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of the Board

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2020

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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 the Ministry of Culture to increase and professionalize Norwegian participation in international cooperation in the visual arts.

2. Support schemes and residencies

The foundation administers an application based travel scheme as well as six 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 jury had the following participants in 2020: Geir Haraldseth, Hicham Khalidi, Sandra Márja West and Katya García-Antón.

In 2020, the jury assessed 148 applications of in total of NOK 8.159.598 for travel support and gave support to 61 projects of in total NOK 1.438.275. 41 % of the applicants got allocated support and the annual budget was 18 % of the total amount applied for.

The jury selected three artists and one curator for residencies.

The introduction of infection control restrictions 13th March prevented travel from Norway to abroad and from abroad to Norway and that resulted in postponement of projects that OCA granted support to over to 2021.

The Ministry of Culture expanded the support scheme ISGIES with a new category to support development of digital platforms promoting the sale of art works internationally to remedy Norwegian galleries in 2020. Six galleries received in total NOK 1.068.166 granted for this purpose. From commercial galleries and independent artist run exhibition spaces, the administration received 19 approved applications and granted in total NOK 3.119.424 including all categories.

The Ministry of Culture adopted, also as a covid-19 initiative, in 2020 that up to NOK 1 million of their budget could be used for an application based support scheme for production of art works for premier abroad. The jury granted in total NOK 750.000 to this purpose to 20 artists.

OCA has agreements with and offers residencies in USA, Germany, Belgium, Brazil and India. In 2020 68 applied for the four residencies that the foundation

announced. The travel restrictions had severe effect on the residency stays in 2020. Residencies in India and Brazil were cancelled while the others were shortened and partly maintained digitally.

3. Own programming

The outbreak of the pandemic caused that the Venice Biennial Administration decided to move the art biennale, in which OCA has the responsibility for the exhibition in the Nordic Pavilion, from 2021 to 2022. The production of the exhibition was, because of that less active in 2020 than planned.

The exhibition project was internationally launched 14th October from The Sámi Parliament and the three selected artists are Pauliina Feodoroff (Finland), Anders Sunna (Sweden) og Máret Anne Sara (Norway).

The exhibition 'Actions of Art & Solidarity' was produced in 2020 and was planned opened at Kunstnernes Hus in the autumn of 2020, but the opening was postponed to 20th January 2021 due to covid-19 restrictions. The exhibition has 93 loans mainly from abroad and an extensive and complicated installation.

OCA completed the books *Let the River Flow. An Indigenous Uprising and its Legacy in Art, Ecology and Politics* and *Mázejoavku. Indigenous Collectivity and Art*. By that the trilogy initiated by the book *Sovereign Words. Indigenous Art, Curation and Criticism* was completed.

The artist collective Dáiddadállu produced on commission from OCA a digital programme 5th and 6th November in Alta with panel discussions, film screening and launch of *Mázejoavku. Indigenous Collectivity and Art*. The second part of the programme was moved to 2021 due to the pandemic.

4. The Board and management

Six board meetings were conducted in 2020.

5. Economy

The result for 2020 shows a profit of NOK 2.066.638. This profit is a result of postponed plans due to restrictions related to the covid-19 pandemic.. The total equity pr. 31st December 2020 is NOK 9.050.312, 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 a continued operation.

6. Personnel and working environment

By the end of 2020 the foundation had 7 permanent employees in 100% positions. 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 2020.

7. Other conditions

The Foundation is not involved in activities involving pollution of the environment.

The Foundation is recycling.

Oslo, 15th February 2021



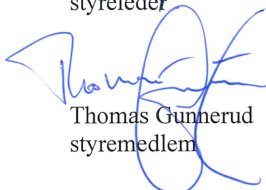
Marit Reutz
styreleder



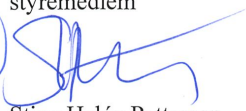
Sabrina van der Ley
styremedlem



Sverre Gullesten
styremedlem



Thomas Gunnerud
styremedlem



Stine Helén Pettersen
styremedlem



Katya Garcia-Antón
direktør

Annual Accounts 2020

Profit and Loss Account	Note	2020	2019
The Norwegian Ministry of Culture	2	19.164.424	17.594.839
The Norwegian Ministry of Foreign Affairs	2	3.103.275	3.800.000
Other public funding	2		
Private contributions	2	72.071	77.929
Own income	2	30.880	29.857
Sum income		22.370.650	21.502.625
Project/exhibition/artist support		11.022.333	9.377.117
Salary and other personnel costs	3	5.953.087	5.299.916
Administrative fees	4	1.257.424	966.223
House rent	5	1.364.739	1.506.724
Building operating costs		56.807	58.349
Announcing		65.540	42.601
Other operating costs		518.271	832.367
Depreciation	6	90.208	72.794
Sum costs		20.328.409	18.156.091
Operating result		2.042.241	3.346.534
Other financial income		27.718	10.911
Other financial cost		3.321	8.809
Sum financial items		24.397	2.102
Annual result		2.066.638	3.348.636
Allocation of the result		2.066.638	3.348.636

BALANCE SHEET	Note	31/12/20	31/12/19
Assets			
Fixed assets			
Fixed Assets			
Furnishing of new space in 2018	6	269.606	322.641
Sum tangible operating assets		269.606	322.641
Sum fixed assets		269.606	322.641
Current assets			
Receivables			
Accounts receivable	7	12.150	59.115
Prepaid costs	8	461.293	624.747
Sum receivables		473.443	683.862
Bank deposit and cash	9	17.321.679	9.646.906
Sum current assets		17.795.122	10.330.768
Sum assets		18.064.728	10.653.409

BALANCE SHEET

Note 31.12.20 31/12/19

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	7.000.312	4.933.674

Sum equity		9.050.312	6.983.674
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Liabilities

Current liabilities

Accounts payable		667.474	247.538
Current tax payable		487.277	409.516
Grant liabilities	11	7.186.038	2.536.081
Other current liabilities	12	673.627	476.600

Sum current liabilities		9.014.416	3.669.735
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Sum liabilities		9.014.416	3.669.735
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Sum equity and liabilities		18.064.728	10.653.409
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Oslo, 15th February 2021

The board of directors of Office for Contemporary Art Norway

Styret for Office for Contemporary Art Norway

 Marit Reutz Styrefeder	 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. 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 in which 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 2020 there has not been made any reservations for future losses.

Tax

The foundation is not liable to pay government tax for its activities

Change of accounting principle

There has not been made any changes in used accounting principles in 2020.

Notes

Additional information

New government grants in 2020 Contributors	2020	2020	2019	2019
	Granted	Paid	Granted	Paid
Ministry of Culture (KUD), annual budget	16.045.000	16.045.000	14.545.000	14.545.000
Ministry of Culture (KUD), ISGIES	4.700.000	4.700.000	4.600.000	4.600.000
Ministry of Foreign Affairs (MFA), International travel support	1.600.000	1.600.000	1.900.000	1.900.000
Ministry of Foreign Affairs (MFA), project support	1.550.000	1.550.000	1.900.000	1.900.000
SUM	23.895.000	23.895.000	22.945.000	22.945.000

Note 2 Income

	2020	2020	2019	2019
The distribution of use of funding from MFA:				
International Visitor Program	34.153	1,1 %	236.225	6,2 %
Admin of the application based grant scheme	115.000	3,7 %	130.000	3,4 %
Ekely artist house	-		156.446	4,1 %
International travel support	1.438.275	45,7 %	1.770.000	46,6 %
International residencies	1.348.126	42,8 %	1.507.329	39,7 %
Publications	167.721	5,3 %		
Unused International travel support budget	46.725	1,5 %		
SUM	3.150.000	100,0 %	3.800.000	100,0 %

<u>The distribution of use of grants from KUD:</u>	2020	2020	2019	2019
International gallery support (ISGIES)	3.119.424	15,0 %	3.049.839	15,9 %
Salary and other personnel costs	5.707.901	27,5 %	5.036.464	26,3 %
House rent	1.364.739	6,6 %	1.358.662	7,1 %
Administrative fees	1.226.544	5,9 %	921.016	4,8 %
Building operating costs	63.202	0,3 %	32.356	0,2 %
Projects and exhibitions	2.855.485	13,8 %	2.237.576	11,7 %
International Studio Programme	-		129.689	0,7 %
Depreciation	90.208	0,4 %	72.794	0,4 %
The board of directors	146.271	0,7 %	153.458	0,8 %
Travel and representation	55.163	0,3 %	246.984	1,3 %
Telephone and IT	71.314	0,3 %	89.937	0,5 %
Announcing	65.540	0,3 %	42.601	0,2 %
Venice Biennial	1.248.288	6,0 %	500.000	2,6 %
Other operating costs	358.104	1,7 %	376.929	2,0 %
International production support	750.000	3,6 %	-	-
Net financial items	(24.397)	-0,1 %	(2.102)	-0,0 %
To equity	2.066.638	10,0 %	3.348.636	17,5 %
Unused budget for ISGIES accrued for use in 2021	1.580.576	7,6 %	1.550.161	8,1 %
SUM	20.745.000	100,0 %	19.145.000	100,0 %
Use of ISACAT support from KUD from 2017			442.196	

Note 2	2020	2019
Use of private contributions:		
"Let the river flow" publication	72.071	27.929
UN year for Indigenous languages event	-	50.000

SUM	72.071	77.929
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Use of own income:

Administrative fees	30.880	29.857
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SUM	30.880	29.857
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Note 3 Salary and other personnel costs

	2020	2019
Salary cost	4.746.538	4.161.069
State pension fee (Folketrygdavgift)	706.670	635.522
Pension costs	238.546	146.672
Other personnel costs	261.333	356.653

SUM	5.953.087	5.299.916
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No of permanent and temporary man-labour years at the end of the year

10	6
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Remunerations (NOK)

The board of directors	120.000	120.000
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Director

Salary	1.052.722	1.042.370
Contributions to pension liability	42.109	41.695
Other payments	12.673	4.392

SUM	1.107.504	1.088.457
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	2020	2019
Note 4 Specification of auditor fee:		
Statutory audit	57.500	57.500

SUM	57.500	57.500
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Note 5 Specification of house rent

	2020	2019
Nedre gate 7	1.364.739	1.358.662
Artist house at Ekely	0	135.630
Event venue rentals	0	12.432

SUM	1.364.739	1.506.724
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Note 6 Capitalized investments	Furniture, fixtures and fittings			
	31.12.20			
Original cost	322.641			
Supply of new purchases	37.173			
Wastage of furniture, fixtures and fittings	-			
Accumulated depreciation	90.208			
<hr/>				
Capitalized value per 31.12.20	269.606			
Depreciation in 2020	90.208			
Depreciation rate	10 - 33 %			
Depreciation plan	Linear			
Note 7 Accounts receivable	31.12.20	31.12.19		
Accounts receivable	12.150	59.115		
<hr/>				
SUM	59.115	59.115		
Note 8 Prepaid costs	31.12.20	31.12.19		
Prepaid rental international residencies	417.868	421.768		
Other prepaid costs	43.425	202.978		
<hr/>				
SUM	461.293	624.746		
Note 9 Bank deposit, cash	31.12.20	31.12.19		
Bank deposit, cash	16.203.450	8.782.636		
Deposit for house rental	632.145	628.872		
Tax withholding	486.084	235.398		
<hr/>				
SUM	17.321.679	9.646.906		
Available	16.203.450	8.782.636		
Note 10 Equity	Basic capital	Other equity	Self-imposed restrictions	SUM equity
Equity per 31.12.2019	50.000	4.933.674	2.000.000	6.983.674
Allocation of the result in 2020		2.066.638	-	2.066.638
<hr/>				
Equity per 31.12.2020	50.000	7.000.312	2.000.000	9.050.312

Note 11 Status per 31.12 for received grants

From MFA	31.12.20	31.12.19
Reserved for payment of IS from 2019	184.900	432.106
Reserved for payment of IS from 2020	1.032.600	-
Unused IS from 2020	46.725	-
From KUD		
Reserved for payment of ISGIES from 2019	-	211.683
Reserved for payment of Production support from 2020	326.000	-
Reserved for payment of ISGIES from 2020	617.161	-
Unused ISGIES budget	3.507.868	1.892.292
Total	5.715.254	2.536.081
From others for the Venezia Biennial exhibition in 2022		
Modern Art Museum in Stockholm Sweden	500.000	
Museum of Contemporary Art Kiasma	500.000	
Nordic Culture Point	470.783	
Total	1.470.783	
Sum unpaid and unused project funding	7.186.037	2.536.081
Note 12 Other current liabilities	31.12.20	31.12.19
Prepayments from customers	-	-
Unpaid holiday money	571.469	404.528
Unpaid costs	102.158	72.072
Sum	673.627	476.600



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 2020 • Resultatregnskap for 2020 • 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 2020, og av dens resultater for regnskapsåret avsluttet per denne datoen i samsvar med regnskapslovens regler og god regnskapsskikk i Norge.</p>
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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.

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 og utdelinger er foretatt i samsvar med lov, stiftelsens formål og vedtektene for øvrig.

BDO AS

Steinar Andersen
statsautorisert revisor
(elektronisk signert)

PENNEO

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

Steinar Harry Andersen

Partner

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Grants

IS 02 2020

No of applications	148
Applied for in total	8.159.598
No of given grants	61
No of grants in % of no of applications	41%
Granted amount in total	1.438.275
thereof to Travel	492.574
thereof to Accomodation	203.709
thereof to Art transport	680.744
thereof to Art insurance	16.192
thereof to Catalogue production	45.056
Granted amount in % of applied for	18%
No of persons behind the grants given;	93
thereof female	59
thereof male	34
No of national institutions involved in grants given	7
No of int. institutions involved in grants	64
No of Norway based female artists involved in grants	57
No of Norway based male artists involved in grants	33
No of Norway based female curators involved in grants	8
No of Norway based male curators involved in grant	5

Birthplace of persons behind the grants

NORWAY

Oslo	24
Stavanger	4
Bergen	3
Hammerfest	3
Tromsø	3
Trondheim	3
Alta	2
Kristiansand	2
Sarpsborg	2
Arendal	1
Bodø	1
Dale	1
Hamar	1
Kirkenes	1
Mo i Rana	1
Mosjøen	1
Sandnes	1
Sokndal	1
Vadsø	1

ABROAD

Denmark	5
Congo	3
United Kingdom	3
Zambia	3
America	2
Czech Republic	2
Germany	2
Italy	2
Lithuania	2
China	1
Colombia	1
Ethiopia	1
Finland	1
France	1
Greenland	1
Hong Kong	1
Philippines	1
Romania	1
Serbia	1
Slovakia	1
Spain	1
Sweden	1
<hr/>	
SUM	93

Country where granted projects take place

Germany	8
Sweden	7
Denmark	5
France	4
America	3
Czech Republic	3
Finland	3
Zambia	3
Ethiopia	2
Italy	2
Latvia	2
Portugal	2
Russia	2
The Netherlands	2
Argentina	1
Austria	1
Belgium	1
Brasil	1
Bulgaria	1
Congo	1
Iceland	1
Ireland	1
South Korea	1
Sri Lanka	1
Taiwan	1
United Kingdom	1
Uzbekistan	1

SUM 61

INTERNATIONAL SUPPORT 02
2005-2020

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
2020	148	8.159.598	61	41%	34	59

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%
1.438.275	18%

International residencies 2020

Name	Period	No. of applicants from			No. granted from		
		artists	curators	critic	artists	curators	critics
Bethanien, Berlin, Germany	11,5 months	33	0	0	1	0	0
ISCP New York, USA, artist.	11.5 months	15	0	0	1	0	0
ISCP New York, USA, curator. *	3 months	0	0	0	0	0	0
Wiels Contemporary Art center, Brussels, Belgium	6 months	19	0	0	1	0	0
Mumbai Art Room, Mumbai	2 month preparation, 1 month in Mumbai	0	1	0	0	1	0
TOTAL SUM		67	1	0	3	1	0
Total number of applicants	68	67	1	0			
Total number of people granted	4				3	1	0

*

The curator for the ISCP residency at ISCP who was selected in 2019 was moved to 2021 and therefore this residency was not announced in 2020.

2020

Name	Artist/ Curator	Applicants		Granted	
		M	F	M	F
Bethanien, Berlin, Germany	Artist	14	19	0	1
ISCP New York, USA	Artist	7	8	0	1
ISCP New York, USA	Curator	0	0	0	0
Wiels Contemporary Art center, Brussels, Belgium	Artist	10	9	0	1
Mumbai Art Room, Mumbai	Curator	1	0	1	0
	SUM	32	36	1	3
Total number of applicants	68				
Total number of people granted	4				

PRODUCTION SUPPORT 2020

Number of grants	20
Granted amount in total	750.000
thereof to Material	360.500
thereof to Consultancy	389.500

Country for premiér of
new works supported

Germany	4
USA	3
Czech Republic	2
Belgium	1
Congo	1
Danmark	1
England	1
Ethiopia	1
Finland	1
Sri Lanka	1
Sweden	1
Switzerland	1
The Netherlands	1
Zambia	1

SUM	20
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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	2	18	12	1	0	33
ISCP New York, USA	Artist	0	10	4	1	0	15
ISCP New York, USA	Curator	0	0	0	0	0	0
Wiels Contemporary Art center, Brussels, Belgium	Artist	1	12	5	1	0	19
Mumbai Art Room, Mumbai	Curator	0	1	0	0	0	1
Total		3	41	21	3	0	68
	Applicants	68					

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	0	1	0	0	0	1
ISCP New York, USA	Artist	0	1	0	0	0	1
ISCP New York, USA	Curator	0	0	0	0	0	0
Wiels Contemporary Art center, Brussels, Belgium	Artist	0	0	1	0	0	1
Mumbai Art Room, Mumbai	Curator	0	1	0	0	0	1
Total		0	3	1	0	0	4
	Total granted						4

ISGIES 2020

No of approved applications	19
Granted amount in total	3.119.424
thereof to Display Fee	1.848.173
thereof to Art Transport	180.574
thereof to Art Insurance	10.798
thereof to Printed Information Material	11.713
thereof to Digital Development of Promotion Platforms	1.068.166
No of commercial galleries granted	17
No of non commercial artist run spaces granted	2
Granted for Visual Art	2.605.063
Granted for Arts & Crafts	479.625
Granted for Artist Books	34.736
No of Norwegian based artists promoted	28
whereof Norway based visual artists	21
whereof Norway based arts & craft artists	4
whereof in books	3

Country where granted physical fairs take place

USA	3
England	1
Sveits	1
Germany	1
Sweden	5

SUM	11
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Number of granted digital fair participations	2
Number of grants for development of promotion platforms	6

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									
Sandra Marja West									

2011 2012 2013 2014 2015 2016 2017 2018 2019 2020

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	
									x

International Visitor Programme

International Visitor Programme. Guests in 2020

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.

The introduction of infection control restrictions 13th March prevented travel from Norway to abroad and from abroad to Norway. OCA was fortunate to receive Cecilia Alemani, the curator for the Venice Biennial for art in 2022 in March before the close down. She had meetings with 11 Norwegian based artists.

The impact of covid-19 on OCA's support tools has been significant, with International Residencies, the International Studio Programme in Oslo, and International Visitor Programmes all coming to a halt. In their place OCA launched a digital Peer to Peer programme (in collaboration with sister agencies internationally such as FRAME Finland, Pro Helvetia Switzerland, and Mondrian Foundation Netherlands, to connect artists and curators, exchange knowledge and develop networks. OCA also launched a digital 'StayHome Curatorial Online Residency' in collaboration with CIMAM (International Committee of Museums and Collections of Modern Art). OCA's International Support Grants continued to be distributed as usual, with the new possibility to apply for production and digital means, as a measure to counteract the impacts of covid-19.

Peer-to-Peer Programme (pilot edition)

In collaboration with Danish Art Foundation, Estonian Centre for Contemporary Art, Mondriaan Fund, Frame Contemporary Art Finland, IASPIS – The Swedish Arts Grants Committee's International Programme for Visual and Applied Art OCA developed a pilot for a Peer-to-Peer Programme, a joint initiative connecting artists with art professionals across Europe for professional discussions and network building. The programme acts as a response to the needs declared by artists to dialogue with art professionals across disciplines and regions.

The project aims to foster professional development within the field of contemporary art, ecologically and transculturally. Originating as a response

to the covid-19 pandemic, it acknowledges both the need to exchange knowledge and act virtually. The programme hopes to continue using remote communication systems in the future—an endeavour in response to our current conditions and as an enduring platform to address the adverse global impact of air travel. The programme will continue in a grander scale in 2021, with Flanders Arts Institute, Swiss Arts Council Pro Helvetia and Latvian Centre for Contemporary Art joining the collaboration. Each organisation will host eight artists for the programme in 2021, 72 artists in total.

In reaction to the covid-19 situation and its impact on OCA's visitor programme, a new digital platform for international meetings between artists and curators was created in 2020 which will be ongoing into the future. This was organised with the following international agencies:
Frame Contemporary Art Finland, Finland
Danish Arts Foundation, Denmark
IASPIS, Sweden
Estonian Centre for Contemporary Art (CCA), Estonia
Mondrian Fund, The Netherlands
Digital curator meetings for two Norway based artists.

One Norway based artist met:
Corina Apostol, curator at the Tallin Art hall
Christina Li, freelance curator in Hong Kong and Amsterdam
Helga Christoffersen, currently independent curator and working on PhD in Copenhagen

One Norway based artist met:
Joao Laia, chief curator at Kiasma Museum of Contemporary Art, Helsinki
Helga Christoffersen, currently independent curator and working on PhD in Copenhagen
Emily Fahlén and Asrin Haidari, Curators Mint, Stockholm

Programme Activities

Summary

In 2020, OCA's programme activities were focused on publications, preparing the large-scale exhibition 'Actions of Art and Solidarity' at Kunstneres Hus, and announcing the artists and Curatorial Group for the 59th Biennale di Venezia, 2022.

OCA launched the two books *Susanne Hætta, Mázejoavku. Indigenous Collectivity and Art* (OCA/DAT), edited by Katya García-Antón and *Let the River Flow. An Indigenous Uprising and its Legacy in Art, Ecology and Politics* (OCA/Valiz), edited by Katya García-Antón, Harald Gaski and Gunvor Guttorm, thereby completing a trilogy of new Indigenous writing (which also includes the 2018 book *Sovereign Words. Indigenous Art, Curation and Criticism*, edited by Katya García-Antón).

For the 59th international art exhibition of La Biennale di Venezia in 2022, OCA takes the lead as commissioner, and announced in 2020 that the artists Pauliina Feodoroff, Máret Anne Sara and Anders Sunna will represent Sápmi, their Sámi homeland, in the Nordic Pavilion which will be transformed into the Sámi Pavilion. The project will include three Sámi Elders working closely with each artist, and a Curatorial Group including two Sámi peers and OCA's director. A special Sámi mediation programme is being conceived as well as a parallel programme of events, in collaboration with other Sámi institutions.

Because of the covid-19 pandemic, 2020 was a special year which required adaptations into different formats, replanning and rescheduling on a deep level. The exhibition 'Actions of Art and Solidarity', which included work by 74 international and Norway-based artists, was scheduled to open autumn 2020, but had to be delayed until January 2021 because of the difficulties brought on by the covid-19 restrictions. The public programme of this exhibition had to be rethought into a series of digitally available events, an extensive SoMe programme, curator tours and in-focus films, as well as a virtual exhibition tour. A 55 page booklet, acting as a guide to the exhibition was produced and distributed for free to all visitors; a special Reader was in preparation during 2020 to be launched in 2021.

Over the course of the year the publications, Venice announcement and exhibition planning catalysed high levels of international collaboration between artists, writers 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.

OCA has continued the heightened mobility and increased focus on collaborations initiated after the office relocation and giving up of its own exhibition space in the autumn of 2018, and in 2020 OCA has collaborated with Dáiddadállu, The Sámi Parliament of Norway and Kunstneres Hus on programme that took place online, in Alta, Kárášjohka, and Kunstneres Hus, Oslo.

In what follows is a more detailed breakdown of OCA's programme activities that were completed in 2020:

Publication: *Let the River Flow. An Indigenous Uprising and its Legacy in Art, Ecology and Politics*
297 Pages - Full Colour - 235x165x25 -
Published by OCA / Valiz 2020

Contributors: Sebastián Calfuqueo Aliste, Matti Aikio, Ivar Bjørklund, Mari Boine, Daniela Catrileo, Carolina Caycedo, Raven Chacon, Eva Maria Fjellheim, Katya García-Antón, Harald Gaski, Gunvor Guttorm, Aslak Holmberg, Chief Arvol Looking Horse, Sofia Jannok, Rauna Kuokkanen, Wanda Nanibush, Beaska Niillas, Synnøve Persen, Katarina Pirak Sikku, Buffy Sainte-Marie, Niillas A. Somby, Paulus Utsi, Nils-Aslak Valkeapää, Magne Ove Varsi. Edited by Katya García-Antón, Harald Gaski and Gunvor Guttorm (OCA / Valiz, 2020).

The Áltá Action (c. 1978–82) radically shook the course of history in the Nordic region. Its call to 'let the river live' rallied against the construction of a large dam across the Áltáeatnu river on the Norwegian side of Sápmi, the Sámi homeland. The Action catapulted the demands for Indigenous sovereignty to the forefront of the politics of the time, and grew into an unexpectedly broad movement of solidarity in which Sámi artists played a central role. Many key questions raised by the Áltá Action pertinent in the region and beyond remain unresolved today. *Let the River Flow* makes essential reading for any discussion regarding how governments, artists and citizens will act upon these questions within the frame of today's worldwide call for decolonisation and Indigenisation.

New essays by 24 leading Indigenous artists, writers and scholars as well as allies, together with key existing texts, focus on the significant political and artistic reverberations of the Action past and present. These include current Indigenous discourses and protests across Sápmi, and internationally. *Let the River Flow* addresses readers with an interest in decolonial, Indigenous, solidarity and environmental questions within artistic practice and beyond.

Publication: Susanne Hætta, *Mázejoavku. Indigenous Collectivity and Art*
232 Pages - Full Colour - 235x165x19 -
Published by OCA / DAT AS 2020

In this book, Sámi author Susanne Hætta's detailed account of the Mázejoavku group documents their history, based on extensive individual interviews, photographs and text sources. These are complemented by essays written by Yorta Yorta curator Kimberley Moulton, Spanish/British art historian Katya García-Antón and Sámi scholar and duojár Liisa-Rávná Finbog.

The legendary Mázejoavku (1978–83) was the first group of Sámi artists, and amongst the first worldwide, to declare itself an Indigenous artist collective. Its members fundamentally changed the perception of Sámi aesthetics in the Nordic region and took a front-line position in the reclaiming of Sámi sovereignty. Mázejoavku was a pivotal force during the first Eco-Indigenous uprising in Europe (the ground-breaking Áltá Action). The group also spearheaded the creation of the SGS (Sámi Authors' Association, 1979) and the SDS (Sámi Artists' Association, 1979), central pillars of the Sámi art world. Their multifaceted work continues to be of great significance today.

Mázejoavku. Indigenous Collectivity and Art by Susanne Hætta, offers a unique and fresh insight into the history of Mázejoavku. It reflects upon the power of Sámi artists to combat Nordic colonialism and to affirm their artistic practices on their own terms. It also highlights the relevance of the group in relation to ongoing artistic movements and political mobilisations led by younger Sámi artists today. The book argues for collectivity as a core value that creates a sense of kinship amongst Sámi and Indigenous people worldwide, and underpins their ability to survive and resist the ongoing forces of colonialism globally today.

Based in the village of Máze (at the heart of Sápmi/Norwegian side, the homeland of the Sámi people) the group was composed of artists Aage Gaup, Trygve Lund Guttormsen (d. 2012), Josef Halse, Berit Marit Hætta, Rannveig Persen, Hans Ragnar Mathisen, Britta Marakatt-Labba and Synnøve Persen (the work of the last three was presented in documenta 14, 2017).

The publication is co-published by Office for Contemporary Art Norway (OCA) and the Sámi publishing house DAT.

Trilogy of new Indigenous writing

With these two publications OCA finalized its trilogy of new Indigenous writing of which *Sovereign Words. Indigenous Art, Curation and Criticism* was the first (OCA/Valiz, 2018). As a trilogy the publications 'offer an insight into previously overlooked artistic and socio-political history, presenting Indigenous perspectives of the past, the present and the future. These books manifest the crucial role Indigenous and Sámi thinkers and artists play as leading, innovative voices of their generation, and amplifiers of their peoples' struggles and of collective resilience.' – Katya García-Antón, Director of Office for Contemporary Art Norway (OCA).

Announcement of artists and Curatorial Group for La Biennale di Venezia Arte 2022 14 October, Kárášjohka and online

As a co-commissioner of the Nordic Pavilion in Venice, OCA takes the curatorial lead of the Pavilion in 2022. From the Sámi Parliament in Kárášjohka, in the Norwegian part of Sápmi, OCA announced in October that Sámi artists Pauliina Feodoroff, Máret Ánne Sara and Anders Sunna will represent Sápmi, their Sámi homeland, and transform the Nordic Pavilion into the Sámi Pavilion at the 59th International Art Exhibition of La Biennale di Venezia in 2022. This is an historic moment: the first time that Sámi artists are presented exclusively in a national pavilion at the Biennale Arte, and the first time the Sámi are recognised as a nation in a pavilion bearing their name.

By appointing Feodoroff, Sara and Sunna to transform the pavilion, OCA aims to draw attention to the excellence of these Sámi artists, as well as the international relevance of their individual and collective histories. Their art emphasises the urgent situation experienced today by many Sámi – and other Indigenous people worldwide – concerning self-determination, deforestation, land and water governance. Specifically these Sámi artists engage with the struggle to maintain the reindeer herding and fishing that are central to their existence. The artists reflect upon these concerns by drawing from Sámi ways of being and knowing, producing work of great power. This makes them extraordinary within the art world of today.

The exhibition in the Sámi Pavilion will be curated by a group consisting of Sámi scholar Liisa-Rávná Finbog, OCA's Director Katya García-Antón and Sámi nature guardian Beaska Niillas; assisted by Liv Brissach (OCA Project Officer) and Raisa Porsanger (Sámi artist and OCA Project Officer). The project also benefits from an international group of advisers consisting of Wiradjuri interdisciplinary artist and scholar Brook Andrew (Artistic Director of NIRIN, 22nd Biennale of Sydney 2020; Associate Professor, Fine Art, Monash University; and Enterprise Professor in Interdisciplinary practice. The Faculty of Fine Arts and Music, University of Melbourne) and Anishinaabe curator (Art Gallery of Ontario, Turtle Island/Canada), artist and educator Wanda Nanibush.

Online programme:
'EadnámétMaid' part 1 (Digital)
5 – 6 November, Alta and online

Following the Sámi custom of learning from elders of the community, the artists will benefit from the individual guidance of the following elders: Feodoroff, will be guided by Sámi educator and professor emerita Asta M. Balto; Sara by reindeer herder and Sámi knowledge bearer Káren E. M. Utsi; and Sunna by Sámi professor of law and joigi (practitioner of joik, the Sámi musical practice) Ánde Somy.

The co-commissioners from Sweden and Finland for the Nordic Pavilion at the 59th International Art Exhibition of La Biennale di Venezia are Gitte Ørskou, Director of the Moderna Museet in Stockholm, Sweden and Leevi Haapala, Director of the Museum of Contemporary Art Kiasma / The Finnish National Gallery in Helsinki, Finland.

In November 2020, OCA furthered its advocacy for the establishment of an international Indigenous artist residency in the historic town of Máze through the initiation and support of what initially was supposed to be a four-day public programme entitled 'EadnámétMaid', curated by the Guovdageaidnu-based artist collective Dáiddadállu, as a continuation of SápmiToo which OCA supported in 2019. Because of the various restrictions imposed by the Norwegian government and the municipality of Guovdageaidnu, the programme was adapted into a lunch to lunch digital program, available through an online stream. EadnámétMaid, meaning 'our motherland too' in Northern Sámi, put art and conversations on the topic of violence against nature and its effects on human lives in focus. The previous SápmiToo in 2019 sought to empower women, artists and Sámi curatorial methodologies by placing gender roles, violence, and sexual abuse at the centre of discussions. In 2020 there is an urgent need to discuss violence and abuse against nature. Ecocide in Sápmi and other Indigenous areas, cannot be discussed without looking into how it affects the life and health of peoples.

The programme consisted of panel discussions, artistic events, music, an exhibition, film screenings and the launch of Susanne Hætta's publication *Mázejoavku. Indigenous Collectivity and Art* (OCA/DAT, 2020), which was edited and includes a chapter by OCA's director Katya García-Antón.

'EadnámétMaid' was conceived and organised by Dáiddadállu, with the support and collaboration of the Office for Contemporary Art Norway (OCA) and the Sámi Parliament in Norway, and was a continuation of OCA and the Sámi Parliament's long-term engagement with the town of Máze, iconic in recent Sámi political history, and its advocacy for the establishment of an international Indigenous artist residency there. A second iteration of 'EadnámétMaid' will take place physically, in Máze, likely in September 2021 (covid-19 dependent).

'Actions of Art and Solidarity' – An OCA-curated exhibition at Kunstneres Hus, Oslo
20 January – 21 March 2021, Kunstneres Hus, Oslo

The large-scale exhibition 'Actions of Art and Solidarity' was set to open in November 2020, but had to be delayed until January 2021. The curatorial research, coordination and installing were completed in 2020, and the exhibition became available to the public at Kunstneres Hus and online in January 2021.

Solidarity has re-entered the global zeitgeist with resounding force in the last decade. It has driven new thinking focused on countering systemic failures and outright abuses related to climate, economy, surveillance, health, gender and race amongst other issues. 'Actions of Art and Solidarity' considers the central role that artists play within this historical shift in the new millennium, drawing parallels to synergic cases of the twentieth century.

'Actions of Art and Solidarity' presents 76 works by artists, activists, collectives and thinkers from around the world, including Norway, catalysing cultural, socio-political and environmental solidarity across different geographies and contexts from the 1950s to the present day. Looking back in time and forward into the future, the exhibition displays artists' extraordinary ability to narrate and build empathy around fundamental global conflicts and injustices, and provide the radical imaginaries of care and solidarity that can stimulate their resolution. The venue, Kunstneres Hus (The Artists' House, Oslo) has a symbolic value, since the institution has played a recurrent part in Norway's own contribution to artistic solidarities – from presenting Pablo Picasso's *Guernica* in 1938 during its international solidarity tour, to organising exhibitions of solidarity with other parts of the world. The exhibition also presents central instances of Norwegian solidarity artistic practices, as well as new works especially commissioned for the exhibition.

The case studies included in the exhibition have been sourced across four continents, and cover a 70-year time span of artistic creativity. The exhibition is the result of a three-year research period and is made possible by the various friendships, alliances and collaborations with its participants, for which OCA is deeply grateful. They include the radical Delhi-based collective *Sahmat* and their 30 year-long artistic mobilisation against inter-religious strife in India (with works by Pushpamala N., Ram Rahman, Inder Salim, Nilima Sheikh, Vivan Sundaram and others); the two decade long anti-nuclear women's peace camp in Greenham Common, UK, where artists and citizens innovated non-hierarchical forms of female and queer protest and co-habitation (with works by Tina Keane, Wendy Carrig and others); artistic and allied testimonies from the legendary PLO's exhibition 'Palestinian Artists' at Kunstneres Hus, 1981; the radical museology of the Museo de la Solidaridad Salvador Allende (with works by Chilean *Arpilleristas*, Gracia Barrios, Ernest Pignon-Ernest, Öyvind Fahlström, Claude Lazar, Kjartan Slettemark and Teresa Vila, amongst others, as well as archival material); artist Heather Dewey-Hagborg's collaboration with whistleblower and technologist Chelsea Manning; personal stories from the 40-year commitment of the Norwegian Solidarity Committee for Latin America; as well as artworks and contributions by Carolina Caycedo, Chimurenga, Gitte Dæhlin, Maritea Dæhlin, Beatriz González, Maria Hupfield, Gavin Jantjes, Bouchra Khalili, Naeem Mohaiemen and Hannah Ryggen.

The exhibition proposes that the solidarity imaginaries expressed by art works, and embodied by specific artistic actions, are always the outcome of the extensive processes of artist-led care-building that precede and succeed them. Moreover, it is those very networks of personal connectivity and empathy created by artists over time around a particular issue (in alliance and in friendship with everyday citizens and activists) and configured within their art works of solidarity, that inspire society at large to imagine life differently and step-forward in ways that generate profound transformation.

‘Actions of Art and Solidarity’ is curated by Katya García-Antón (Director/Chief Curator, Office for Contemporary Art Norway), with the research and coordination support of Liv Brissach (Project Officer), Itzel Esquivel (Project Officer) and Drew Snyder (Programme Manager) in Oslo, and Aban Raza (Project Coordinator, New Delhi). The exhibition is organized in collaboration with Kunstnernes Hus. The public programme is co-curated by OCA and Kunstnernes Hus and will consist of a film program, dialogues and performances, as well as a solidarity songs playlist (created by artist Elin Már Øyen Vister aka DJ Sunshine in collaboration with contributing artists, researchers and collaborators).

The exhibition will be followed by the publication of the *Art and Solidarity Reader*, edited by Katya García-Antón; assistant editor Liv Brissach (OCA / Valiz, 2021).

A public programme and commission of an artwork in Norway inspired by the ongoing Truth and Reconciliation process (2018–2022) in Norway/Sápmi. OCA partners with KORO and the Saami Council to develop a project (independently of the formal process itself), aiming to catalyse knowledge and discussion of the Truth and Reconciliation process, Norwegian colonialism, as well as to contextualise the process in relation to others around the world. The collaboration is rooted in a shared understanding of art as an explorative force in the questions, dilemmas and conflicts the Truth and Reconciliation process brings to society.

The project was set to start in 2020, but due to covid-19 it had to be delayed until April 2021. The process of open call for the commission as well as for the public programme is set to be finalised by 2022.

StayHome Curatorial Online Residency
A collaboration between CIMAM – International
Committee of Museums and Collections of
Modern Art and OCA.

CIMAM made a public call for curators residing in Norway, giving priority to professionals with Sámi or diaspora background. From the applicants, they selected author, artist and photographer Susanne Hætta; artist and curator Nicole Rafiki and artist, writer and curator Inger Emilie Solheim for this twenty-day online residency with mentoring from three CIMAM Board members – Malgorzata Ludwisiak (independent art critic and curator), Ph.D. Saskia Bos (art historian and curator) and Agustín Pérez Rubio (curator of the 11th Berlin Biennial). This residency format focused on fostering slow-thinking, enjoyable reasoning and strong connectivity.

Artica Svalbard programme of artists in residency

Artica Svalbard is an independent foundation facilitating an artist residency programme and public programme in Svalbard, supporting the development of Norwegian and international art and culture by enabling artists in all genres to create and present their art in Longyearbyen and around the Svalbard Archipelago. Artica Svalbard was founded in 2016 by the Norwegian Ministry of Culture, Fritt Ord (the Freedom of Expression Foundation) and the Cultural Business Development Foundation of the bank SpareBank1 Nord-Norge. Artica's Key Partners are Norwegian PEN, Office for Contemporary Art Norway (OCA), and the Queen Sonja Print Award (QSPA).

Due to the covid-19 travel restrictions, the residency programme switched temporarily to only Norway-based artists after March 2020.

Nominated by OCA: Cristina Lucas, and her project *Flags of Svalbard Citizens* took place in February 2020.

Lucas created this interactive artwork, dedicated to the 44 nations who have signed the Svalbard Treaty since 9 February 1920 and invited the current residents 100 years later to create their own world flags. This was part of Artica Listens 2019, co-curated by Artica Svalbard and the Office for Contemporary Art Norway (OCA)

Cristina Lucas is an artist 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. Her work has been presented in solo exhibitions at Centro de Arte Dos de Mayo, Museo de Arte Carrillo Gil in Mexico; MUDAM Luxemburg; and Tegenboschvanvreden, Amsterdam; as well as in group exhibitions at Manifesta 12, Palermo; the 12th Shanghai Biennale; MACBA, Barcelona; the 28th Bienal de São Paulo; and the 10th Istanbul Biennial.

Nominated by OCA: Ignas Krunglevičius stayed in residency at Artica Svalbard in November 2020. He is born in 1979 in Kaunas, Lithuania and currently lives and works in Oslo, Norway. He received his MA in music composition from The Norwegian Academy of Music in 2010. During his residency Krunglevičius hosted an artist talk evening in which he discussed his past work and practice. The event was live-streamed on our social media platforms. A recording of which can be watched here: <https://vimeo.com/485475515>.

Since 2011 he has been co-directing the artist run exhibition space Podium Oslo. His installations, videos, and sculptures often combine sound and text, where he explores the intermix between the agency of power, economy, nature and existential realities generated by global technological development. Krunglevičius' works have been exhibited at the OCT Contemporary Art Terminal, Shanghai, China; Moscow International Biennale for Young Art, Russia; Kunsthall Oslo, Norway; Ultima, Oslo, Norway; Institute of Contemporary Art, Philadelphia, USA; Transmediale, HKW, Berlin, Germany; La Biennale di Venezia, Nordic Pavilion, Italy and The 19th Sydney Biennial, Australia, amongst others.

OCA in the Press

In March *Kunstkritikk* wrote about the implications of the first wave of covid-19 in the art field and asked Katya Garcia-Anton, among other directors in the art world, what they predicted the contagion measures would mean for the field. In May *Procesco* wrote about Cristina Lucas’s film *The People That Is Missing* screening online from MUAC, Mexico City. The film was commissioned by OCA and Artica Svalbard to conceptualize Svalbard, as part of Lucas residency there in 2019. In October *ARTnews*, *Monopol*, *Artribune*, *Artfix Daily*, *Widewalls*, *NRK*, *avvir* and *Kunstkritikk* among others wrote about OCA’s announcement of Pauliina Feodoroff, Maret Anne Sara and Anders Sunna as the selected artists for the Sami Pavilion project at Venice Biennale 2022. In October *Kunstkritikk* also interviewed Katya Garcia-Anton about OCA’s work on building awareness around the BLM movement with the one-week Instagram takeover by the organisation ARISE, which took part in arranging the major BLM demonstration in Oslo in June 2020. Garcia-Anton also spoke about the overall decolonisation work OCA is committed to and the specific focus on Sami art representation in recent years. In November *avvir* wrote about ‘EadnametMaid’, an initiative by Daidadallu Artist Collective, with support from OCA and the Sami Parliament, organizing a 2 day covid adapted seminar talking about the themes of Indigenous land sovereignty and rights to Sami subsistence living in Sapmi. OCA’s publication *Mazejoavku* by author Susanne Hetta was also launched during ‘EadnametMaid’. *avvir* also covered the co-organized exhibition curated by Susanne Hetta titled ‘ležamet – Det som er vart’ featuring works of the *Mazejoavku* artists. In December, *Klassekampen* wrote a feature on the OCA’s publication *Mazejoavku. Indigenous Collectivity and Art*, interviewing author Susanne Hetta.

Physical events

1.

Launch of the Venice Biennial Exhibition Project in the Sami Parliament 14.10.2020.

Audience: 85

Digital events

2.

Launch of the Venice Biennial Exhibition Project in the Sami Parliament 14.10.2020.

Online live streaming audience: 150

3.

EadnametMaid

Digital programme from Alta 5th and 6th November including launch of the book *Mazejoavku. Indigenous Collectivity and Art*.

Physical participants in the studio: 28

Online live streaming audience: 110

Total physical audience number:

85 + 28 = 113

Total digital audience number:

150 + 110 = 260

Selected International Press Clippings 2020

- "Video de Cristina Lucas a través del MUAC", *Proceso*, 10 May 2020
- "Nordic Pavilion Becomes Sámi Pavilion for 2022 Venice Biennale", ARTnews, 13 October 2020
- "Nordischer Pavillon in Venedig wird von Sami-Künstlern bespielt", *Monopol*, 14 October 2020
- "Biennale di Venezia 2022", *Artribune*, 15 October 2020
- "In Historic First for Norway, Indigenous Artists Will Transform Nordic Pavilion into Sámi Pavilion at 59th Venice Biennale", *ARTFIX Daily*, 15 October 2020
- "Nordic Pavilion gets political for 2022 Venice Biennale as space is renamed after Indigenous Sámi people", *The Art Newspaper*, 15 October 2020
- "Sámi Pavilion", *Widewalls*, 21 October 2020

Selected National Press Clippings 2020

- "Art in Other Channels", *Kunstkrítikk*, 20 March 2020
- "Samisk kunst blir midtpunkt under verdens viktigste kunstutstilling", *NRK*, 14 Oktober 2020
- "Den nordiske paviljongen blir for første gang samisk", *Kunstkrítikk*, 15 October 2020
- "Vuosttaš geardde leat sámi dáiddárat ovddastuvvon davviriikalaš paviljongas", *Ávvir*, 19 October 2020
- "Representasjon betyr noe", *Kunstkritikk*, 26 October 2020
- "Eadnámét Maid sirdojuvvo nehtti", *Ávvir*, 2 November 2020
- "Mázejoavkku ovdeš dáidagiid beassat oaidnit odda cájáhugas", *Ávvir*, 20 November 2020
- "En skjult kunstsatt", *Klassekampen*, 18 Desember

Web visits 2020	Pages visited a month	Pages visited per day	Make	Newsletters/ invitations	Numbers sent out	
January	8339	269		Spring 2020	1	
February	6416	221		Fall 2020	6	
March	4956	160				
April	5393	180		Press release		
May	3874	125		Spring 2020	0	
June	4698	157		Fall 2020	4	
July	3408	110				
August	4021	134		Facebook	Followers	Page likes
September	5444	176			per 31.12.20	per 31.12.20
October	8992	300			10,346	10,031
November	6245	201				
December	8294	276				
Total 2020	70080					

Top visited pages on website 2020

- 1 Grants
- 2 About OCA



Video de Cristina Lucas a través del MUAC

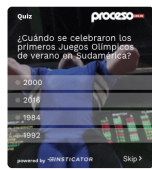


ARTES VISUALES / HOY Por Isabel Leñero martes, 26 de mayo de 2020

multi-circuit-boards.eu **Circuitos Impresos Online** ABRIR

CIUDAD DE MÉXICO (apro). - Actualmente y hasta el 31 de mayo, se proyecta en línea el video *El pueblo que falta*, de la española Cristina Lucas (Úbeda, Jaén, España, 1973), dentro del programa Solo 10 del Museo Universitario de Arte Contemporáneo (MUAC). La artista explora principalmente los mecanismos de poder y la conciencia como posibilidad de reflexión para exponer las contradicciones de las historias oficiales y la realidad, que se generan en las estructuras políticas y sociales. *El pueblo que falta* es una propuesta inquietante que ha sido grabada en el archipiélago de Svalbard, antes conocido como Spitsbergen, es decir, el Polo Norte. Espacio emblemático para poder hablar del cambio climático y el terrible peligro de su desaparición. Este proyecto se realizó gracias a dos instituciones noruegas, Office of Contemporary Art OCA y Artica, que propusieron este proyecto para pensar la Antártida. La pieza fue concebida como un poema realizado a partir de citas de varios pensadores influyentes. La voz en off va pronunciando las frases cortas, al mismo tiempo que vemos las intervenciones de la artista en la nieve del Polo Norte; las palabras inscritas en diferentes lugares del territorio de Spitsbergen, hechas por ella y por su equipo, se van mimetizando hasta formar parte del mismo paisaje. La cita con la que inicia el video es de Alexander von Humboldt, Todo está vivo, para dar paso a voces diferentes y contradictorias (Bruno Labour e incluso Donald Trump) que se van sumando y acompañando el trayecto. El título corresponde a una cita del artista suizo Paul Klee, *El pueblo que falta*, retomada por el filósofo francés Gilles Deleuze. Esta frase es una referencia a la futura colectividad que está por llegar y como regreso de la esperanza frente a la extinción. En un diálogo con la artista, el curador Gualtiero Medina dice que "esta pieza se podría definir como un acto de pensamiento, cada pieza como una intervención en las imágenes, donde se propone una operación intelectual y afectiva que va más allá de una experiencia visual". Las citas acaban convirtiéndose en una idea. Revela un trabajo que permite incorporar al espectador, a través de la voz, la palabra y las imágenes. Cada una de las frases invitan a una reflexión, y la suma de ellas conforman el poema, que acaba siendo esperanzador frente a la catástrofe. Frases como *Hoj plon Po Defición*, marcadas en el hielo y en la nieve, sabemos que pronto podrán desaparecer; pero la voluntad de imprimirlas en el paisaje hace de ésta una experiencia poética, inquietante y atractiva. El video estará disponible hasta el 31 de mayo gracias a el extraordinario programa del MUAC "Sala 10" durante la contingencia. Esperamos también poderlo difundir en la sala del museo en un futuro próximo. Para acceder al video: <https://muac.unam.mx/exposicion/sala10-cristina-lucas> **Te puede interesar:** [El vestido rojo bordado](#) / Museo de Arte Popular

- MÁS LEÍDAS
- NACIONAL** El paleontólogo Gabriel Vallejo explica a Paulina por qué la violó a los 12 años
 - NACIONAL** Estos son los candidatos a los gobiernos de las 16 alcaldías de la CDMX
 - NACIONAL** Tras suicidio de su cliente, Banco Atteca ofrece regresar el dinero robado por su personal
 - NACIONAL** Diputada de Morena presenta iniciativa contra amparos que obstaculicen a Pemex y CFE
 - NACIONAL** Juez se niega a suspender órdenes de captura contra allegados a Gutiérrez de la Torre



ÚLTIMAS NOTICIAS **NACIONAL**

To Mark Rare Showcase for Indigenous Art, Nordic Pavilion Changes Name for 2022 Venice Biennale

BY **ALEX GREENBERGER** October 13, 2020 8:00pm



The Nordic Pavilion will change its name to the Sámi Pavilion for the 2022 Venice Biennale. ESUN LINDMAN

Sweden, and Finland, will be renamed to the Sámi Pavilion for the exhibition's 2022 edition. The artists selected to represent the three Scandinavian countries are three Sámi artists: **Pauliina Feodoroff** (<https://www.artnews.com/t/pauliina-feodoroff/>), **Máret Anne Sara**, and **Anders Sunna** (<https://www.artnews.com/t/anders-sunna/>).

In a statement, Katya García-Antón, the director of the Office for Contemporary Art Norway and the lead commissioner of the pavilion, said, "The global pandemic, the impact of climate change, and worldwide calls for decolonization are leading us all to focus on alternative possibilities for our future and that of our planet. At this pivotal moment, it is vital to consider Indigenous ways of relating to the environment and to each other."

The forthcoming pavilion marks the first time that an all-Sámi group of artists has been selected to represent the region at the Biennale, which was delayed from 2021 to the following year because of the coronavirus pandemic. (The Nordic Pavilion mounted its first exhibition at the Venice Biennale in 1962.) It comes as Indigenous art comes to take on greater prominence at the Venice Biennale, which artists and groups have recently helmed countries' pavilions, including the Isuma collective for

Biennale 2022

Nordischer Pavillon in Venedig wird von Sámi-Künstlern bespielt



Foto: Erik Persson
Anders Sunna



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10.2020

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Der nordische Pavillon in Venedig wird 2022 zum "Sámi-Pavillon" und zum ersten Mal ausschließlich von samischen Künstlerinnen und Künstlern bespielt

Das teilte das Office for Contemporary Art Norway (OCA) heute im Sámi-Parlament in Karasjok in Nordnorwegen mit. Der Nordische Pavillon bei der kommenden 59. Kunst-Biennale in Venedig (2022) wird demnach von Pauliina Feodoroff, Måret Ánne Sara and Anders Sunna gestaltet. Laut OCA ist es das erste Mal, dass die Staaten Norwegen, Schweden und Finnland ausschließlich von Sámi-Künstlerinnen und Künstlern vertreten werden. Außerdem werde durch die Umbenennung des gemeinsamen Ausstellungshauses in Sámi-Pavillon die Nation von indigenen Einwohnern Nordeuropas gewürdigt.

Das traditionelle Territorium der Sámi (von ihnen selbst Sápmi genannt), erstreckt sich über den Norden der heutigen Staaten Norwegen, Schweden und Finnland. Teile des Gebiets liegen auch auf russischem Gebiet. Die Sámi verfügen über ein eigenes Parlament, ihr politischer Einfluss ist jedoch begrenzt. Samische Künstlerinnen und Künstler kämpfen in den vergangenen Jahren verstärkt um Sichtbarkeit und machen auf die Bedrohung der traditionellen Lebensweise der indigenen Gemeinschaften durch Rohstoffausbeutung, industrielle Überfischung und Beschränkungen von Rentierhaltung aufmerksam. Der Sámi-Pavillon soll diesen Anliegen laut den Initiatoren Dringlichkeit verschaffen und "ein Akt indigener Souveränität" sein.



Venedig-Biennale

Vuosttaš geardde leat sámi dáiddárat ovddastuvvon davviriikalaš paviljongas



SÁMI DÁIDDÁRAT: Dát golmmas, Pauliina Feodoroff, Máret Anne Sara ja Anders Sunna, galget ovddastit Sámi Davviriikalaš paviljongas.

Govven: Per-Josef Idvnuoma, Marie Louise Somby, Erik Persson.



KURÁHTORAT: Beaska Niillas, Katya García-Antón, Liisa-Rávná Finbog.

Govven: Eirin Torgersen.

Lea historjjálaš dáhpáhus Sápmái go sámi dáiddárat molsot Davviriikalaš paviljonga Sámi paviljongan: – Dát muhtin ládje reversere dan koloniálavuogádaga, dadjá sámi dáiddár Máret Anne Sara.

go vuosttaš geardde dušše sámi dáiddárat éájehuvojit nátionála paviljongas dáiddabiennálas, ja vuosttaš háve go Sápmi lea dohkkehuvvon našuvdnan sierra namuhuvvon paviljongas.

– Dat lea hui earenoamáš danne go dat muhtin ládje reversere dan koloniálavuogádaga. Paviljongat leat álo leamaš nátionála stádaid mielde, muhto dál lea Katya čorgen sajji eamiálbmotdáidagii. Lea hui mávssolaš ovttasbargat kuráhtoriin Katya ja maiddái earenoamáš dáidagii.

bogain ja luondduáingiruššiin ja duojárriin Beaska Niillasin dainna dáiddačájáhusein mii galgá Sámi paviljongas. Molsašupmi galgá geavvat 2022:s.

Katya García-Antón muitala ahte lea ráhkkanan dán visis prošehtii 2016 rájes. Dat golmma sámi dáiddára geaid leat válljen ovddastit sámi dáidaga paviljongan leat buorit historjámuitalleadjit. Sin vásáhusat leat persovnnalaččat, ja sii guddet fámu reavvanealaš áššiidmátemii.

Dieđut:

Dáiddárat geat leat beassan Sámi paviljongii:

Pauliina Feodoroff (r. 1977) lea nuortalaš teáhteršisevra, dáiddár ja luondduáingirušši Kevjávrris Suoma beale ja Suonnjelis Ruošša beale Sámis eret. Feodoroff čalmustahtii sámi vuoigatvuodaid eatnamiidda ja čázziide go lei Sámerádi presideanta. Son dáiddalaččat ovddasta iešgudet diehtosurgiid go bargá sihke ekologalaš luonddugáhttenoaimmain, teáhteriin ja filmmain. Su doaresfágalaš prošeavtta What Form(s) Can An Atonement Take, 2018:s, válddii atnui Sámi luonddugáhttenárbevieruid ja buvttii oktii báikkálaš ja diedalaš máhtuid suodjalettiin Njávddanjoaga čázziid ja gáttiid Suoma beale Sámis.

Máret Anne Sara (r. 1983) lea Davvi-Sámi dáiddár Guovdageainnus eret Norgga bealde. Son bargá iešgudetlágan ávdnasiiguin ja vuogiiiguin maiguin fuomášuhtá politihkalaš ja sosiála áššiid mat čuhcet sámiide. Son dávjá geavaha ávdnasil mat báhčet su bearaša ceavzilis boazobargus, nu go dávtiid, bohcconáhkiiid ja siskilusaidd. Su installašuvdna Pile o'Sápmi, mas leat 400 bohccoskállžu ja

láhkaáhpárrčoakkalmas, éájehuvvui dokumeanta 14 dáiddačájáhuseas Kas-selis, Duiskkas, 2017:s. Nátionálamusea Oslos lea oastán dán installašuvvna iežaset čoakkáldahkii.

Anders Sunna (r. 1985) lea Davvi-Sámi dáiddár Kieksäisvaaris eret Ruota beale Sámis. Sunna politihkalaš dáidagat muitalit sámiid duolbmama birra, ja earenoamážit su iežas bearaša geat leat juo rahčan 50 jagi oazžut ruovttoluotta iežaset boazomearkkaid ja vuoigatvuodaid eatnamiidda ja meahceboazodollui. Su njuohtamat, graffitibarggut, báccit ja installašuvvna leat éájehit fámoalaš ja politihkalaš sámiid govaiguin eiseváldiid veahkaváldimiid mat earret eará čuhcet eatnamiidda ja luondduigodagaide, bággofáremiidda, ja maiddái nálle-vealaheami ja doarrádallassa. Sunna gieskat bodvejuvvui ráhkadit sajjiduvvan seaidnenjuohtama 22. Sydney-biennálas, NIRIN, 2020:s. Dát dáidda-bargu čatná oktavuoda gaskal kapte-aidna Cook kolonijja prošeavtta ja guovdilis áššiid Sámis. Dieđut: Norge

dan deattu man olu sápmelaččat, ja maiddái eará eamiálbmogat miehtá máilmmi, vásihit mii guoská iešmearrideapmái, vuovd- deuhhtimii, eana- ja éáhcehov- demii. Earenoamážit dáiddára

paviljongas Sámi paviljongan lea dahku eamiálbmot sorjajsmeah- ttunvuodas mii deattuha dáiddá- riid oktavuoda ruovttuguvlui, Sápmái, guovlu mii maid ovddasta Davviriikkaid, ja ovddasta pavil-

Nordic Pavilion - Sámi Artists

Top Lists



October 21, 2020

[Angie Kordic](#)

In a historic move, the Office for Contemporary Art Norway (OCA) that Sámi artists Pauliina Feodoroff, Máret Anne Sara and Anders Sunna will represent Sápmi, their Sámi homeland, and transform the Nordic Pavilion into the Sámi Pavilion at the 59th International Art Exhibition of La Biennale di Venezia in 2022! The exhibition will be curated by a group consisting of Sámi scholar Liisa-Rávná Finbog, OCA's Director Katya García-Antón and Sámi nature guardian Beaska Niillas; assisted by Liv Brissach (OCA Project Officer) and Raisa Porsanger (Sámi artist and OCA Project Officer).

The Sámi are the Indigenous people of Scandinavia as well as large parts of the Kola Peninsula, today divided between Sweden, Norway, Finland and Russia. The transformation of the Nordic Pavilion into the Sámi Pavilion is an act of Indigenous sovereignty that highlights the relationship of the artists to their homeland Sápmi, an area that predates the concept of the Nordic region, and presents a pavilion that encompasses all of the lands and people of what was originally a borderless region. It is a symbolic reversal of colonial claims that have sought to erase Sámi land and culture.

Pauliina Feodoroff is a Skolt Sámi theatre director, artist and nature guardian from Keväjäu rrr, in the Finnish part of Sápmi, and Suõ'njnel, in the Russian part of Sápmi; Máret Anne Sara is a Northern Sámi artist from Guovdageaidnu in the Norwegian part of Sápmi; while Anders Sunna is a Northern Sámi artist from Kieksiäisvaara, in the Swedish part of Sápmi.

Featured image: Pauliina Feodoroff, Máret Anne Sara, Anders Sunna. Photos by Per-Josef Idivuoma, Marie Louise Somby, and Erik Persson.

art videos | arte contemporanea

Biennale di Venezia 2022, ecco gli artisti che rappresenteranno Paesi Nordici, USA e Francia

By **Desirée Maida** - 15 ottobre 2020



CONTINUA A DELINEARSI IL QUADRO DELLE PRESENZE NAZIONALI ALLA PROSSIMA MOSTRA INTERNAZIONALE D'ARTE DI VENEZIA, IN PROGRAMMA CON UN ANNO DI RITARDO NEL 2022. A SVELARE I PROTAGONISTI DEI LORO PADIGLIONI SONO STATI DI RECENTE I PAESI NORDICI, GLI USA E LA FRANCIA

Nonostante la pandemia continui a mettere a dura prova l'intero pianeta causando, anche nel mondo dell'arte, rinvii e annullamenti di importanti appuntamenti, i diversi Paesi partecipanti alla Biennale di Venezia continuano a lavorare per trovare gli artisti che li rappresenteranno alla prossima edizione della mostra, che si terrà dal 23 aprile al 27 novembre 2022. E stando alle ultime notizie, sarà una biennale dai toni fortemente politici e incentrata sui temi più scottanti della contemporaneità: identità etnica, razzismo, femminismo. Ecco nel dettaglio cosa accadrà nei Padiglioni dei Paesi Nordici (ribattezzato in Sámi), degli USA e della Francia.

– Desirée Maida

1. IL PADIGLIONE SÁMI ALLA BIENNALE DI VENEZIA 2022



From left to right Paulina Feodoroff, Máret Anne Sara, Anders Sunna. Photos by Per Josef Idvuoma, Marie Louise Samby, Erik Persson

Sarà una mostra dalla portata quasi epocale quella che si terrà al Padiglione dei Paesi Nordici (Finlandia, Norvegia e Svezia) alla 59. Mostra Internazionale d'Arte di Venezia: per la prima volta nella storia della Biennale infatti il Padiglione cambierà il proprio nome, trasformandosi da "Nordico" a "Sámi". I Sámi, in italiano chiamati impropriamente Lapponi, sono una popolazione indigena stanziata tra Russia, Norvegia, Finlandia e Svezia, con una propria tradizione culturale e linguistica e a cui però non è mai stato riconosciuto uno status indipendente. Il Padiglione Sámi rappresenta quindi non solo un'occasione per conoscere stili e linguaggi degli artisti originari di questa regione, ma soprattutto un riconoscimento di natura sociopolitica che va ben oltre le dinamiche dell'arte contemporanea. Paulina Feodoroff, Máret Anne Sara e Anders Sunna sono gli artisti Sámi che rappresenteranno il loro popolo alla Biennale, su commissione dell'Office for Contemporary Art Norway (OCA). La scelta è stata motivata dalla volontà di "richiamare l'attenzione sull'eccellenza di questi artisti Sámi e sul valore delle loro storie personali e collettive", si legge su una nota stampa. "La loro arte sottolinea la situazione urgente vissuta oggi da molti Sámi e da altri popoli indigeni di tutto il mondo". Paulina Feodoroff (1977) è regista teatrale e artista che si è battuta per i diritti della terra e dell'acqua dei Sámi in veste di Presidente del Consiglio Sámi; Máret Anne Sara (1983) è un'artista la cui ricerca riflette su questioni politiche e sociali che interessano il popolo Sámi; Anders Sunna (1985) invece racconta, attraverso le sue opere, la storia dell'oppressione del popolo Sami e della lotta durata cinque decenni combattuta dalla sua famiglia per i diritti sulla terra come pastori di renne nelle foreste.

TAG | Biennale Arte 2022 | padiglioni

In Historic First for Norway, Indigenous Artists Will Transform Nordic Pavilion into Sámi Pavilion at 59th Venice Biennale

VENICE, Italy / October 15, 2020



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Máret Anne Sara Photo by Marie Louise Samby, Erik Persson

[ARTFIXdaily.com] Office for Contemporary Art Norway (OCA) announced from the Sámi Parliament in Karáajohka, in the Norwegian part of Sápmi, that Sámi artists Paulina Feodoroff, Máret Anne Sara and Anders Sunna will represent Sápmi, their Sámi homeland, and transform the Nordic Pavilion into the Sámi Pavilion at the 59th International Art Exhibition of La Biennale di Venezia in 2022. This is an historic moment: the first time that Sámi artists are presented exclusively in a national pavilion at the Biennale Arte, and the first time the Sámi are recognised as a nation in a pavilion bearing their name.

By appointing Feodoroff, Sara and Sunna to transform the pavilion, OCA Norway – the commissioner of the Nordic Pavilion for the Biennale Arte 2022 – aims to draw attention to the excellence of these Sámi artists, as well as the international relevance of their individual and collective histories. Their art emphasises the urgent situation experienced today by many Sámi – and other Indigenous people worldwide – concerning self-determination, deforestation, land and water governance.

Specifically these Sámi artists engage with the struggle to maintain the reindeer herding and fishing that are central to their existence. The artists reflect upon these concerns by drawing from Sámi ways of being and knowing, producing work of great power. This makes them extraordinary within the art world of today.

The Sámi are the indigenous people of the Scandinavian Peninsula and large parts of the Kola Peninsula, which today is divided between Sweden, Norway, Finland and Russia. Sápmi is the Sámi people's own name for their homeland. The transformation of the Nordic Pavilion into the Sámi Pavilion is an act of Indigenous sovereignty that highlights the relationship of the artists to their homeland Sápmi, an area that pre-dates the concept of the Nordic region, and presents a pavilion that encompasses all of the lands and people of what was originally a borderless region. It is a symbolic reversal of colonial claims that have sought to erase Sámi land and culture.



Paulina Feodoroff, courtesy of Per Josef Idvuoma

Katya García-Antón, Director of the Office for Contemporary Art Norway, lead commissioner of the Nordic Pavilion, commented, "The global pandemic, the impact of climate change and worldwide calls for decolonisation are leading us all to focus on alternative possibilities for our future and that of our planet. At this pivotal moment, it is vital to consider Indigenous ways of relating to the environment and to each other. The artworks of Feodoroff, Sara and Sunna in the Sámi Pavilion present compelling visions of how these relationships operate, from a Sámi perspective. As leading voices of their generation, these artists' works counter the impact of colonialism upon their lives and, in so doing, connect with the experiences shared by so many people, Indigenous and non-Indigenous, in our world today."



Anders Sunna, courtesy of Erik Persson

The exhibition in the Sámi Pavilion will be curated by a group consisting of Sámi scholar Liisa-Rávná Finbog, OCA's Director Katya García-Antón and Sámi nature guardian Beaska Nillas; assisted by Liv Brissach (OCA

NEWS — VENICE BIENNALE

Nordic pavilion gets political for 2022 Venice Biennale as space is renamed after Indigenous Sámi people

"It is a symbolic reversal of colonial claims that have sought to erase Sámi land and culture," says a project statement

GARETH HARRIS
15th October 2020 12:42 GMT

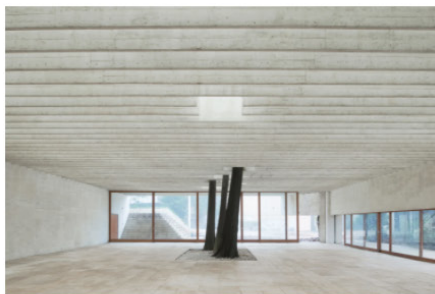


The Sámi scholar Lúsa Kárád Fábog is one of the members of the group organising the pavilion. Photo: Brit Torgersen

Indigenous art takes centre stage at the next Venice Biennale in 2022 with the renaming of the Nordic pavilion as the Sámi pavilion, drawing attention to the issues facing "Indigenous people worldwide, concerning self-determination, deforestation, land and water governance," says a press statement.

Sámi artists Paulina Feodoroff, Måret Anne Sara and Anders Sunna will represent the area of Sápmi situated north of the Arctic Circle. The Sámi are the Indigenous people of the Scandinavian Peninsula and large parts of the Kola Peninsula, which is divided between Sweden, Norway, Finland and Russia; Sápmi is the Sámi people's own name for their homeland.

"The transformation of the Nordic Pavilion into the Sámi Pavilion is an act of Indigenous sovereignty that highlights the relationship of the artists to their homeland Sápmi, an area that pre-dates the concept of the Nordic region... It is a symbolic reversal of colonial claims that have sought to erase Sámi land and culture," adds the project statement.



The pavilion now named the Sámi Pavilion.

Feodoroff is a film-maker and activist; in 2016, she attended a ceremony at the Finnish presidential palace with the number 169 inked on the side of her head. She told local press that the gesture was to protest the government's failure to ratify the ILO 169 international law agreement that protects indigenous peoples' rights.

At documenta 14 in Kassel (2017), Måret Anne Sara showed the work *Pile o' Sápmi*, a curtain of 400 reindeer skulls. "These Sámi artists engage with the struggle to maintain the reindeer herding and fishing that are central to their existence," say the Sámi pavilion organisers.

Anders Sunna showed the mural *Suoda*, a critique of colonialism, at the 2020 Sydney Biennale. "As I grew older, I became interested in using art as a weapon in the political struggle. Imagine being able to speak all the world's languages without saying a sound. To reach people's hearts first and then their consciousness," Sunna said.

At the 58th Venice Biennale last year, Canada was represented by the collective *Team of 7*, a video production company founded by Inuit artists, the Indigenous people of the Canadian Arctic.

More News Topics Venice Biennale 2022 Indigenous peoples
Indigenous art



Art in Other Channels

Contagion measures have prompted many Norwegian exhibition venues to move their mediation to commercial digital platforms, while others stress the importance of keeping open.

By Ragnhild Aamås 20.03.20 News Artikkel på norsk



an exhibition at Entrée in Bergen, scheduled to open 18 June. The gallery is closed for the time being.

Since 12 March, the Norwegian government has implemented a series of measures to limit contagion, and the closures and quarantines have changed the way we live and communicate. Not least, access to culture is severely limited. The impediments to physical congregation may be difficult to get around, but what alternative strategies do exhibition venues employ to stay in touch with their audiences during the coronavirus pandemic?

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At artist-run Entrée in Bergen, founder Randi Grov Berger has kept the gallery closed since 11 March. She describes the situation as dismal. Even if she believes that some projects, such as planned film premieres, could work on digital platforms, others will have to be postponed. Nonetheless, she describes it as an important period. "We get a chance to reconsider the way we work, to look inwards and reflect on our lifestyle," she says.

In neighbouring Bergen Kunsthall, exhibitions with Simone Fattal and Adelita Husni-Bey are in their last days. Like Entrée, the kunsthall mainly works with international artists, and its program is affected by travel restrictions. Director Axel Wieder and Head of Education Hilde Marie Pedersen said that the first event they had to cancel was a workshop and talk with Adelita Husni-Bey, who was scheduled to arrive from Northern Italy. They have also cancelled important research trips for artists as well as gallery staff. At present all employees are working from home. "It is challenging, since handling these circumstances adds both extra work and costs, but the greatest challenge is the unpredictability of the situation," Wieder and Pedersen emphasised.

Samisk kunst blir midtpunkt under verdens viktigste kunstutstilling

Tre samiske kunstnere tar over den nordiske paviljongen under «kunstneres OL». – Bare tanken i seg selv er en tankevekker, sier en av kunstnerne.



DE TRE UTSTILLERNE: Disse tre får æren av å ta over den nordiske paviljongen under den 59. kunstbiennalen i Venezia. Fra venstre: Pauliina Feodoroff, Måret Anne Sara og Anders Sunna.

FOTO: PER-JOSEF IDIVUOMA/MARIE LOUISE SOMBY/ERIK PERSSON/BILDEMONTASJE: ANDERS BOINE VERSTAD / PRESSEMELDING/NRK



Anders Boine Verstad
@boineverstad
Journalist

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Representation Matters

Judging by statements made by the heads of Norwegian art institutions in the wake of this year's Black Lives Matter protests, lack of will is not the issue when striving for greater diversity.

By Mariann Enger 26.10.20 News Artikkel på norsk



fmcirwa.

Av Andreas Breivik 14.10.20 Nyhet Article in English



Anders Sunna, *Still Here*, 2015.

De samiske kunstnerne Måret Anne Sara, Anders Sunna og Pauliina Feodoroff skal representere Sápmi på Venezia-biennalen i 2022, og vil forvandle den nordiske paviljongen til den samiske paviljongen. Det ble klart på en pressekonferanse Office for Contemporary Art (OCA) strømmet fra Sametinget i Karasjok i dag. I en pressemelding omtaler OCA den samiske deltakelsen som et historisk øyeblikk. «For første gang blir kun samiske kunstnere presentert i en nasjonal paviljong på Venezia-biennalen, og for første gang blir samene anerkjent som en nasjon i en paviljong som bærer deres navn».

Katya García-Antón, direktør for OCA, vil kuratere paviljongen sammen med den samiske forskeren Liisa-Rávná Finbog og den samiske naturvokteren Beaska Niillas, begge er utøvende duojarer. García-Antón mener koronapandemien, effekten av klimaendringene og oppmerksomheten om avkolonisering har ført til et økt fokus på og alternative muligheter for menneskenes og planetens fremtid.

– Som ledende stemmer for sin generasjon motvirker disse kunstnerne påvirkningen kolonialismen har på deres liv, og bringer dermed sammen opplevelser som deles av så mange mennesker, både urfolk og ikke-urfolk, i vår verden i dag, sier García-Antón.

“The Ministry of Culture’s goals are a major step forward towards diversity,” claims the preliminary culture budget recently presented by the Norwegian Minister of Culture Abid Raja (Liberal Party). At the same time, in another part of the proposed state budget, the government plans to continue funding the anti-Islamic blog Human Rights Service to the tune of NOK 1.8 million (EUR 165,000), presumably in order to appease the Progress Party, whose support it needs to get its budget through. Even so, the focus on diversity in the cultural budget probably reveals more than Raja’s personal commitments, even though he has been clear, since taking office in January, that he will work for increased diversity in the cultural sector. It also says something about the intensified international focus on issues of representation and structural racism which have informed our present moment.

The American organisation Black Lives Matter (BLM) was founded back in 2013, while Barack Obama was still president, in response to the acquittal of the man who killed Trayvon Martin. The organisation soon attracted attention outside of the United States, including in Norway. Following the brutal police killing of George Floyd on 29 May this year, which prompted mass protests in the United States and the rest of the world, BLM is not only the name of a global and broadly based anti-racist movement, but also an international imperative. BLM has become a watershed phenomenon the same way that the #MeToo movement was in 2017, in the sense that it has become something “everyone” talks about and must relate to. The slogan “black lives matter” is no longer used only to make specific demands for justice for the victims of racially motivated police violence, but for a more general fight against all forms of racism in all parts of society – including the field of art.

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EadnámétMaid sirdojuvvo nehttii



Guldalit Guovdageainnu suohkana covid-19 ávžžuhusaid, sirdet doaluid nehttii.

Preassagovva

Dáiddadálu «EadnámétMaid» nammasaš deaivvadeapmi galgai čohkket akadmia, dáidagiid, jurdagiid ja olbmuid Guovdageidnui ja Mázi 5.-8.11 beivviid. Otná covid-19 dili geažil leat mearridan unnidit ja digitaliseret osiid EadnámétMaid prográmmas. Eará osiid manjit nuppe jahkái.

– Mii váldit ovdasvástádussamet servodaga ektui ja guldalit Guovdageainnu suohkana ávžžu-

husaid. Danne leat mearridan ahte dál ii leat rievttis áigi čadahit ná stuora deaivvadeami. Liikká eat hálit vuollánit ja bissehit buot man ovdas leat bargan dán dehálaš fáttá ektui. Gávdat baicca eará čovdosiid vai sáhttit fállat deatalaš fágalaš sisdoalu gehččiide ja dáidáriidda, dadjá Dáiddadálu beaivválaš jodiheaddji, Dine Fenger Arnangguaq Lyngje iežaset preasadieus.

Streamejuvvo, dulkojuvvo ja nuvtá buohkaide

Gáržžiduvvon prográmma streamujuvvo neahta bokte skábmanánu 5.-6. beivviid. Prográmma dulkojuvvo davvisámegilli ja engelasgilli «Interactio» namma-

saš dulkonprográmma bokte, ja dan áppa sáhtta vurket telefuvdnii. Sáhtta maid Dáiddadálu neahttasiiddus čuovvut streama. Neahttalinkka almmuhuvvo Dáiddadálu Facebook siidui ja neahttasiidui. Streama lea nuvtá gehččiide

Luonddu illasteapmi ja psyhkaláš dearvvašvuotta

EadnámétMaid lea deaivvadeapmi gos dáidda ja ságastallan lea guovddázis. 2019:s, SápmiToo deaivvadeamis, ledje fáddán sohkaalrollat, veahkaválddálášvuotta ja seksuála illasteapmi. Dán jagi oaidnet dárbbu hupmat veahkaválddálášvuoda ja illasteami birra luonddu vuostá. Dáida-

giid ja ságastallamiid bokte háliidit čalmmustahttit movt luondduillasteapmi Sámis ja eará álgoálbmotguovlluin váikkuha olbmuid, eallimii ja dearvvašvuhtii.

Prográmmas leat sáhkavuorut, ságastallamat, ja maiddáidáidalaš ovdanbuktimat, filmmat, ja girjealmmuheapmi.

Sávvet buori fuomášumi

EadnámétMaid lágiduvvo Dáiddadálu bokte, ovtas Sámedikkiin ja [\[\] for Contemporary Art Norway](#) ja lea joatkka [\[\]](#) guhkitáiggi ángiruššamis Mázes, ikonalaš gilli sámedipolihka oktavuodas, ja [\[\]](#) barggu ásahit internationála dáiddársideansa álgoálbmotdáidáriidda.

– «EadnámétMaid» proševttas bargat erenoamážit dan ala ahte ásahit internasionála álgoálbmot dáiddársideansa Mázi. Dán bargus leat mánga oasi, okta dain lea divuhit Sámi Dáiddajoavku/Mázejoavku atelier, dáiddajoavku geat serve vuostta luonddugáhtten- ja álgoálbmot lihkaussii, namalassii Áltá akšuvdnii, ja geat manjel begge go golbma dáiddára sin gaskkas čájehedje dáidageaset beakkán Documenta 14 2017:s, dadjá [\[\]](#) for Contemporary Art Norway direktivra, Katya García-Antón.

Alice Balto
alice@avvir.no



Mázejoavkku ovddeš dáidagiid beassat oaidnit ođđa čájáhusas



Ođđa čájáhusas «Iežamet– Det som er vårt» beassat oaidnit Mázejoavkku ovddeš dáidagiid. Dán govass čájehuvvo Berit Marit Hætta dáidda «Sáráhkka».

Preassagovva.

**«Iežamet– Det som er vårt» čájáhusas čáje-
huvvojit Sámi dáiddár-
joavkku Mázejoavkku
ovddeš dáidagat.**

Čájáhus rahppo Guovdageainnu gilišiljus sotnabeaivvi skápmamánu 22. beaivvi dii. 13.00. Mázejoavkku ášahedje gávccii sámi dáiddára 1978:s, sin gohčodedje Mázejoavkun dahje sámedáiddárjoavkun. Joavkkus ledje Aage Gaup, Trygve Lund Guttormsen (j. 2012), Josef Halse, Berit Marit Hætta, Britta Marakatt-Labba, Hans Ragnar Mathisen, Rannveig

Persen ja Synnøve Persen, diediha Dáiddadálgu preassadieđáhusa bokte.

Álggahedje kollektiivva Mázii

Mázejoavku geahččalii beasat eret majoritehta kategoriseremis, definišuvnnas ja eahpedohkálašvuodas go álggahedje kollektiivva Mázii, Norgga periferiijas. Maid sámi dáiddár sáhtá dahkat, dan mearridedje ieža. Mii lea sámi dáidda, dan mearridedje ieža. Maid sápmelaš sáhtá dadjat, dan mearridedje ieža. Nuorra dáiddarat válde definerenfámu ruovttoluotta.

Manifestašuvdnan Sámi sorjjasmeahttuvuođa čuoččuheapmái

Dál leat dan áiggi dáidagat dego manifestašuvdnan Sámi sorjjasmeahttuvuođa čuoččuheapmái, muhtin dáidagat leat várrugasat ja vuollegáččat, earát fas fámolaččat mat bastilis čalmmiiguin gehččet máilmmi. Dáidagat «Iežamet– Det som er vårt» čájejit oasi dáiddáriid ideálain, áigumušain ja ruohtasiin, muhto dat lea siljejuvvon belohakii dáiddáriid dáiddaoahpu bokte. Joavku lei guovddáš oassálasti Áltá rahčamušain ja eará álgoálmogiid iemearrideami čalmmustahhtimiin, ja mánja dáidaga čájejuvvojedje

sápmelaččaid riekterahčamušaid olis.

Dáiddadálgu ja RidduDuottarMuseaid ovtasbargu

Čájáhus «Iežamet» lea sámi dáiddakollektiivva Dáiddadálgu ja RidduDuottarMuseaid ovtasbargu, ja lea oassin digitála dáiddaseminaras «Eadnám Maid» mii čájejuvvi álggu geahčen skápmánu. Seminára čalmmustahhtá sisabahkkemiid ja luonddubillistemiid. Lea sámi dáiddarkollektiiva Dáiddadálgu Guovdageainnus mii buvttada dan. «Eadnám Maid» lea ožžon doarjaga Office for Contemporary Art Norway, Norgga

Sámedikkis, KOROs, RidduDuottarMuseain, Norgga Kulturrádis, Davviriikkaid Kulturfoanddas, Fritt Ord vuoddušas, Davvi-Norgga Dáiddaguovddázis ja Romssa ja Finnmarkku fylkagieldas.

Čájáhusa rahpama birra oainnat Dáiddadálgu Facebook-siidus. Njoammuneastadeami geažil eai leat nu mánja guossesaji rahpanbeaivvi. Čájáhus bistá gitta ođđajagemánu 29. beaivái 2021. Njoammuneastadeami dihte rahpá Gilišilju uvssaid čájáhusii go ringet tlf. (+47)40611406.

Silje Malene Varsi
silje@avvir.no

[Moderne TIDER]



SAMISK HISTORIE

En skjult kunsts-katt

INN I REKKA: Kunstnerkollektivet Mázejoavku jobbet i Máze i Finnmark fra 1978 til 1983. Her er de fleste av dem samlet etter årsmøtet i 1982. Fra venstre Synnøve Persen, Britta Mara Rose-Marie Huuva, Aage Gaup and Josef Halse.

Midt i kampen om Alta-vassdraget vokste en kunstnergruppe fram på et nedlagt internat i Finnmark. 40 år seinere er bygget falleferdig, men kunsten reiser seg.

TEKST: INGRID FADNES

Aret er 1970. Det sprer seg et rykte i det vesle samiske samfunnet Máze, eller Masi på norsk. Bygda, med sine 400 innbyggere, er plassert omtrent midt

mellom finnmarkstriangel Kautokeino, Karasjok og Alta. De har lokalbutikk, skole, ei kirke og masse reinsdyr. Det er august, og kommunalkomiteen har varslet sin ankomst. Planer om et nytt kraftverk i området skaper uventet motstand.

«Stille revolt i Masi!» er overskriften i Altaposten 29. august 1970. «Blir dammen bygd, danner vi GERILJA!» står det.

Fjellklofta ved innsjøen Virdnejárvi skulle fylles med betong, og bygda Máze skulle rett og slett legges under vann. Bare kirkespiret ville være synlig.

Etter sterke protester ble Máze til slutt tatt ut av reguleringsplanen, men frøene til en gryende protest var alt sådd. Striden om Altavassdraget skulle vare i over ti år og toppet seg i januar 1981.

Mens historien om Altakampen er udødeliggjort gjennom film og bøker, er den parallelle historien fra Máze mindre kjent. Midt i bygda vokste det på samme tid fram et samisk kunstnerkollektiv som skulle sette

tydelige spor etter seg. Historien om kunstnergruppa Mázejoavku finnes nå i boka «Mázejoavku. Indigenous Collectivity and Art», som kom ut i høst.

– I motsetning til ord, retorikk og aksjoner, er kunst mer subtil, men det kan likevel være helt tydelig i sitt standpunkt. Mázejoavku var en sånn gruppe, sier forfatter Susanne Hætta, som selv er fra Alta.

Fordrevet fra eget hjem

Åtte kunstnere utgjorde Mázejoavku: Aage Gaup, Hans Ragnar Mathisen, Berit Marakatt-Labba, Berit Marit Hætta, Josef Halse, Synnøve Persen, Rannveig Persen, og Trygve Lund Gutormsen.

Fra å være spredt på kunstutstillinger og institusjoner i norske og



30 «Om me seier 'unn-skyld' på ein skikkeleg og truverdig måte, reparerer me»

DE NÆRE TING



32 «Den beste følelsen er å sette seg ned om kvelden og være helt utslitt av fysisk arbeid»

LARS INGVALD FOLKEDAL, LIVET



tt-Labba, Anders Paulsen, Niillas A. Sombly, Elli Mathilde Novvale, Hans Ragnar Mathisen,

FOTO: OLA RØE

Tre av dem vokste opp i fosterhjem. Flere ble tvangsevakuert under krigen.

Desto viktigere ble det å etablere et kunstnerkollektiv midt i et landskap og område de selv var fordrevet fra: Et sted hvor de kunne operere helt fritt fra forventningene – og fordømmene – til de etablerte kunstinstusjonene hvor samisk kunst var udefinert og tidvis eksotifisert.

Urfolks rettigheter på agendaen

Forfatter Susanne Hætta, som også er fotograf og kunstner, stilte seg selv flere spørsmål underveis i arbeidet.

– Hvorfor gjør jeg dette? Hva skal dette være godt for? Hvem vil ha utbytte av denne boka?

Svaret hun kom fram til, var at det er viktig å samle fortellingene om kunst og urfolk over hele verden, og plassere dem inn i både norsk og samisk historie.

I Norge står Alta-saken igjen som et vannskille når det kommer til anerkjennelsen av samene som et folk. Å bringe kunstnergruppa fram i lyset og plassere den i kontekst, har vært en viktig drivkraft for Hætta.

– Etableringen av Mázejoavku skjeddde ikke i et vaku-um. Stjernene sto nok i helt riktig posisjon for at en sånn konstallasjon kunne finne sted. Den ville ha kommet, før eller seinere, sier hun.

Det skjedde mye på 1970-tallet, både i samiske områder og internasjonalt, når det kom til urfolksrettigheter. I 1975 ble World Council of Indigenous Peoples etablert på et møte i Canada. Urfolk sto selv bak organiseringen, og til stede var også samiske representanter. Det var ei brytningstid for urfolksrettigheter, retten til å eksistere og retten til å fortelle og forme sin egen historie.

Det var Synnøve Persen, et av medlemmene i Mázejoavku, som kom med ideen om å gjøre fortellingen til bok. Og Hætta måtte ikke tenke lenge over det. Denne historien måtte skrives.

Brøt med forventningene

Det var Synnøve Persen, et av medlemmene i Mázejoavku, som kom med ideen om å gjøre fortellingen til bok. Og Hætta måtte ikke tenke lenge over det. Denne historien måtte skrives.

– Å samle fortellingen om kunstnergruppa har vært viktig både for dem og for meg selv, sier Hætta.

I løpet av de fem årene kunstner-

kollektivet holdt til i Máze, lagde de alt fra omreisende utstillinger til permanente kunstverk på skoler.

– Det fantes forventninger til hva samisk kunst skulle være. Det var tett knyttet til det samiske kunsthåndverket duodji, som er så mye mer, og Mázejoavku utfordret dette, sier Hætta.

Kunstnerne bidro til å lage visuelle uttrykk for det samiske, blant annet gjennom plakater, bokomslag og illustrasjoner.

– De var med på å utvide rommet og ikke minst vokabularet for samisk kunst.

Levende ruiner

I 2017 fikk hun for første gang komme inn i det gamle internatbygget som huset kunstnerkollektivet i drøyt fem år i den vesle bygda.

– Jeg kom inn i en ruin. Det var som om de akkurat hadde jobbet der, og plutselig sluppet alt de hadde i hendene og gått ut. Trykkplater, bilder, utstyr og staffeli med bilder sto framme. Det gjorde et utrolig sterkt inntrykk på meg.

Hætta bevegde seg fra rom til rom. Hun fotograferte en skjult samisk kunstskatt, og bildeserien «Seeing Máze» ble en del av utstillingen «Let the River Flow» i 2018, om Alta-kampen og arbeidet til kunstnerne.

Fotografiene, og seinere boka, forteller både historien om Mázejoavku, men også om hva som ligger igjen, reint

fysisk, klart til å bli plukket opp på nytt. Tida på den gamle internat-skolen som kunstnerne gjorde om til hjem og arbeidssted, tok slutt rett før jul i 1983. Det ble for hardt å holde det i live.

– Det administrative arbeidet ble for stort da de ikke hadde økonomisk støtte til å kunne ansatte noen, forteller Hætta.

Bygningen er nå i ferd med å ramle sammen, og fuktskader ødelegger materialene som ligger igjen.

– Det er en glemt kulturskatt, et bygg med stor kulturell og historisk verdi, som ligger i Máze, sier Hætta. Det bare venter på å bli aktivert på nytt.

modernetider@klassekampen.no

«De var med på å utvide rommet og ikke minst vokabularet for samisk kunst»

SUSANNE HÆTTA, FORFATTER



SKREIV DET NED: Forfatter Susanne Hætta ville bli med på å samle fortellingene om kunst og urfolk.

FOTO: ANNIKEN C. MOHR

MÁZEJOAVKU

Mázejoavku var et kunstnerkollektiv bestående av åtte samiske kunstnere. Fra 1978 til 1983 hadde de tilholdssted på en gammel internat-skole i Máze.

Parallelt med Mázejoavku foregikk Alta-aksjonen (1978–1982).

Boka «Mázejoavku. Indigenous Collectivity and Art» av Susanne Hætta ble utgitt av forlaget Dat, sammen med [] for Contemporary Art Norway (OCA), i november.



nordiske byer, begynte de i løpet av våren 1978 å snakke sammen og legge planer for deres felles kunstneriske framtid.

Det var ikke gitt at gruppa skulle etablere seg i Máze, men én ting visste de: De ville hjem. Denne definisjonen av Sápmi – de samiske

områdene – som alles hjem, var ikke en selvfølge. Historien til hver av de åtte medlemmene gir et innblikk i både fornukspolitikk, de harde kårerne i Finnmark da familier måtte flykte hals over hodet fra nazistene, og fattigdommen som førte til at flere familier delte seg og ble spredt.

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