensembles' is an initiative launched by Katya García-Antón, Director of OCA, together with Diana Campbell Betancourt, Artistic Director of the Dhaka Art Summit, Chandrika Grover Ralleigh, Head of Liaison Office India of the Swiss Arts Council – Pro Helvetia, and Bhavna Kakar, Director of Take on Art Magazine.

Critical Writing Ensembles is published by Mousse Publishing and distributed in bookstores internationally.



'Critical Writing Ensembles' as part of the Dhaka Art Summit 2016.

Photo: Noor Photoface

Key Figures 2016

INCOME STATEMENT	Note	2016	2015
The Norwegian Ministry of Culture	2	17.149.991	16.612.509
The Norwegian Ministry of Foreign Affairs	2	3.674.405	4.349.246
Other public funding	2	99.858	594.607
Private contributions	2	300.000	1.300.000
Own income	2	744.149	621.358
Sum income		21.968.403	23.477.720
Project/exhibition/artist support		11.316.779	11.446.698
Salary and other personnel costs	3	4.946.247	4.558.569
Administrative fees	4	992.626	1.201.263
House rent	5	3.523.512	3.421.170
Building operating costs		391.294	325.732
Announcing		86.063	67.195
Other operating costs		757.508	646.449
Depreciation	6	261.563	277.796
Sum costs		22.275.592	21.944.872
Operating result		(307.189)	1.532.848
Other financial income		26.823	44.961
Other financial cost		3.526	50.381
Net financial items		23.297	(5.420)
Annual result		(283.892)	1.527.428
Allocation of profit			
Transferred to other equity	10		810.889
Transferred to equity with self-imposed restrictions	10	(283.892)	716.539
Sum allocation of annual result		(283.892)	1.527.428

BALANCE SHEET	Note	31/12/16	31/12/15
Assets			
Fixed assets			
Tangible assets			
Furnishing of new space in 2008	6	315.827	577.390
Fixtures and fittings	6	-	-
Sum tangible operating assets		315.827	577.390
Sum fixed assets		315.827	577.390
Current assets			
Receivables			
Accounts receivable	7	47.635	6.413
Prepaid costs	8	477.704	659.728
Sum receivables		525.339	666.141
Bank deposit and cash	9	5.030.882	7.205.764
Sum current assets		5.556.221	7.871.905
Sum assets		5.872.048	8.449.295

BALANCE SHEET	Note	31/12/16	31/12/15
Equity and liabilities			
Equity			
Basic capital	10	50.000	50.000
Equity with self-imposed restrictions	10	1.216.108	1.500.000
Other equity	10	2.346.589	2.346.589
Sum equity		3.612.697	3.896.589
Liabilities			
Current liabilities			
Accounts payable		91.935	349.786
Current tax payable		337.222	305.665
Grant liabilities	11	824.798	936.139
Prepaid funds	11	200.000	2.230.500
Other current liabilities	12	805.396	730.616
Sum current liabilities		2.259.351	4.552.706
Sum liabilities		2.259.351	4.552.706
Sum equity and liabilities		5.872.048	8.449.295

Oslo, 15th February 2017

The board of directors of Office for Contemporary Art Norway

Styret for Office for Contemporary Art Norway


Marit Reutz
Styreleder


Lars Mørch Finborud
Styremedlem


Mari Lending
Styremedlem


Thomas Gunnerud
Styremedlem


Per Gunnar Eeg-Tverbakk
Styremedlem


Katya García-Antón
Direktør

Office for Contemporary Art Norway
Annual accounts 2016
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 2016, no reservations were made for future losses.

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

Change of accounting principle
There have not been any changes in used accounting principles in 2016.

Notes

Additional information

New government grants in 2016	2016	2016	2015	2015
Contributors	Granted	Paid	Granted	Paid
KUD, annual budget	13.454.000	13.454.000	13.147.000	13.147.000
KUD, ISGIES	3.000.000	3.000.000	3.000.000	3.000.000
KUD, Project support	500.000	-		
MFA, International travel support 02	1.530.000	765.000	1.530.000	875.500
MFA, Project means 02	1.935.000	969.500	1.935.000	1.935.000
MFA, International travel support 03	220.000	220.000	220.000	220.000
MFA, other support	-	200.000	300.000	300.000
SUM	20.639.000	18.608.500	20.132.000	19.477.500

Note 2 – Income

Use of income

The distribution of use of grants from MFA	2016		2015	
International Residencies	1.346.473	36,6 %	1.425.225	32,8 %
International Travel Support 02	1.412.305	38,4 %	1.409.958	32,4 %
Venice Biennial 2015	-		716.824	16,5 %
Artist house at Ekely	403.511	11,0 %	362.552	8,3 %
International Travel Support 03	220.000	6,0 %	220.000	5,1 %
Admin of the application based grant scheme	107.100	2,9 %	106.663	2,5 %
International Profiling	44.591	1,2 %	49.105	1,1 %
International Visitor Program	14.407	0,4 %	33.449	0,8 %
Lectures and publications	96.418	2,6 %	25.470	0,6 %
International project support	29.600	0,8 %	5.131.442	0,0 %
			-	
SUM	3.674.405	100,0%	4.349.246	100,0%

The distribution of use of grants from KUD

	2016		2015	
International gallerysupport (ISGIES)	3.195.991	18,6 %	2.965.509	17,9 %
Salary and other personnel costs	4.297.191	25,1 %	4.235.279	25,5 %
House rent	3.161.499	18,4 %	3.043.358	18,3 %
Administrative fees	795.069	4,6 %	836.752	5,0 %
Building operating costs	347.773	2,0 %	306.580	1,8 %
Projects and exhibitions	3.794.278	22,1 %	1.468.318	8,8 %
ISP	62.707	0,4 %	-	0,0 %
Depreciation	261.563	1,5 %	277.796	1,7 %
The board of directors	157.186	0,9 %	138.739	0,8 %
Travel and representation	70.607	0,4 %	96.310	0,6 %
Telephone and IT	112.723	0,7 %	100.089	0,6 %
Announcing	86.063	0,5 %	67.196	0,4 %
Venice Biennial	500.000	2,9 %	1.852.655	11,2 %
Other operating costs	330.638	1,9 %	308.105	1,9 %
Net financial items	(23.297)	-0,1 %	5.419	0,0 %
To equity	-		910.404	5,5 %
SUM	17.149.991	100,0 %	16.612.509	100,0 %

The distribution of use of other public funding

	2016	2015
Venice Biennial		525.000
House rental		44.517
Audit		22.500
Project	99.858	2.590
SUM	99.858	594.607
Use of private contributions		-
Svalbard Conference 2016	300.000	1.300.000
SUM	300.000	1.300.000

Use of own income:

Dhaka Art Summit 2016	236.326	
Christmas Party	99.179	
POP-UP meetings	31.665	
IKT Congress preparation	77.263	
Northern Norway activities	290.161	
Publication	9.555	
Venice Biennial	-	4.334
Transferred to equity	-	617.024
SUM	744.149	621.358

Note 2 – Income

	2016	2015
Use of equity		
Extra personell for own projects	283.892	
SUM	283.892	

Note 3 – Salary and other personnel costs

	2016	2015
Salary cost	3.973.723	3.602.551
State pension fee (Folketrygdavgift)	590.618	549.290
Pension costs	166.175	156.632
Other personnel costs	215.731	250.096
SUM	4.946.247	4.558.569

No. of permanent and temporary man-labour years at the end of the year	7	6
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Remunerations (NOK)

The board of directors	133.333	121.000
Director		
Salary	894.504	785.245
Contributions to pension liability	32.419	31.410
Other payments	8.210	10.680
SUM	935.133	827.335

Note 4 – Specification of auditor fee:

Statutory audit	57.500	64.500
Other services apart from audit	-	49.188
SUM	57.500	113.688

Note 5 – Specification of house rent

Nedre gate 7	3.161.499	3.087.875
Artist house at Ekely	352.013	333.295
Venue in Tromsø	10.000	
SUM	3.523.512	3.421.170

Note 6 – Capitalized investments

	Furniture, fixtures and fittings
Original cost per 01.01.16	2.358.916
Supply of new purchases in 2016	-
Wastage of furniture, fixtures and fittings in 2016	-
Accumulated depreciation	2.043.089
Capitalised value per 31.12.16	315.827
Depreciation in 2016	261.563
Depreciation rate	10 - 33 %
Depreciation schedule	Linear

Note 7 – Accounts receivable

	31/12/16	31/12/15
Accounts receivable	47.635	6.413
Provision for bad debts	-	-
SUM	47.635	6.413

Note 8 – Prepaid costs

	31/12/16	31/12/15
Prepaid rent international residencies	366.666	580.248
Other prepaid costs	111.038	79.480
SUM	477.704	659.728

Note 9 – Bank deposit, cash

	31/12/16	31/12/15
Bank deposit, cash	3.362.304	5.574.560
Deposit for house rent	1.494.398	1.486.441
Tax withholding	174.180	144.763
SUM	5.030.882	7.205.764
Available	3.362.304	5.574.560

Note 10 – Equity

	Basic capital	Other equity	Self-imposed restrictions	Total equity
Equity 31.12.2015	50.000	2.346.589	1.500.000	3.896.589
Allocation of profit in 2016			(283.892)	(283.892)
Equity 31.12.2016	50.000	2.346.589	1.216.108	3.612.697

Note 11 – Status per 31.12 for received grants from

	31/12/16	31/12/15
From MFA		
Reserved for payment of IS 02 from 2014	-	140.700
Reserved for payment of IS 03 from 2014	-	10.000
Reserved for payment of IS 02 from 2015	-	228.969
Reserved for payment of IS 03 from 2015	30.000	40.000
Unused IS 02 for 2015	-	13.379
Reserved for payment of IS 02 from 2016	343.335	-
Reserved for payment of IS 03 from 2016	35.000	-

From KUD

Reserved for payment of ISGIES from 2015	50.000	468.600
Reserved for payment of ISGIES from 2016	366.463	-
Unused ISGIES fund from 2016	-	34.491

SUM	824.798	936.139
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Prepaid grants:

From:		
MFA, IS 02		765.000
MFA, international project support		965.500
KUD, project support		500.000
MFA, IKT Congress 2017	200.000	

SUM	200.000	2.230.500
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Total unused grants	1.024.798	3.166.639
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Note 12 other Current liabilities

	31/12/16	31/12/15
Prepayments from customers	66.125	66.125
Unpaid holiday money	422.384	384.921
Unpaid costs	316.887	279.570
SUM	805.396	730.616

INTERNATIONAL SUPPORT 02
2005–2016

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
2016	230	9.631.199	87	38	56	62	1.412.305	15

INTERNATIONAL SUPPORT 03
2007–2016

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
2016	44	1.650.992	19	43	7	13	220.000	13

INTERNATIONAL SUPPORT 02 2016

No. of applications	230
Applied for in total	9.646.199
No. of supported grants	87
No. of grants in % of no of applications	38 %
Granted amount in total	1.412.305
thereof to Travel	601.527
thereof to Accommodation	157.163
thereof to Art transport	593.631
thereof to Art insurance	4.950
thereof to Catalogue production	55.034
Granted amount in % of applied for	15 %
No. of persons behind the grants given;	118
thereof female	62
thereof male	56
No. of national institutions involved in grants given	6
No. of int. institutions involved in grants	87
No. of Norway based female artists involved in grants	60
No. of Norway based male artists involved in grants	57
No. of Norway based female curators involved in grants	6
No. of Norway based male curators involved in grants	5

INTERNATIONAL SUPPORT 03 2016

No of applications	44
Applied for in total	1.650.992
No of supported grants	19
No of grants in % of no of applications	43%
Granted amount in total	220.000
thereof to Travel	196.500
thereof to Accommodation	14.000
thereof to Art transport	9.500
thereof to Art insurance	0
thereof to Catalogue production	0
Granted amount in % of applied for	13%
No of persons behind the grants given;	20
thereof female	13
thereof male	7
No of national institutions involved in grants given	6
No of int. institutions involved in grants	14
No of Norway based female artists involved in grants	17
No of Norway based male artists involved in grants	5
No of Norway based female curators involved in grants	3
No of Norway based male curators involved in grants	4

INTERNATIONAL SUPPORT
02 2016Country where granted
projects take place

Germany	13
America	7
Russia	7
England	6
France	4
Belgium	4
Switzerland	4
India	4
Italy	3
Canada	3
Austria	3
China	3
South Korea	3
Denmark	2
Portugal	2
Mexico	2
Poland	2
Argentina	2
Spain	1
Brazil	1
Latvia	1
Japan	1
Australia	1
Poland	1
Bulgaria	1
Czech Rep	1
Cuba	1
Turkey	1
Slovakia	1
South Africa	1
Saudi Arabia	1

SUM 87
INTERNATIONAL SUPPORT
03 2016Country where granted
projects take place

Norway	5
Thailand	2
Zimbabwe	1
Congo	1
Burma	1
India	1
Mexico	1
Ethiopia	1
Bolivia	1
Panama	1
Indonesia	1
Chile	1
Palestine	1
Uruguay	1

SUM 19

INTERNATIONAL SUPPORT
02 2016

Birthplace of persons
behind the grants

NORWAY:

Oslo	33
Bergen	8
Kristiansand	6
Stavanger	4
Trondheim	3
Tromsø	2
Bodø	2
Harstad	2
Drammen	2
Halden	2
Lillehammer	1
Arendal	1
Kongsvinger	1
Ålesund	1
Egersund	1
Aurland	1
Volda	1
Brønnøysund	1
Mandal	1
Moss	1
Alta	1
Kirkenes	1
Hamar	1

ABROAD:

England	7
America	5
Iran	3
Denmark	3
Sweden	2
Zambia	2
Greece	2
The Netherlands	2
Columbia	2
Cuba	1
Kasakhstan	1
Argentina	1
Portugal	1
Germany	1
Lithuania	1
Spain	1
Egypt	1
Slovakia	1
Estland	1
Finland	1
Mexico	1
Italy	1

SUM 118

INTERNATIONAL SUPPORT
03 2016

Birthplace of persons
behind the grants

Norway	12
Colombia	2
Sweden	2
Zambia	1
Thailand	1
South-Africa	1
Philippines	1

SUM 20

International residencies 2016

Name	Period	No. of applications from			No. of grants to		
		artists	curators	critic	artists	curators	critic
Bethanien, Berlin, Germany, Artist	11,5 months	64	0	0	1	0	0
ISCP New York, USA, Artist	11,5 months	54	0	0	1	0	0
ISCP New York, USA, Curator	3 months	0	5	0	0	1	0
Wiels Contemporary Art Center, Brussels, Belgium, Artist	9 months	32	0	0	1	0	0
TOTAL SUM		150	5	0	3	1	0

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	15	39	6	2	2	64
ISCP New York, USA	Artist	10	32	11	0	1	54
ISCP New York, USA	Curator	1	3	1	0	0	5
Wiels Contemporary Art center, Brussels, Belgium	Artist	10	18	4	0	0	32
SUM		36	92	22	2	3	155

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	1	0	0	0	0	1
ISCP New York, USA	Artist	1	0	0	0	0	1
ISCP New York, USA	Curator	0	0	1	0	0	1
Wiels Contemporary Art center, Brussels, Belgium	Artist	0	1	0	0	0	1
SUM		2	1	1	0	0	4

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

Name	Artist/ Curator	Applicants		Granted	
		M	F	M	F
Bethanien, Berlin, Germany	Artist	29	35	0	1
ISCP New York, USA	Artist	30	24	1	0
ISCP New York, USA	Curator	1	4	0	1
Wiels Contemporary Art center, Brussels, Belgium	Artist	14	18	1	0
TOTAL NUMBER OF APPLICANTS	155	74	81	2	2
TOTAL NUMBER OF PEOPLE GRANTED	4				

Audience Numbers

EXHIBITIONS AND OTHER ACTIVITIES AT OCA, OSLO

The Missing One

Total number of visitors: 821
Number of days with open exhibition: 46

OCA Welcome Back Party

Total number of visitors: 523

Benjamin in Palestine, reading group

Total number of visitors: 21

Benjamin in Palestine, Rebecca Comay lecture

Total number of visitors: 62

Benjamin in Palestine, reading group day 2

Total number of visitors: 24

Saadat Ismailova and Leif Magne Tangen conversation

Total number of visitors: 26

James Bridle in conversation with Thomas Keenan

Total number of visitors: 78

OTHER LOCATIONS IN NORWAY

Launch of OCA Tromsø office

Total number of visitors: 85

OCA POP-UP Stavanger

Total number of visitors: 35

Rometti/Costales artist talk in Kabelvåg

Total number of visitors: 30

'Thinking at the Edge of the World' conference in Svalbard

Total number of visitors: 100

Candice Hopkins talk in Tromsø

Total number of visitors: 65

Launch of documenta 14's 'South as a State of Mind' in Kárásjohka, Sápmi, within a day-long public programme

Total number of visitors: 100

OCA Pop-Up in Bodø

Total number of visitors: 20

Artists-curator talk in Tromsø

Total number of visitors: 35

ABROAD

Critical Writing Ensembles' at Dhaka Art Summit, Bangladesh

Total number of visitors: 500

Total number of visitors

In Norway in 2016: 2.025

Abroad in 2016: 500

WEB STATISTICS

		Pages visited a month	Average number of pages visited per day
2016	January	14 034	468
	February	12 494	416
	March	10 576	353
	April	11 987	518
	May	10 006	400
	June	10 161	339
	July	8 569	286
	August	11 622	387
	September	12 314	410
	October	10 574	352
	November	10 451	348
	December	7 719	257
	Total	130 507	
2015	January	16 233	541
	February	12 624	421
	March	16 539	551
	April	15 538	477
	May	14 317	297
	June	8 900	261
	July	7 829	396
	August	11 873	508
	September	15 233	366
	October	10 970	356
	November	10 694	283
	December	8 476	
	Total	149 226	

OCA in the Press

'Critical Writing Ensembles' as part of the Dhaka Art Summit in February 2016 was widely mentioned in South Asian press, in *art-agenda* and in *Aftenposten*. In the same month the launch of 'Thinking at the Edge of the World. Perspectives from the North' and the establishment of OCA's new satellite office in Tromsø got broad attention in the press across Northern Norway, and in *Kunstkritikk*. This reached a peak in June 2016 with the cross-disciplinary international conference 'Thinking at the Edge of the World' in Svalbard, which was covered by international media including *The Independent/iNews*, *The Art Newspaper*, *Artforum*, *Frieze*, *New Scientist* and *Ocula*. The media also showed an univocal interest in the new artist residency in Svalbard that will launch in March 2017. In August NRK Sápmi covered the launch of documenta 14's *South as a State of Mind* in Kárášjohka, within a day-long public programme.

Finally, *Artforum's* Wendy Vogel selected 'The Missing One' as her 'critic's pick', in November. The exhibition was also reviewed by national papers *Dagens Næringsliv* and *Dagsavisen*.

Selected International Press 2016

- 'Dhaka Art Summit 2016 opens today', *Bangladesh Daily Star*, 5 February 2016
- 'Dhaka Art Summit', *art-agenda*, 17 February 2016
- 'Critical Writing Ensembles: The Political Unconsciousness of Art Writing', *Dhakatribune*, 19 February 2016
- 'Art for Norge. *Special report*', ArtCo, 1 April 2016
- 'Norway Launches Art Foundation and Residency in World's Northernmost Town', *Artforum*, 16 June 2016
- 'Paint with the polar bear in arctic', *inews.co.uk*, 16 June 2016
- 'Paint with the polar bears: Norwegian government launches art foundation and residency on Svalbard', *The Art Newspaper*, 16 June 2016
- 'Over the Edge', *Artforum*, 29 June 2016
- 'Postcard from the Edge of the World', *Frieze*, 29 June 2016
- 'Face to face in the Arctic with a terrifying new sublime', *New Scientist*, 29 June 2016
- 'Great expeditions – A report from the Edge of the World', *Ocula*, 8 July 2016
- 'Konstnärs-residens bland isbjörnar', *SVT*, 15 July 2016
- 'The Year in Review', *Art Review*, 1 November 2016
- 'Critic picks: 'The Missing One'', *Artforum*, 29 November 2016
- 'Environmental Ecogocial Issues are Fuelling a new Genre of Art', *Indonesia Tatler*, 1 December 2016

Selected National Press 2016

- 'Vil pendle mellom Oslo og Tromsø', *Kunstkritikk*, 27 January 2016
- 'OCA utforsker nordområdene', *Billedkunst*, 10 February 2016
- 'En bønn for kunsten i Dhaka', *Aftenposten*, 13 February 2016
- Gjenopptar samarbeid om Venezia-biennalen', *Kunstkritikk*, 23 February 2016
- 'Toårig krafttak for å knytte Nord-Norge til resten av verden', *highnorthnews*, 27 February 2016
- 'Nå etablerer de seg endelig i Tromsø', *iTromsø*, 27 February 2016
- 'Relevant revolutionary theories discussed in Oslo', *The Foreigner*, 2 March 2016
- 'OCA retter sin oppmerksomhet mot Sápmi', *Sagat*, 9 March 2016
- 'Hjelp til kunstnere som vil reise ut', *Stavanger Aftenblad*, 31 March 2016
- 'Etablerer kunstnerbolig i Longyearbyen', *Svalbardposten*, 11 June 2016
- 'Svalbards unike natur og lys vil inspirere kunstnere', *NRK Troms*, 12 June 2016
- 'Om å lytte til Svalbard', *Aftenposten*, 21 June 2016

- 'Kunsten og miljøspørsmålet', *Dagsavisen*, 25 June 2016
- Fremtiden kommer tidlig til Svalbard', *Kunstforum*, 27 June 2016
- 'Politisk aktuelt kunstseminar', *NRK Sápmi*, 29 August 2016
- 'OCA satser i nord', *Billedkunst*, 8 September 2016
- 'Utsikten fra Karasjok', *Kunstkritikk*, 14 September 2016
- 'documenta til Tromsø?', *iTromsø*, 7 October 2016
- 'Muligheten for sameksistens', *Kunstkritikk*, 26 October 2016

The Daily Star

Home » Arts & Entertainment » Arts

12:00 AM, February 05, 2016 / LAST MODIFIED: 12:00 AM, February 05, 2016

Dhaka Art Summit 2016 opens today

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Staff Correspondent

The third edition of the Dhaka Art Summit, deemed the biggest festival of South Asian Art, begins today at the Bangladesh Shilpakala Academy (BSA). Organised by the Samdani Art Foundation in official partnership with BSA and supported by the ministry of Cultural Affairs, this year the festival expands to four days (February 5-8) and has a plethora of activities, including art exhibits, performance pavilions, a film programme, book launches, panel talks and a children's workshop. Here is a glimpse of what is happening. Apart from some presentations and book launches scheduled at the VIP Lounge (at Le Meridien hotel), all other activities are at the BSA, and are open to all from 10am-9pm. Here is a glimpse of all the

by KIETIL ROED

February 17, 2016

Dhaka Art Summit

DHAKA ART SUMMIT, Dhaka
5–8 February 2016

Share

Munem Wasi's serene photographs, which are among the first works you encounter at the Dhaka Art Summit, depict one apparently desolate landscape after another. But if you stay with the images—don't follow the urge to move on—then small figures start to appear. In one, which seems initially to document nothing but a barren landscape of rocks, gravel, and a pool of water, a bathing man becomes visible. A head, hands, knees break gently through the surface of the water, and of our first impressions.

The space around the man opens up, nature unfolds into culture, and landscape becomes a background for imagined narratives about the man taking a dip in the pond. The presence of the body converts a beautiful landscape into a space for imagining the past and the future. Is he a farmer who has left his cows on the riverbank? Or a poet, perhaps, thinking of Narcissus, gazing at his own image in the watery reflections?

Art spaces are thoroughly scripted. We move through them by (often unconsciously) following instructions, and direct our attention according to narratives about what is worth seeing and not, decisions taken in our heads and expressed with our feet. But there are always glitches in the software, ghosts in the machine, which invite us to read (or write) another story. Wasi's small-scale, black-and-white photographs—and video installation *Land of the Unidentified Territory*, 2015—haunted me throughout the Dhaka Art Summit because they captured a relation between invisibility and visibility that mirrors the exclusion of local poverty from the Shilpakala Art Academy, which hosted the entire summit.

Bangladesh is one of the poorest countries in the world. It was estimated in 2010 that about 70 percent of Dhaka's households earn less than 170 US dollars per month, and 1 in 4 adults are unemployed. Poverty is everywhere at the summit. Not just in the children looking for food in the garbage on the street, to name one of the scenes I witnessed, but in the state of the buildings and roads which makes it impossible for an ambulance or a police car to move swiftly through the city. Should this be addressed more directly? I'm not sure. The summit brings benefits, among them the possibility of thinking about the city in terms other than its poverty. On the other hand the distance between the art-consuming elite and local people is more striking here than at other comparable events across the world. There are no stable scripts available for bridging this divide. But there are alternative readings. Perhaps Wasi's photograph, and the fact that we have to spend time with the image to see its hidden figure and the subsequent transformation of the landscape surrounding him, provides one model.

In *VIP Project (Dhaka)* (2014-15)—the latest in a series of "VIP Projects" by the Myanmar artist Po Po—this relation becomes a question of class. By putting up a VIP sign on bus stops around the city, he shows us how rarely most people challenge stereotypes about privilege. Locals respectfully avoid the spaces defined by the signs. The project, which is documented through a film and a group of photographs, ironically connects with the summit itself: next to it, a guard blocks anyone without a VIP card from entering the area reserved for international press and museum-workers from around the world.

At the Critical Writing Ensemble—which "seeks to foster a community of art writing peers working together"—Quinn Latimer inserted a rhythm into the summit by reciting her poem "Corpse Like": "Corpse that keeps you company / Like a woman, / Through the billable month / Like a woman, / Each of your non-native / Like a woman," she chants. The reading, punctuated by encouragement, reverberates throughout the art spaces and tells us that systemically anchored power—as expressed in VIP signs or the scripts by which we experience art—can be replaced by a different cadence. Through the beat of singing, talking, and writing (for instance), we can share spaces differently.

Latimer's invocation resonates with several works, among them Shakunala Kulkarni's four-channel video work *Julu* (2015), in which a woman dressed in combat gear multiplies into an army of herself in a monochrome, theatrical space. The way she translates different kinds of armor traditionally worn by men—Vikings, samurai—into a skeletal combat-hybrid is stylized and effective. The challenges of male poses are re-exposed as an image of female power; the armor is not for fighting but for redefining how we think about stereotypes. Like a woman, indeed. Latimer's poem also corresponds with those works addressing meditation and ritual, of which Waqas Khan's *In the Name of God* (2015) is



1 View of Dhaka Art Summit, 2016.



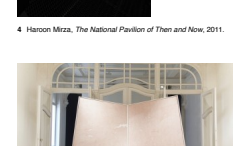
2 Munem Wasi, Land of Unidentified Territory, 2015.



3 Po Po, VIP Project (Yangon), 2010.



4 Haroon Mirza, The National Pavilion of Then and Now, 2011.



5 Waqas Khan, In the Name of God, 2015.

Art for Norway



NOR北向之路WAY 挪威藝術領土

Beyond the Scream 在孟克的光暈下

文 | 王佳佳

「畫家對自然的感知，是超越語言的。這不僅是畫家對自然的感知，也是對人類命運的感知。」

「這幅畫是挪威的靈魂，也是挪威人的靈魂。」

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ARTFORUM

POSTED JUNE 16, 2016

Norway Launches Art Foundation and Residency in World's Northernmost Town

The Norwegian ministry of culture has announced that it will establish an art foundation and artist residency in Longyearbyen—one of the world's northernmost inhabited areas—which is located on an archipelago of four islands in the Arctic Ocean called Svalbard, Anny Shaw of the *Art Newspaper* reports.



The Art in Svalbard Foundation will be funded by the ministry of culture in partnership with Tromsø's Northern Norway Art Museum, the Office of Contemporary Art Norway, and the Queen Sonja Print Award. The initiative is part of the government's strategy to revitalize the coal-mining town, which is facing bankruptcy.

Although the foundation and residency are still in the initial planning stages, there have been discussions about hosting three to five artists at a time. For Katya Garcia-Antón, director of the Office of Contemporary Art Norway, the residencies are "experimental." He said, "Artists won't be expected to turn up, make a work and leave. There's a strong wish that things become more rooted."

Longyearbyen is located on Svalbard's largest island, Spitsbergen. The population of 2,100 people endures tough environmental conditions including a period of four months when the sun doesn't rise—dubbed "the polar night"—rapid changes in weather, and the threat of being outnumbered by polar bears.

i News

Paint with the polar bear in arctic commune



The archipelago of Svalbard has more polar bears than people.

In an Arctic outpost where the population of polar bears outnumbers people, Norway is hoping to set up an artists' commune.

Situated on an archipelago of four islands called Svalbard, "artists won't be expected to turn up, make a work and leave" the capital Longyearbyen, according to Katya Garcia-Antón, director of the Office of Contemporary Art Norway (OCA). Instead, "there's a strong wish that things become more rooted", she told *The Art Newspaper*.

The government is hoping that the Art in Svalbard Foundation might promote culture on the islands, which sit about halfway between the Norwegian mainland and the North Pole. Svalbard is not actually part of Norway, but forms an unincorporated area. A 1920 treaty granted Norway sovereignty, while 42 other countries, including Russia, Afghanistan and China, also signed the treaty, which also gave citizenship and mining rights there. Around 500 Russians live in the mining community of Barentsburg, while China conducts scientific research in the region.

"Svalbard is a peace mission"
Katya Garcia-Antón, Office of Contemporary Art Norway

"We might be on the edge of the world but we are at the centre of a geo-political debate, not just about climate change, fishing and natural resources, but also about the role of art, culture and the creative industries," said Norway's minister of culture, Linda Hofstad Helleland.

Between three to five artists from Norway and abroad will be invited to take part every year. "Svalbard is a peace mission", Ms Garcia-Antón said. "We have scientists and artists from all over the world exchanging views and ideas."

THE ART NEWSPAPER

Paint with the polar bears: Norwegian government launches art foundation and residency on Svalbard

As coal-mining industry faces collapse on the remote Arctic archipelago, attention is shifting towards culture

by ANNY SHAW | 16 June 2016



Svalbard's unique geopolitical and economic status makes it a "lightning conductor" for issues such as migration, sustainability and climate change. Photo: Anny Shaw

In the Arctic ocean, halfway between Norway and the North Pole, lies an archipelago of four islands called Svalbard, which is home to more polar bears than people. The remote glacial landscape might seem like an unlikely place to grow a contemporary art scene, but on 12 June the Norwegian ministry of culture announced it is launching an art foundation and artist residency in the capital of Longyearbyen, the world's northernmost town, where the sun never sets during summer.

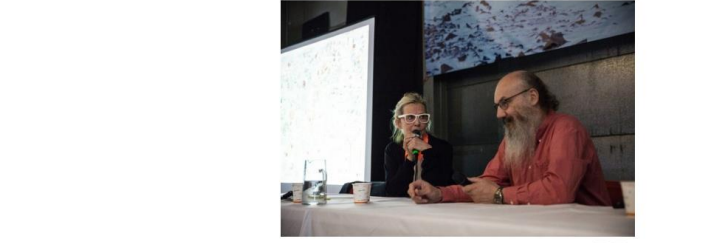
There are plans to invite between three and five artists from Norway and abroad to take part every year, as well as foster exchanges with international institutions. The residencies are intended to be "experimental", says Katya Garcia-Antón, the director of the Office of Contemporary Art Norway (OCA), one of the partner organisations of the project. "Artists won't be expected to turn up, make a work and leave. There's a strong wish that things become more rooted," she says.

The ministry of culture is contributing 2m Kroner a year towards running costs. Other partners include Tromsø's Northern Norway Art Museum (NNKM), which opened a small kunsthall-style space on Svalbard in February 2015, and the Queen Sonja Print Award.

Establishing the Art in Svalbard Foundation and its residency is part of a new government strategy to promote culture in a shift away from coal mining, which has been the backbone of Svalbard's economy for decades but is now facing bankruptcy. "We might be on the edge of the world but we are at the centre of a geo-political debate, not just about climate change, fishing and natural resources, but also about the role of art, culture and the creative industries," says the minister of culture, Linda Hofstad Helleland.

Svalbard's status as a "shared zone" poses a unique set of problems for its 2,600 inhabitants. A 1920 treaty granted Norway sovereignty, but it also allows the other 42 signatories (including Afghanistan, North Korea, Russia and China) the rights for their citizens to live on Svalbard and for their nations to mine there. China recently declared itself a "near Arctic" state and has been stepping up scientific research in the region, while around 500 Russians have a foothold in the former mining town of Barentsburg, just south of Longyearbyen.

Borders, migration, sustainability and climate change were among the urgent topics discussed in Thinking at the Edge of the World, a conference that saw artists, curators, poets and marine biologists, among others, flock to Svalbard last weekend.



The Norwegian artist AK Dolven talks about her ongoing research into the Arctic cod, with Kim Holmén, the international director of the Norwegian Polar Research Institute. Credit line: © Herman Dreyer, courtesy OCA / NNKM

Among the highlights were a discussion between the New Mexico-based curator Candice Hopkins and the Sami writer and activist Nillas Somby on how "spirituality is more powerful than UN resolutions" in indigenous cultures, and a reading by the Sami poet Symonne of Penseu, who created a poignant poem for the conference, titled The Land Outside the Map. The so-called "Norwegianisation" of Sami people began in 1850 and their culture now faces destruction because of developing industries, climate change and a lack of legal rights.

The Norwegian artist Elin Mår Oyen Vister organised a silent, meditative walk to Bjørndalen (the Bear Valley), where little auks wheeled and chattered overhead, although no polar bears were spotted (they rarely stray that close to civilisation). Meanwhile, Kim Holmén, the international director of the Norwegian Polar Bear Institute, led a five-hour boat trip to a glacier front, which included a rare encounter with a pair of blue whales—a sign that the mammals are slowly returning to Svalbard having been slaughtered in their tens of thousands.

Holmén also joined the Norwegian artist AK Dolven in a talk about her ongoing research of the Arctic cod. Dolven's recordings of the fishes' mating calls are now part of the sound archive at Humboldt University's natural history museum in Berlin.

The biggest issues facing the planet today are indeed amplified on Svalbard; Katya Garcia-Antón describes the archipelago as a "lightning conductor" for those concerns. However, Svalbard could also represent a solution, after all it is home to a sea vault containing the world's most prized crops.

Over the Edge



Left: Artist Magne Furuholm, curator Milovan Farronato, and artist Olav Christopher Jensen. Right: Curator Adam Kleinman. (All photos: Cathryn Drake)

MORE THAN ONE HUNDRED artists, designers, academics, and scientists migrated north to Spitsbergen Island the second weekend of June for “Thinking at the Edge of the World,” a three-day cross-disciplinary conference organized by the Office for Contemporary Art Norway (OCA) and the Northern Norway Art Museum that considered changes in the Arctic as a flashpoint for things to come farther south. Touching down at the northern outpost of civilization, the view out of the plane engulfed by the Norwegian territory’s austere black mountains veined with snow and topped by a misty halo, we were greeted at Longyearbyen airport by a stuffed polar bear at the center of the baggage carousel. Thus began a weekend that would bring home the importance of firsthand experience of the end of the world to saving our “brave new world.”

Our first stop was the Kunsthall Svalbard for Olav Christopher Jensen’s exhibition “Expedition,” featuring specimens of fauna the artist discovered in the adjacent Svalbard Museum’s stores during his five-week stay, inaugurating a new artist residency program. A rare snowy owl, an arctic fox, a seagull, a puffin, and a polar bear accompanied ephemeral watercolors of atmospheric conditions on aluminum plates, as if specimens gathered by a scientist. “These are expressions or impulses of experiences,” Jensen explained. “It is like the animals took part in the work.”

Dinner that evening was at Kroa, a stone’s throw from the statue of a coal miner and the general store in a rustic log cabin adorned with skins, where tattooed waiters served us a typically Norwegian dish of salted codfish with crispy bacon bits. “The cuisine is surprisingly good here—better than you find in most cities in southern Norway,” noted *Kunstforum* editor Nicolai Strøm-Olsen. His suit-and-tie ensemble contrasted the northern dress code of big sweaters, plaid shirts, and skintight leather pants. Curator Milovan Farronato outdid everyone in a black ruffled number with Doc Martens and tighties topped by an elegant aunt’s vintage coat of curly black lamb fur. The walk back to the Radisson Blu hotel was equally surreal, with people clustered outside the Karlsberger Pub drinking beer and blinking in the midnight sun, as if affronted by a giant spotlight shining down from the heavens by mistake.



Left: Charis Gullickson, curator of Northern Norway Art Museum, and Leif Magne Tangen, director of Tromsø Kunstforening. Right: Candice Hopkins, chief curator at IAlA Museum of Contemporary Native Arts, and Julie Decker, director of Anchorage Museum.

The conference “Lands, Settlements, Peaks, Bones, and Appropriation” began the next morning at the University of Svalbard (UNIS) lecture hall, once everyone had shed their outer layers and shoes at the locker-lined entrance. Candice Hopkins, chief curator of the IAlA Museum of Contemporary Native Arts in Santa Fe, and Sami-rights activist Niillas Sombý discussed the striking commonalities in the histories of northern indigenous populations. Sombý recounted his adoption by British Columbia’s Nuxalk nation as a fugitive after blowing up a bridge in protest against the Alta River dam in 1982, losing a hand and nearly an eye: “We had tried to communicate with songs, poems, and books, but the government did not hear us,” he said. “So we decided to speak in their language with explosives; it was meant as theater, but it went out of control.”

Next, professor Elena Isayev talked about the ancient connections between global populations, pointing out that mobility was the norm until the Middle Ages and there was no word for “immigrant” in the Roman Empire. Architect Alberto Altés defined inhabitation in terms of “settling.” The threat of the other arrived in modern times, along with the advent of the national passport. Curator Lutz Henke proposed the Berlin Wall as the paradigm barrier to human rights, quoting Rem Koolhaas’s description of it as the “transgression to end all transgressions.” Discussing the current unprecedented decimation and displacement of people, professor Robert Tempier, director of Budapest’s Center for Conflict, Negotiation and Recovery, concluded with the question at the heart of our contemporary condition: “Where does our nearly complete lack of empathy come from?”

“There is no edge of the world—as you move closer it dissolves,” Katya García-Antón had told us at the beginning of the conference. To wit, that evening we sailed off in search of the Bore Glacier onboard the MS Polargirl, with the director of Norwegian Polar Institute, Kim Holmén, at the helm. In a lecture on climate change, he cited an 1896 article that already warned of the effects of human production on ground temperatures, and gestured out the window to the fjord, which opens up to springtime navigation three months earlier now than before. (2014 was the hottest year on record with average temperature in February nearly 15 degrees above normal.) There were surprisingly few icebergs floating by. After a lunch of grilled arctic salmon on deck, the cold wind ushered the jolly crew into the cabin for some whiskey to warm the spirits until the captain came in to sound the alarm: a blue whale had been sighted. Everyone hustled outside and watched as the colossal creature surfaced to breathe and exhale in spurts that rose high into air. Holmén, in a big floppy cap with a pink pom-pom, exclaimed through a megaphone from the upper deck: “This is the biggest creature on the planet ever!” Just as a giant flipper emerged out of the water, writer Anny Shaw screamed, “It’s waving at us!”—and everyone went into hysterics.



CITY REPORT - 29 JUN 2016

Postcard from the Edge of the World

BY HARRY THORNE

A report from the inaugural ‘Thinking at the Edge of the World’ conference, held on the Norwegian archipelago of Svalbard

I think that’s what the Arctic means to me. I think that up here, I’ll be able to ‘breathe with my own lungs’, as Mr Eriksson says: to see clearly for the first time in years. Right through the heart of things. Michelle Paver, *Dark Matter*, 2010, p.41

In Western culture, there exists a long history of the Arctic being depicted as an inhospitable landscape; an impenetrable icy fortress disconnected from the everyday operations of modern man. Romantic painters like Peder Balke and the William Bradford have presented it as tranquil and barren, while others have foregrounded its innate savagery. Caspar David Friedrich’s *The Sea of Ice* (1824), for example, pictures a wall of jagged glacial slabs and the splintered timbers of a shipwreck, while Edward Landseer’s immaculately titled *Man Proposes, God Disposes* (1864) captures two polar bears (God, in this situation) savaging the remains of a deserted vessel (*Man*, unfortunately).

(an association that continues to be all too frequently drawn). The same goes for literature. Think back to the final passages of Mary Shelley’s *Frankenstein* (1818). After the doctor cruelly denies him a wife, the only place where our dejected monster feels at home is in the coldest depths of the glaciers: ‘the caves of ice, which I only do not fear, are a dwelling to me, and the only one which man does not grudge.’



A view of Longyearbyen, Svalbard. Courtesy: © Herman Dreyer, OCA

Things have progressed a little since these Romantic depictions were first made. Since its discovery in 1596, the Norwegian archipelago of Svalbard, which sits roughly halfway between mainland Norway and the North Pole, has proved fertile ground for whalers, hunters, scientists and miners alike. Today it is one of the world’s northernmost inhabited areas. In the capital of Longyearbyen, which sits on the island of Spitsbergen, there is a contemporary art gallery, a kunsthall and a sizeable auditorium, as well as a number of restaurants, a sports centre and a Radisson Blu hotel. Our monster’s fortress of solitude has had an upgrade.

The population of Longyearbyen currently rests at around 2,100 people, a figure just large enough to sustain the local industries, but numbers are dwindling. As Consolidated Immigration Regulations of the European Economic Area do not apply on Svalbard, technically anyone can move there (and live a blissfully tax-free life), so long as they can find a home and secure some sort of income. But before you scramble for your passport, you should know that upon arrival you will find yourself with no social security. You will also find a mining industry facing bankruptcy, temperatures that dip to -20 °C and a latitude that dictates polar night descends for three months, while the midnight sun remains for near to four. Add to that a curious law that forbids anyone to be born or to die in Longyearbyen, and you will understand why people might not be too keen to settle. (Due to Svalbard’s sizeable community of arctic birds, it’s also illegal to own a cat.)

Face to face in the Arctic with a terrifying and sublime

The “sublime” power of nature once filled us with awe. Now we run the planet, the picture has changed and is even more terrifying, says **Sumit Paul-Choudhury**



The Global Seed Vault: the cutting edge of the Arctic sublime
JIM RICHARDSON/National Geographic Creative

By **Sumit Paul-Choudhury**

IT IS forbidden by law to die of natural causes in Longyearbyen, the world’s northernmost town – because the rock-hard permafrost makes it impossible to bury you. Nor can you be born here, due to the peculiar legal status of the Svalbard archipelago, a thousand kilometres north of Norway.

Forty-two nations, including the unlikely Arctic powers of Afghanistan and Venezuela, have the right to settle and exploit its resources: from whales in the 18th century, to furs in the 19th and coal in the 20th. Now, with coal on its way out, Svalbard is presenting itself as a location for scientific research, ecotourism and the arts. As such it may find itself at the nexus of a new global reality.

“With the melting of the ice and thus new trade routes, Svalbard and places like it are really at the cutting edge of geopolitics,” says Katya García-Antón, who runs Norway’s Office for Contemporary Art. That’s why OCA and the Northern Norway Art Museum last month brought artists and scientists there to discuss representations of the fast-changing global north.

It quickly became apparent that there are few simple narratives to be had. Early panels at stewardship of resources.

But Svalbard has no indigenous people, and its historic resources are increasingly worthless. So how do you represent the value – be it economic, cultural or ecological – of a place that belongs to everyone and no one, that’s both untamed wilderness and Anthropocene canary, whose fate is both utterly solitary and entirely global?

Delightful horror

Part of the problem is that our impressions of such places don’t correspond with current realities. The “frozen wastes” of popular imagination don’t cut it today. Another part is that what we find pleasing isn’t always what’s wise: a neat lawn is an ecological horror.



A Romantic view of the Arctic’s terrifying beauty: *The Sea of Ice* by Caspar David Friedrich (1832)
De Agostini Picture Library/Getty

Lisa Phillips, director of New York’s New Museum, which focuses on the dynamics of the 21st century, suggested that our aesthetic values might be out of date, failing to reflect today’s ethics. What might a more appropriate aesthetics be like?

In 1688, literary critic John Dennis took a Grand Tour of Europe, as was *de rigueur* for gentlemen of his station. During his passage of the Alps, he wrote that he experienced “a delightful Horrour, a terrible Joy and at the same time that I was infinitely pleased, I trembled”. A term used in transcendent literature seemed appropriate: such experiences were “sublime”.

The terrifying face of a new sublime

A hunt for aesthetics in the Arctic hints that we should unfreeze an 18th-century concept, finds **Sumit Paul-Choudhury**

But Svalbard has no indigenous people and its historic resources do you represent the value – be it economic, cultural or ecological – of a place that belongs to everyone and no one, that’s both untamed wilderness and Anthropocene canary, whose fate is both utterly solitary and entirely global?



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Great expeditions: A report from the Edge of the World

Stephanie Bailey | Svalbard | 08 July 2016



Image: A view of Longyearbyen, Svalbard. © Herman Dreyer, OCA.

It took four flights to get to the edge of the world, where the midnight sun hangs high in the sky from April to August. The journey started in Zurich, passed through Brussels and Oslo, before stopping over in Tromsø, after which we finally landed in Longyearbyen, the world's northernmost permanent settlement.



Image: A view of Longyearbyen, Svalbard. © Herman Dreyer, OCA.

All of Svalbard's past and present lives were conjured up for the purpose of our visit: a three-day international cross-disciplinary conference organised by the Office for Contemporary Art Norway (OCA), and the Northern Norway Art Museum (NNKM).



ArtReview

The Year in Review

Being powerful is like being a lady. If you have to tell people you are, you aren't

June

03.06 Music photographer Dennis Morris becomes the third person to sue artist Richard Prince for copyright infringement since 2013; the first of the cases was settled in Prince's favour



04.06 The 9th Berlin Biennale: The Present in Drag, curated by collective evis, opens across various venues in its host city; Museum MACAN, Indonesia's first international modern art space, unveils the design for a building to open in Jakarta in 2017



08.08 Detroit's Museum of Contemporary Art receives a \$100,000 matching grant from the Mike Kelley Foundation for the Arts to support programming in the late artist's Mobile Home (2006-13), a lifelike replica of his childhood home

08.08 Artists' Union England (AUE), the country's first trade union for artists, is launched



11.06 Manifesta 11: Want People Do for Money, curated by Christian Jankowski, opens in various venues across Zürich

12.06 A gunman kills 49 people and injures 53 in a terrorist attack/hate crime inside Pulse, a gay nightclub in Orlando, Florida. It is the deadliest mass shooting by a single killer in US history



17.06 Donald Trump and Hillary Clinton each amass enough delegates to become, respectively, the Republican and Democratic nominees for president

12.06 'Thinking at the Edge of the World', a three-day cross-disciplinary conference organised by the Office for Contemporary Art Norway (OCA) and the Northern Norway Art Museum, considers changes in the Arctic as a flashpoint for things to come farther south



17.06 The Switch House, Tate Modern's new extension, designed by Herzog & de Meuron, opens

17.06 David Zwirner announces plans to open a 10,000sqm exhibition space in Hong Kong on the fifth and sixth floors of the H Queen lifestyle development in 2017



18.06 Christo's The Floating Pier, a three-kilometre-long floating walkway connecting Monte Isola and Isola di San Paolo on Northern Italy's Lago d'Isèo to the mainland, attracts over 1.2 million visitors during its 16-day run

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ARTFORUM

'The Missing One'

OFFICE FOR CONTEMPORARY ART NORWAY
Nedre gate 7
October 27-January 15

'The nation is, like new Western brands of tinned food, as little touched by the human hand as possible,' wrote the lauded Bengali poet and artist Rabindranath Tagore in response to the advance of British colonization in Bangladesh.



Mehreen Murtaza, Comet Bennet over Delhi, Humayun's Tomb March 1970, 2013, ink-jet print on copper sheet and wood, 17 x 12 x 2"

Resurrection, ca. 1922, a gouache-on-paper painting by Gaganendranath Tagore (Rabindranath's nephew), provides a historical anchor. The composition places a saintly figure and cross at the center of a quasi-Cubist rendering of billowing clouds.

Spirituality meets rationality in the sky-gazing section. Works such as Lahore-based artist Mehreen Murtaza's photograph on copper of a comet, perched on a fluted wooden base (Comet Bennet over Delhi, Humayun's Tomb March 1970, 2013), express a collision of technology and tradition.

These include Amir Habib's spectacular photo, acrylic, and LED sculptures and Mariam Suhail's There were sightings... this will be a significant year, 2007. The latter, a video, depicts figures in Tyvek suits at the then-new National Art Gallery in Islamabad, Pakistan, examining artworks as though they were extraterrestrial specimens.

— Wendy Vogel

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Vil pendle mellom Oslo og Tromsø

Av Mariann Enge



Fra OCAs Tromsø Pop-Up 3. oktober 2014, kunstner Bodil Furu i samtale med Nordnorsk Kunstmuseums direktør Knut Ljøgeid. Foto: Nordnorsk Kunstmuseum.

Office of Contemporary Art Norway (OCA), som ordinært holder til i lyse og romslige lokaler i Oslo, oppretter nå et midlertidig kontor i Nord-Norge. Det nye kontoret vil være operativt fra 26. februar og ut året, og vil være plassert i hjertet av Tromsø, med lokaler stilt til rådighet av Kultur- og næringsstiftelsen SpareBank 1 Nord-Norge, opplyser direktør Katya García-Antón.

García-Antón ser tilstedeværelsen i nord som en naturlig oppfølging av OCAs Pop-Up-serie, som ble satt i gang i 2014, og som brakte OCA-teamet på reise til en rekke byer rundt om i landet, blant annet Tromsø. Hun betegner Pop-Up-serien som en suksess, og sier den har bidratt til å bringe OCA nærmere kunstnermiljøene og til å holde kunstnerne oppdatert om utviklingen og institusjonens virkemidler.

OCAs nye satsning i Nord-Norge, med tittelen Thinking at the Edge of the World. Perspectives from the North, vil bestå av forskning og forskningsreiser, samt et program med forelesninger, workshops, skrijving, kunstoppdrag, residencies og publikasjoner. Programmet vil være aktivt i perioden 2016-2017. OCA vil også utføre enkelte av sine kjerneoppgaver i Tromsø – blant annet vil noen av årets jurymøter og styremøter bli lagt dit.



– Svalbards unike natur og lys vil inspirere kunstnere

Svalbard skal få en kunstnerbolig med atelier der kunstnere fra hele verden kan få tilhold.



Søndag lanserte kulturminister Linda Hofstad Helleland stiftelsen ‘kunst på Svalbard’ i en seanse på Svalbard.
F.v.: Katya Garcia-Antón i Office of Contemporary Art, Magne Furuholmen, styremedlem i Queen Sonja Print Award, Linda Hofstad Helleland og Jérémie McGowan, direktør for Nordnorsk Kunstmuseum.
FOTO: HERMAN DREYER



Thomas Alvarstein Owe

- MER OM SVALBARD
- MER OM ARKTIS

- Oppdatert i går, kl. 21:33

Søndag formiddag lanserte kulturminister Linda Hofstad Helleland (H) stiftelsen «Kunst på Svalbard» i en seanse på Svalbard. Stiftelsen skal etablere en permanent kunstnerbolig på øygruppa, som kunstnere kan bo i for kortere og lengre perioder.

– Regjeringa håper at kunstnere fra hele verden vil komme til Svalbard for å bli inspirert til å produsere kunst. Det vil skape aktivitet her og sette Svalbard og Norge på det internasjonale kunstkartet, sier Helleland til NRK.

Hun er klar på at dette er en del av regjeringas satsing på fremtidens Svalbard.

– Kunstnerresidensen er en direkte oppfølging av [Svalbardmeldingen som ble lagt fram i mai](#). Jeg tror absolutt kunst og kultur er en av næringene Svalbard-samfunnet kan livnære seg av i fremtiden. Dette er bare begynnelsen på kunstsatsingen på Svalbard, sier Helleland.

Departementet skal årlig bevilge 1,5- 2 millioner kroner til prosjektet. Pengene skal bidra til å dekke administrasjonsutgifter. Regjeringa har dannet stiftelsen sammen med flere private aktører, blant andre Queen Sonja Print Award, OCA (Office of Contemporary Art) og Nordnorsk Kunstmuseum.

- Les også: [De gamle gruvene på Svalbard kan bli folkehøgskole](#)

– Viktig med fast botilbud

Jérémie McGowan, direktør for Nordnorsk Kunstmuseum, mener det er viktig å sikre at kunstnere på Svalbard får et fast botilbud.

– Da får de mulighet til å sette seg dypt inn i lokalsamfunnet. Forhåpentligvis vil boligen også bli en møteplass i lokalsamfunnet. Vi ser på stiftelsen som en naturlig fortsettelse av virksomheten vi allerede har på Svalbard, blant annet Kunsthall Svalbard, sier han.

McGowan tror ikke det vil bli vanskelig lokke kunstnere fra ulike verdenshjørner til kunstnerboligen – selv om den ligger helt nord i verden.

– Min erfaring er at det er en stor interesse internasjonalt for Svalbard og nordområdene, sier han, som selv er fra USA.

Katya García-Antón, direktør i OCA, sier det er en stor ære for dem å være samarbeidspartner i prosjektet.

– Det passer helt naturlig inn i toårsprogrammet vårt «Thinking at the Edge of the World. Perpectives from the North» der vi jobber aktivt med internasjonale kunstnere, kuratorer og andre for å arrangere turer, forelesninger, utstillinger og kunstnerresidenser.



Kunsten og miljøspørsmålet

Kunst er storpolitikk: Nå skal regjeringen betale for opprettelsen av nye kunstnerresidenser på Svalbard. Det har skapt storm i kunstmiljøet.



LONGYEARBYEN-OSLO (Dagsavisen): Har kunstnere et spesielt ansvar for miljøet? Kanskje synes å merke det. Det ble løvert fall heilig nettdebatt da underliggende la ut bilder fra konferansen «Thinking at the Edge of the World», som gikk av stabelen i Longyearbyen på Svalbard nylig. Reaksjonene har flere grunn. Miljøskelen er én ting. Men storpolitikk er en like viktig del av problematikken. Så stort at kulturminister Linda Hofstad Helleland til sluppet seminært fagdel da hun svbret programmet for å holde presekonferanse.

Kulturministeren inntok Kunsthall Svalbard for å promotere at regjeringen bevilger grunnfinansiering til bygging av tre til fem kunstnerresidenser med tilhørende verksted. Drift og vedligende tilpender skal finansieres via samarbeidspartnerne OCA/ Office for Contemporary Art, NNKM/Nordnorsk kunstmuseum og Droning Sonjas stiftelse Queen Sonja Print Award. I tråd med regjeringens ønske om økt privat finansiering av kulturlivet uttrykte kulturministeren et ønske om flere private samarbeidspartnere. Departementet har blant annet kontaktet stiftelsen Fritt Ord.

Norges svererenitet over Svalbard følger av den internasjonale Svalbardtraktaten fra 1920. Kullgruve drift har tradisjonelt vært Norges viktigste middel for å markere politisk legitimitet og tilstedeværelse. Nå er det drift i kun én gruve, og Svalbard-samfunnet blir mer og mer vridd mot forskning og turisme. Universitetet har fått et svært synlig og serpreget bygg, som også rommer Svalbard museum. De hadde over 40 000 besøkende i fjor. Forhvetet er et annet tiltak som markerer Norges tilstedeværelse. Og nå er altså kunsten blitt en del av den politiske markeringen.

Det har vært kunstnerresidenser i Longyearbyen siden 1995. I tillegg tiling til Galliet Svalbard. Men storpolitikk ble det først da NNKM på daværende direktør Knut Liagotis initiativ fikk etablert Kunsthall Svalbard i februar i fjor. De leier lokaler av Svalbard museum, og i forbindelse med



Olav Christopher Jensens utstilling i Kunsthall Svalbard var ramme rundt kulturministerens proklamasjng av at regjeringen betaler for opprettelsen av opp til kunstnerresidenser på Svalbard. Fra venstre styremedlem i Queen Sonja Print Award, Magne Furuholmen, direktør i OCA, Katya Garcia-Antón, kulturminister Linda Hofstad Helleland og direktør ved Nordnorsk kunstmuseum, Jérémie Michael McGowan.
FOTO: HERMAN DREYER/OCA

(den står til 25. september) viser kan miljøtrusselen bli en effektiv faktor i kunsten. Han hadde utrustet seg som en ekspedisjonsleder, men utstillingen ble sterkt påvirket av alle de utstoppede dyrene han fant i et rom ved siden av atelieret. Det fortsatt var flere hundre meter frem til brekanten.

Skal residensplassene rettferdiggjøre i avvinningen mot klimaeffekten reiseene til og fra Svalbard gir, må kunstnere få erfaring påvirkningen av miljøet. De må lære og erfare, og de må seltes i kontakt med det vitenskapelige miljøet på øygruppen. Dette er viktig å få inn i vilkårene for residensplassene.

Kan kunstnerresidensene bidra til at kunsten vil øke den globale bevisstheten om miljøproblemer? Fra såkk instrumentert tankegang er fjern fra kunstnere vesen, men som Olav Christopher Jensens utstilling

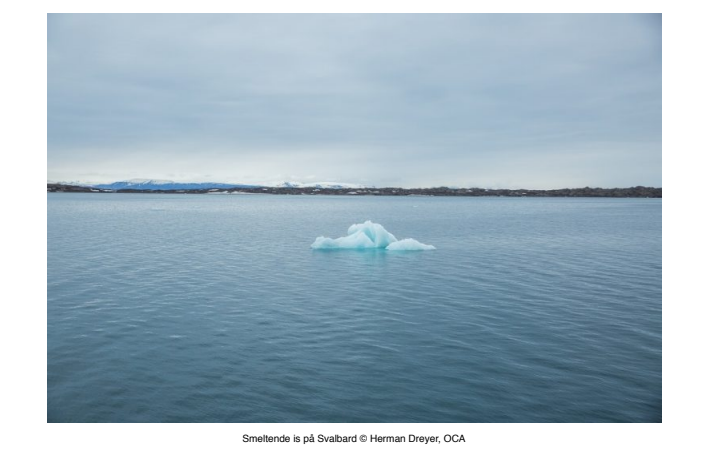


KUNSTforum

Fremtiden kommer tidlig til Svalbard

Nicolai Strom-Olsen - 28.06.2016 - *Essay, Featur*

Før kjempet vi mot kulden, mørket og naturen. I dag interesserer vi oss for det ekstreme. Derfor går Svalbards kunstliv, vitenskap og turisme en lysere fremtid i møte.



Den lille byen Carbonia i Italia ble grunnlagt av Benito Mussolini 18. desember 1938. Italia skulle moderniseres, innbyggerne i regionen Sardinia skulle få levebrød ut over primærnæringene, og Carbonia skulle bli et trygt bosted for arbeiderne i kullgruvene som lå like i nærheten. Det viste seg imidlertid at virksomhetene ikke var lønnsomme, og i løpet av 70-tallet ble alle gruvene stengt. Siden da har Carbonia hatt meget høy arbeidsledighet, men en kunstner har sett sitt snitt til å lage et arbeid basert på byens historie.

Giorgio Andreotta Calòs film *In Girum Imus Nocthe* viser en fiskebåt som brenner opp utenfor byen, kryssklippet med bilder av arbeidere som vandrer nedover i gruvene. Restene av den brennende trebåten blir til karbon, som under trykk vil omdannes til kull, og slik danner kunstneren en materiell og konseptuell parallell mellom gruveindustrien og fiskeriet.

Filmen var en del av programmet da Office for Contemporary Art (OCA) og Nordnorsk Kunstmuseum forrige uke arrangerte konferansen «Thinking at the edge of the World» på Svalbard. Likhetene mellom de to stedene er slående. Akkurat som Carbonia, har populasjonen på Svalbard vært inndelt i primer- og sekundærnæringer, i hovedsak fangstfolk og ansatte i gruveindustrien. Longyearbyen ble grunnlagt for å huse ansatte i gruveindustrien, mens fangstfolkene bodde over hele øyen.

Det er imidlertid en åpenbar forskjell mellom de to gruvebyene: klimaet. Klimaet på Svalbard er ekstremt. Et menneske kan ikke overleve vinteren der uten avansert teknologi. Bosetene måtte kjempe mot en truende natur. For eksempel har nesten ingen av Longyearbyens bygg grunnmur. Årsak: Den aggressive permafrosten ville knust dem.



Det iskalde, ekstreme klimaet gjør Svalbard til langt mer interessant politisk tilfelle enn Carbonia. Kullindustrien er på retur, og i realiteten har livsgrunnlaget for Longyearbyen forsvunnet. Det er nærliggende å undres hvorfor i all verden Norge ikke forlater dette kalde, mørke og umenneskelige stedet.

Geopolittikk er en åpenbar årsak. For å kunne hevde norsk suverenitet over Svalbard, er Norge nødt til å ha en sterk tilstedeværelse på øygruppen. Svalbardtraktaten gir Norge suverenitet over området, selv om alle signatarstatene har rett til å drive næringsvirksomhet på øygruppen. Både opprettelsen av Kunsthall Svalbard og konferansen *«Thinking at the edge of the World»* må forstås i den sammenheng.

Samtidig ser vi på Svalbard en del trender som vil påvirke oss. Som Anders Bjartnes skrev i boken *Det Grønne Skiftet*, er effekten av avviking av kulldrift på Svalbard et mulig frempet til den omstillingen Norge må igjennom når oljealderen tar slutt. Dette er et eksempel på hvordan fremtiden kommer tidlig til Svalbard.

Klimaendringer, Syria og Svalbard
Svalbard er et godt sted å diskutere et av vår tids viktigste tema: Det lille øysamfunnet er per definisjon bygget på migrasjon. Siden det ikke er lov å føde på øyen, er alle innbyggerne, både nordmenn og utlendinger, innflyttere. Et av høydepunktene under konferansen var en samtale mellom historikerne Robert Templer, Lutz Henke, Elena Isayev’s og Alberto Altés om migrasjon og konflikt.

Elena Isayev’s minnet om at migrasjon ikke er noe nytt fenomen. Tvert imot har migrasjon vært normen gjennom hele menneskehets historie, til tross for at passet er en ganske ny oppfinnelse. De store antikke verkene, *Odysséen, Aeneiden*, ja, til og med Plautus’ komedier, handler om reiser og migrasjon. Et godt liv var levd at den som hadde friheten til å reise som ung og kunne velge å være bofast som gammel.

Historikeren Robert Templer studerer byutvikling og gjennomoppbyggingen av den syriske byen Aleppo, som i likhet til Svalbard er et sårbart økosystem. Byen har også vært med på å prege norsk kultur: Vikingene handlet kardemomme med Aleppo, noe som har ført til at nordmenn bruker mer av krydderet enn europeere generelt.

Templer pekte på at borgerkrigen i Syria er den første krigen som er utløst av klimaendringer. Da plantasjene i Aleppo ble ødelagt av tørke, utløste det et raseri mot maktbæverne. I dag hentes det hentes ut fro fra frobanken på Svalbard. Disse skal plantes i Syria, blant annet for å bygge opp igjen kardemommeindustrien. Siden borgerkrigen startet, har halvparten av Aleppos befolkning flyktet. Takket være Svalbardtraktaten, er Svalbard i teorien et sted hvor flyktninger kan slå seg ned, gitt at de klarer å forsørge seg selv –og overlever klimaet.

Klimaendringene er tydelige på Svalbard – klimaet forandrer seg ekstremt fort. Kim Holmen, direktør for polarinstituttet, påpekte a 2015 var fjerde år de fleste ikke mer Longyearbyen. Han foreslo å bygge inn kunstnere. De vil ha noe av den samme kulden som en ideen

NRK Sápmi

Politisk aktuelt kunstseminar

Lørdag var det internasjonalt besøk i Karasjok, med et program hvor samiske kunstnere og aktivister stod i sentrum.



Anja Bongo Bjørnstad, Maret Anne Sara, Hanna Horsberg Hansen og Nillas Somyby diskuterer Pile o Sápmi
FOTO: RAGNHILD FRENG DALE



- Publisert i går, kl. 15:15

Det var fullt hus da **Office for Contemporary Art (OCA)** og dokumenta 14 lanserte tidsskriftet *South as a State of Mind* i Karasjok på lørdag Tidsskriftet er en del av et toårig program gjennom OCA, «Tanker fra verdens ytterkant. Perspektiver fra nord».

– Noen av de viktigste spørsmålene utspiller seg her

I forberedelsen har de vært på flere turer for å bli kjent med institusjoner og kunstnere i Sápmi, og samarbeidet med blant andre Samisk senter for samtidskunst/Sámi Dáiddaguovddáš for å arrangere seminaret. Det har vært lærerikt for OCA-direktoren, Katya Garcia-Antón:

– Jo mer jeg reiser i Sápmi og møter kunstnere, kritikere, forskere og aktivister, jo mer er jeg overbevist om at noen av de mest aktuelle og viktige spørsmålene som gjelder hele verden utspiller seg her og nå, i denne delen av verden, sier Katya Garcia-Antón.

Hun understeker at ytterkant ikke refererer til periferien, men snarere handler om tanker på kanten av samfunnsutviklingen. I programmet heter det at dagen ville bestå av «foredrag, samtaler og musikk med samiske artister og aktivister, som vil snakke om avgjørende øyeblikki nyere historie og dagens utfordringer i regionen».

– Dette er ikke bare lokale, men globale spørsmål. Koloniamakter gjør dem alltid lokale, og det minimerer dem. Vi vil endre på det.



Ande Somyby holder foredrag under seminaret.
FOTO: RAGNHILD FRENG DALE

Bekymret

Nillas Somyby var en av de første innlederne på seminaret, og uttrykte en bekymring for at Sápmi er truet av mange forskjellige inngrep, slik som den nye kraftlinjen og gruveprosjektet i Repparfjord som eksempler på slike inngrep.

Koloniseringen pågår fortsatt, sa han under innlegget sitt:

– Sametinget ser bra ut sett utenifra, men rammene de jobber innenfor hindrer dem dessverre i å stoppe disse prosjektene som skal være så bra for det norske samfunnet, sa Nillas A. Somyby.

Britta Marakatt-Labba, Hans-Ragnar Mathisen og Synnøve Persen fortalte etterpå om Mžejoavku og den kunstnerisk-politiske bevegelsen på 70- og 80-tallet, samt hvilke utfordringer som fremdeles er der i dag. Det var en klar forbindelse mellom deres erfaringer og den avsluttende samtalen, hvor to av kunstnerne i det Kautokeino-baserte kunstnerkollektivet Dáiddadallu, Maret Anne Sara og Anja Bongo Bjørnstad, var i samtale med Hanna Horsberg Hansen Hansen fra UIT.



NR. 3
HØSTEN 2016
INTERVJU

NORD OG SYD

Utsikten fra Karasjok

Nordområdene er et veldig interessant sted å se verden fra. Det blir som å snu verden på hodet, sier Adam Szymczyk, kunstnerisk leder for den neste Documenta-utstillingen.

SIEMON JOACHIM HELVING OG
MICHAEL MILLER (FOTO)

Itonien 1 et et tidsskrift med navnet South as a state of mind har sin offisielle lansering i den nordlige halvklode ytterkant, ser ut til å være Adam Szymczyk, kunstnerisk leder for den 14. utgaven av Documenta. Utstillingen som holdes i den midt tyske byen Kassel hvert femte år, er regnet som verdens viktigste kunstbegivenhet. Det greske tidsskriftet med det sydlige navnet er en av samarbeidspartnere. Morgenbladet Kunstkrøll møter Szymczyk i Karasjok, etter at han har presentert tidsskriftet under et seminar på Sametinget.

– Det var noe ekstremt tiltrekkende ved tanken om å snu opp ned på geografien og ta med tidsskriftet hit, sier han.

Å snu på vante geografiske markører har allerede rakkert i bli noe av kjennetegnet for den 40-årige polske kuratoren. For to år siden kom nyheten om at Documenta for første gang på 60 år skal deles mellom to byer, Aten og Kassel. Med tanke på det anstrengte forholdet mellom Hellas og Tyskland som følge av EU- gjeldsforhandlingene, er det ingen overraskelse at denne beslutningen har vakt reaksjoner i tysk presse. Ifølge Berliner Zeitung er Szymczyk i ferd med å skilte provinsbyen Kassels «hellige ku», og ta med seg lokal og regional finansiering ut av landet. Ekstra kontrollveslet er det den offisielle åpningen finner sted i Aten 8. april 2017, mens Kassel må vente til 10. juni. Gjennom historien har Documenta ikke bare fungert som en gigantisk oversikt over samtidens kunstneriske strømninger, men har helt siden oppstarten også tatt sikte på å reflektere over kunstens samfunnsmessige rolle. Szymczyk har sagt at Documenta bør respondere på en akutt situasjon, og at Aten er eksempelvis ved å være et sted der motsetningene i samtidens verden møtes og støter sammen. Utstillingen har så langt fått arbeidsstiftelsen Documenta 14: Learning From Athens.

Kapitalens kraftfelt. Szymczyk var invitert til Karasjok av Office for Contemporary Art Norway (OCA).

I dagene før og etter seminaret reiste Documenta-tennet omkring i Nord-Norge for å møte kunstnere fra regionen, og det tegner for at det vil bli en betydelig nordisk tilstedeværelse i Aten og Kassel. Seminaret på Sametinget var en del av OCAs pågående prosjekt «Tanker fra verdens ytterkant. Perspektiver

fra nord», og bød på presentasjoner av livet og arbeidet til poeten, jøkeren og kunstneren Nils-Aslak Valkeajoki, og samtaler om aktivistisk kunstproduksjon med Samisk kunstnergruppe (1978–80) og Kuatokeino kunstnerkollektiv. Det var også diskusjoner om norsk koloniserings av nordområdene, og om problemene som oppstår når vestlige retsprinsipp støter mot kulturer der forestillingen av eiendommen baserer seg på bruk og utveksling.

– Da vi besøkte Sametinget, kunne jeg ikke la være å tenke på vilkårene som ligger bak kvasiparlamentariske institusjoner som tilsvarende skal representere folket. Dette har også blitt spekulert i den nåværende politiske situasjonen i Hellas, der den demokratisk valgte regjeringen må operere innenfor et kraftfelt som er betinget av kapitalens interesser, sier Szymczyk.

Verden på hodet. – For å utfordre det geografiske utgangspunktet, og for å slippe å ende opp med forutsigbare og kjedelige møtestrategier som nord/sør, Tyskland/Hellas – har vi vært på utkikk etter mulige forbindelser med steder, kulturmiljøer, produsenter, tradisjoner og historier som belinner seg på avstand fra Aten og Kassel, sier Szymczyk.

Derfor er vi nå i Karasjok og samenes land. Vi begynte ganske enkelt med å tenke på tittelen til Documenta 14s tidsskrift South as a state of mind. Det vi kom frem til var at tittelen ikke peker på noen særskilt «ydlig» geografiske steder. Avgjørelsen om å arrangere utstillingen i Kassel og Aten er kun ment som en energiløser; den tverrsetter og genererer nye betydninger som kan diskuteres og medfistes utanfor tildelingen mellom disse byene.

– Betyr besøket her i Nord-Norge at samiske kunstnere vil debet i utstillingen?

– Det er ganske sannsynlig at noen av kunstnerne vi har møtt her vil være involvert. En av Documenta 14s kuratoriske rådgivere, Candice Hopkins, har allerede hatt kontakt med samiske kunstnere og miljøer, og det er opprettet en slags transartisk forbindelse. Nordområdene er et veldig interessant sted å se verden fra. Det blir som å snu verden på hodet.

– Det første utgaven av Documenta i 1955 svarte på en bestemt politisk og historisk situasjon etter andre verdenskrig. Men utstillingen hadde også et ideelt om ut kunstens kunngjøre som katalysator for sosial integrering. Du har ofte referert til Documenta i 1955 og dens



ADAM SZYMCHYK
• Polsk kurator, født 1970.
• Kunstnerisk leder for den 14. utgaven av utstillingen Documenta, som åpner i april 2017.
• Szymczyk var dreier for utstillingen Karasjok i Karasjok i 2013, der han gjorde seg bemerket for sine politiske og sosiale relevante utstillinger, ofte med yngre internasjonale kunstnere. Szymczyk var også med-kurator for den 6. Berlinbiennalen i 2008.

Bestemte historiske situasjon i relasjon til Documenta 14. Ved å splitte utstillingen kan det synes som om du forsøker destabilisere institusjonen Documenta, samtidig som du undertrykker og stiller spørsmål ved ideen om hva utstillingen er eller kan være. Ønsker du å fremstille eller fornye en bestemt idé eller ind som er til stede i Documenta historisk?

– Ja, det er noe ved linden og de underlige, gendene intervensjonene til grunnleggerne av Documenta som er interessant. Men hvordan det skulle seg ut i det større bildet, med gjengjengingen av Tyskland og Europa og den politiske rollen som Documenta med eller mot sin vilje hadde i denne prosessen, er en annen sak. Så jeg tror ikke vi imiterer den gesten. Særlig med tanke på at vi også er interessert i perioden som medvirket var et blindpunkt for Documenta i 1955 – altså nazi-tiden, som den gang lå for nær til å kunne konfronteres direkte, og snarere måtte gi et slags negativt omriss ved å vise frem kunst som hadde vært bannlyst og forfulgt av nazistene. Dermed ønsket man å gjensprete en slags balanse og kulturell kontinuitet.

– Et slikt enoprett handlingsforløp er fullstendig ubeholdbart i dag. Som vi vet – blant annet gjennom de siste fire utgavene av Documenta – er verden blitt ekstremt multipolar. Den kjennetegnes av økende mobilitet, rask informasjonsutveksling og en veldig opphopning av motstridende forellinger. Vi er intuitivt interessert i de mindre kjente historiene, de som for eksempel kan bestrife de dominante fortellingene som har formet en nasjons selvbylde.

Blindpunkter. – I den første utgaven av South diskuterte dere muligheten for å stille ut boet etter Cornelia Gurttitz, en amatørkunstner som leverte over 1500 kunstverk som politiet i München i 2012 fant i leiligheten til sammen til en av nazi-regimets fremste kunsthandlere. Hvorfor ender dere å vise Gurttitz-samlingen på Documenta?

– Interessen for Gurttitz-samlingen handler ikke bare om etnisk og historisk ansvar, men også om mekanismene som gir et samfunn sosialt enhet ved å undertrykke visse samheter. I Karasjok i lag ble jeg minnet om noen av tankene som oppsto som følge av Gurttitz-saken da deltagere i seminaret stilte spørsmål ved hvorfor norske aviser ikke trykker saker som dreier seg om samisk politikk på forsiden.

– Jeg tror ikke en fullstendig transparenz vil løse alt, i enhver plan om full synlighet vil

Det er en vanlig antagelse at poesi handler om ting som er upresise eller udefinerbare; jeg mener det motsatte er tilfelle.

Geografien: Documenta kurator Adam Szymczyk viste nylig rundt i Nord-Norge og møtte kunstnere. Arrangementet i Karasjok var en del av Office for Contemporary Art Norways prosjekt «Tanker fra verdens ytterkant. Perspektiver fra nord».

OCA SATSER I NORD

Office for Contemporary Art (OCA) vil den kommende tiden ha et sterkt fokus på nordområdene gjennom forskningsprosjektet «Thinking at the Edge of the World. Perspectives from the North». I den anledning har institusjonen etablert et midlertidig kontor i Tromsø, og utførte nylig et prosjekt i forbindelse med den kommende kunstmønstringen «documenta 14».

I slutten av juni arrangerte OCA konferansen «Thinking at the Edge of the World» på Svalbard, og markerte med dette starten på den omfattende satsingen på kombinasjonen «det arktiske og det artistiske.»

Prosjektet i sin helhet inngår i OCAs pågående arbeid med offentlighet, «Notations», og består av internasjonale konferanser, arbeidsopphold i Nord-Norge for forskjellige kunstnere, nye kunstproduksjoner, utstillinger, diverse dokumentasjons- og skriveoppdrag og samarbeidsprosjekter med lokale aktører ut 2017.

OCAs forskningsarbeid sammenfaller også med andre utgivelse i documentas egen journal-serie (South as a State of Mind #7 [documenta 14 #2]), og 27. august ble det arrangert et åndagsseminar i Karasjok i forbindelse med lanseringen, der både kunstneriske leder og kuratorisk rådgiver for documenta, Adam Szymczyk, og Candice Hopkins, begge deltok i tillegg til publikasjonens redaktør, Guinn Latimer.

Få dager etter (31.08.) huset OCA en kunstnersamtale mellom leder for Tromsø Kunstforening (TKF), Leif Magne Tangen, og den usbekisk-født filmkunstneren Saodat Ismailova, som for tiden oppholder seg i Oslo i forbindelse med OCAs residency-ordning, og stiller ut ved TKF i januar.

I disse dager (07.09.) befinner OCA seg i Bøde i forbindelse med sitt sjette «OCA Pop-Up», et ledd i arbeidet med å nå ut til kunstmiljøer utenfor hovedstaden.

OCAs direktør, Katy Garcia-Antón sier til *Billedkunst* at institusjonens nordlige fokus handler om mer enn det åpenbart

eksotiske ved området:
– Et langt viktigere aspekt er at det i nordområdene reises presserende spørsmål, som er helt sentrale for Norge og resten av verden. Det har å gjøre med sikkerhetspolitikk, urfolks situasjon og spørsmål knyttet til miljø og ressursforvaltning. Ut fra alle disse faktorene må vi finne samfunnsmodeller som gjør samfunnet i stand til å håndtere utfordringene i en felles fremtid, sier García-Antón.
Til våren vil Tromsø igjen stå i fokus når institusjonen sammen med Oslo Pilot og The North Consortium, en nys etablert gruppe nordnorske kunstinstitusjoner, vil arrangere den kommende IKT-kongressen (The International Association of Curators of Contemporary Art) i Oslo og Tromsø fra 19. til 23. mai, 2017. De to symposiene vil bli kuratert av García-Antón samt Eva González-Sancho og Per Gunnar Egg-Tverbakk fra Oslo Pilot og den. Sistnevnte har inngående kjennskap til nordområdene gjennom arbeidet med Lofoten internasjonale kunsts festival (LIAF).

↓ South as a State of Mind #7 [documenta 14 #2] (2016).

→ Heidi Ballet og Milena Hægsberg er kuratorer for LIAF i 2017. Foto: Jan Zapponer.



BILLEDKUNST
2016 · NR 6
Nyheter



NR. 3
HØSTEN 2016
INTERVJU

1. **Documenta 1, 1985.**
Gjennomgang: Den første Documenta-utstilling til fortsatt hovedsakelig kunst. Inndelingen delte tydelige etniske og kulturelle grenser mellom moderne kunst og andre med et til i det nye Tyskland i den kalde krigens USA-domener kulturer.

2. **Documenta 7, 1982.**
Tilbak til maleriene: Utstillingen var symptomatisk for idens vending fra politikk til kunst for kunstens leg kunstnerkedet skyld. Et gjennomsnitt for 1980-tallets figurative og ekspressionistiske maleri. Her den sovietiske maleren Marina Dietz og den amerikanske skulptøren Jonathan Borofsky.

3. **Documenta 14, 2012.**
Postkolonialisme: En kunsthistorisk utstilling som tok opp postkoloniale økonomiske og sosiale konsekvenser gjennom komplekse installasjoner og dokumentariske foto og videoverk. Med inkluderingen av en rekke ikke-vestlige kunstnere underretnet kurator Uweae Enwezor at også kulturen er en del av globaliseringen.

4. **Documenta 14, 2012.**
Myneretellelse: Det var mange som lo av kurator Camilla Christin Baksgrens valg av å se verden fra lagenes perspektiv, men med sine etniske, transnasjonale og ikke antroposentriske temaer har utstillingen hatt merkbar etterverking i kunstverdenen.

- DOCUMENTA**
- En hundre dagers lang utstilling som arrangeres hvert femte år i den tyske byen Kassel.
 - Ble grunnlagt av kunstneren og kuratoren Arnold Bode i 1955 for å gjennopretten moderne kunst i Tyskland etter nest tiden. Siden har den blitt en av verdens største og viktigste internasjonale utstillinger av samtidskunst. Fortelt i utstillingen 2012 inkluderte arbeider av nærmere 200 kunstnere og hadde 800 000 besøkere.
 - I 2017 skal utstillingen for første gang deles mellom to byer, Kassel og Athen.

økonomiens realiteter. Dette er ikke noe nytt fenomen, det har bare blitt helt åpenbart den siste tiden. Aten er selvfølgelig et veldig tydelig symbol på den generelle forvirringen av økonomien og problemene sivilisasjonen befinder seg i mange steder i Europa. Samtidig med tanke på fremgangen til ytterliggjende høyreorienterte politiske krefter. Vi har en situasjon der ingen ser ut til å forstå noen gjennomgangspunkt på linje med etterkrigstidens. Snarere står vi i en tid der alt ser ut til å gå i motsett retning. I stedet for gjennomgangspunkt ser vi en tilsvarende nedbygging av sosiale bånd, så vi kan ikke snakke om sjønhet, tradisjon eller kanon uten samtidig å ta opp gjennstander materielle historie. En annen sak er den sentrale symboliske betydningen som antikke kulturminner har for grekerne, og tilsvarende av disse i diverse samlinger over hele verden, det er etter sigende tilhører menneskeheten universelle kulturer. Men hvilken menneskehet snakker vi egentlig om her?

Arbeid og læring. – Hvordan kan en utstilling som Documenta svare på en økende politisk og økonomisk kompleksitet?

– Et svar på kompleksitet kan ikke være homogen, tror jeg, hvilket betyr at denne utstillingen ikke vil tilby et sett med svar, men snarere «mikro-svar» som er inkarnert i verkene til kunstnerne og andre av deltagerne i prosjektet – tenkere, forfattere, poeter, musilere og komponister. Vi forsøker å nå en slags forståelse av vår egen tid, men uten forutinntatte ider om hva slags oppskrift vi tilbyr. Jeg tror at de fleste stiller – enten det gjelder store eller små utstillinger – er det verken og diskusjonen er dem, som går svar.

– I diskusjonen om hva vi forsøker å artikulere bestemte emner, om en ten overordnede tema. Vi hadde en idé om å koble sammen et par begreper i hver utgave: i de første to utgavene var det berøvelse og fordrivelse, og masker og stillhet. I det tredje vil det muligvis handle om språk og sulk. Vi prøver å utnytte kategorier som migrasjon, kolo-mialisme og postkolonialt politikk, ganske enkelt fordi disse begreper ikke anses over rakkende lenger. Valget av begreper som tas opp til diskusjon er heller drevet av ønsket om en slags poetisk klarhet. Det er en vanlig ansetelse at poesi handler om ting som er uttrykk eller udefinerbare; jeg mener det motsatte er tilfellet.

– Du har sagt at du ønsker å arbeide i eksisterende institusjoner i Aten. Hva slags institusjoner dreier det seg om?

– Hovedsakelig offentlig finansierte institusjoner. Det er noe av et europeisk spesialitet, som tilsatt det synes å være i første og flere i skandinavia, så vidt jeg forstår. I



© FOTO CHRISTIAN ZSCHICH/KUNSTKRIKKA ARCHIV

Hellas er situasjonen betraktelig verre, ganske enkelt fordi det er umulig å drive noe sted med offentlige midler når hele økonomien er i fullstendig kaos. Så fremfor å skape en slags «Documenta»-foto i helde lokaler, ønsker vi å bruke prosjektet vårt til å synliggjøre enkelte institusjoner ved å samarbeide med dem, enten i form av visningsrom eller som «med-tenkere».

– Planer en av de samme kunstnerne skal vise arbeider i begge byer?

– Mer eller mindre. Forutsetningen var at de inviterer kunstnere først besøkte steder i Athen og deretter i Kassel, og ble bedt om å produsere nye arbeider. Vi står fortsatt i den prosessen, og vi inviterer fortsatt nye kunstnere – noe vi sannsynligvis burde stoppe med veldig snart.

DISCO OSLO EURO ZERO: FILIP MARKIEWICZ

DRAWING FOR FREEDOM
Jeanette Christensen, Anne Marit Arntsen, Terje Nilsen, Oliver Dier Gundersen, med studenter fra KHD, Linnea Vestre, Susanna Reihel Bhattar, Love Terin, Anne Sofie Mathisen, Ljor George Porfyris, Nasim Inagour Mshakh, Eric Sævergard, Thomas Fink, Morten Jøran Viglen, Julia Alta Bylund, Byør Hansen Engen, Elisabeth Samstad, Amanda Håmar, Hems Adel, Anne Maria Lyren, Kachun Lay, Akmal Octavia Norem Håusliem, Åsmund Knapp, Heidi Klemetsen og Erla Aulundstøttli.

29.10.–27.11.
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Utstilling åpnet lørdag 2. oktober kl. 18.30 med bl.a. live performance. Gratis buss til Oslo-Moss på åpningstiden. Mer info: www.punkt0.no

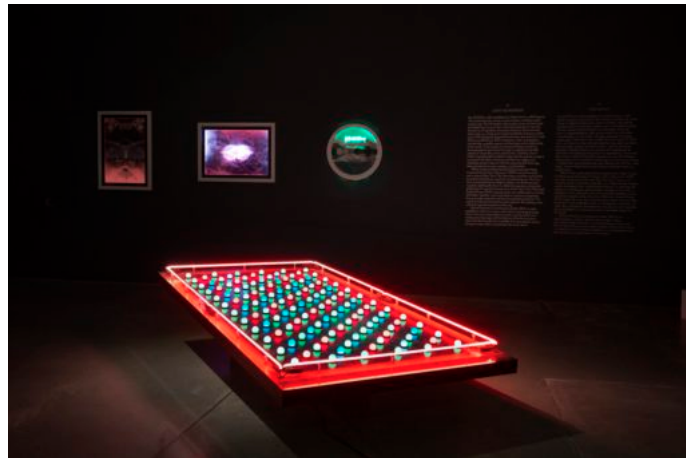
PUNKT 0
GALLERI F 15

Din annonse her?
Kontakt
Camilla Lambert Kvemnes
St. 470 26 000
dinannonse@mdn.no

MORGENBLADET

Muligheten for sameksistens

Av Nora Joung



Elizabeth og Ifikhar Dadi, Magic Carpet II, 2005–2016. Foto: OCA / Herman Dreyer.

Onsdag 26. oktober åpner Office for Contemporary Art Norway (OCA) sin første regulære utstilling i lokalene i Nedre gate i Oslo på ett år. Utstillingen *The Missing One* er produsert av OCA som en del av programmet *Notations*, og ble først vist under den tredje utgaven av Dhaka Art Summit i Bangladesh' hovedstad i februar, der OCA også bidro med sitt prosjekt «Critical Writing Ensemble». Å hente *The Missing One* til Oslo er motivert av et ønske om å vise publikum mangfoldige, internasjonale praksiser, ifølge direktør Katyá García-Antón.

The Missing One omfatter kunstnere fra Bangladesh, Pakistan, India og Sri Lanka og er kuratert av Nada Raza, som er kurator ved Tate Research Center i London. Hun har tatt utgangspunkt i et maleri av Gaganendranath Tagore som igjen henviser til *The Missing One*, en science fiction-fortelling fra 1896 av forfatteren J. C. Bose. Bose ble født i det som den gang var British India, nå Bangladesh, og dette skal være den første science-fiction-fortellingen skrevet og utgitt på bengalsk.

Utstillingen bruker sci-fi som tematisk omdreiningspunkt for å vise svært ulike praksiser. Kunstnere kjent for politisert kunst i offentlig rom, niddportretter av bedriftsliv, installasjoner, og politiske satiretegninger inngår i utvalget.



Nada Raza.

Kunstkritikk fikk Nada Raza i tale før åpningen. Intervjuet ble gjennomført på engelsk.

Kunstkritikk: The Missing One is an exhibition title that prompts several questions. Art histories from Asia are grossly underrepresented compared to the Western canon. So what are we missing?

I realised that having to always speak for a part of the world that is in fact really quite accessible and well connected was holding me back from exploring more speculative approaches. I think that is what is missing, accepting that a thematic show of art from elsewhere does not in fact have to stand for the place it comes from, that artists and curators can conceive and respond and make complex propositions, and that it's okay to speak from different perspectives about familiar concerns relating to modernity or secularism or capitalism without worrying too much about place.



Gaganendranath Tagore, Resurrection, ca. 1922. Gjengitt med tillatelse fra Sandani Art Foundation.

The show is an attempt to articulate a sophisticated but accessible way to think about nationalism and organised religion. While the media sensationalise polarization – us vs. them, good vs. evil – in practice building a shared sense of community and responsibility is a more important goal for the future.

Periferensens betydning

Selv om vi lever i en globalisert tidssalder kan en utstilling med science-fiction-kunst fra det indiske subkontinentet synes litt vel søkt. Eller er det noe å hente så langt borte?

KUNST
«The missing one»
OCA – Office for Contemporary Art
27.10–16.11.2017

Jeg skal nemlig samarbeide med OCA i et prosjekt som heter «The Missing One» i Oslo på ett år. Utstillingen er produsert av OCA som en del av programmet «Notations», og ble først vist under den tredje utgaven av Dhaka Art Summit i Bangladesh' hovedstad i februar, der OCA også bidro med sitt prosjekt «Critical Writing Ensemble». Å hente *The Missing One* til Oslo er motivert av et ønske om å vise publikum mangfoldige, internasjonale praksiser, ifølge direktør Katyá García-Antón.

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Den kritiske samfunnsforskningen har utviklet seg på et slikt nivå som er på det sterkeste åpenbart. Dette er en viktig del av den globale samtiden, og det er viktig å se på de mange utfordringene som oppstår som følge av dette.

Devanen er en utstilling som dette med å på å hente kunst fra det indiske subkontinentet er både gullig og interessant.



På en kunstneres braker ansettelse, som «Magic Carpet» av Elizabeth Dadi og Ifikhar Dadi. ALL: PVOX; HERNANDEZ/ISTOCK/CA.



Gaganendranath Tagore, Resurrection (i oppstandelse) av utstillingsene hovedbilde.

uttrykk og (kritiske) holdninger. Her er det både film og foto, nye montasjer, en byende skulptur og tradisjonell skulptur, tegninger og multimedier. Flere av kunstnerne har god etablering, internasjonale karrierer, og et heltall av verkene går rett inn i en globalisert kunstpraksis. Samtidig er det et utryvigg, regional perspektiv som stiller opp for oss en verden som har

hender. Hans kritiske perspektiv er enda mer gullig i dag, og denne kritiske forståelse står i et realistisk kontrast til den oppdaterte ideen i Tagores «Oppstandelse».

Den kritiske samfunnsforskningen har utviklet seg på et slikt nivå som er på det sterkeste åpenbart. Dette er en viktig del av den globale samtiden, og det er viktig å se på de mange utfordringene som oppstår som følge av dette.



«The missing one» er en variert utstilling med mange innfallsvinkler. Kurator fra det indiske subkontinentet er både gullig og interessant.

eller etablerer. Samtidig er det noe av et europeisk spesialitet, som tilsatt det synes å være i første og flere i skandinavia, så vidt jeg forstår. I

spesialbasert for OCA-kunst, har vært vårt tidligere, med støtte fra Sandani Art Foundation. Stiftelsen er basert på fremtiden til en Bangladesh' «siste familie», og bidrar til å se på de mange utfordringene som oppstår som følge av dette.

Jeg nevnte at kurator Nada Raza er knyttet til Tate i London. Utstillingen, som er

teker verden over. Al OCA har kontakt med den har allerede gjort resultater, og på utfordringene som oppstår som følge av dette.

verden fortsetter at vi også får mulighet til å se oss selv fra et annet ståsted. Jeg skal ikke si at akkurat denne utstillingen lærer et norsk publikum så mye om vår egen posisjon, men den viser i hvert fall at det er mange flere som er oppgitt av de samme problemene som mange nordmenn også er oppgitt av.



LARS ELTON
KUNST
KULTUR

Klare for jobben! Men hvem passer barna?

UTVIKLINGSMANDAG

Howdan går det med likestillingen når regjeringen satser på næringsliv og jobbskaping i bistanden?

Vi tar debatten 12. desember kl 17:00 på Litteraturhuset. Gratis inngang, åpent for alle.

Les mer: www.utviklingsfondet.no

Lars Elton, Anne Marit Arntsen, Maria Kivler, Mona Larsen-App, Aban Ahmed, Hilbo Ismail, Lovise Aalen, Chr. Michelsens Institutt

Organisation and the Board

OCA Board

**From 23 February 2013 –
23 February 2017**

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Director of Strategy and HR
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(Visual artist)
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Programme Coordinator
Tara Ishizuka Hassel,
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Administration Officer
Aurora Aspen, External Relation
Officer, 1.1 – 30.9.2016
Vilde Mortensdatter Horvei,
Researcher 14.3 – 30.6.2016
and Project Assistant 1.8 –
31.12.2016
Ida Marie Ellinggard, Project
Assistant 15.8 – 31.12.2016

OCA hosts for events in 2016

Mats Fagerberg
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Mikael Lo Presti
Humble Isabella Rosenkvist
Viktor Fedoseev
Linus Krantz
Silje Høgevoid
Anne-Niekolai Heijkoop
Carmen Klausbruckner
Anita Grimsgaard Loe
Eva Lien
Zahra Rashid
Klara Pousette
Gabiella Forzeli

INTERNATIONAL JURY

	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
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 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	x			
Hege E. Nyborg								x	x	x	x	x			
Roger M. Buerger										x	x		x		
Angela Vettese										x	x				
Annie Ratti									x		x				
Giovanni Carmine												x			
Mark Sladen												x			
Katya Garcia-Antón													x	x	x
Livia Páldi												x	x		
Grant Watson												x			
Caroline S. Ugelstad													x	x	x
Sissel Lillebostad													x	x	x
Phillippe Pirotte													x	x	
Eva Gonzalez-Sancho													x	x	x
Heike Munder															x
Nadia Schneider Willen															x



Launch of documenta 14's South as a State of Mind in Kárásjohka, Sápmi, within a day-long public programme on 27 August 2016

Photo: OCA / Liv Engholm

From left: Antonio Cataldo, Andrea Linnenkohl, Jan-Erik Lundström, Geir Tore Holm (2nd row), Candice Hopkins, Adam Szymczyk, Synnøve Persen, Ellen Turi Guttormsen, Katya García-Antón



Launch of documenta 14's South as a State of Mind in Kárásjohka, Sápmi, within a day-long public programme on 27 August 2016

Photo: OCA / Liv Engholm



'OCA Welcome Back Party'.

Photo: OCA / Magne Risnes



OCA's Director Katya García-Antón welcomes the participants to 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer

Thinking at the Edge of the World
12-13 June 2016
Longyearbyen, Svalbard
OCA

Thinking at the Edge of the World
12-13 June 2016
Schedule
Day 1: 12 June
Day 2: 13 June

Native People Everywhere

Sami Fugitive Adopted by Nuxalk Nation

Nils Sombly, a Sami (Laplander) from Norway, has been adopted by the Nuxalk (Bella Coola) Nation. The Nuxalk are neighbors to the British Columbia province of Canada.

Sombly has been given sanctuary by Native People in Canada since 1982. He says it is no problem for him or the Nuxalk, but it may be for the Canadian authorities. His wife and two daughters have joined him and a home provided for them by hereditary chiefs of Nuxalk/Bella Coola.

Sombly was injured in an incident involving heavy industrial machinery in 1982. He says it is no problem for him or the Nuxalk, but it may be for the Canadian authorities. His wife and two daughters have joined him and a home provided for them by hereditary chiefs of Nuxalk/Bella Coola.

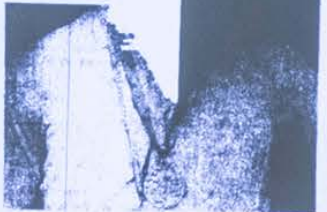
He surfaced recently when tracked down by a Norwegian reporter, Arvid Bryne for the Oslo paper Dagbladet. Immigration authorities requested an interview with Sombly. The Nuxalk advised him to stay. Sombly says he has no reason to leave the Nuxalk Nation. If he needs a passport, he can be granted a Nuxalk passport. As an adopted member, the Nuxalk Nation can fight his deportation.

The Nuxalk Nation declared sovereignty status in 1975 when the federal government failed to settle their claim to aboriginal rights, and proclaimed their independence at a ceremonial potlatch in December 1981, a year before adopting Sombly. The Nuxalk argue that their nation has the right to conduct its own citizenship, a concept that was endorsed at a recent conference in Edmonton of the Assembly of First Nations.

Million Dollar for Grassy Narrows

As reported in Alaska, the Grassy Narrows in attempting to settle with the federal and provincial governments for damages to their land and resources. Ontario Hydro and the province have agreed to pay \$1 million to the settlement.

On Friday, August 17, a reception was held at the Kahnawake Survival School to honor Alwyn. There has been a tremendous outpouring of pride for the hometown athlete and his accomplishments. Alwyn Morris, the Inqoosik Na'wanawajing the Lacrosse Tournament, the Longest Run &



ALWYN MORRIS Olympic Gold Medalist Kahnawake Mohawk

Alwyn Morris became the first Mohawk athlete to win gold at the Olympic Games. His event is the 2 Man Kayak, and with his partner, Hugh Fisher of Burnaby, BC, also won the bronze in the 500 meters race and the gold in the 1000 meters race.

Morris and Fisher placed first in all the preliminary heats Monday through Thursday. On Friday, in the finals for the 2 Man Kayak all the hard work paid off with medals.

Alwyn Morris is 26 years old, his mother is Helen Montour of Kahnawake, stepfather James Montour. Helen told IT that Alwyn had always been an athlete, "since he was a little shaver". He competed in lacrosse, hockey and won trophies and awards in those sports, as well as canoe/kayak racing.

On Friday, August 17, a reception was held at the Kahnawake Survival School to honor Alwyn. There has been a tremendous outpouring of pride for the hometown athlete and his accomplishments. Alwyn Morris, the Inqoosik Na'wanawajing the Lacrosse Tournament, the Longest Run &

Tax Exemption on Indian Land Gift Dispute

Ellensburg — It seemed a good solution to a nagging problem. A 77-year-old woman owned more land than she needed, she couldn't afford the taxes and she couldn't afford the upkeep.

So she decided to give her farmland to the Onondaga Indians. The deal was that the Indians could get a tax exemption on the parcel and allowed her to live out her life in her house, rent-free.

Mildred Skinner sold her 66 acres in the Jefferson County town of Ellensburg to the Onondagas two weeks ago, for a nominal fee of \$10.

Skinner's land now belongs to the Onondaga Indian tribe, which believes it has gotten a good piece of fishing access and crop land — all tax-free.

But the tax man thinks otherwise. The Indians entered the deal reasoning that the land would be exempt from property taxes, the same way that federally recognized Indian reservations are exempt from taxes.

"Why not?" Onondaga Chief Irving Powless Jr. asked rhetorically. "It's ours."

The reason "why not" is the state's Real Property Tax Law, said William J. Ryan, director of legal office for the state Division of Equalization and Assessment.

The exemption applies only to "the real property in any Indian reservation owned by an Indian nation or band," Ryan said, quoting from the law. In this case, he said, the land gift can hardly be annexed to the Onondaga Reservation, which is south of Syracuse, 60 miles away from Ellensburg.

Tax exemptions for Indian reservations are based on the 1934 Indian Reorganization Act. William Wakole, realty officer in the Eastern States Region for the federal Bureau of Indian Affairs, said gifts of land to the Indians generally have to be contiguous to existing reservations to receive tax-exempt status. Wakole said the U.S. secretary of the interior grants occasional exceptions when there are "extenuating circumstances."

"The mere fact that it's owned by Indians would not, in and of itself, exempt them," said Thomas Flynn, Jefferson County director of real property tax services.

Skinner said the taxes on her land last year amounted to about \$1,400. To get a break from that, Flynn said, the Indians would have to apply for a tax exemption.

The Onondagas, however, haven't applied for an exemption. They gladly accepted the gift of land without employing a lawyer for the deed transfer, Powless said.

As for the taxes, Powless said he hadn't heard of any

Ask TsiTso,

TsiTso, What's this New Wave music supposed to be all about? I've been trying to understand it because my kids listen to it all the time. Seems like all I can hear is a meaningless blah sound. Am I "out of it" or something? Used to like music

Used to like music Hey, you and me are in the same boat. I have the same problem in not getting a thing out of New Wave. Matter of fact the new rock music doesn't do much for me either. Seems like rock lost its vital, creative force back in the mid-seventies.

I thought that with the coming of video cassettes things looked up for awhile, but that soon became a "same thing", even though the groups tried hard to be different.

Between those, and punk rock and break dancing, I figure the next thing will be a hang glide rock and maybe underwater rock. Imagine that screaming overhead or underwater? Might even improve the sounds, huh?

Me, I like to borrow a boat once in a while and head out to St. Regis Island or along the shore toward Salmon River. I like the bird music among the reeds. Just drifting along the shore is really nice. It's quiet and you can study fish and frogs, dragonflies and shore birds.

Or at other times I walk out in the woods to listen and look and take my time studying everything. It's especially good to go walking if you got some problems to solve. Seems like the answers are always out there somewhere.

Who needs TV or blaring music anyway? It's a "forced program to do away with intelligence", if you get hooked on having to have music blaring at you all the time, or automatically switch on the TV everytime you enter your house. People are programmed to want canned sounds the way we're programmed to want and even crave the stuff they show on commercials.

Speaking of which, all the TV and music are continuous commercials in that they're telling constantly how you should live and what you should want. What those "stars" eat, dress in, drive, and own are commercials, if you think about it.

Have you noticed all the fast driving and car wrecks they have every few minutes on TV (an't that telling you that if you don't drive like that you're chicken? And isn't that a heck of a thing for our children to be watching and learning)?

The other thing that disturbs me is the violence, from out and out murder, to shooting a few thousand rounds of ammunition without hurting anyone. Yeah, I mean the A-Team! Sure they're a bunch of "good" guys, but aren't they telling our children that shouting people and blowing up cars



AK Dolven in discussion with Kim Holmén as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer



Candice Hopkins in conversation with Niillas Somby as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer



Emily King with Nadjib Achaibou as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer



Robert Templer, Lutz Henke, Elena Isayev and Alberto Altés in a panel discussion moderated by Katya García-Antón as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer



Comments and interventions about the day by Nabil Ahmed, Synnøve Persen and Elin Mår Øyen Vistner, Leif Magne Tangen, moderated by Antonio Cataldo as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer



Lisa Philips in conversation with Edwina van Gal and Adam Kleinman as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer



Kim Holmén leading the boat trip to a glacier as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer



A view from a boat trip to a glacier aboard MS Polargirl as part of 'Thinking at the

Edge of the World', Svalbard, 12-13 June 2016. Photo: OCA / Herman Dreyer



Panel discussion featuring Lucien Castaing-Taylor, Véréna Paravel, Camilla Svensen and Julie Decker. Moderated by Francis McKee as part of 'Thinking at the Edge of the World', Svalbard, 12-13 June 2016

Photo: OCA / Herman Dreyer

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