

p. 4 Statement
of the Board
p. 7 Annual Accounts
2019
p. 21 Grants
p. 32 Visitors
Programme
p. 41 OCA in the Press
p. 50 Organisation and
the Board

Office for Contemporary Art Norway

Statement of the Board

1. The nature of the organisation

The foundation Office for Contemporary Art Norway (OCA), org.nr: 984 259 344, was founded the 1st January 2002 by the Ministry of Foreign Affairs and Ministry of Culture to increase and professionalize Norwegian participation in international cooperation within the visual arts.

2. Support schemes and visitor programme

The foundation administers an application-based travel grant scheme as well as six residencies abroad for the Ministry of Foreign Affairs. The foundation works to bring managers and curators from key international art institution to Norway to meet Norwegian artists and curators with the goal that they will be invited to international biennials and exhibition venues and can apply for travel support. In 2019, OCA had eighteen visiting curators who overall had 101 meetings with Norwegian artists. The foundation administers on behalf of The Ministry of Culture an application-based grant scheme for commercial galleries and independent exhibition spaces for participation in international art fairs and temporary exhibition arenas. An international jury evaluates and makes the final decision on all applications for grants and residencies. The jury had the following participants in 2019: Geir Haraldseth, Hicham Khalidi, Ellen Berit Dalbakk and Katya García-Antón. In 2019, the jury assessed 252 applications for a total of NOK 14.833.324 for travel support within 02 countries and granted support to 99 projects for a total of NOK 1.770.000. 39% of the applicants received support and the annual budget was 12% of the total amount applied for. The jury selected five artists and three curators for international residencies.

25 approved applications from commercial galleries and independent exhibition spaces came for a total of NOK 4.466.812 and all received support in sum of NOK 3.049.839. The total granted amount was 68% of the amount applied for. This gave presentation of 84 Norwegian artists at international art fairs and temporary exhibition arenas abroad.

OCA has agreements with residencies in USA, Germany, Belgium, Brazil and India. In 2019, 134 applied for the six residencies that the foundation has. In New York the foundation has a one-year artists residency and a three-months residency for a curator. For these two residencies, residents for the next two periods were allocated this year in two different application rounds. In Berlin, there is a

one-year residency for an artist, in Brussels a six-months artist residency, in Rio de Janeiro there is a three-months residency for artist/curator/critic and in Mumbai there is a one-months curator residency.

3. Own programming

In connection with the Sámi National Day on the 6th February, OCA screened the film «Dalvedh» by Sissel M. Bergh in the cinema in Nedre gate 7 to a full capacity room.

OCA commissioned the artist collective Dáiddadállu to produce a four-day programme 14th -17th March entitled «SápmiToo» in Mazé, Finnmark focusing on gender roles, violence and assault in Sámi and other Indigenous communities. The programme consisted of lectures, talks, discussions, screenings, performances and exhibition. Total visitor number from the different parts of the programme was 319. On the 7th May OCA arranged in collaboration with the National Museum of Art, Architecture and Design a networking event party in the garden of Hotel Metropole in Venice for 400 guests in connection with the opening of the Venice Biennial. The arrangement was partly financed by the Ministry of Foreign Affairs and the Norwegian Embassy in Rome.

Michael Taussig, professor in anthropology at Columbia University in New York was invited by OCA to discuss the book «Recipes for Survival» by Maria Thereza Alves together with Deise Faria Nunes, Larissa Avelar and Ina Hagen on the 6th June at Melahuset, Mariboegate in Oslo. The arrangement had 55 visitors.

OCA arranged on the 28th September at the venue Ingensteds in Oslo this year's conference on the formation and status of artistic canons. «Imaginary Leaps into a Decanonized Future» had invited artists and academics from 11 countries and Norway and the event had 80 visitors.

In line with 2019 being the UN-designated Year of Indigenous Languages, OCA produced together with Norwegian Crafts an arrangement at Melahuset, Mariboegate, Oslo on the 3rd December with talks on Indigenous peoples language and ways of expression and how things are connected to aspects of landscape and duodji. The event was co-supported by Fritt Ord and had 27 visitors.

At its own premises in Oslo OCA held 14 public events with a total audience of 229, with participants in OCA's visitor programmes speaking about their work and connecting to OCA's communities. Total audience numbers in Oslo were 421, out of

Oslo in Norway 319 and abroad 400, in total 1.140. The exhibition "Let the River Flow" that OCA produced in 2018 was exhibited at Tensta Konsthall, Sweden 10th February – 21st April and at the Sámi Center for Contemporary Art, Karasjok 5th May – 7th July. Both shows were well visited but the audience was not counted. South-Troms Museum has by assistance from curator Raisa Porsanger produced a limited edition of this exhibition that opens for public view in Harstad 2nd February 2020.

4. The Board and management

Five board meetings were conducted in 2019.

5. Economy

The result for 2019 shows a profit of NOK 3.348.636 and total equity pr. 31st December 2019 is NOK 6.983.674, whereof the basic capital is NOK 50,000. Continued operation is assumed in preparing the financial statements, and it is confirmed that there is basis for continued operation.

6. Personnel and working environment

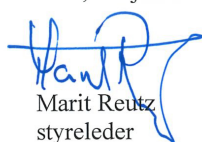
By the end of 2019 the foundation had 6 permanent employees in 100% positions, five women and one man. The Foundation works to ensure that there shall be no discrimination based on gender, religion or ethnic background in matters such as recruitment, salary or promotion. There have been no serious accidents or incidents at the work place during the year 2019.

7. Other conditions

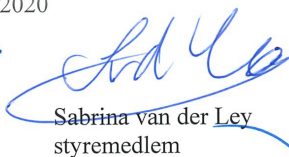
The Foundation is not involved in operations that cause pollution of the environment. The Foundation is recycling.

Oslo, 31st January 2020

Oslo, 31. januar 2020



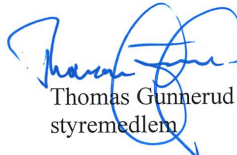
Marit Reutz
styreleder



Sabrina van der Ley
styremedlem



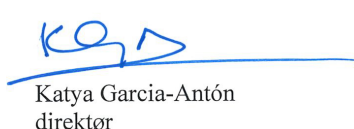
Sverre Gullesen
styremedlem



Thomas Gunnerud
styremedlem



Stine Helén Pettersen
styremedlem



Katya Garcia-Antón
direktør

Annual Accounts 2019

Income statement	Note	2019	2018
The Norwegian Ministry of Culture	2	17.594.839	18.452.640
The Norwegian Ministry of Foreign Affairs	2	3.800.000	3.763.645
Other public funding	2		-
Private contributions	2	77.929	-
Own income	2	29.857	402.818
Sum income		21.502.625	22.619.103
Project/exhibition/artist support		9.377.117	13.098.368
Salary and other personnel costs	3	5.299.916	5.398.394
Administrative fees	4	966.223	1.190.230
House rent	5	1.506.724	2.850.352
Building operating costs		58.349	217.998
Announcing		42.601	88.160
Other operating costs		832.367	849.115
Depreciation	6	72.794	78.801
Sum costs		18.156.091	23.771.418
Operating result		3.346.534	(1.152.315)
Other financial income		10.911	10.503
Other financial cost		8.809	10.452
Sum financial items		2.102	51
Annual result		3.348.636	(1.152.264)
Allocation of the result			
Transferred to other equity	10	3.348.636	(1.152.264)
Transferred to equity with self-imposed restrictions	10		-
Sum allocation of annual result		3.348.636	(1.152.264)

BALANCE SHEET**Note 31/12/19 31/12/18****Assets****Fixed assets****Tangible assets****Furnishing of new space in 2018****6 322.641 320.769****Sum tangible operating assets****322.641 320.769****Sum fixed assets****322.641 320.769****Current assets****Receivables****7 59.115 70.737****Prepaid costs****8 624.747 783.707****Sum receivables****9 683.862 854.444****Bank deposit and cash****9.646.906 4.875.088****Sum current assets****10.330.768 5.729.532****Sum assets****10.653.409 6.050.301**

BALANCE SHEET

Note 31/12/19 331/12/18

Equity and liabilities

Equity

Basic capital	10	50.000	50.000
Equity with self-imposed restrictions	10	2.000.000	2.000.000
Other equity	10	4.933.674	1.585.038

Sum equity		6.983.674	3.635.038
------------	--	-----------	-----------

Liabilities

Current liabilities

Accounts payable		247.538	319.056
Current tax payable		409.516	427.745
Grant liabilities	11	2.536.081	1.064.493
Other current liabilities	12	476.600	603.969

Sum current liabilities		3.669.735	2.415.263
-------------------------	--	-----------	-----------


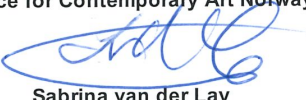




Sum liabilities		3.669.735	2.415.263
-----------------	--	-----------	-----------

Sum equity and liabilities		10.653.409	6.050.301
----------------------------	--	------------	-----------

Oslo, 31. januar 2020

The board of directors of Office for Contemporary Art Norway

Styret for Office for Contemporary Art Norway

 Marit Reutz Styreleder	 Sabrina van der Lay Styremedlem	 Sverre Gullesen Styremedlem
 Thomas Gunnerud Styremedlem	 Stine Helén Pettersen Styremedlem	 Katya García-Antón Direktør

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 capitalized 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 2019 there has not been made any reservations for future losses.

Tax

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

Change of accounting principle

There has not been made any changes in used accounting principles in 2019.

Notes

Additional information

New government grants in 2019 Contributors	2019 Granted	2019 Paid	2018 Granted	2018 Paid
KUD, annual budget	14.545.000	14.545.000	14.115.000	14.115.000
KUD, ISGIES	4.600.000	4.600.000	4.000.000	4.000.000
MFA, International travel support 02	1.900.000	1.900.000	1.900.000	1.900.000
KUD, Project support 02	1.900.000	1.900.000	1.900.000	1.900.000
SUM	22.945.000	22.945.000	21.915.000	21.915.000

Note 2 Income

The distribution of use of grants from MFA:	2019	2019	2018	2018
International Visitor Program	236.225	6,2 %	108.519	2,9 %
Admin of the application based grant scheme	130.000	3,4 %	130.000	3,4 %
Ekely artist house	156.446	4,1 %	393.578	10,4 %
International travel support 02	1.770.000	46,6 %	1.733.645	45,6 %
International residencies	1.507.329	39,7 %	1.397.903	36,8 %
Unused IS 02 that will be returned to MFA			36.355	1,0 %
SUM	3.800.000	100,0 %	3.800.000	100,0 %

<u>The distribution of use of grants from KUD:</u>	2019	2019	2018	2018
International gallery support (ISGIES)	3.049.839	15,9 %	3.895.444	21,5 %
Salary and other personnel costs	5.036.464	26,3 %	5.017.872	27,7 %
House rent	1.358.662	7,1 %	2.433.518	13,4 %
Administrative fees	921.016	4,8 %	1.190.230	6,6 %
Building operating costs	32.356	0,2 %	185.788	1,0 %
Projects and exhibitions	2.237.576	11,7 %	3.701.215	20,4 %
International Studio Programme	129.689	0,7 %	22.097	0,1 %
Depreciation	72.794	0,4 %	78.801	0,4 %
The board of directors	153.458	0,8 %	202.913	1,1 %
Travel and representation	246.984	1,3 %	241.731	1,3 %
Telephone and IT	89.937	0,5 %	79.293	0,4 %
Announcing	42.601	0,2 %	88.160	0,5 %
Venice Biennial	500.000	2,6 %	500.000	2,8 %
Other operating costs	376.929	2,0 %	321.076	1,8 %
Jury	-		52.357	0,3 %
Net financial items	(2.102)	-0,0 %	(51)	-0,0 %
To equity	3.348.636	17,5 %	-	0,0 %
Unused Int gallery support (ISGIES) accrued for use in 2020	1.550.161	8,1 %	104.556	0,6 %
SUM	19.145.000	100,0 %	18.115.000	100,0 %
Use of ISACAT support from KUD from 2017			442.196	

“The distribution of use of other public funding:	2019	2018
	-	-
	-	-
SUM	-	-
Use of private contributions	2019	2018
“Let the River Flow” publication	27.929	-
UN Year of Indigenous Languages event	50.000	-
SUM	77.929	-
Use of own income:	2019	2018
Dhaka Art Summit 2018	-	373.283
CWE publication	-	29.535
Administrative fees	29.857	-
SUM	29.857	402.818
Use of equity:		
Projects and exhibitions	-	1.152.264
SUM	-	1.152.264
Note 3 Salary and other personnel costs	2019	2018
Salary cost	4.161.069	4.220.812
State pension fee (Folketrygdavgift)	635.522	644.121
Pension costs	146.672	153.709
Other personnel costs	356.653	379.753
SUM	5.299.916	5.398.395
No of permanent and temporary man-labour years at the end of the year	6	7
Remunerations (NOK)		
The Board of Directors	120.000	121.000
Director		
Salary	1.042.370	1.006.540
Contributions to pension liability	41.695	40.262
Other payments	4.392	4.392
SUM	1.088.457	1.051.194
Note 4 Specification of honorarium to auditor:	2019	2018
Legally required audit	57.500	57.500
SUM	57.500	57.500
Note 5 Specification of House rent	2019	2018
Nedregate 7	1.358.662	2.433.518
Artist apartment Ekely	135.630	355.084
Spaces for arrangements	12.432	61.750
SUM	1.506.724	2.850.352

Note 6 Capitalized investments	Furniture, fixtures and fittings			
	31.12.19			
Original cost	320.769			
Supply of new purchases	74.666			
Wastage of furniture, fixtures and fittings	-			
	72.794			
<hr/>				
Capitalized value per 31.12.19	322.641			
Depreciation in 2019	72.794			
Depreciation rate	10 - 33 %			
Depreciation plan	Linear			
Note 7 Accounts receivable	31.12.19	31.12.18		
Accounts receivable	59.115	70.737		
<hr/>				
Total	59.115	70.737		
Note 8 Prepaid costs	31.12.19	31.12.18		
Prepaid rental international residencies	421.768	686.924		
Other prepaid costs	202.978	96.783		
<hr/>				
Total	624.746	783.707		
Note 9 Bank deposit, cash	31.12.19	31.12.18		
Bank deposit, cash	8.782.636	4.020.888		
Deposit for house rental	628.872	625.784		
Tax withholding	235.398	228.416		
<hr/>				
SUM	9.646.906	4.875.088		
<hr/>				
Available	8.782.636	4.020.888		
Note 10 Equity	Basic capital	Other equity	Self-imposed restrictions	SUM equity
Equity 31.12.2018	50.000	1.585.038	2.000.000	3.635.038
Allocation of the result in 2019		3.348.636	-	3.348.636
<hr/>				
Equity 31.12.2019	50.000	4.933.674	2.000.000	6.983.674

Note 11 Status per 31.12 for received grants

From MFA	31.12.19	31.12.18
Reserved for payment of IS 02 from 2018	-	319.210
Reserved for payment of IS 02 from 2017	-	127.289
Reserved for payment of IS 03 from 2017	-	16.000
Unused IS 02 for 2018	-	36.355
Reserved for payment of IS 02 from 2016	-	6.475
Reserved for payment of IS 02 from 2019	432.106	-
From KUD		-
Reserved for payment of ISGIES from 2019	211.683	-
Reserved for payment of ISGIES from 2018	-	146.883
Reserved for payment of ISGIES from 2017	-	31.900
Reserved for payment of ISACAT from 2018	-	38.250
Unused ISACAT budget	-	77.809
Unused ISGIES budget	1.892.292	264.322
Total	2.536.081	1.064.493
Sum unpaid and unused project means	2.536.081	1.064.493
Note 12 Other current liabilities	31.12.19	31.12.18
Prepayments from customers	-	-
Unpaid holiday money	404.528	462.175
Unpaid costs	72.072	141.793
SUM	476.600	603.968

Uavhengig revisors beretning

Til styret i Stiftelsen OCA Norway Office For Contemporary Art Norway

Uttalelse om revisjonen av årsregnskapet

Konklusjon

Vi har revidert årsregnskapet til Stiftelsen OCA Norway Office For Contemporary Art Norway.

<p>Årsregnskapet består av:</p> <ul style="list-style-type: none">• Balanse per 31. desember 2019• Resultatregnskap for 2019• Noter til årsregnskapet, herunder et sammendrag av viktige regnskapsprinsipper.	<p>Etter vår mening:</p> <p>Er årsregnskapet avgitt i samsvar med lov og forskrifter og gir et rettviseende bilde av stiftelsens finansielle stilling per 31. desember 2019, og av dens resultater for regnskapsåret avsluttet per denne datoen i samsvar med regnskapslovens regler og god regnskapsskikk i Norge.</p>
---	---

Grunnlag for konklusjonen

Vi har gjennomført revisjonen i samsvar med lov, forskrift og god revisjonsskikk i Norge, herunder de internasjonale revisjonsstandardene International Standards on Auditing (ISA-ene). Våre oppgaver og plikter i henhold til disse standardene er beskrevet i Revisors oppgaver og plikter ved revisjon av årsregnskapet. Vi er uavhengige av stiftelsen slik det kreves i lov og forskrift, og har overholdt våre øvrige etiske forpliktelser i samsvar med disse kravene. Etter vår oppfatning er innhentet revisjonsbevis tilstrekkelig og hensiktsmessig som grunnlag for vår konklusjon.

Annen informasjon

Ledelsen er ansvarlig for annen informasjon. Annen informasjon består av Styrets årsmelding for 2019, men inkludere ikke årsregnskapet og revisjonsberetningen.

Vår uttalelse om revisjonen av årsregnskapet dekker ikke annen informasjon, og vi attesterer ikke den andre informasjonen.

I forbindelse med revisjonen av årsregnskapet er det vår oppgave å lese annen informasjon identifisert ovenfor med det formål å vurdere hvorvidt det foreligger vesentlig inkonsistens mellom annen informasjon og årsregnskapet, kunnskap vi har opparbeidet oss under revisjonen, eller hvorvidt den tilsynelatende inneholder vesentlig feilinformasjon.

Dersom vi, på bakgrunn av arbeidet vi har utført, konkluderer med at disse andre opplysningene inneholder vesentlig feilinformasjon, er vi pålagt å uttale oss om dette. Vi har ingenting å rapportere i så henseende.

Styret og daglig leders ansvar for årsregnskapet

Styret og daglig leder (ledelsen) er ansvarlig for å utarbeide årsregnskapet i samsvar med lov og forskrifter, herunder for at det gir et rettviseende bilde i samsvar med regnskapslovens regler og god regnskapsskikk i Norge. Ledelsen er også ansvarlig for slik intern kontroll som den finner nødvendig



for å kunne utarbeide et årsregnskap som ikke inneholder vesentlig feilinformasjon, verken som følge av misligheter eller utilsiktede feil.

Ved utarbeidelsen av årsregnskapet må ledelsen ta standpunkt til stiftelsens evne til fortsatt drift og opplyse om forhold av betydning for fortsatt drift. Forutsetningen om fortsatt drift skal legges til grunn så lenge det ikke er sannsynlig at virksomheten vil bli avvirket.

Revisors oppgaver og plikter ved revisjonen av årsregnskapet

Vårt mål er å oppnå betryggende sikkerhet for at årsregnskapet som helhet ikke inneholder vesentlig feilinformasjon, verken som følge av misligheter eller utilsiktede feil, og å avgi en revisjonsberetning som inneholder vår konklusjon. Betryggende sikkerhet er en høy grad av sikkerhet, men ingen garanti for at en revisjon utført i samsvar med lov, forskrift og god revisjonsskikk i Norge, herunder ISA-ene, alltid vil avdekke vesentlig feilinformasjon som eksisterer. Feilinformasjon kan oppstå som følge av misligheter eller utilsiktede feil. Feilinformasjon blir vurdert som vesentlig dersom den enkeltvis eller samlet med rimelighet kan forventes å påvirke økonomiske beslutninger som brukerne foretar basert på årsregnskapet.

For videre beskrivelse av revisors oppgaver og plikter vises det til:
<https://revisorforeningen.no/revisjonsberetninger>

Uttalelse om andre lovmessige krav

Konklusjon om registrering og dokumentasjon

Basert på vår revisjon av årsregnskapet som beskrevet ovenfor, og kontrollhandlinger vi har funnet nødvendig i henhold til internasjonal standard for attestasjonsoppdrag (ISAE) 3000 «Attestasjonsoppdrag som ikke er revisjon eller forenklet revisorkontroll av historisk finansiell informasjon», mener vi at ledelsen har oppfylt sin plikt til å sørge for ordentlig og oversiktlig registrering og dokumentasjon av stiftelsens regnskapsopplysninger i samsvar med lov og god bokføringskikk i Norge.

Konklusjon om forvaltning

Basert på vår revisjon av årsregnskapet som beskrevet ovenfor, og kontrollhandlinger vi har funnet nødvendig i henhold til internasjonal standard for attestasjonsoppdrag (ISAE) 3000 «Attestasjonsoppdrag som ikke er revisjon eller forenklet revisorkontroll av historisk finansiell informasjon», mener vi at stiftelsen er forvaltet i samsvar med lov, stiftelsens formål og vedtektene for øvrig.

BDO AS

Steinar Andersen
statsautorisert revisor
(elektronisk signert)

PENNEO

Signaturene i dette dokumentet er juridisk bindende. Dokument signert med "Penneo™ - sikker digital signatur".
De signerende parter sin identitet er registrert, og er listet nedenfor.

"Med min signatur bekrefter jeg alle datoer og innholdet i dette dokument."

Steinar Harry Andersen

Partner

På vegne av: BDO AS

Serienummer: 9578-5999-4-1359329

IP: 188.95.xxx.xxx

2020-02-20 18:40:29Z



Penneo Dokumentnøkkel: FOELS-00PC+-VUGA7-W4KEI-AKZIMG-SSV1A

Dokumentet er signert digitalt, med **Penneo.com**. Alle digitale signatur-data i dokumentet er sikret og validert av den datamaskin-utregnede hash-verdien av det opprinnelige dokument. Dokumentet er låst og tids-stemplet med et sertifikat fra en betrodd tredjepart. All kryptografisk bevis er integrert i denne PDF, for fremtidig validering (hvis nødvendig).

Hvordan bekrefter at dette dokumentet er originalen?

Dokumentet er beskyttet av ett Adobe CDS sertifikat. Når du åpner dokumentet i

Adobe Reader, skal du kunne se at dokumentet er sertifisert av **Penneo e-signature service <penneo@penneo.com>**. Dette garanterer at innholdet i dokumentet ikke har blitt endret.

Det er lett å kontrollere de kryptografiske beviser som er lokalisert inne i dokumentet, med Penneo validator - <https://penneo.com/validate>

Grants

ISGIES 2019

No of applications	25
Applied for in total for preapproved fairs	4.466.812
No of given grants	25
Granted amount in total	3.049.839
thereof to Display Fee	2.494.556
thereof to Art Transport	447.067
thereof to Art Insurance	6.146
thereof to Printed Information Material	102.070
Granted amount in % of applied for	68%
No of commercial galleries granted	15
No of non commercial artist run spaces granted	10
Granted for Visual Art	2.063.532
Granted for Arts & Crafts	508.100
Granted for Artist Books	478.207
No of artists promoted	84
whereof Norway based visual artists	46
whereof Norway based arts & craft artists	15
whereof in books	23
Part of the applications that was not granted	1.416.973
Unused part of the budget for 2019	1.892.292

Country where granted projects take place	USA	10
	Denmark	5
	England	2
	Italy	2
	Switzerland	1
	Finland	1
	Germany	1
	Monaco	1
	Russia	1
	Sweden	1
	<hr/>	
	SUM	25

International residencies 2019

Name	Period	No. of applicants from			No. granted from		
		artists	curators	critic	artists	curators	critics
Bethanien, Berlin, Germany	11,5 months	36	0	0	1	0	0
ISCP New York, USA, artist. ROUND A 2019	11.5 months	36	0	0	1	0	0
ISCP New York, USA, curator. ROUND A 2019	3 months	0	3	0	0	1	0
ISCP New York, USA, artist. ROUND B 2019*	11.5 months	26	0	0	1	0	0
ISCP New York, USA, curator. ROUND B 2019*	3 months	0	6	0	0	1	0
Wiels Contemporary Art center, Brussels, Belgium	9 months	22	0	0	1	0	0
Capacete, Rio de Janeiro	3 months	2	1	0	1	0	0
Mumbai Art Room, Mumbai	1 months	0	2	0	0	1	0
TOTAL SUM		122	12	0	5	3	0
Total number of applicants	134	122	12	0	0	0	0
Total number of people granted	8				5	3	

* ROUND B 2019 ISCP is for the next period.

2019

Name	Artist/ Curator	Applicants		Granted	
		M	F	M	F
Bethanien, Berlin, Germany	Artist	19	17	0	1
ISCP New York, USA	Artist	19	17	0	1
ISCP New York, USA	Curator	0	3	0	1
ISCP New York, USA, artist. RUNDE B 2019*	Artist	10	16	0	1
ISCP New York, USA, curator. RUNDE B 2019*	Curator	0	6	0	1
Wiels Contemporary Art center, Brussels, Belgium	Artist	9	13	0	1
Capacete, Rio de Janeiro, Brazil	Artist/ Curator/Critic	1	2	0	1
Mumbai Art Room, Mumbai	Curator	0	2	0	1
	SUM	58	76	0	8
Total number of applicants	134				
Total number of people granted	8				

* RUNDE B 2019 er pga. forandring av søknadsfrist, så det falt i samme år som runde A.

No. of applicants in each age interval

Name	Artist/Curator	20-29	30-39	40-49	50-59	60-69	SUM
Bethanien, Berlin, Germany	Artist	5	22	7	1	1	36
ISCP New York, USA	Artist	3	21	8	3	1	36
ISCP New York, USA	Curator	1	0	1	1	0	3
ISCP New York, USA, artist. ROUND B 2019*	Artist	2	16	6	1	1	26
ISCP New York, USA, curator. ROUND B 2019*	Curator	1	1	2	2	0	6
Wiels Contemporary Art center, Brussels, Belgium	Artist	1	19	2	0	0	22
Capacete, Rio de Janeiro, Brazil	Artist/ Curator/Critic	0	3	0	0	0	3
Mumbai Art Room, Mumbai	Curator	0	0	1	1	0	2
Total		13	82	27	9	3	134

No of grantees in each age interval

Name	Artist/Curator	20-29	30-39	40-49	50-59	60-69	SUM
Bethanien, Berlin, Germany	Artist	0	1	0	0	0	1
ISCP New York, USA	Artist	0	1	0	0	0	1
ISCP New York, USA	Curator	1	0	0	0	0	1
ISCP New York, USA, artist. ROUND B 2019*	Artist	0	0	1	0	0	1
ISCP New York, USA, curator. ROUND B 2019*	Curator	0	0	1	0	0	1
Wiels Contemporary Art center, Brussels, Belgium	Artist	0	1	0	0	0	1
Capacete, Rio de Janeiro, Brazil	Artist/ Curator/Critic	0	1	0	0	0	1
Mumbai Art Room, Mumbai	Curator	0	0	1	0	0	1
Total granted		1	4	3	0	0	8
TOTAL GRANTED							8

IS02 2019**TOTAL**

No of applications	252
Applied for in total	14.833.324
No of given grants	99
No of grants in % of no of applications	39%
Granted amount in total	1.770.000
thereof to Travel	750.340
thereof to Accomodation	377.363
thereof to Art transport	591.817
thereof to Art insurance	18.771
thereof to Catalogue production	31.709
Granted amount in % of applied for	12%
No of persons behind the grants given;	146
thereof female	94
thereof male	52
No of national institutions involved in grants given	7
No of int. institutions involved in grants	100
No of Norway based female artists involved in grants	90
No of Norway based male artists involved in grants	54
No of Norway based female curators involved in grants	7
No of Norway based male curators involved in grants	5

Birthplace of persons behind the grants

NORWAY:

Oslo	46
Bergen	5
Bodø	5
Stavanger	5
Kristiansand	3
Trondheim	3
Kirkenes	2
Kongsberg	2
Lillehammer	2
Tromsø	2
Alta	1
Båtsfjord	1
Drøbak	1
Elverum	1
Fredrikstad	1
Halden	1
Lillesand	1
Lødingen	1
Moss	1
Nordkapp	1
Ringerike	1
Sarpsborg	1
Skien	1
Tønsberg	1
Volda	1

ABROAD:

Sweden	6
America	4
Denmark	4
England	4
Lithuania	4
Canada	3
Chile	2
France	2
Iran	2
Japan	2
Sudan	2
Algerie	1
Argentina	1
Bangladesh	1
Belgium	1
Bosnia & Herzegovina	1
Brasil	1
Colombia	1
Cuba	1
Finland	1
Kasakstan	1
Marocco	1
Palestine	1
Poland	1
Portugal	1
Serbia	1
Slovenia	1
Spain	1
Switzerland	1
The Netherlands	1
The Philipines	1
Togo	1
SUM	146

Country where granted projects take place

America	14
France	9
Germany	9
Italy	6
China	4
England	4
Romania	4
Sweden	4
Austria	3
Bulgaria	3
Canada	3
Cuba	3
Russia	3
The Netherlands	3
Denmark	2
Finland	2
Mexico	2
Alaska	1
Australia	1
Bangladesh	1
Belgium	1
Brasil	1
Chile	1
Estonia	1
Iran	1
Japan	1
Latvia	1
Morocco	1
New Zealand	1
Northern-Irland	1
Palestine	1
Portugal	1
Scotland	1
Serbia	1
Switzerland	1
Thailand	1
Togo	1
Uganda	1
SUM	99

INTERNATIONAL SUPPORT 02
2005-2019

Year	No. of applicants	Applied for in total NOK	No. of grants	%	People behind granted projects	
					Male	Female
2005	245		98	40%		
2006	284		95	33%		
2007	213	6.930.000	77	36%		
2008	150	9.090.619	69	46%		
2009	184	7.025.372	83	45%		
2010	201	7.408.760	98	49%	102	78
2011	251	9.715.863	136	54%	99	103
2012	233	8.903.600	142	61%	92	113
2013	249	10.020.629	117	47%	102	130
2014	283	11.170.063	163	58%	111	168
2015	237	8.604.339	92	38%	58	68
2016	230	9.631.199	87	38%	56	62
2017	211	9.403.021	79	38%	48	64
2018	220	8.218.031	91	41%	33	51
2019	252	14.833.324	99	39%	52	94

Granted amount NOK	%
1.000.000	
1.300.000	
1.700.000	24%
2.100.000	23%
2.259.988	32%
2.141.036	29%
2.231.253	23%
2.330.172	26%
2.200.000	22%
2.100.000	19%
1.409.958	16%
1.412.305	15%
1.982.700	21%
1.733.645	21%
1.770.000	12%

INTERNATIONAL JURY

	2002	2003	2004	2005	2006	2007	2008	2009	2010
Ute Meta Bauer	x	x	x	x					
Hans Hamid Rasmussen	x								
Ellen Sæthre	x								
Solveig Øvstebø	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
Christiane Erharter				x					
Ann Demeester						x	x	x	x
Frank Falck				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
Hege E. Nyborg								x	x
Roger M. Buergel									
Angela Vettese									
Annie Ratti									x
Giovanni Carmine									
Mark Sladen									
Katya Garcia-Antón									
Livia Páldi									
Grant Watson									
Caroline S. Ugelstad									
Sissel Lillebostad									
Phillippe Pirotte									
Eva Gonzalez-Sancho									
Heike Munder									
Nadia Schneider Willen									
Katarina Pierre									
Stefan Kalmar									
Liubov Kuzovnikova									
Hanne Beate Ueland									
Silja Somby									
Ellen Berit Dalbakk									
Hicham Khalidi									
Geir Haraldseth									

2011 2012 2013 2014 2015 2016 2017 2018 2019

x	x							
x		x						
x	x	x						
x	x	x						
x	x		x					
x	x							
	x							
		x						
		x						
			x	x	x	x	x	x
			x					
			x	x	x			
			x	x	x			
			x	x	x			
					x	x		
						x	x	
						x	x	
						x	x	
							x	
								x
								x
								x

Visitors

International Studio

Programme

+

International Visitor

Programme

International Studio Programme. Guests in 2019

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 accommodation for their stay and facilitation of research possibilities.

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 art and culture.

These were the guests within the International Studio Programme in 2019:

DEVIKA SINGH

<https://www.oca.no/visitors-programme/studio-programme/may-2019.1>

CAROLINA CAYCEDO

<https://www.oca.no/visitors-programme/studio-programme/june-2019.2>

SADYA MIZAN

<https://www.oca.no/visitors-programme/studio-programme/august-september>

International Visitor Programme. Guests in 2019

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 2019, the IVP hosted in Norway 17 curators and one artist from international museums, kunsthalls, project spaces, and non-for-profit initiatives and they had 101 meetings with Norwegian artists.

January – February 2019

ZACHARY KAPLAN

<https://www.oca.no/visitors-programme/visitor-programme/february-2019>

March 2019

WANDA NANIBUSH, BROOK ANDREW
AND OSWALDO MACIÁ (ARTIST)

<https://www.oca.no/visitors-programme/visitor-programme/march-2019>

April 2019

LAURA MCLEAN-FERRIS

<https://www.oca.no/visitors-programme/visitor-programme/april-2019>

June 2019

FERNANDA BRENNER, JAIMIE ISAAC AND
ALEXIE GLASS-KANTOR

<https://www.oca.no/visitors-programme/visitor-programme/june-2019>

August 2019

SONEL BRESLAV, NATASHA GINWALA,
DEFNE AYAS AND JACOPO CRIVELLI VISCONTI

<https://www.oca.no/visitors-programme/visitor-programme/august-2019>

September 2019

IWONA BLAZWICK

<https://www.oca.no/visitors-programme/visitor-programme/september-2019>

October 2019

OLGA SHISHKO, MARIO D'SOUZA AND
SHUBIGI RAO

<https://www.oca.no/visitors-programme/visitor-programme/october-2019>

November 2019

JAMILLAH JAMES

<https://www.oca.no/visitors-programme/visitor-programme/november-2019>

December 2019

ADAM SUTHERLAND

<https://www.oca.no/visitors-programme/visitor-programme/december-2019>

DASOM SUH AND SUMESH SHARMA

<https://www.oca.no/visitors-programme/visitor-programme/march-2018>

TOM TREVOR, VINCENZO DE BELLIS
AND GABRIEL MESTRE ARRIOJA

<https://www.oca.no/visitors-programme/visitor-programme/april-2018>

ROBIN CLARK

<https://www.oca.no/visitors-programme/visitor-programme/september-2018>

CHRISTINA LEHNERT AND

STEPHANIE SEIDEL

<https://www.oca.no/visitors-programme/visitor-programme/october>

Programme Activities

Summary

In 2019 OCA's programme continued its innovative and award-nominated roster of exhibitions, research, publication, lectures, film screenings and public dialogues, shaping international debates and positioning Norway and Sápmi as key voices within the global art field.

Over the course of the year the programme catalyzed high levels of international collaboration between artists and art professionals based in Norway and Sápmi and their international peers, putting our communities in dialogue with leading artists, curators, and intellectuals from around the world and resulting in significant Norwegian and Sámi invitations and participation within international exhibitions, biennials, publications and symposia.

OCA's positioning of Norway and Sápmi as leading voices within decolonial practices and debates across the arts remained active, with OCA's director Katya García-Antón delivering public addresses on the topic together with Sámi peers at international gatherings such as *Indigenous Epistemologies and Artistic Imagination* with Associate Professor of Law and musician Ánde Somby (University of Barcelona, 24–25 October 2019), *The Rural Assembly*, with artist Sissel M. Bergh (Whitechapel Gallery, London, 20–22 June 2019) and *Global Communities: Curating Modern Art Today* with scholar Liisa-Rávná Finbog (Tate St. Ives, 26–27 April 2019). OCA's activities from 2018 also continued to resonate in 2019: its ground-breaking exhibition *Let the River Flow. The Sovereign Will and the Making of a New Worldliness* opened to great acclaim at Tensta Konsthall, Stockholm, Sweden (5 February – 22 April, 2019) and Sámi Center for Contemporary Art (SDG) in Kárašjohka, Norway (15 May – 7 July 2019) – the latter edition curated by Raisa Porsanger. OCA's publication *Sovereign Words. Indigenous Art, Curation and Criticism* (OCA / Valiz, 2018) was short-listed for the inaugural Richard Schlagman Art Book Award at the Whitechapel Gallery in London, UK in the category Best Book on Contemporary Art.

Following the office's relocation in the autumn of 2018, OCA continues to consolidate its posture of heightened mobility and increased institutional collaboration while at the same time evaluating the importance of sustainability and new ways of acting across its initiatives. Below follows a more detailed description of OCA's programmatic activities in 2019.

SápmiToo

14 – 17 March 2019, Máze and Guovdageaidnu

Since 2017, OCA has advocated in collaboration with the Sámi Parliament and the local municipality for the establishment of an international Indigenous artist residency in Máze in Sápmi/North of Norway. This was initiated in order to foster the town's historic legacy at the forefront of the first eco-Indigenous rebellion in Europe, the Alta Action. Part of these efforts include the initiation and support of an annual Sámi led programme centred there to provide a model for how Máze can be a hub for Indigenous thinking, alliances and international networks in the arts. In March 2019, the Guovdageaidnu-based artist collective Dáiddadállu took the mandate and curated a four-day public programme entitled SápmiToo. The collective elected to bring attention to the particular dynamics of gender-based violence in Sápmi while in the process empowering women, artists and Sámi curatorial methodologies in a critical appraisal of how these issues play out in the high North. Through exhibitions, lectures, conversations, film screenings, performances, poetry, and yoik, SápmiToo addressed gender roles, violence and sexual abuse in Sápmi and Indigenous communities, their relationship to the colonial experience and how art can be at the centre of those conversations. Sámi artists such as Mari Boine, Máret Anne Sara, Anna Katri Helander, and Elle Márjá Eira, among others, joined international Indigenous artists and curators such as Taqralik Partridge and Wanda Nanibush as well as leading Sámi thinkers from the Swedish and Finish sides such as Timimie Marak and Rauna Kuokkanen in a gathering that brought an audience that included representatives from the National Museum, the Biennial of Sydney, leading academics, and a general public from all corners of the Nordic region.

Oswaldo Maciá. *A Gift to Svalbard*
22 March 2019, Vinkelstasjonen, Svalbard

OCA continues its role as Key Partner to the Artica Svalbard Foundation, nominating artists in residency to live and work in Longyearbyen in pursuit of the foundation's mission of ensuring that art and culture is at the centre of the ecological and geopolitical debates that come into sharp focus in the Svalbard archipelago. In conjunction with his OCA-nominated residency at the Artica Svalbard Foundation, Colombian artist Oswaldo Maciá exhibited a time and site-specific installation entitled *A Gift to Svalbard* composed of sound, smell, light and monoprints and spanning a single day at Vinkelstasjonen, a decommissioned coal mine station outside of Svalbard's administrative centre Longyearbyen. Made in response to the histories and futures of Svalbard and drawing on particular smells of flora and fauna as well as tracking various patterns of migration and weather, the installation referred to the idea of the gift as an act of generosity and expectation, with the Arctic, for Maciá, standing as a great case study for the need for increased reciprocity in our relationship to the planet. The installation was open to the public of Longyearbyen, who were offered free transportation out to Vinkelstasjonen to view the exhibition, and followed by a public conversation between Maciá and OCA's director Katya García-Antón that was also streamed live for audiences on the mainland and around the world from Artica Svalbard's studios.

Michael Taussig on *Recipes for Survival*
+ public conversation
6 June 2019, Melahuset, Oslo

In June OCA collaborated with the University of Oslo and Melahuset to bring internationally renowned anthropologist Michael Taussig to Norway. Taussig is a leading critical voice in shaping debates within anthropology and visual art, stimulating cross-disciplinary dialogue between the fields those fields as well as sociology and visual culture. Taussig's recent contribution to the book *Recipes for Survival* by acclaimed artist Maria Thereza Alves (who recently participated in OCA's exhibition *Let the River Flow*) about her journeys through her mother and father's respective rural birth places in Brazil in the 1980s was a starting point for a wide-ranging discussion on representation, photography, and the various currents of Norway–Brazil relations. At OCA's invitation, three Norway-based speakers – writer and theatre director Deise Faria Nunes; activist and literary worker Larissa Avelar; and artist Ina Hagen who had recently completed the OCA supported residency at Capacete in Rio de Janeiro – joined in a curated public discussion on the various environmental crises currently on-going in Brazil, the relationship to Norway, and the roles artists are taking within these debates.

Imaginary Leaps into a Decanonized Future
28 September 2019, Ingensteds, Oslo

In September OCA organized *Imaginary Leaps into a Decanonized Future*, transforming the typical seminar format into a stimulating day of experimental public readings and performances by a world-class group of international and Norway-based participants. Building off of OCA's efforts over recent years to question and challenge the writing of art history and the formation of art historical canons, this programme proposed letter-writing as an organizing idea, facilitating letter exchanges between leading Norway-based artists and curators with international counterparts in the months leading up to the event, and the presentation of various takes on the letter during the day-long programme, which was free and open to the public. An exciting and diverse group of participants, including leading international figures such as Miguel López (Peru/Costa Rica), Quinn Latimer (Greece/Switzerland/USA), Rolando Vasquez (Mexico/Holland), Dorota Gaw da (Poland), Egl Kulbokait (Lithuania), Las Nietas de Nonó (Puerto Rico, USA), Natasha Ginwala (India/Germany), Bouchra Khalili (France/Morocco), Farid Rakun (Indonesia), and Cecilia Vicuña (Chile) and Norway-based artists such as Liv Bugge, Camille Norment, Ayatgali Tuleubek, Geir Tore Holm and Søsja Jørgensen, joined together to explore a line of inquiry that built upon the decolonial, demodern, and transformative propositions that have marked OCA's research and production over the last four years, opening up onto new ideas and new collaborations that will shape the future of our field.

Artica Listens 2019: Cristina Lucas
30 November 2019, Artica Svalbard,
Longyearbyen

In addition to OCA's role as nominating key partner to the Artica Svalbard Foundation, in 2019 OCA co-curated Artica Listens, the foundation's flagship annual programme. For 2019 OCA proposed the Spanish artist Cristina Lucas, who has exhibited widely in recent years at international exhibitions and museums such as the Bienal de São Paulo, Istanbul Biennial, MACBA Barcelona, and Manifesta 12, among others. For Artica Listens, Cristina Lucas proposed a two-part intervention comprised of a film entitled *The People That Is Missing* and an interactive public sculpture entitled *The Flags of Svalbard*. Both works take the Svalbard Treaty, which has its 100-year jubilee in 2020, as a starting point. The works reflect on the unique forms of international cooperation that the document embodies, as well as the inherent contradictions and complications of that treaty as it lives within our current ecological crises and geopolitical positioning that dominate the various national postures toward the Arctic. Lucas shot the film on site in Svalbard over the course of 2019 and it was premiered publicly in Longyearbyen to a local audience, before touring to international museums. The interactive sculpture *Flags of Svalbard* were made publicly available for people to reimagine the national symbols of those countries who are signatories to the treaty, creating new gestures of transnational visual culture that were experienced by young and old within Longyearbyen.

Båassjoeraejken Tjirr
3 December 2019, Melahuset, Oslo

Over recent years, OCA has maintained a commitment to language, highlighting the special attention to words, speech and writing that many artists and thinkers implement in their work today. Taking this together with the occasion of 2019 being the United Nations' Year of Indigenous Languages, OCA initiated a programme about Indigenous languages and creative practices related to Sámi aesthetic expressions such as *duodji* and *dáidda*. Curated by Liisa-Rávná Finbog, a Sámi museologist and PhD candidate at the Institute for Cultural Studies and Oriental Languages at the University of Oslo, Båassjoeraejken Tjirr brought together artists and scholars including Taqralik Partridge, Unni Fjellheim, Tomas Colbengston, Sissel M. Bergh and Raisa Porsanger, for engaging discussions on Indigenous language, particularly Southern Sámi, and its special relationship to landscape and the practice of *duodji*. This programme was made in collaboration with Norwegian Crafts and supported by Fritt Ord.

Mezzanine Series
On-going throughout 2019, OCA, Oslo

The Mezzanine Series, an initiative launched in late 2018 in OCA's new premises, saw 15 public gatherings over the course of 2019. The series is geared toward increasing interaction between our publics at home and the international researchers, curators and artists who participate in OCA's visitor programmes. In 2019 the programme allowed artists and interested members of the public to join stimulating and open conversations in an informal setting between with leading figures of the international art world such as Devika Singh, Curator of International Art at Tate Modern; Jacopo Crivelli Visconti, Chief Curator of the 34th Bienal de São Paulo; Zachary Kaplan, Executive Director of Rhizome in New York City; Shubigi Rao and Mario D'Souza, Chief Curator and Assistant Curator of the 5th Kochi-Muziris Biennale in Kerala, India; Brook Andrew, Artistic Director of the 2020 Sydney Biennale; Wanda Nanibush, Curator of Indigenous Art, Art Gallery of Ontario Canada; Iwona Blazwick, Director of Whitechapel Gallery, London; Marti Manen, Director, Index Stockholm; and more.

OCA in the Press

In March *Altaposten* wrote about SápmiToo, an initiative of Dáiddadállu Artist Collective with support from OCA and the Sámi Parliament, a 4 day seminar talking about the themes of the MeToo movement in Sápmi. In April *ArtReview*, Mark Rappolt wrote about 'Sovereign Words. Indigenous Art, Curation and Criticism', OCA's latest publication launched in Tromsø, November 2018. *Kunstkritikk* mentions the visit of Brook Andrew, Artistic Director of the Sydney Biennale 2020, to SápmiToo, as part of OCA's International Visitor Programme. In May *Ávvir* covers the opening of the exhibition 'Let the River Flow' at the Sámi Art Centre (SDG), this iteration was curated by Raisa Porsanger and managed by SDG director Kristoffer Dolmen. In June *Ávvir* mentions the presence of the Sámi Parliament in Venice, OCA brought the three Sámi presidents and representants of the Sámi Parliament for the opening week of the Venice Biennale 2019. In November and December, *Arte Al Día* writes about Artica Listens, artist Cristina Lucas project 'The People That Is Missing', a commissioned sculpture and film, co-curated by Artica Svalbard and OCA in 2019. *Kunstkritikk* writes about OCA's one day programme 'Imaginary Leaps Into a Decanonized Future', and *Ávvir* wrote about OCA's event 'BÅASSJOERAEJKEN TJÏRR', an evening programme about Indigenous languages and creative practices related to Sámi aesthetic expressions, such as duodji and dáidda. Curated by Sámi Scholar Liisa-Rávná Finbog and held in collaboration with Norwegian Crafts.

**Selected International Press
Clippings 2019**

"Sovereign Words. Indigenous
Art, Curation and Criticism",
ArtReview, 5 April 2019
"Cristina Lucas: Art and Climate
Change in Norway", *Arte Al
Día*, November 2019

**Selected National Press
Clippings 2019**

"Fra Taushet til Åpenhet i Sápmi",
Altaposten, 21 March 2019
"Forhåpentlig er menneskeheten
i ferd med å utvikle en
samvittighet", *Kunstkritikk*, 9
April 2019
"Solidaritehta lihkadusa historjá
čájáhussan", *Ávvir*, 7 May 2019
" Mis lea juoga fállat máilbmái",
Ávvir, 3 June 2019
"A Farewell to Canons",
Kunstkritikk, 17 October 2019
"Duoji bokte oahpahit giela",
Ávvir, 19 November 2019

Web visits 2019	Pages visited a month	Pages visited per day	SuperOffice sendouts	Recipients per 31.12.2019: 925	
January	11 948	398	Newsletters/ invitations	Numbers sent out	
February	8 957	319	Spring 2019	16	
March	10 265	331	Fall 2019	16	
April	10 268	342			
May	8 044	259			
June	6 390	213	Press release		
July	4 324	139	Spring 2019	2	
August	6 237	207	Fall 2019	3	
September	8 998	290			
October	6 103	203	Facebook	Followers per 31.12.19	Page likes per 31.12.19
November	6 767	225		10,031	10,009
December	7 192	232			
Total 2019	99 295				

Top visited pages on website 2019

- 1 About OCA
- 2 International Support/Grants

CRISTINA LUCAS: ART AND CLIMATE CHANGE IN NORWAY

CRISTINA LUCAS: ART AND CLIMATE CHANGE IN NORWAY

Through specially commissioned sculptures and a film, the Spanish artist draws attention to climate change from faraway Svalbard, during the second edition of Artica Listens.



Based in Madrid, Spanish artist Cristina Lucas (Jaen, 1973) is a creator interested in mechanisms of power. She analyses principal political and economic structures, dissecting them in order to reveal the contradictions between official history, reality, and collective memory.

On November 30th, her vision meets the stunning northern landscapes of the Svalbard archipelago as a part of Artica Listens, an event co-curated by Artica Svalbard and Office for Contemporary Art Norway (OCA), with the aim of promoting art, debate and climate awareness. She will be this year's guest artist. Artica Listens is a new project launching as part of Artica Svalbard's annual programme. Taking place in the Norwegian archipelago, Artica Listens sets out not only to enliven some of the most urgent questions of our time, but to do so from one of the most challenging sites in the world.

Lucas takes the nearly hundred-year-old Svalbard Treaty as a point of departure. Her project includes specially commissioned works of interactive public sculptures and a new film entitled *The People That Is Missing* that she has shot in Svalbard over the last year. Both will premiere in Longyearbyen on Saturday, 30th November.

Reflecting on her ideas, Lucas said: "It is in Svalbard where the alarm goes off first. Avoiding the melting of the Arctic and thereby saving us from the terrible global effects that this entails implies falling into another rhetorical figure, to inhabit the synecdoche in which Svalbard is understood as a short hand for our planet as a whole."

The Svalbard Treaty today stands as a singular document of international collaboration. Nearly one hundred years after its signing, it remains a functioning agreement among 44 nations that, while recognizing Norwegian sovereignty over the archipelago, proposes a formulation with utopian ideals of an international commons rarely seen in global geopolitics. However, in an age of rising nationalisms, trade wars, extractive economies, global intelligence gathering and mobility restrictions, those geopolitical parameters emerge as major forms of contention within the treaty today, inserting a series of contradictions and oxymorons into the governance of one of the world's most sensitive natural environments.

With these contradictory qualities of the treaty in mind, Cristina Lucas reflects on key questions her project seeks to raise: "For my intervention in Artica Listens, I would like for poetic figures to reinforce how our self-destructive mechanisms cast us as the greatest threat to our own survival. It seems natural to think that what begins has to end, but how easy is this to assume when it is our own species in question? Will it be possible to reverse the processes that otherwise undoubtedly lead us to a not so far off apocalypse?"

It's in this context that Lucas's newly commissioned film and sculptures probe the treaty's utopian appeal to international cooperation and shine a light on the paradoxes that are revealed, one hundred years later, within a rising tide of global geopolitical disunion and lack of concerted will to reverse the human-made destruction of our planet.

Mary Corse at Los Angeles County Museum of Art
The great painter's body of work deserves to be cast in a better light, says Jonathan Griffin
By Jonathan Griffin

Garden of Earthly Delights at Centre Pompidou, Paris, Belgium
Daily McDermott looks for the ways in which artists are restructuring our relationship with nature – and gets lost on the way
By Emily McDermott

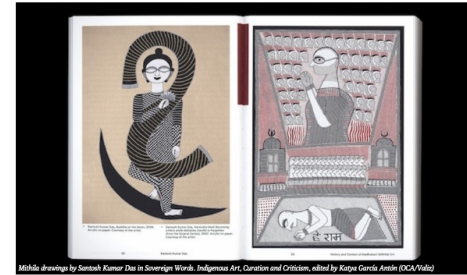
Don't Look Back in Anger by Daniel Bazzel
A look back on 1980s 'Cool Britannia' culture
By J.J. Charlesworth

Toronto Biennial of Art
She believed that folk largely to be playing into the city's redevelopment plan, Sam Korman finds himself drawn to works that refuse to play along
By Sam Korman

16th Istanbul Biennial
Show it to be removed from the results it offers to tackle, writes Ben Eastham
By Ben Eastham

BOOK REVIEW
Sovereign Words. Indigenous Art, Curation and Criticism

Sixteen indigenous voices tackle the problematics of integrating indigenous artefacts and artworks into global narratives – reviewed by Mark Rappolt
By **Mark Rappolt**



George Orwell once wrote that autobiography is only to be trusted when it reveals something disgraceful: "a man who gives a good account of himself is probably lying, since any life when viewed from the inside is simply a series of defeats". The same could be said of any attempt to document a global history of modern and contemporary art: disgrace and defeat are what frames the long history of colonisation to globalisation. And it's precisely that narrative that major museums of art around the world are frantically reconstructing their displays and collections to describe. This is not the happy art-history of intellectual, societal and technological progress that has been celebrated by so many institutions in the West for so long. Because this is not simply a question of being more inclusive or encyclopaedic.

Sovereign Words is born out of a gathering of 16 'indigenous peers' from three continents, organised by Norway's Office for Contemporary Art at last year's Dhaka Art Summit in Bangladesh. The book's preface counts 370 million indigenous peoples worldwide, belonging to 5,000 different communities, located in 90 nation states, the majority of them in Asia. The common sense of indigenous peoples as outsiders and throwbacks who cannot enter the present because their traditions trap them in the past has been used, for most of modern history, to lock indigenous peoples into a remote, if not invisible, cultural space. Which in turn makes it seem 'easy' to uproot them from their lands. This book argues both for a learned sense of what it means to be indigenous and for an acknowledgement of the problematics of accommodating indigenous artefacts and artworks into global (even national) narratives and the institutions that purport to tell them.

Ande Sornby, a specialist in indigenous rights law offers a summary of the current legal characterisation of indigenous peoples: marginalisation within the nation states in which they reside; historical presence within a territory; distinctiveness that for any number of reasons, among them history, language or clothing, indigenous people are different from the general population of a nation state; and the fact that they self-identify as a people. For Sornby this means that any encounter between indigenous peoples and the nation state exists on three levels: the ontological (do the same rights apply to everybody) or are indigenous peoples a special case?, the epistemological (what knowledge does a society consider valid or invalid?) and the sociological (how can two communities share time and space in a manner that can be seen as fair?). It's on one or all of these levels that the majority of the texts here operate.

The questions raised are myriad. To have a learned sense of indigenous art do you need to be an indigenous person? Who has the right to speak on whose behalf? What language should that speech occur in given that language is one of the tools by which repression has happened and continues to happen? To what extent can artworks or artefacts stand in for a discussion of human rights?

Discussing the European encounter with Australia's first peoples, Aboriginal journalist Daniel Brower cites the argument that the latter did not express their dominion over the land (in codes that Europeans could identify) as one of the old excuses for colonial brutality. Is that excuse still in play today? Anthropologist Preshanta Tripathi points out that "the separation between art and other domains of social life may not have existed traditionally" in a culture ever state? At times it can seem like the entire field is mined. But if you believe that one of the fundamental qualities of art is that it opens up alternative ways of seeing, then David Garneau, who is Metis and a professor of visual arts at the University of Regina in Saskatchewan Canada, offers a way out: "What [indigenous art] hopes to stop is a reproduction of the colonial, and the misgendered, idea that art, criticism, and identities are forms of revealed and universal truth, rather than agreements among similarly trained elites." Perhaps multiple elites are better than just the one.

Sovereign Words. Indigenous Art, Curation and Criticism, edited by Katya García Antón, OCA/Valiz, €22.50
From the March 2019 issue of ArtReview

RELATED
Subscribe to ArtReview

Sign up to the ArtReview newsletters

ArtReview ArtReview March 2019
Mark Rappolt Book Review

Tweet Like

RECENT

Mark Lecky at Tate Britain, London
J.J. Charlesworth on what to make of the Turner Prize-winning artist's show – and his obsession with the motorway underpass
By J.J. Charlesworth

Bridget Riley
ArtReview republishes a review of the artist's first show back in 1962, as London's Hayward celebrates her five decade career
By Michael Soper

Simon Starling at The Modern Institute, Glasgow
By J.J. Charlesworth

Lee Krasner at Barbican Art Gallery, London
By Martin Herbert

Wong Ping at Camden Arts Centre, London
Out of site for separate times... on through 15 September
By Louise Darblay

Aichi Triennale 2019: Taming Y/Our Passion
The exhibition as political battleground... through 30 October
By Max Crobie-Jones

Space, Hydra
comic gods and mavericks... through 30 September
By Oliver Bastiano

Folly
Artist Rachel Feinstein plants herself in the gardens of Chiswick House, Mark Rappolt reviews
By Mark Rappolt



SOLIDARITEHTA lihkadusa historjá ČÁJÁHUSSAN

Álbmotakšuvdna Álttá-Guovdageainnu čázadaga dulvadeami vuostá (su. 1978–1982) dagahii stuorra rievdadusaid davvihistorjjás. Dál rahppo čájáhus mas aksuvnnaid áiggi ja dálááiggi dáidda čájevuvvo.

Akšuvdna viiddui vuorrdkeah-tá siviilaservodatsolidaritehta lihkadussan sihke Sámis, Norggas ja riikkaidgaskasaččat – mas maiddái sámedáiddárat ledje guovddázis.

Čalmmustahttet akšuvnna

Sámi Dáiddaguovddáš (SDG) almuha «Ellos eatnu. Iehčanas dáhtu ja odda máilmmálašvuoda dud-djon» čájáhusa gaskavahku, miessemánu 15. beaivvi.

Go dál čájehit čájáhusa, de háliida SDG čalmmustahttet Álttá-Guovdageainnu akšuvnna dáhpáhusaid, muhto maiddái čujuhit proseassaide mat dál leat jodus. Čájáhusas leat dáiddáriid barggut geat leat doaibman jo 70-logu rájes, ja maiddái dálá odda dáiddárbuolva, Dáiddadálus Guovdageainnus. Mii oavvildit ahte lea čájáhus masa lea beroštup-mi boahhtit geahččat, lohka SDG direktvevra Kristoffer Dolmen.

Manifestašuvdnan

Čájáhusas oaidná sámedáiddáriid váikkuheaddji rolla akšuvnna, ja dan solidaritehta maid sin dáiddárustibat olggobealde sámi čáje-hedje sidjide. Boarrásat ja oddasat dáiddabargguide lassín, čájevuvvojit oasážat vuorkkás Álbmotakšuvnna Álttá-Guovdageainnu-čázadaga dulvadeami vuostá.

– Dá lea čájáhus man leat illudan oazžut min lusa, ja lea mani-festašuvdnan dan dehálaš rollii

sámi servvodagas mii dáiddáriin ja kulturbargiiguin lea leamaš ja ain lea, joatka Kristoffer Dolmen dan oktavuodas go čájáhus dál rahppo Kárásjogas.

Mángalogi dáiddára

Dáiddárat čájáhusas leat Jovn' Ovl-lá/Jon Ole Andersen, Áillohaš/Nils-Aslak Valkeapää, Maria The-reza Alves, Jimmie Durham, Elle Márjá Eira, Mai-Lis Eira, Aage Gaup, Trygve Lund Guttormsen, Josef Halse, Geir Tore Holm ja Søsja Jørgensen, Rose-Marie Huu-va, Berit Marit Hætta, Susanne Hætta, Ánddir Ivvár Ivvár/Iver Jáks, Keviselie/Hans Ragnar Mathisen, Britta Marakatt-Labba, Joar Nango ja Tanya Busse, Ran-nveig Persen, Synnøve Persen, Máret Ánne Sara, Arvid Sveen, Catarina Utsi, Elin Már Øyen Vis-ter ja earát.

Čájáhusbuvttadeapmi

Čájáhusápmi «Ellos eatnu. Sor-jasmeahtunvuoda ja odda máil-málašvuoda dáhttu» čájáhusas, mii dál čájevuvvo, lea Raisa Por-sanger kurateren ovtta SDG proseaktajodiheaddji Kristoffer Dolmeniin.

Čájáhusbuvttadeaddji lea Offi-ce for Contemporary Art Norway (OCA). Čájáhusa álgohámi, mii Oslo čájevuvvui, leigga Katya Garcia-Antón ja Antonio Cataldo kurateren, ja ráddeaddilávdegottis leigga vuosttasamanueansa Harald Gaski ja sámi duoji professor Gun-vor Guttorm.

A-lab/Káre R. Anti ja Torstein-sen Design bokte lea čájáhusa háb-men. Čájáhus lea miessemánu 15. beaivvis gitta suoidnemánu 7. bea-ivái Sámi Dáiddaguovddáža báikkis Kárásjogas.

Anne Gro Gaup
annegro@avvir.no



Rannveig Persen linoleumgovva «Fábmo ja Gudni ja mii Sábmelažžat», 1978.



Dáiddadálu Artist Collective filmmas govva: «Don't fuck with me/ Ále dájo muinna», 2018.



Sámi dáidda bivnnut olgoriikkas:

– Mis lea juoga fállat máilbmái



Unnit govvas: Ruota Sámedikki presideanta Per-Olof Nutti, Suoma Sámedikki presideanta Tiina Sanila-Aikio, IsumaTV kollektivva filmadahkki Uyarak Tulugarjuk, álgoálbmotkuráhtor Candice Hopkins, Norgga Sámedikki presideanta Aili Keskitalo ja sámediggeráddi Henrik Olsen. Govven: Silja Somby/Sámediggi.

Venezia dáiddabiennála oktavuodas almmuhii Norgga riikkaidgaskasaš dáiddagaskustanlihttu OCA boahhteáigásaš dáiddaovttasbargguid. Mánngas dain fátmastit maid sámi ja álgoálbmot diehtaga ja dáidaga.

Sámediggepresideanta Aili Keskitalo oahppalattai ge Venezia dáiddabiennála gieskat, ja searvvaí čájáhusa A Greater Miracle of Perception rahpami Alvar Aaltopaviljongas, mas earret eará sámi dáiddárat Suvi West ja Outi Pieski leigga mielde, oassin Miracle Workers -dáiddakollektiivvas.

– Mis lea juoga fállat máilbmái, sámi dáiddárat geat áidnalunddot jienaiguin gaskustit eará duohtavuodaperspektiivva. Máilbmi dárbbasa sámi dáidaga, dadjá sámediggepresideanta.

Čalmmustahttit jienja mitalusaid

– Guovddášovttasbargi šaddá Toronto dáiddabiennála, mas álgoálbmotkuráhtor Candice Hopkins ovttasbargá OCA:in Susan Schuppli prošeavtain «Learning from Ice» – oahppat jienjas. Ulbmilin lea čalmmustahttit jienja mitalusaid dálkkádatrievdama oktavuodas ja maiddáivuoigt-

vuoda bissut galmmasin. Prošeakta fátmasta maid sámi diehtaga ja dáidaga. Dát ovttasbargu lea áigodagas 2020-2021, čállá Norgga Sámediggi preassadiedáhusas.

Ovdanbuktit dáidaga gaskustanfámu

– «Dáidda ja vuostálasvuohhta» leat dáiddadingojumit áigodagas 2020-2023, ovttasbarggu KORO:in – Norgga almmolašvuoda dáiddalihtuin. Vuolggasadji lea Duohtavuoda- ja seanadankommišuvnna bargu ja kolonialismma väikkusaid čalmmustahttit sihke ovddes ja dálá áiggis. Ovttasbargu maid galgá buktit ovdan dáidaga dehálaš gaskustanfámu iešgudege gažaldagaide, čuołmmaide ja vuostálasvuodaide maid duohtavuoda- ja seanadankommišuvdna boahhtá ovdanbuktit servodahkii. KORO lea dehálaš ovttasbargoguoibmi dan olis go sii maid leat vuoddu-



Oassi dáiddára Outi Pieski installašuvnna «Ovdavázzit - Forewalkers», mii dál čájehuvvo Venezia biennálas. Govven: Ase M.P. Pulk/Sámediggi.

duvnon vuostálasvuodaid boadusin 70-logus, čállá Sámediggi.

Sápmi Brasilas

Sámediggi čilge ahte «Sápmi Brasilas» lea oassin São Paulo

dáiddamusea prográmmas Brasilas, mii bidjá álgoálbmot dáidaga guovddáži 2021:s.

OCA áigu ohcalit ovttasbarggu sámi kuráhtoriiguin ja KODE dáiddamuseain Bergenis.

Prográmmas Sao Paulos, Brasilas galget leat earret eará konferánssat, almmuheamit, čájáhusat ja bargobájit.

Kari Lisbeth Hermansen
kari@avvir.no

– Forhåpentlig er menneskeheten i ferd med å utvikle en samvittighet

Kunstnerlisten til neste års Sidneybiennale er nå offentliggjort. Kunstkritikk har snakket med kurator Brook Andrew.

Av Andreas Breivik 09.04.19 Intervju



Kurator for Sidneybiennalen, Brook Andrew, sammen med Wanda Nanibush under SápmiToo. Foto: OCA.

– Med Sydneybiennalen i 2020 vil jeg undersøke hvordan en kan styrke urfolkens stemmer, kunst og måter å utøve kultur, sier kunstner og kurator Brook Andrew. Kunstkritikk intervjuet Andrew da han gjestet OCA (Office for Contemporary Art Norway) tidligere i vinter for å snakke om forarbeidet til biennalen. Da hadde han akkurat besøkt festivalen *SápmiToo* i Masi i Kautokeino.

Første del av biennalens kunstnerliste ble offentliggjort i dag. Blant deltakerne finner man den Kautokeino-baserte kunstneren Taqralik Partridge, opprinnelig fra Quebec.

Dette er den 22. utgaven av Sydneybiennalen, og Andrew har gitt utstillingen tittelen *Nirin*. Ordet stammer fra aboriginasjonen Wiradjuri, som kuratorens mor tilhører, og kan oversettes med «kant».

– Det kan være kanten rundt noe, en knivsegg, en silhuett, sier Andrew, – det er et ganske lekent uttrykk som også kan betegne nord-europeere og amerikaneres idé om resten av verden.

Andrew ser biennalens tittel i sammenheng med FN's markering av urfolksspråk i 2019. Biennalens syv temaer er alle betegnet med ord fra Wiradjuri. Oversatt via engelsk til norsk lyder noen av temaene: «kulturelle objekters kraft», «alternative historier», «mat» og «miljø».

I Norge har samisk kunst fått mye oppmerksomhet de siste årene, og Sydneybiennalen vil tematisere et urfolk-perspektiv. Har du noen tanker om hvorfor denne oppmerksomheten kommer akkurat nå?

– Det har jeg tusen svar på. Forhåpentlig er menneskeheten i ferd med å utvikle en samvittighet. Internasjonal kolonialisme har pågått i 500 år, men i 2020 markerer Australia 250 års jubileet for Kaptein Cooks «oppdagelse» av Australia for det britiske monarkiet.

– Med internett og utviklingen av informasjonsteknologier mener jeg vi i tillegg ser effektene av et intergenerasjonelt traume, hvor etterkommere spør seg selv om de kjenner sitt eget språk og sin familie. Enhver som ønsker frihet og selvstendighet vil stille seg slike spørsmål. Det handler ikke om skyld eller frykt, men om bekreftelse, sier Andrew.

På spørsmål om hva som skiller en mer vestlig kunsttradisjon fra urfolkskunst, advarer Andrew mot å bruke slike begreper altfor generelt. Allikevel mener han det finnes en type nord-amerikansk eller eurosentrisk måte å se på kunst, drevet av kunstmarkedet og maleriet, ofte gjennom et typisk mannlig blikk.

– Selv om mange vil kjede seg av slike samtaler nå om dagen, er det en sannhet der, sier Andrew, – og når du ser på urfolkskunst, kan du også sammenligne med europeisk kunst og finne svært mange likheter.

– Tenk også på europeiske konseptkunstere og hvordan de har vært besatt av dans, performance og interpersonlige relasjoner, og sammenlign med urfolks tradisjoner for dans. På noen måter ligner disse uttrykkene hverandre. Men uten at jeg vil sette det ene opp mot det andre, er kunnskapstradisjonene ofte ulike.

En mer markant forskjell, ifølge Andrew, mellom kunsten som springer ut fra midten av kunstverdenen og den som utspiller seg langs kanten, er i hvilken grad kunsten bekrefter et dominerende narrativ, eller mottas som kontroversiell.

– Hvordan kan vi pakke ut begrepet *urfolk*, og hva er

A Farewell to Canons

The Office for Contemporary Art Norway invites us to step away from the Western canon. A radical multi-voicedness awaits on the other side. But how does this affect the tradition of canon criticism?

Av Halvor Haugen 17.10.19 Spalte Artikkel på norsk



Camille Norment at the event *Imaginary Leaps into a Decanonized Future* arranged by the Office for Contemporary Art Norway at Ingensteds in Oslo, 28 September 2019.

The concept of a canon has a religious and patriarchal ancestry, being associated with sacred texts, church fathers and notions of papal infallibility. This makes the concept a suitable arena for conducting a critical scrutiny of the foundation of traditions; a scrutiny that also sheds light on the excluded. As a critical concept, the idea of a canon has been a great success. It has facilitated a pluralisation of curriculums, museum collections and artistic practices – and prompted an equally important question, recurring since the 'canon wars' of the 1980s and 1990s, asking whether the canon has indeed changed through such pluralisation, whether it *can* be changed at all, or whether all "counter-canons" are ultimately part of the same old canonical hierarchy.

In late September, OCA (Office for Contemporary Art Norway) brought together a group of artists, poets, curators and researchers at the venue Ingensteds in Oslo to discuss the idea of a "decanonised" future. The event was part of a larger, ongoing project that has tasked the group with exchanging letters on this topic. Seated around small tables, several of the correspondents read their letters aloud while others presented brief talks and other contributions. Everyone was seated among and alongside the audience.



Halvor Haugen. Illustration: Jenz Koudahl.

The intimate, informal setting encouraged participants to establish a link between the letter format and oral conversation. The various contributions and readings alternated between the carefully worked out and the improvised.



Quinn Latimer at the event *Imaginary Leaps into a Decanonized Future* arranged by the Office for Contemporary Art Norway at Ingensteds in Oslo, 28 September 2019.

We got to hear Quinn Latimer's letter inquiring into the relationship between canon, justice and the sacred, while Camille Norment performed three focused meditations on sound and canon, using a tuning fork to illustrate the historical vagaries of the musical scale (in etymology, the term 'canon' can be traced back to the Greek word for scale, rule and measuring rod). Liv Bugge invited us to take part in an experiment with meditation, seeking a more intuitive, open approach to imagery; Young Girl Reading Group got everyone in the room to participate in reading

Lossa vuojániid lihkohisvuodalohku njiedjan

Johtolatdepartemeanta dieđiha ahte lea ávkkuhan bidjat johtui doaimmaid mat eastadit lihkohisvuodaid lossa vuojániiguin johtolagas.

– Galgá dorvvolaš mátkkoštit Norgga geainnuid mield birraji. Vaikko lihkohisvuodat lossa vuojániiguin lea njiedjan, de lea okta lihkohisvuota menddo olu. Bargu sihkkarastit johtolasisihkarvuoda ferte joatkit, lohka johtolatministtar Jon Georg Dale Joh-

tolatdepartemeanta preassadieđahusas. Danin lea leamaš sis nu go čavgejuvuvon gáibádušat juvllariiegáide, eanet dárkkisteamit ja divrasat divadat vuoruhuvuvon doaimmat.



Duoji bokte oahpahit giela

– Čájehuvvo ahte min duodjeohppiin lea stuorra giellagoiku. Duoji dajahusaiguin ohppet sámegeiel dadjanvugiid maid sáhttet geavahit eará oktavuodain, čilge Sámi duoji jodiheaddji, Liisá-Rávná Finbog.

Office for Contemporary Art Norway (OCA) diehtujuohkinhoavda Johanne Nordby Werno muitala ahte OCA čálmustahtta Ovttaštahon Našuvnnaid (ON) eamiálbmotgiellajagi bargobájiin Oslo Melaviesus juovlamánu goalmmat beaivvi.

Fáddá lea mo giella laktasa duodjái ja dáidagii. Bovdejuvuvon oasseváldit: inuihta Taqralik Partridge, sápmelaččat Unni Fjellheim, Tomas Colbengtson, Sissel M. Bergh ja Raisa Porsanger galget hállat dan birra.

– Dán prográmma lea Liisá-Rávná Finbog heivehan ovttráđiid OCA:in čájehan dihtii mo giella laktasa iešgudetlágan dujiide ja dáidagiidda. Liisá-Rávná Finbog lea sápmelaš gii dál lea čálilim doavttergrádanákkosgirji mas dutká áitojuvuvon máttasámegeiela metodologiija, ahte dat leat nannosit čadnojuvuvon duodjái, oahpahepmái ja máhttui, čilge OCA diehtujuohkinhoavda Johanne Nordby Werno.

Dádjadit dujiin gillii

Iežas doavttergrádbarggus Liisá-Rávná Finbog geahčča makkár gaskavuodat leat sámi identitehtas, museain, duojis ja čaokkáldagaim.

– Geahčan mo iešgudetlágan kolonialisttalaš struktuvrrat leat bággen sámi servodaga rievdadit iežas vuogi lahkoniit duoji. Dán áiggi olbmot fitnet museain máddin geahččamin dolos dávviriid go dat eai gávdno šat iežaset guovlluin. Mahkáš mo rieban-silbbain činahit duoji lea ealás-kahttojuvuvon, manjá go duojárat fitne dutkamin museain mo dat lea dolin dahkkojuvuvon. Maiddái hájranan duojár sáhtta fitnat museas oahppamin odđa vuogi dolos dávviris, čilge Liisá-Rávná Finbog ja muitala son lea Oslo Sámi duodjesearvvi jodiheaddji.

Dát guoská sihke daidda sápmelaččaide geat leat bajásšaddan dujiin, muhto maiddái sidjiide geat eai leat diehtán sii leat sápmelaččat ovdal go manimus áiggi.

– Sidjiide šaddá beali losit



OFELASTÁ DUOJIS GILLII: Máttasápmelaš dáiddár Liisá-Rávná Finbog olgeš bealde ja Tatjana Kolpus (gurut) mannan vahkus duoji birra sággastallamis.

noaddin go fertejit vuos soabadit historjjálaš traumain, soitet maid leat bearašlahut geat eai liiko ahte dat olmmoš ohcá dolos máttuid. Mun geahčadan mo duojis sáhtta leat iešgudet doaibma iešgudet olbmuide. Sámi duoji jodiheaddjin vuohčan ahte min duodjekur-saoassálastiin lea stuorra giellagoiku. Sii ohcet ja gávdnet duoji dajahusaiguin sámegeiel grammáhtalaš dadjanvugiid maid sáhttet geavahit eará oktavuodain, čilge Liisá-Rávná Finbog ja muitala su eadni lea máttasápmelaš Nordlándas eret, áhčči fas Skániin, muhto ieš Liisá-Rávná lea bajásšaddan Oslo.

Bargobájis sággastallat

Liisá-Rávná Finbog muitala mo oasseváldit, geat ovdastit sihke duoji ja dáidaga, inuihta Taqralik

Partridge, sápmelaččaid Unni Fjellheim, Tomas Colbengtson, Sissel M. Bergh ja Raisa Porsanger hállat mo duoji lea čábbodaga váibmu sámi servodagas ja uksa sámi máilbmái.

Bargobáji nama «Báassjoeraekjen tjir» jurdda lea ahte duoji geavahit ofelažžan gávdnat dolos bálgá ja dádjadit dan bokte sámegeili. Dáiddár Sissel M. Berg assá mátta-oarje Sámis ja ohcá sápmelaččaid leahkima almmolaš muitalusain daid guovlluin. Dáiddár Thomas Colbengtson ges ohcá sámi identitehta ja dutká dáidaga bokte mo koloniseren lea rievddan eamiálbmoga ja eanadaga. Soai hállaba mo eana lea dehálaš dádjadit gillii.



OASSÁLASTTII BARGOBÁJIS: Raisa Porsanger lei OCA dáiddačájáhusa «Let the river flow» kuráhtor. Dat čájehuvvu SDG:s 2019 geasi. Vuorkágovva: Astrid Helander

Rykket ut etter melding om ordensforstyrrelse

Fra taushet til åpenhet i Sápmi

Kunstnerkollektivet Dáiddadállu i Kautokeino rev tabuene i filler under SápmiToo – alt for å gjøre verden enklere for dem som kommer etter.



KONSERTER: Johan Sara Jr og Mari Boine hadde konsert i Maze lørdag. Det ble en stor opplevelse, selv om det ikke kom så mye publikum. FOTO: SUSANNE HETTA/DÁIDDADÁLLU.

Fra torsdag til søndag var kollektivet, Sametinget og Office for Contemporary Art of Norway arrangør og vertskap for SápmiToo, med teamer som berørte og engasjerte mye folk de tre dagene det varte.

Dáiddadállus ble etablert i Kautokeino i 2014. I dag huser de 18 kunstnere, der 12 av disse deler kontorlandskap. Kunstnerkollektivet er kjent for sterke kunstnere med sterke budskap, som tør å være kontroversielle og sette dagsordenen i mange debatter. Denne gangen hadde de grepet fatt i vold og overgrep i Sápmi, der forskning fra 2017 viser at dette dreier seg om en av to kvinner.

Rikholdig program

Arrangementet strakk seg over tre dager med mange events, der åpenhet sto sentralt

– SápmiToo tar opp tema som trakassering, seksuelle overgrep og vold i nære relasjoner – og ble født med bakgrunn i skrekkelige tall fra forskningen på dette i våre områder, forteller Elle Sofe Sara, en av initiativtakerne til selve Dáiddadállu og en av arrangørene. Det var foredrag, utstillinger av kunst, musikk, workshops, filmer, paneldebatt, joik og slamposi, som er veldig populært for tiden.

Mange kjente fjes var involvert i disse arrangementene, og allerede under åpningen stimlet mange folk til kollektivets hus for å delta. Arrangementet ble avsluttet med akustisk konsert i gymsalen i Máze, med Johan Sara Jr og Mari Boine lørdag kveld.

– Det har gått veldig bra, nesten knirkefritt. Selvfølgelig har det vært en del arbeid. Vi har jo nesten arrangert en festival, helt fullstappa program i tre dager, forklarer Elle Sofe.

– *Hvordan har responsen vært?*

– Jeg synes det har vært overveldende respons. Folk er så takknemlige for arrangementet. De synes innholdet har vært skikkelig bra. Mange nevner filmprogrammet, Liv Inger Somy sitt foredrag, safe space og workshopene. Spesielt artig er det at hele ungdomskolen deltok på fredag, med over hundre personer, smiler Sara

– *Er dette temaer som må snakkes om?*

– Det er viktig å løfte slik tematikk frem i offentligheten. Hvis vi skal tro på tallene, så gjelder dette for halvparten av våre kvinner. Det betyr at det berører så å si alle samiske familier. Første steg for Sápmi er å innrømme at vi har et problem når det gjelder vold og overgrep, først da kan vi gjøre noe med det.

– *Hvordan går et slikt arrangement inn på deg?*

Saken fortsetter etter annonsen

urartører Jonan Vasara er dae stoit og perørt av neigens arrangement.

– Må først og fremst berømme kunstnerkollektivet ved Dáiddadállu for initiativet og vel gjennomført arrangement. Kautokeino har etter hvert blitt en spydspiss i Norge ved å gå fremst i slike debatter, være seg Sápmi Pride og likeverd rundt seksuelle legninger, eller temaet vi diskuterte i helgen. Vi må ta på alvor forskning som viser at våre samiske kvinner opplever en større andel vold enn det som er normalt ellers i samfunnet, samtidig som vi må se hvordan vi kan tette lønns- og utdanningsgapet menn har målt opp mot kvinner i de samiske kommunene.

Kautokeino har Norges høyest utdannede kvinner, som tjener opp mot 90.000

Organisation and the Board

OCA Board

Marit Reutz Chair

Nominated from The Ministry
of Foreign Affairs

Thomas Gunnerud

Deputy Lars Mørch Finborud

Nominated from The National
Museum of Art, Architecture
and Design

Sabrina van der Ley

Deputy Stina Thea Elisabet
Högkvist

Nominated from Norske
Billedkunstnere and Unge
Kunstneres Samfund

Sverre Gullesen

Deputy Kjetil Ingvar Berge

Nominated from The Ministry
of Culture

Stine Helén Pettersen

Deputy Helena Carina Holmberg

OCA Staff in 2019

Permanent

Katya García-Antón, Director (fixed
term post to 16.2.2022)

Toril Fjelde Høye, Head of Finance
and Administration

Anne Charlotte Hauen, Grant and
Administration Manager

Benjamin Andrews Snyder,
Programme Manager

Eirin Torgersen, Communication
Officer

Liv Brissach, Project Officer

Ingrid Moe, Head of External
Relations and Communications,
left 14.5.2019

Temporary:

Nikhil Joseph Vettukattil, Project
Officer, 7.1 - 27.9.2019

Ruby Chinyere Paloma, Programme
Assistant, 4.9 – 20.12.2019

Office for Contemporary Art Norway

Annual Report 2019

Publisher: OCA

Editorial support: Liv Brissach, Toril Fjeld Høye, Drew Snyder, Eirin Torgersen

**Office for
Contemporary Art
Norway**

2019